

# Evaluation of the Young Roots programme (2008 – 2011)



Completed by



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# Report Summary

## Background

This report sets out the findings from an evaluation assessing the impact of the Heritage Lottery Fund's Young Roots programme. At the time of writing, the Young Roots programme is specifically designed to engage young people between the ages of 13-25 years with their heritage. HLF has invested over £27 million to date in more than 1,250 Young Roots projects, supporting an estimated 65,000 young people to recognise, research, and celebrate the diverse nature of heritage in the UK. The programme is built on the principles that young people should be involved in the design and delivery of projects, and that expertise is needed from both youth and heritage partners to ensure success in projects.

The Heritage Lottery Fund (HLF) commissioned The Centre for Public Innovation (CPI) to carry out an independent evaluation of projects funded under HLF's third strategic plan: *Valuing our Heritage, Investing in Our Future: Our Strategy 2008-2013*. The report outlines findings from research carried out December 2011 – March 2012 and looks at the grant period October 2008 – October 2011.

The evaluation specifically sought to:

- Measure the success of the programme in meeting its aims;
- Demonstrate the impact of the programme on youth organisations, heritage organisations and young people; and
- Identify the programme's contribution to wider social outcomes and agendas.

The research highlights how opportunities have been created for young people to become involved and lead on heritage projects through creative and engaging activities and explores the wider impact for both individuals and communities as a result of Young Roots grant funding.

## Methodology

The study has comprised of desk research, an online survey, data analysis, qualitative telephone interviews and young people focus groups. The projects included in the research include both completed and 'live' projects (i.e. still in delivery) and incorporated self evaluation and end of project reports already submitted by grantees for HLF monitoring purposes.

In brief this has included:

- A review of 115 completion reports and 63 self-evaluation reports.
- Telephone interviews undertaken with 40 staff from applicant and partner organisations. The sample included 24 completed and live projects from across the UK. From this sample 14 detailed case studies have been produced.
- Six focus groups with young people participating in a sub-sample of projects from across the UK. Site visits were undertaken to six projects where young people were trained and supported to undertake peer research alongside the consultants.
- A self-completion survey administered to 233 projects funded during the three-year period from which 80 responses were received (giving a response rate of 34%).

## Summary of Benefits and Impact

To illustrate the benefits and whether the aims set out by the Heritage Lottery Fund have been achieved, a summary of the key findings are presented using the three evaluation aims:

### The success of the Young Roots programme in meeting its aims:

The majority of Young Roots grants were awarded to a range of different types of youth organisations including:

- Local authority youth services
- Voluntary organisations such as Girl Guides and community groups
- Organisations working with groups with particular needs, such as young offenders, young people leaving care, and young people with a disability
- Special interest groups such as media, arts, theatre, journalism, and conservation groups.

The Young Roots projects have created lots of opportunities for young people across the full age range to participate and become involved in projects and receive the opportunity to learn about their own and others' heritage.

Lead organisations developed a number of approaches for young people to actively participate not only as recipients but, through training and mentoring, in project management and leadership. For the majority of projects participating in the research, 70% (n=46) involved young people in every aspect of planning, taking a lead in steering the project and developing the overall ideas. This enabled young people to take on dedicated roles to help lead and manage projects.

Over three quarters of projects, 78% (n=58), provided new volunteering opportunities for young people. Volunteering in the projects included undertaking a wide variety of tasks ranging from attending planning meetings, researching the local community, helping on tours and setting up exhibitions.

To help facilitate engagement and maintain the interest of young people, project activities have been diverse and have included the production and development of exhibitions, DVDs, drama, websites, leaflets, nature trails, photos and artwork. Numerous projects culminated in large scale events including drama performances, film screenings, festivals and open exhibitions where young people had the opportunity to design sets, decide on attendee lists, and liaise with the media and answer questions from the public. Performance through drama and dance were popular choices for projects; often they worked alongside local theatre companies to re-create historical events and dramatise stories. Other popular activities included visits to heritage sites or collections (59%, n=47) as well as residential to enable young people to have an opportunity to research their projects and develop relationships with local heritage partners.

“Young people were involved in applying for the money. [They] Decided on how they would spend it. [They] had the chance to interview the person who would co-ordinate the project. [They] made decisions on the direction of the project, advertised it to other young people, co-ordinated with artists. Volunteered at the launch event etc.”

(Grantee – Youth Organisation)

## The impact of the Young Roots programme on youth and heritage organisations and young people:

Findings highlight an increased awareness, understanding and appreciation of heritage for both young people and youth organisations. Partnerships with heritage partners created opportunities for training of various forms to be provided to young people in an array of heritage skills including research, archiving, handling artifacts, producing exhibitions and recreation of historical events whilst giving the opportunity to critique, interpret and apply history to contemporary living, drawing out both comparisons and similarities.

The evidence gathered showed that partnerships between heritage and youth organisations produced positive benefits on both sides. Youth organisations shared their knowledge, access and expertise in working with young people and helped heritage organisations to adapt their methods of working to encourage more young people to access heritage. Direct contact with young people, in particular from diverse groups, has also helped to challenge stereotypes and negative perceptions of young people. Some of the young people spoke of going back to visit heritage organisations outside of the project.

“A strong community came out of it [the project] and doors were opened between young people community organisations and heritage organisations.”  
(Heritage Organisation)

For almost all the heritage organisations, the project had helped to develop new partnerships with youth organisations (15 of a possible 18); furthermore, 14 projects felt that the project had helped develop innovative ways of working and a further 14 said it had increased the profile of local heritage organisations among young people.

Some of the heritage organisations felt the experience had taught them how to adapt methods of engagement to try and appeal to a younger audience through ensuring young people were provided with the opportunity to make connections between their current lives and the past.

The Young Roots projects are also helping to challenge the traditional understanding of heritage, bringing a fresh approach and creative means of interpreting heritage across wide audiences to the heritage community.

For youth organisations their relationship with heritage organisations has helped to deepen their understanding of what heritage is and give access to different resources and projects which young people can get involved with.

“I took my grandma to the library and showed her how to use the micro fiche she thought it was fantastic.”  
(Young person)

The exchange of knowledge and experience was vital for the heritage aspects of the project. However there were some difficulties faced by youth organisations. In particular some heritage organisations were inexperienced in working with young people and needed support from youth workers which some projects had not built into the project.

All projects were asked what they thought young people gained from engaging with their project. Almost all (99%, n=73) stated that the young people got to take part in creative and engaging activities. In addition, 97% (n=72) said the young people got to learn new skills and a further 96% (n=71) said that young people benefited from increased self-confidence.

The benefits for young people taking part have been wide ranging and have included the opportunity to gain practical skills such as: filmmaking, photography, acting, research, craft specific and conservation.

“We also had comments from young people's parents saying that they [the young person] had grown in self-confidence and that their social skills had improved. This was very noticeable in one participant who is home schooled and doesn't often spend time with other younger people. She grew throughout the project and is still in touch with the friends she made on it.”

(Grantee – Youth Organisation)

Organisations were asked whether they felt the project had an impact upon young people's understanding and appreciation of heritage. 95% reported young people to have shown an increased awareness of their local area and community, with 81% gaining an understanding of how history can shape and impact upon their present and future lives. For 78% of the recipients the project had a direct impact upon how they viewed their own personal identity.

Organisations have used both formal and informal options to help endorse young people's achievements including use of accreditation systems, celebration events and in-house certification. For others, the chance to obtain a formal accreditation was significant, in particular, for those who were struggling in formal school settings.

Several of the projects disseminated learning on a regular basis to the wider community through workshops in schools, open exhibitions at museums and the hosting of open days. Others developed sustainable products using written and visual aids as well as the use of social media to spread information - for example CD-Roms with accompanying manuals disseminated as curriculum aids, MP3 players for use by visitors in museums, and various heritage leaflets and websites.

“Of the 25 young people who took part in the summer workshops, 16 attended the extra sessions to complete the required elements to achieve their Bronze Art Award. This was a truly significant achievement for these young people. Many were not attending school regularly, some have learning difficulties and as a group all were facing problems in achieving formal academic qualifications.”

(Grantee – Youth Organisation)

### **Identifying the programme's contribution to wider social outcomes and agendas:**

Several of the projects have shown an active commitment to contribute to and widen social inclusion in working with young people considered to be marginalised and socially excluded including young people with challenging behaviours, Looked After young people, those excluded from mainstream education and others who are disabled. The diversity of the heritage projects has allowed the opportunity for different groups and communities to come together and understand not only each other but find common ground in interests. 63% of organisations felt that they had helped social inclusion by involving young people from diverse backgrounds.

Changes in attitude and behaviour have also been noted through young people exploring issues concerning their own personal identity, the area they live in and working alongside local communities - in particular speaking to older residents - and creating inspiring pieces of work such as exhibitions and films. In some cases this had led to increased community integration amongst the younger and older generations, providing opportunities for young

people who would rarely if ever have the opportunity to experience involvement in such projects due to their personal circumstances. 67% reported improvements in inter-generational understanding leading to greater community cohesion.

## **Overall Conclusion**

Grant recipients spoke of numerous benefits which the projects have brought for young people and the organisations involved. However, the evaluation team felt organisations were somewhat unclear as to what outcomes their projects were contributing to.

Grantees tended to determine what outcomes young people had achieved after the project had ended rather than setting these out as part of the project planning. This can make it difficult to know what the project set out to achieve and as in most cases there are no clear outcomes set at the beginning it is impossible to challenge or test this assumption as part of the evaluation. Grantees need to think beyond the activities that they are doing and what it is that they want these activities to achieve.

All the projects seemed focused on activities and outputs and to assume that a good activity is an end result in itself. Where outcomes are mentioned these tend to be softer skills such as confidence, self-esteem etc. It is recommended that HLF communicate better to grantees what are outcomes and to support applicants to articulate some harder outcomes, for example, in the current economic climate, linked to job and wider life skills.

## **Recommendations**

Following on from the conclusions set out above, we make a number of recommendations:

Due to the variance in self evaluated reports and completion reports which can create difficulties when evaluating the overall Young Roots programme, it is recommended that organisations are encouraged to utilise existing HLF evaluation guidance which outlines the expectations of the evaluation process. Using the guidance at the planning stages of the project would also help projects to set out anticipated outcomes in the earlier stages of the project.

Checks needs to be in place to ensure existing HLF monitoring forms are completed, in particular concerning profile data of beneficiaries which would help draw out separate output data for the Young Roots programme. To add to the emerging qualitative data reporting that a significant number of projects are working with young people from socially excluded groups, it would be beneficial to implement additional information requests noting variables such as – Looked After, mental health, substance misuse, deprivation, and excluded from school.

It would be beneficial for HLF to devise a framework which allows organisations to monitor, track and report progress of young people's skills and knowledge in particular linking to employability skills and life after the project. In addition, for HLF to explore the accreditation process and identify whether there is the need for an approved set of standards which potential applicants can use.

As some partnerships reported difficulties, in particular, relating to delivery of the Young Roots project to young people not from mainstream education, organisations should be encouraged to consider at the application stage what each of the respective partner's training and support needs may be and how these will successfully be supported before the start of project. This will ensure disengagement of young people is minimised. In addition

HLF might usefully publish examples of best practice concerning participation methods with potential applicants to improve the quality of engagement.

# Introduction

## 1.1 Brief Description of the Evaluation

The Centre for Public Innovation (CPI) was commissioned in December 2011 by the Heritage Lottery Fund (HLF) to undertake an evaluation of the Young Roots Programme with a specific brief to look at grants awarded under HLF's third strategic plan (SP3) which covers the period April 2008 to March 2013.

The evaluation set out to examine the benefits of the programme, assessing the outcomes of Young Roots projects and the experiences of people involved in projects funded across the UK.

The specific aims of the evaluation were to:

- Measure the success of the programme in meeting its aims;
- Demonstrate the impact of the programme on youth organisations, heritage organisations and young people; and
- Identify the programme's contribution to wider social outcomes and agendas.

The evaluation team were asked to identify the benefits of the programme through reviewing a sample of both completed and 'live' projects. In addition, in line with HLF's Youth Participation Strategy, the evaluation sought to recruit and involve some young people in the research process. The evaluators were also required to produce a simple research toolkit for young people aged 16-25 years to use when undertaking work placements with HLF (available as a separate document).

## 1.2 Background to the Young Roots Programme

The Young Roots Programme is one of five targeted programmes run by the Heritage Lottery Fund (Young Roots, Parks for People, Townscape Heritage Initiative, Landscape Partnership and Places of Worship) alongside two open programmes (Heritage Grants and Your Heritage). The programmes contribute towards meeting the aims of HLF's third strategic plan (SP3): *Valuing our Heritage, Investing in Our Future: Our Strategy 2008-2013*. The strategy outlines HLF's commitment to:

- Support innovative as well as tried-and-tested approaches;
- Focus on conserving, sustaining and sharing heritage;
- Helping new people and groups to take an active part in heritage related activities;
- Supporting, recognising and valuing the contribution of volunteers;
- Providing opportunities to learn about heritage;
- Viewing young people in particular as future advocates for heritage;
- Fostering a culture of learning and exchange of best practice;
- Investing in projects that provide a creative, relevant and timely response to a need or opportunity, which offers long term benefits and gives good value for Lottery money.

The Young Roots programme is specifically designed to engage young people between the ages of 13-25 years with their heritage. Following a pilot it was launched nationally in 2002, and was delivered in partnership with the National Youth Agency and equivalent youth agencies in Scotland, Wales and Northern Ireland until 2007. HLF has invested over £27

million to date in over 1,250 Young Roots projects, supporting an estimated 65,000 young people to recognise, research, and celebrate the diverse nature of heritage in the UK. The programme is built on the principles that young people should be involved in the design and delivery of projects, and that expertise is needed from both youth and heritage partners to ensure success in projects. HLF stipulates, therefore that Young Roots projects should stem directly from the interest and ideas of young people and be delivered in partnership by youth, community or heritage organisations, with grants awarded between £3,000 and £25,000.

The programme is intended to:

- Provide new opportunities for a wider range of young people aged 13 to 25 to learn about their own and others' heritage;
- Allow young people to lead and take part in creative and engaging activities;
- Develop partnerships between youth organisations and heritage organisations; and
- Create opportunities to celebrate young people's achievements in the project and share their learning with the wider community.

And in addition, provide opportunities for young people to:

- Volunteer in heritage; or
- Gain skills in identifying, recording, interpreting or caring for heritage.

The grant threshold increased from 1<sup>st</sup> April 2012 to between £3,000 and £50,000 (from a current ceiling of £25,000) and the duration of projects was extended from 18 months to 2 years. The age threshold also changed to enable projects to include young people from the age of 11 years up to 25.

### **1.3 Essential Components of a Successful Young Roots Project**

Evaluations of Young Roots undertaken in preceding years have shown there are five key components essential to achieving a successful young people's heritage project. These elements comprise of<sup>1</sup>:

- young people taking the lead;
- strong partnerships between youth organisations and heritage organisations;
- appropriate recognition for young people's achievements;
- hands-on, creative project activities; and
- involving the wider community.

Where partnerships have developed between different types of organisation, this has brought a different set of resources, skills set and experience to the projects being delivered, drawing in the skills and talents of heritage, arts, media and youth workers. Collaboration of heritage expertise alongside the practical engagement and accessibility achieved through youth organisations has enabled the development of quality creative learning experiences for the young people involved<sup>2</sup>.

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<sup>1</sup> Heritage Lottery Fund 'Learning from Young Roots: Evaluation of the Young Roots Grant Programme January 2004 – March 2005'

<sup>2</sup> Questions Answered Research (2005) 'Evaluation of Young Roots Grant Programme 2005' Heritage Lottery Fund

## 1.4 Types of Projects Funded Under the Young Roots Programme

Under SP3, 371 projects were funded through the Young Roots programme between October 2008 and March 2012. 109 of these projects have since completed. Figure 1 provides a breakdown of the projects funded under SP3 by region/country.

**Figure 1 Young Roots awards from October 2008 to March 2012**

Region/Country	Number of awards	Amount awarded (£)
East Midlands	23	512,100
Eastern	45	1,009,200
London	58	1,251,100
North East	15	294,100
North West	60	1,349,100
Northern Ireland	9	204,400
Scotland	22	408,900
South East	26	499,950
South West	37	656,000
Wales	23	453,800
West Midlands	32	625,800
Yorkshire & The Humber	21	436,900
<b>Total</b>	<b>371</b>	<b>7,701,350</b>

Data correct to 31 March 2012

## 1.5 Evaluation Objectives

This report builds upon the preceding evaluation carried out for the period 2003-2008 by QA Research. This evaluation has a different set of objectives from previous evaluations which focussed upon the outputs delivered through the Young Roots programme and the added value of the partnership between HLF and the National Youth Agency (which is no longer in operation) as well as assessing the impact of the Young Roots projects upon applicant organisations and associated communities.

The current study specifically examines the following areas taken from the HLF evaluation brief:

- An analysis of the impact of the funding on young people, children and young people's services and heritage organisations – whether the funding provided opportunities for young people to learn about their own and others' heritage;

- The identification of any unintended or additional outcomes and benefits for young people, the organisations involved, external partners and the wider community as a result of the funding;
- The active and meaningful engagement and participation of young people throughout the process – how projects have encouraged young people to take part and lead;
- Routes to recognising work undertaken by young people including both formal and informal accreditation and means of celebrating young people’s achievements; and
- The identification of recommendations and key learning from the various projects.

The previous evaluation was undertaken over a period of four years comparing success in consecutive years and included a longitudinal focus where a proportion of grantees were re-contacted to review any longer term impact. This evaluation has been undertaken at the end of a three-year period and mid-way through the third HLF strategy. Where possible we include comparison to previous evaluation findings.

# Methodology

## 2.1 Overview of Methods

This section briefly describes the methodology adopted for the evaluation. Research and consultation was carried out by CPI between December 2011 and March 2012. The projects included in the research include both completed and 'live' projects (i.e. still in delivery) and incorporated self-evaluation and end of project reports already submitted by grantees for HLF monitoring purposes as well as asking project representatives to look back and comment on past events through interviews and an online survey.

The study has comprised of desk research, an online survey, data analysis, qualitative telephone interviews and young people focus groups. In brief this has included:

- A review of 115 completion reports and 63 self-evaluation reports.
- Telephone interviews undertaken with staff from applicant and partner organisations. The sample included 24 completed and live projects from across the UK. From this sample 14 detailed case studies have been produced.
- Six focus groups with young people participating in a sub-sample of projects from across the UK.
- Recruitment, training and support of young people to undertake some of the research, in particular the focus groups with young project participants.
- Creation of a research methodology, questions, and format for writing up individual case studies in a toolkit to be used by young people in relation to projects in the future.

## 2.2 Evaluation Framework

The evaluation framework has drawn on two guidance documents commissioned through the Museums, Libraries and Archives Council (MLA): 'Generic Learning Outcomes', part of the Inspiring Learning for All Framework<sup>3</sup> which helps to measure individual learning; and The Generic Social Outcomes (GSOs)<sup>4</sup>, developed through BOP Consultancies, which provides a framework for measuring social outcomes for individuals, groups and institutions.

Data has been collected against both sets of learning and social outcomes as well as additional unexpected outcomes. The first set of findings looks at impact on the individuals who have been involved in the projects assessing outcomes against:

- Increase in knowledge and understanding of heritage;
- Enjoyment, inspiration and creativity;
- Development of personal skills and capabilities;
- Attitudes and values; and
- Changes in activity, behaviour, progression.

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<sup>3</sup> MLA (2003) 'Inspiring Learning for All'

<sup>4</sup> BOP Consultancies (2009) 'Generic Social Outcomes (GSOs) Framework', MLA

The evaluation also looks at how projects actively and meaningfully engaged with young people throughout the process using:

- Methods of participation
- Roles held within the project.

The second section presents the impact upon communities:

- Providing a community focus;
- Social cohesion – building stronger links within and between communities;
- Improved Social inclusion – breaking down barriers to access for disadvantaged groups/individuals;
- Inter-generational outcomes;
- Strengthened local networks and organisations;
- Economic development.

The evaluation framework has been used to inform the questions asked in both interviews and focus groups.

### **2.3 Telephone Interviews**

A sample of 24 projects awarded grants under the Young Roots programme were selected to participate in the evaluation. The initial list was chosen on a random basis from HLF 'Young Roots SP3 Completed Sample' and 'Young Roots Authority to Commence' Excel spreadsheets covering the period October 2008 – October 2011 and totalling 328 projects. The project sample was then adjusted using a matrix developed to map projects against a number of different variables to ensure a reasonable mix of:

- heritage sectors: historic buildings and monuments, museums, libraries and archives, land and biodiversity (including parks); industrial maritime and transport; culture and memories or 'intangible heritage';
- regions and countries: ensuring all nine English regions and Scotland, Wales and Northern Ireland were represented; and
- range of age groups and a mix of cultural and social backgrounds.

Unfortunately due to the random selection of the sample a number of project staff contacted in sample were found to be no longer in post. Some organisations no longer existed. In order to reach our target response of 24 research sites, the research team requested additional projects to establish contact with directly; this information was provided by HLF case officers.

The random sample included completed projects, those part-way through delivery and some projects at an early stage of delivery. Those at an early stage reported little impact at the time of the interview as beneficiaries had not yet participated in the project. Due to the different stages of the reporting sample group, we were unable to produce 24 detailed case studies as initially intended and have incorporated the available data into 14 case studies as well as into the generic evaluation findings (see Appendix 3 for case studies).

Telephone interviews took place with at least one representative from each of the 24 sites; roles varied depending upon whether the lead organisation was youth-led or from the heritage sector. In addition, where organisations were still in touch with their initial partner organisation they too participated in a telephone interview. A total of 30 lead agency staff were interviewed and ten partner representatives.

Project staff were asked to comment upon:

- The choice of projects and the evidence base underpinning this choice including involvement of young people in defining the final project;
- Methods adopted to introduce and explore what heritage means to young people;
- The objectives and delivery mechanisms of the local projects;
- How the project was designed;
- Any key factors/barriers to participation;
- Identification of partners, their roles and input;
- The engagement and commitment of key stakeholders including youth and heritage organisations;
- Mechanisms of involving the broader community;
- Key learning emerging from the experience;
- Any spin offs from the project; and
- Suggestions for future sustainability and any success around this.

Representatives from partner organisations were asked to comment upon:

- The understanding of their role within the project;
- How they were involved in the project;
- Any barriers experienced in regards to participation;
- Impact of the project as well as the partnership;
- Skills development and exchange; and
- Sustainability and resources produced.

A full list of organisations which participated in the telephone interviews is shown in Figure 2.

**Figure 2 Breakdown of the sample of HLF projects which participated in the telephone interviews, by name, organisation, grant award, region and heritage area**

Region	Project Title	Organisation	Grant Award	Heritage Area
East Midlands	Youlgrave Guides and Senior Section Centenary Film	1 <sup>st</sup> Youlgrave Guides	£18,100	Intangible Heritage
East Midlands	Heritage Live Roomz	Sir John Moore Foundation	£22,400	Historic Buildings and Monuments
Eastern	Foyer Film	Bedfordshire Pilgrims Housing Association	£14,700	Intangible Heritage
Eastern	Seaside Memories	Media Projects East Ltd	£22,400	Intangible Heritage
London	Tribal	Xlternative Productions	£24,500	Intangible Heritage

Region	Project Title	Organisation	Grant Award	Heritage Area
London	Altab Ali and Bengali Heritage project	Tolerance in Diversity	£23,900	Intangible Heritage
North East	Taakin Heeds	Headliners	£25,000	Intangible Heritage
North East	Reviving our Norman Legacy	Green Explorers Community Association	£24,883	Land and Biodiversity
North West	Culture on the Canal	Action for Achievement	£20,500	Industrial Maritime and Transport
North West	The Wilbraham Estate Heritage Project	REELMcr	£24,200	Historic Buildings and Monuments
Northern Ireland	Accessible Heritage	ADAPT	£20,000	Intangible Heritage
Scotland	Come Dine with me Through Time	Kingussie Food on Film	£24,600	Intangible Heritage
Scotland	The Life of Nature	Fairbridge in Scotland	£8,000	Intangible Heritage
South East	CSI Reading	Groundwork Thames Valley	£24,400	Intangible Heritage
South East	Centenary Celebration of Guiding in Hinchley Wood	3rd Hinchley Wood Guides	£15,400	Intangible Heritage
South West	Building Devonport	The Zone Plymouth	£24,700	Intangible Heritage
South West	Pictures of You, Pictures of Us	Swindon Borough Council	£25,000	Museums, Libraries Archives & Collections
Wales	Harvesting the Past to Sustain the Future	Caer Alyn Archaeological and Heritage Project	£24,900	Intangible Heritage
Wales	Branching Out	Valleys Kids	£11,700	Intangible Heritage
West Midlands	And we went Dancing	Central Youth Theatre	£15,600	Intangible Heritage

Region	Project Title	Organisation	Grant Award	Heritage Area
West Midlands	Young, Wild and Active	Staffordshire Wildlife Trust Ltd	£24,900	Land and Biodiversity
West Midlands	Style Africa	Birmingham City Council	£21,200	Museums, Libraries Archives and Collections
West Midlands	Wordscape	Mythstories, Museum of Myth and Fable	£6,700	Intangible Heritage
Yorkshire and the Humber	Centenary sail	The Sobriety Project(Yorkshire Waterways Museum)	£25,000	Industrial Maritime and Transport

## 2.4 Online Survey

CPI, in consultation with HLF research staff, designed a brief online questionnaire which was disseminated to all projects in the sample population using SurveyMonkey<sup>5</sup>. In total, 233 SP3 projects across the UK were sent an online survey (this figure represents the number of organisations that had been awarded a grant at least six months prior to ensure enough activity had been undertaken to enable organisations to respond to the questions). The online questionnaire looked to add detail to the self-evaluation reports which had used different methodologies and captured assorted data. The survey asked all sample projects to report against standardised questions to enable a like-for-like analysis (see Appendix 1 for survey questions).

The survey was split into six parts:

- General information about the project;
- The young people involved in the project;
- What the project achieved for young people;
- What the project achieved for the local community;
- What the project achieved for their organisation; and
- Working in partnerships with other organisations.

80 projects completed the survey giving a response rate of 34% (see Appendix 2 for full list of projects which participated via the online survey).

## 2.5 Desktop Research – Review of Self Evaluation Forms and Completed Project Reports

In the three-year period which the evaluation focused upon, 63 organisations had completed and submitted a self-evaluation report as required as part of the end of project closure. In

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<sup>5</sup> See the [Survey Monkey website](#)

addition 115 organisations submitted a HLF standard completion report. The reports have been used to extrapolate data and information relating to impact and outcomes achieved and whether there was any additional learning and practice highlighted which helped young people's heritage projects to succeed.

## 2.6 Consultation with Young People

From the 24 sample projects, a selection of young people participated in focus groups and a smaller number were trained as peer researchers to help facilitate sessions with other young people.

**Figure 3 Breakdown of peer researchers and focus group participants**

Region	Project Title	Organisation	Peer Researchers	Focus Group Participants
London	Altab Ali and Bengali Heritage project	Tolerance in Society	2 males aged 20 and 1 female aged 20 yrs	4 yp of Bangladeshi heritage
North East	Taakin Heeds	Headliners	2 females aged 19 and 21 yrs	10 yp from Young carers Group
Northern Ireland	Accessible Heritage	ADAPT	3 males aged 14 and 15 1 female aged 14 yrs	11 yp from a special needs school with a range of abilities
Scotland	Come Dine with Me Through Time	Kingussie Food on Film	1 male aged 18 and 1 female aged 16 yrs	4 yp from 4 distinct rural communities
South West	Building Devonport	The Zone Plymouth	2 females aged 20 and 21 1 male aged 21 yrs	5 yp described as vulnerable and at risk from a deprived area
Wales	Harvesting the Past to Sustain the Future	Caer Alyn Archaeological and Heritage Project	2 males aged 20 yrs	4 yp from a broad age range of 13-24 yrs
<b>Total No.</b>			<b>16</b>	<b>37</b>

All prospective peer researchers received a briefing session based on peer research methodology and the aims of the evaluation. Guidance was also given on health and safety, peer researchers' responsibilities, ethics and group handling.

Peer researchers were provided with semi-structured research instruments, accompanied by an information sheet. Researchers were encouraged to think of questions and prompts which fit with the aims of the evaluation creating a scenario of what would be important to HLF as a grant awarding body.

To ensure young people of mixed age and ability were genuinely involved in the evaluation it was essential that their participation was managed in such a way that enabled them to fully understand the subject in question and to feel comfortable giving their views. The focus groups used various participatory activities adapted according to age and special needs (such as communication and behaviour) helping to make the consultation relevant, interesting and fun.

Each focus group participant was paid a £5 voucher plus travel expenses as remuneration for their time and given a Certificate in Participation. The peer researchers each received a £20 voucher, expenses, and Certificate of Achievement in Research Skills. In addition refreshments were made available as an additional incentive.

### **2.6.1 Benefits of Peer Research**

Based upon our experience, CPI firmly believes that there are numerous benefits in involving young people in undertaking research. Young people:

- can identify research issues and questions that professional researchers may miss or may fail to prioritise;
- help to ensure research tools (e.g. questionnaires, interview schedules, leaflets, reports etc) are worded in a language that is clear to their peers;
- offer a different perspective on what questions should be asked;
- may be able to help put their peers at ease in interviews, making the setting less formal;
- may open up more to their peers, depending on the topic and the skills of the young researcher;
- can develop their understanding of youth issues by working with young people and learn new skills for research;
- can help researchers to stay mindful of young people's perspectives on the research agenda and process.

There are also benefits to young people which can include:

- Participating in research enables young people to be actively involved in issues affecting their own and their peers' lives;
- It can provide opportunities to contribute to their communities and to local services;
- Young people can gain recognition for their contribution;
- Taking part in research provides an active way to learn about services, citizenship and to gain a variety of new skills;
- The experience may be life enhancing: helping with personal development, including increased confidence, self-esteem, and the belief that their views matter and can effect change;
- They also get to meet new people – both adults and peers - and it can be an enjoyable and positive experience;
- It can add to young people's CVs to assist with future employment.

## **2.7 Limitations and Challenges of the Research**

The study has faced some methodological challenges due to the variable monitoring information provided by projects as part of their grant agreement with HLF as well attempts to make contact with organisations which had completed their Young Roots Project over 12 months ago.

The monitoring information collected through HLF at the end of a project through a Project Completion Form does not provide sufficient information to collate and compare profile data of participants involved in the project such as age, gender, ethnicity, disability and so forth. We are therefore unable to provide a breakdown or profile of the young people who have directly benefitted from participating in a Young Roots project.

Self evaluation forms, although not meant to be prescriptive, do not allow for comparative data to be drawn as the content varies immensely across projects, although this is seen as a positive attribute from many organisations who found HLF reporting proformas straightforward to use.

Furthermore the research team experienced difficulties establishing contact and/or securing an interview with a number of grantees. There were a number of reasons for this including: original project staff who had been involved with a Young Roots project had moved on; some of the organisations were no longer in existence; the random sample included projects at different stages of delivery, as a result some of the projects were still in early stages and insufficient activity had taken place to make comment on impact.

For future evaluations it is recommended to improve participation rates, where possible organisations are contacted same year of completion and inclusion of those projects which are further advanced in their activity.

## Findings

The following section outlines the findings from the research which incorporate feedback from the interviews, focus groups and survey. Where we have comparison data we have highlighted data from the previous evaluation undertaken by QA Research<sup>6</sup> reporting on 2007-2008 (Year 4 of a longitudinal evaluation).

### 3.1 Findings: Grantee Recipients' Experience of the Young Roots Programme

Using the online survey, organisations were asked a series of questions to try and establish their reasons for getting involved with the Young Roots programme.

#### 3.1.1 Finding Out About the Young Roots Programme

The grantees were asked how they found out about the Young Roots programme. 40% (n=32) had done so through the internet, a significant increase from 14% (n=7) as noted in the last evaluation. This method of dissemination has increased over the years, from 9% in Year 1 of the programme. A further 19% (n=15) found out through a referral from another organisation and 18% (n=14) received direct marketing information from HLF, up from 12% (n = 6) in 2007. 14% (n=11) of projects in this cohort had previously received funding from HLF whereas in previous years it was 2% (n = 1). The full results are shown in Figure 4 overleaf.

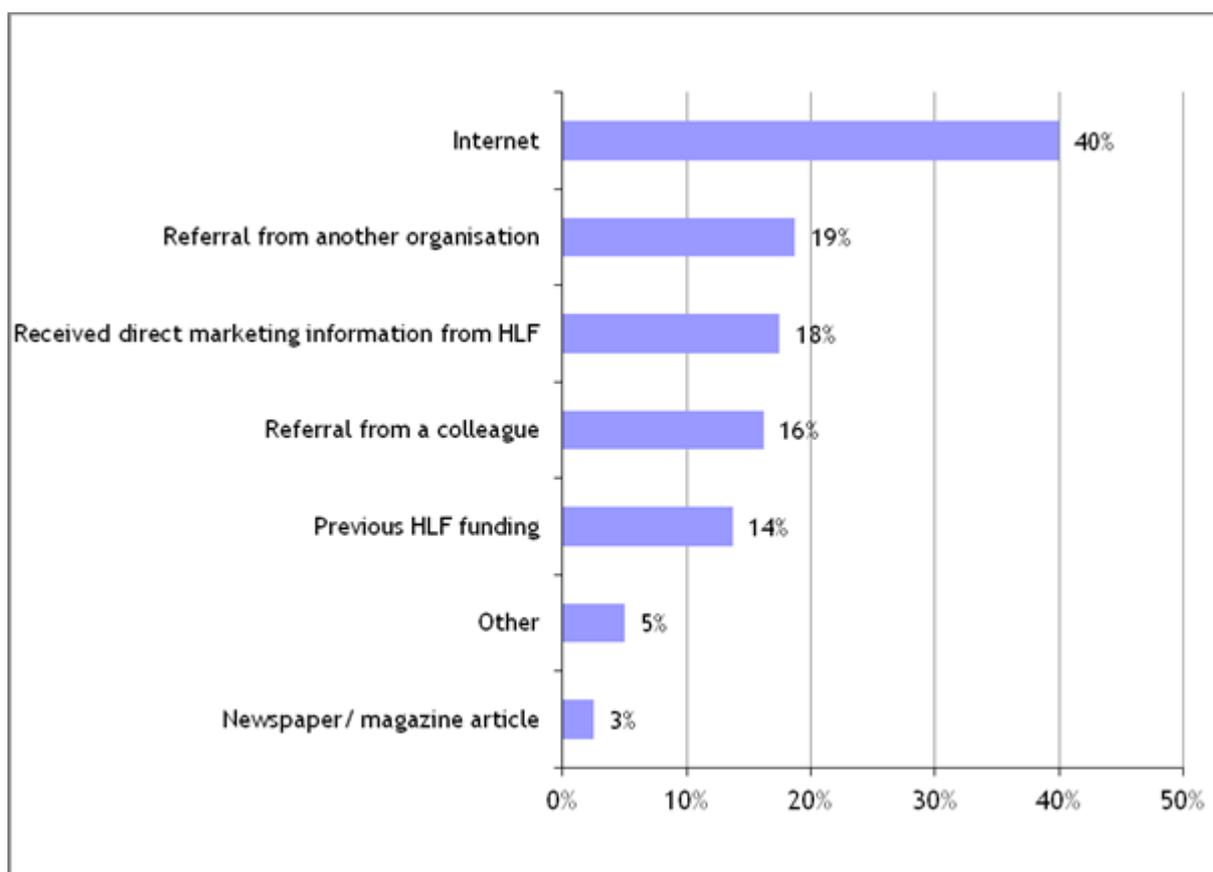
Two projects who stated 'Other' heard about the funding through a local seminar or funding fair. Almost a third of projects, 30% (n=24) had considered using other funding sources, however the majority, 61% (n=49) had not. There were no differences in responses between Youth Organisations and Heritage Organisations.

Projects were asked if they would have approached HLF for funding if there was not a specific programme for young people: 60% (n=48) said no, whilst almost a quarter, 24% (n=19) were unsure.

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<sup>6</sup> QA Research (2007) Young Roots External Evaluation: Year 4 for The Heritage Lottery Fund

**Figure 4** How organisations found out about the Young Roots programme



Base: 80 (Please note percentages equal more than 100% as respondents could give more than one answer).

One of the requirements to receive funding from the Young Roots programme was for organisations to work in partnership with another organisation in the delivery of their project. The majority, 88% (n=70) stated that they did partner with another organisation in the delivery of their project, however ten projects (12%) stated that they did not. This is something the HLF may wish to follow up . It is possible that some partnerships did not work out, or were unsuccessful hence our interviewee did not think they had worked in partnership. Data was not provided to enable these hypotheses to be tested further.

### **3.1.2 Which Organisations Receive Young Roots Grants?**

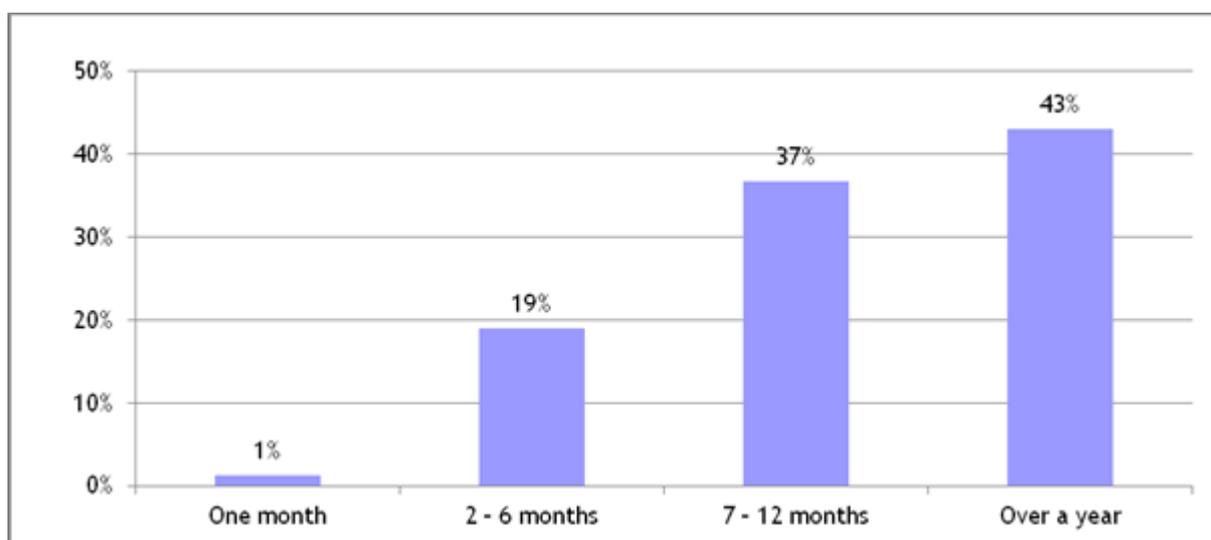
The majority of Young Roots grants were awarded to youth organisations and include a range of different types of organisations:

- Local authority youth services;
- Voluntary organisations such as Girl Guides and community groups;
- Organisations working with groups with particular needs, such as young offenders, young people leaving care, and young people with a disability;
- Special interest groups such as media, arts, theatre, journalism, and conservation groups.

### 3.1.3 Duration of Projects

As shown in Figure 5, the majority of projects who responded - 80% (n=63) - ran for a duration of seven months or longer, with over half of these running for over a year. One project ran for four weeks. For most projects this reflects the activity delivery period rather than the whole of the project, including planning, evaluation and completion.

**Figure 5 Average duration of Young Roots projects**



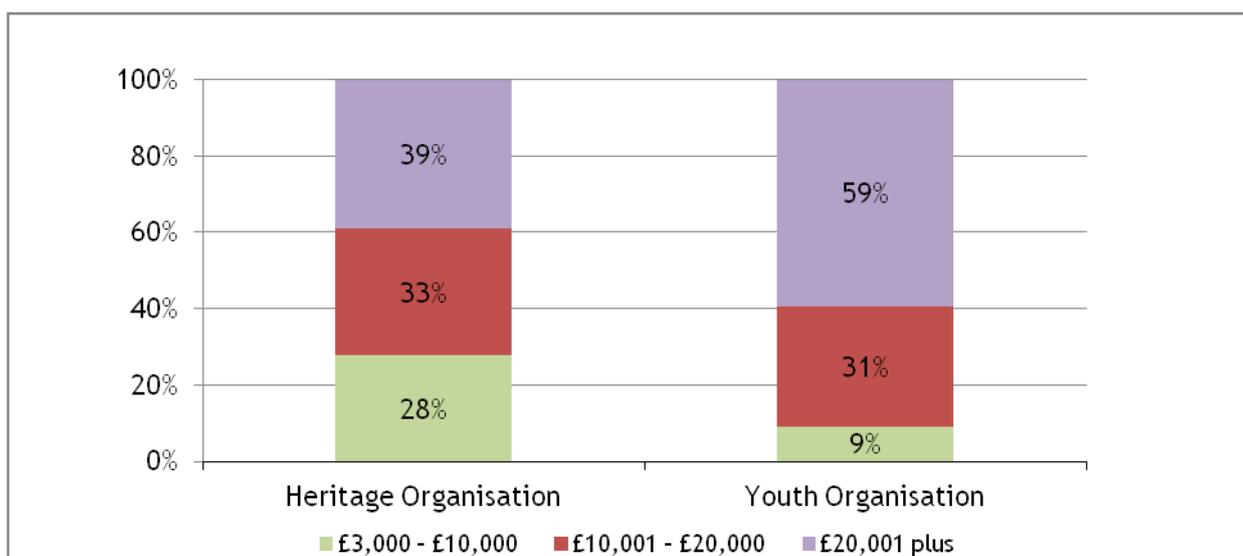
Base: 79

Through the interviews the length of project was highlighted as a challenge for some. Several of the project managers felt it had been difficult to retain the interest of the same group of young people over an 18-month project. As a result young people disengaged and new participants were recruited on a number of occasions and at times progress had stalled.

Timescales were identified as an issue in the previous evaluation, too, where it was acknowledged projects lasting longer than six months created difficulties, in particular when trying to maintain engagement with young people from disadvantaged backgrounds. There does however appear to be some confusion amongst projects as the length of project set by HLF does not necessarily translate to the same group of young people needing to remain involved throughout the project. The project can involve different groups of young people over its duration of operation. This message needs to be reinforced with HLF operational staff.

As would be expected, the larger the grant, the longer the project. Further analysis shows that heritage organisations received a higher proportion of smaller grants compared with youth organisations. Youth organisations received more grants over £20,001 with 59% (n=32) of projects being in the top bracket compared with 39% (n=7) of heritage organisations. The full results are shown in Figure 6.

**Figure 6 Funding received by organisation type**



Base 72: Heritage organisations=18; Youth Organisations=54

### 3.1.4 Relationship between HLF grantees and HLF staff

Projects were overwhelmingly positive about their relationship with their HLF case officer. Each project is assigned a case officer, who provides a link during implementation and monitors the project on behalf of HLF. Project managers felt the relationship with their case officer had been useful and flexible, being open to change in the project plan when necessary.

HLF were described as supportive and attentive, attending celebration and end of project events.

‘HLF were like a third partner – not like some grant awarding bodies who only contact you for monitoring information.’

(Grantee – Youth organisation)

Where a project needed to amend what was initially agreed in their application they felt HLF to be sympathetic to the issues and supportive of contingency plans. In particular HLF’s recognition of resources needed to support access issues in rural settings such as transport costs or where young people required specialised equipment was felt to be hugely positive removing customary barriers and challenges when delivering projects to certain groups.

## 3.2 Findings: Project Delivery

### 3.2.1 Projects by Project Sector

The majority of projects awarded a Young Roots grant fell into the broad category of ‘Intangible Heritage’ which HLF describe as:

- People’s memories and experiences (often described as ‘oral history’ or spoken history);
- Histories of people and communities (including people who have migrated to the UK);

- Languages and dialects;
- Cultural traditions such as stories, festivals, crafts, music, dance and costumes; and
- Histories of places and events.

Figure 7 shows a breakdown of projects against the different heritage areas as defined by HLF. Due to the broad definition of 'Intangible Heritage' a number of projects under this category involve elements of other heritage.

**Figure 7 Breakdown of project according to Heritage Area**

Heritage Sector	%
Historic buildings and monuments	3%
Industrial maritime and transport	4%
Intangible heritage	59%
Land and biodiversity	9%
Museums, libraries, archives and collections	25%

Data completed for projects up to 31 March 2010 (from 2002)

### 3.2.2 Explaining Heritage to Young People

At the start of the projects many young participants found it difficult to define heritage although they were able to make links between culture and identity. Following this, there are examples of projects using creative and engaging learning activities to initially work with young people to explore and understand what heritage can mean and how this may be turned into a project. Some of the projects such as Taakin Heeds used the HLF *Models of Practice*<sup>7</sup> guidance available through the HLF website to introduce the concept of heritage to young people.

The group used the Heritage Trees idea from the Models of Practice guidance which uses simple word association to show how personal interests can have a connection to heritage. The group also invited a local *Community Heritage Officer to attend a meeting to further develop and progress the Taakin Heeds project*. The young people eventually came up with the idea of producing something relevant to their interests that was also representative of their culture and identity in the North East and focused the project on Geordie dialect.

### Meaningful Involvement of Young People

Each project was asked to provide the number of young people involved in the planning and delivery of the project. The total number of young people ranged from five to 200 (at the higher end projects such as *Brink of Change* consulted with several schools and *Reviving our Norman Legacy* worked with several different groups of young people). The range in numbers given may also reflect how organisations interpreted the question.

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<sup>7</sup> HLF (2007) 'Young People's Heritage Projects: Models of Practice' Heritage Lottery Fund and National Youth Agency

When analysed by length of project and amount of grant received there was no correlation between these factors and the number of young people involved. To give an example, one project receiving over £20,000 had 100 young people involved as did another project which received between £3,000 and £10,000. At the other end of the scale, there were two projects with five young people involved in the planning and delivery of their programme: one received over £20,000 and the other received between £3,000 and £10,000. The same was true of length of project.

For the vast majority of the projects, 70% (n=46) young people were involved in every aspect of planning the project and took a lead in steering it and developing the overall ideas. Six projects stated that young people were involved from the point of application right through to the final product of the project. All except one of these were youth organisations. In 2007 42% of respondents said 76-100% of young people were involved in developing the project compared to 55% in 2006.

“A steering group wrote the project application and monitored progress against the project plan. The young people made most of the decisions about who they would interview. The young people made most of the decisions about the final presentation/celebration and about how to present the oral history.”  
(Grantee - Heritage organisation)

“... In developing the application they [the young people] informed us of what activities they wanted to undertake and an appropriate partner was approached in order to help move the project forward. Upon success of the award Young People sat on the interview panel for a Project Worker...”  
(Grantee – Youth organisation)

“The projects was designed and shaped by young people throughout. Young people decided on sites to visit and individuals to interview... As the project has progressed, young people have decided to place a greater emphasis on doing and making tangible things like the web site and the art workshops etc. As a result they have begun to design a further project.”  
(Grantee – Youth organisation)

“Young people were involved in applying for the money. [They] Decided on how they would spend it. [They] had the chance to interview the person who would co-ordinate the project. [They] made decisions on the direction of the project, advertised it to other young people, co-ordinated with artists. Volunteered at launch event etc.”  
(Grantee – Youth organisation)

Almost a quarter of projects involved young people on committees and steering groups and in eleven projects there were specific examples where young people were given lead roles within the project:

“Young people also formed a steering committee and held offices e.g. rotating chair, secretary, treasurer etc.”  
(Grantee – Youth organisation)

“Via steering group, ongoing feedback during the project with suggestions for changes that were incorporated in the project delivery.”  
(Grantee – Heritage organisation)

“They [the young people] led the workshops for younger people in the youth/community centres. They formed part of the management committee. One young person organised the finances of the project.”  
(Grantee – Youth organisation)

“Majority young people on Project Committee and Project Sub-committees made decisions and organising research, training, events.”  
(Grantee – Youth organisation)

For all projects, young people were involved in the delivery of the project activities, this ranged from planning the launch event of projects, staffing events and, for example, organising and designing the final exhibition.

“They planned the final presentation event and organised invites displays etc.”  
(Grantee – Youth organisation)

They helped developed the programme and led a number of workshops throughout. They also took the lead in developing the final showcase.”  
(Grantee – Youth organisation)

Mic Live established a programme team of young people, supported by the project manager and project worker. Their role was to help develop the programme including publicity and recruitment. They also took on peer mentor responsibilities as part of session delivery. Six Young Heritage Leaders were recruited, all who undertook their Silver Arts Award. The Arts Leadership section was used to provide a framework to develop and support peer leadership skills. Young Heritage Leaders supported participants to use their heritage skills and research to create broadcasts and events that were of interest to young people and a wider audience. They were mentored throughout the process.

In Reviving our Norman Legacy, the young people managed the project through an executive committee and various sub-committees covering different aspects of the project including: historical research, oral histories, heritage plants and meadows, heritage booklet, and the art exhibition, providing opportunities to join groups which suited skills and interests.

The Altab Ali and Bengali Heritage Project was led by a group of peer workers who also participated in the steering group and recruited local young people from various local youth centres to participate in the sessions. The peer workers themselves were between the ages of 16 and 24 years from schools, colleges and youth clubs in Tower Hamlets and received a full programme of training whilst working towards a Level 2 Qualification in Youth Peer Work.

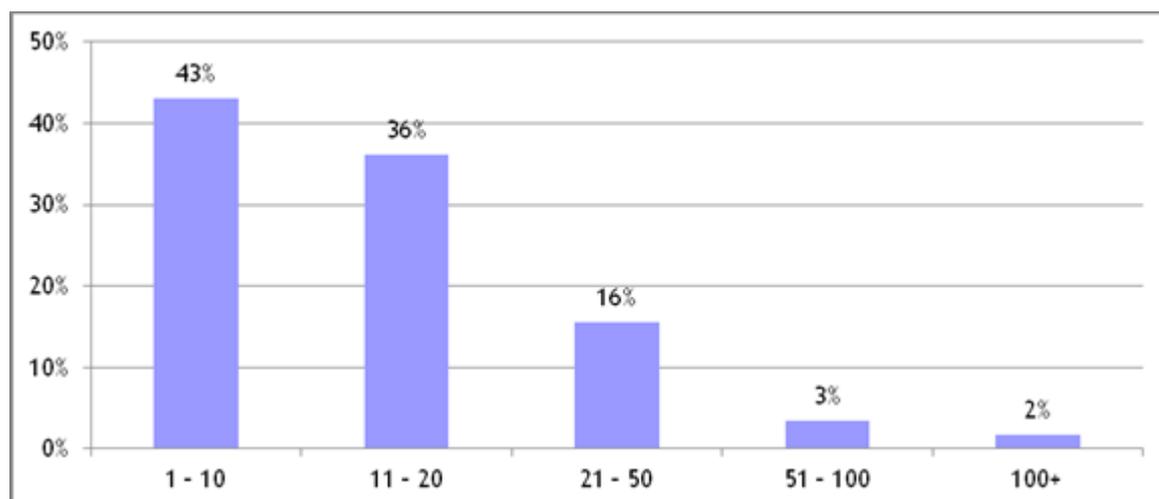
Wordscape – North Shropshire project which was the original idea of three members of the Shropshire, Telford and Wrekin Young Tellers, an organisation which Mythstories has mentored since its inception. The three members took a lead role in the project by undertaking associated management tasks under the mentorship of Mythstories including: helping with health and safety checks, running workshops, editing recordings, and helping to keep the accounts and paperwork in order. Current members of the Young Tellers group also became volunteer peer mentors by helping to run a workshop in storytelling performance techniques at the school which would train new young storytellers.

## Use of Volunteers

Over three quarters of projects, 78% (n=58), provided new volunteering opportunities for young people; 10% said they did not. A slightly higher proportion of Youth organisations said that their project provided new volunteering opportunities - (81%, n=44) compared with 72% (n=13) of Heritage organisations.

As shown in Figure 8, 43% (n=25) of projects had between one to ten young people engaged in volunteering. Five percent (n=3) had fifty or more.

**Figure 8** Numbers of young people engaged as volunteers in the project



Base: 58

HLF differentiates between young people as project participants, where they are the sole beneficiaries of their involvement, and young people as volunteers, where their involvement also benefits other people and/or heritage. However, the understanding of what is a volunteer is varied across projects. Some organisations described volunteers as staff with assigned project roles whereas others described all young people involved in the project as volunteers, which creates difficulties in comparing the different roles and distinguishing between a participant and a volunteer.

A number of projects provided opportunities for the wider community to become involved in the project. REELMcr which focused on the social history of the Wilbraham Estate in South Manchester worked with Manchester City Council to promote the project to Manchester University students providing an opportunity to become trainee workers on the project and gain experience and skills of working in the local community. Older members of the community also had the opportunity to get involved with the drama piece which was filmed on the estate, and were recruited through local tenants and residents associations, grandparents of the young people and Over 60's clubs.

Some projects were run entirely with volunteers such as Caer Alyn Heritage and Archaeological Project which led on the Harvesting the Past project. They brought in local volunteers with different expertise and specialisms such as: archaeology, surveying, research, project management, education and science.

Other projects recruited a Project Manager who was then supported by volunteers such as the project And We Went Dancing where distinct roles were created for young people to

volunteer in a project which developed and expanded to become an international large scale event celebrating social dance in Wolverhampton.

Volunteering in the projects included undertaking a wide variety of tasks ranging from attending planning meetings, researching the local community, helping on tours and setting up exhibitions. The following is a selection of some of the responses given.

“A group of young people volunteered to spend time working with older people to gain their trust before the whole group began their oral history research.”

(Grantee – Youth organisation)

“All the young people who took part in the project led tours of the local graveyard telling stories of the heroism of the people involved”

(Grantee – Youth organisation)

“Peer mentoring, supporting children with special needs, devising and creating theatre with children.”

(Grantee – Youth organisation)

### **3.2.3 Young Peoples' Participation in Project Activities**

Projects were asked approximate numbers of young people who had been involved in direct project activities over and above the planning and management of the project.

Additional participation ranged from two young people to over 250 reflecting the diverse scale of the projects. For projects which worked with larger groups of young people there tended to be a range of activities with several different groups of young people. For example Reviving our Norman Legacy – A History of the Domesnes involved young people in research, oral history, drama, art, community exhibitions, developing a heritage booklet and plant conservation.

### **3.2.4 What Did Projects Do?**

Young people learnt about heritage through a wide range of activities. Two thirds (66%, n=53) of projects' activities were exhibitions and displays. Several projects produced temporary and permanent exhibitions with the support of heritage partners which provided training in planning, research and careful handling of artefacts and marketing of the exhibition. Stitch in Time exhibited at the Community Arts Gallery in Leamington Spa for three months, receiving encouraging feedback from visitors resulting in one of the young people being commissioned by a member of the public to develop a piece of work. The project also tried to capture a more diverse audience and exhibited their work at Lamb Street Mental Health Centre during Adult Learner's Week.

Numerous projects culminated in large scale events including drama performances, film screenings, festivals and open exhibitions where young people have had the opportunity to design sets, decide on attendee lists, and liaise with the media and answer questions from the public. A wide range of supporters have attended including representatives of the local council, older residents, family, friends, staff from local agencies and schools.

Come Dine with me Through Time - inspired by the television programme sharing the same name - examined living and eating in the Highlands over the past 1,000 years. Young people learnt about food growing, sourcing and preparing guided by their heritage partners and a

Living History interpreter. Learning was used to write a script and produce a film which was later showcased at Kingaussie Food on Film Festival.

Performance through drama and dance were popular choices for projects who sometimes worked alongside local theatre companies to re-create historical events and dramatise stories. It Happened Here was a multi-site heritage and drama project which engaged young people aged 12-19 with Hackney's historic sites. The young participants worked together to research and recreate stories of Hackney's people and buildings, creating site specific performances delivered before the public.

The MED Theatre from The War at Princetown were given permission to transform a heritage site into a performance location using the vast space at the back of Dartmoor Prison Museum which used to be a dairy barn worked by convicts. Other projects took their performance to wider audiences such as Sefton's Hidden History where young people wrote and produced eight short plays based on their research which were then disseminated to local schools, libraries and youth groups, alongside a public exhibition held at the Botanic Gardens Museum.

The Roundhouse Story involved young people in London working with professional journalists to research heritage, conduct interviews and edit material into a script. They also worked with a professional film maker to make a documentary about the history of the Roundhouse using archive film, photographs and diagrams, filmed interviews and voice-over explanations. A professional costume designer worked with each young person individually to explore the characteristics and subtleties of the character they were playing, and then make decisions together on what they should wear to best portray the characters personality and historical relationship with the Roundhouse, encouraging young people to put themselves into older people's 'shoes'.

Other popular activities included visits to heritage sites or collections (59%, n=47) as well as residential to enable young people to have an opportunity to research their projects and develop relationships with local heritage partners. For others the trips provided ideas for exhibitions, a chance for young people to speak to visitors and heritage staff and to participate in re-enactments. Revival of Ancient Crafts arranged a series of trips which included a trip to Bede's World to explore Anglo Saxon heritage and discover what life would be like in a settlement. Young people also travelled to York for the day to explore Viking heritage at the Jorvik Viking centre as well as look at architecture at the York Minster.

"We had some fantastic days organised by English Heritage and our young people were taken to Hadrian's wall and Housesteads Roman Fort to meet a 'Roman soldier' who taught them how to become a roman centurian. They had great fun actively becoming a soldier with shield and sword marching in line across the hillsides following their centurian in flowing red cape and helmet. They dressed in reproduction Roman sandals, breastplates and helmets etc and were amazed at the weight and style of clothing. They explored the fort and were particularly interested in the communal toilets and how they didn't have chains that flushed and the variations of implements that their ancestors used instead of loo roll. Because they were so fascinated by differences they were so open to learning and eager to find out more facts which would have been boring in a text book". (Grantee - Youth organisation)

Sustainability has been a key element for most projects which have produced photos, leaflets, DVDs, exhibitions as well as nature products such as heritage trails. Projects such as Mic Live created a series of radio broadcasting programmes to promote Norwich's heritage to be broadcast on local community radio station and made available as podcasts. Foyer Film produced ten three-minute short films in relation to specific objects in Bedford Museum collection which were presented on Sony Playstation portables which could be

carried by visitors at the museum. Youlgrave Guides and Senior Section Centenary produced a commemorative DVD relating to the Guiding centenary which was screened at a local community event with both past and present guides. Young, Wild and Active held a programme of practical activity days giving young people the opportunity to try their hand at conservation volunteering whilst exploring their favourite countryside sites across the Moorlands in order to create an active trail based on a Geocache<sup>8</sup> model.

Chimneys to Trees produced an audio heritage trail relating to six themes explored by the young people (the mining industry, bleaching industry, woodlands, wildlife, food and Bradshaw Brook). The audio heritage trail is available to download from the project website and there is also a facility for members of the local community to loan an MP3 player from the Environmental Resource Centre if they do not have their own device.

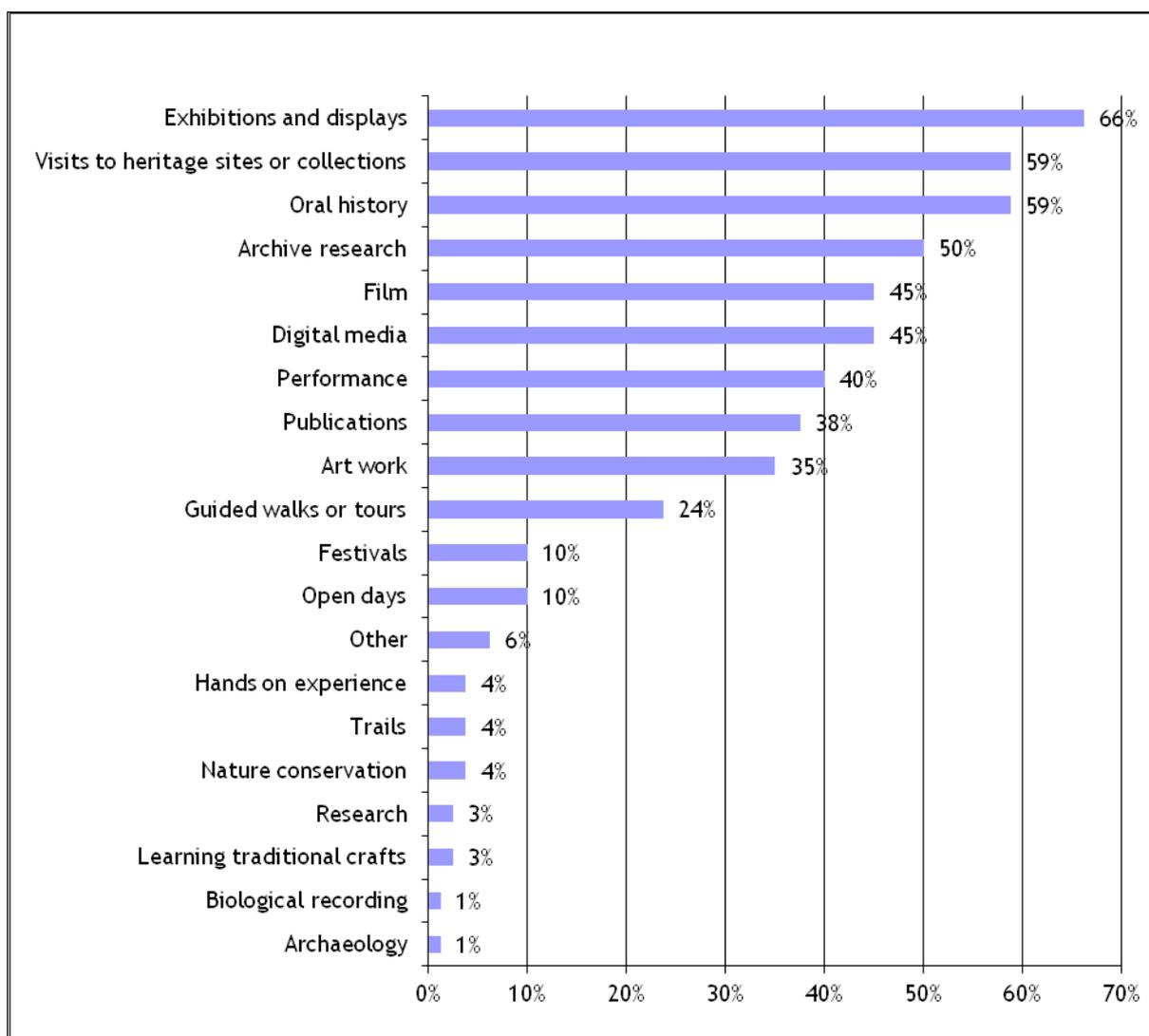
A number of the projects used the funding to gather oral history material through training young people in interviewing and recording techniques. Seventy Years of Memories undertook interviews to record the history of Pembrokeshire Young Farmers which included collecting oral and pictorial information from past and current members, culminating in a Memories Day where the information collated was showcased and attendees were encouraged to ask questions of interviewers and interviewees.

The Citadel Down't Pit Project enabled 70 young people to research the mining heritage of St Helens, specifically the miners' strike, and interpret their research via the creation of an oral history CD and two theatre performances. Figure 9 gives an indication of the type and range of project activities undertaken by the organisations.

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<sup>8</sup> Geocaching is an outdoor treasure-hunting game in which participants (called "geocachers") use a Global Positioning System receiver or other navigational techniques to hide and seek containers (called "geocaches" or "caches") anywhere in the world.

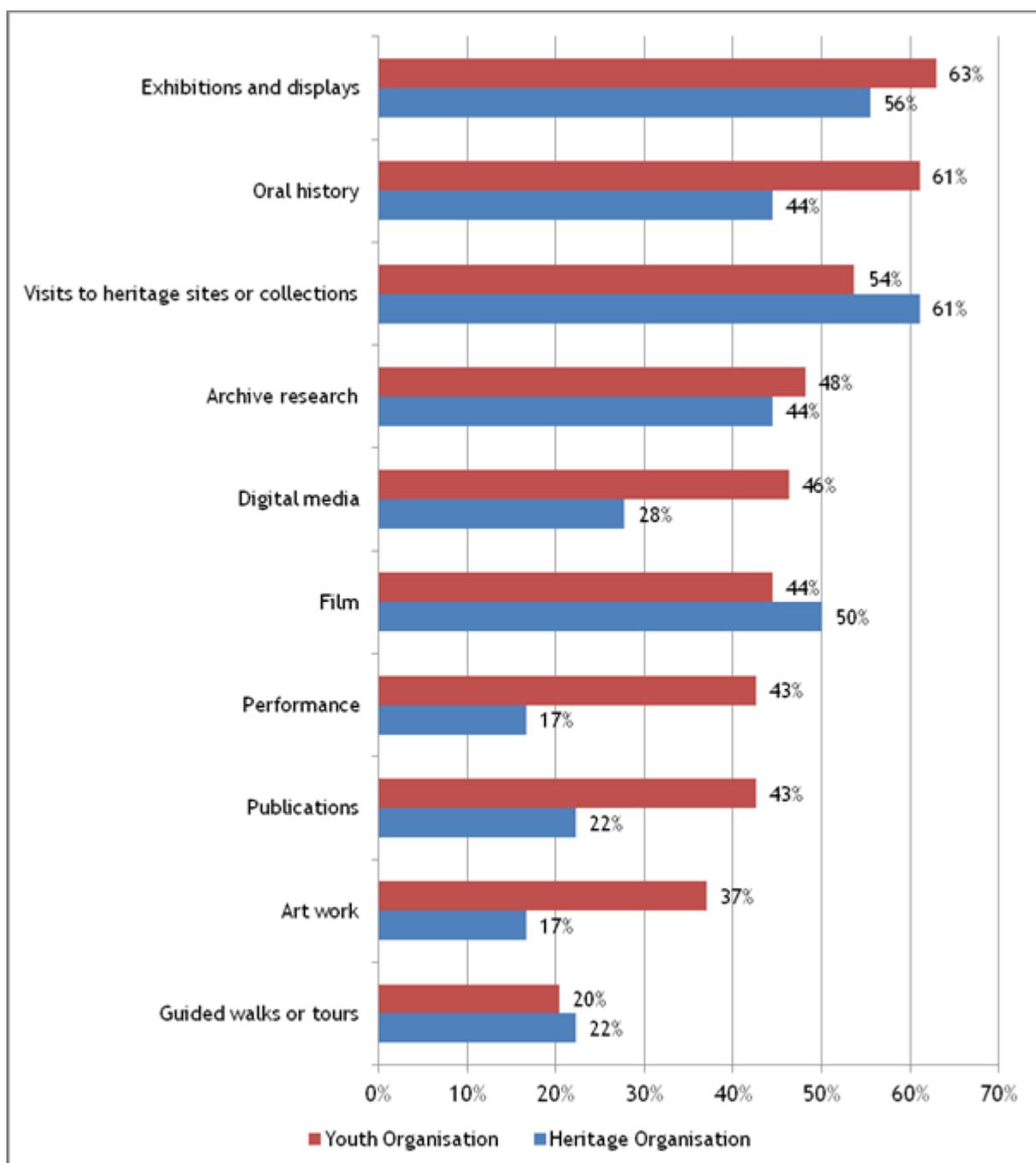
**Figure 9 Project activities undertaken by organisations**



Base: 80 (Please note percentages equal more than 100% as respondents could give more than one answer).

Further analysis of the activities of projects by organisation type reveals some differences between the types of activities held. More youth organisation-led projects researched oral histories (61% compared with 44% of heritage organisations), whereas more heritage organisations held visits to heritage sites or collections (61% compared with 54%). The results are shown in Figure 10. Only categories with a response of ten or more have been included in this analysis.

**Figure 10 Project activity by organisation type**



Base: Heritage organisations=18; Youth organisations=54 (Please note percentages equal more than 100% as respondents could give more than one answer).

### 3.2.5 Involvement of Partner Organisations

As outlined earlier in the report, a partnership between a heritage and youth organisation was a pre-requisite for funding. Funding from Young Roots has enabled new partnerships to be developed and has strengthened existing ones.

Organisations were asked if working with the partner they had delivered their grant funded project with had been beneficial. The majority, 85% (n=60) said that it had been beneficial,

the remaining 15% were unsure. The grant in most cases brought together a variety of different expertise which included youth engagement, media, issue based (such as counter discrimination), arts, theatre, and wildlife and countryside organisations.

Partnerships were developed for different reasons. In some projects the heritage partner provided specific training, shared resources, gave access to historical artefacts and offered space and expertise for setting up exhibitions. Other partner organisations were brought in for specialist functions such as helping to develop a website, provide training in social media, and performing arts.

CSI Reading researched the heritage of local crime committed in Reading through working with various partners. Reading Museum provided training on how to analyse evidence using the museums extensive archives and resources in order to develop young people's knowledge and their understanding of how to create an investigation. Thames Valley Police showed the young people how policing had changed over the years and how crime had affected the local communities in the past to present day.

The Style Africa project involved a partnership between Birmingham Museums and Art Gallery (BMAG) and Birmingham City University to look at creative new ways to access the museum's West African textile collection through engaging with Birmingham's diverse communities, in particular with young people of West African origin. The resulting exhibition is to be the main focus of the Museum's 2012 Cultural Olympiad programme celebrating the young people's achievements.

The Centenary Celebration Guiding project worked in partnership with Surrey History Centre learning about the process of digitisation and archiving of records which culminated in an exhibition held at Hampton Court Palace and a community exhibition at Elmbidge Museum.

For several of the organisations this was the first time that they had worked with others and they felt that working together was a real success because of what they could offer in collaboration. Some of the agencies have continued to work together due to the success of the initial project. Below are some of the responses given by respondents:

"Each was able to bring a different perspective to the project coming from different working backgrounds."

(Partner – Youth organisation)

"... the museums and libraries we then worked in partnership with has been one of the best things about the project. They have been so helpful, and realising there is so much material and knowledge just round the corner was fantastic, we didn't realise."

(Grantee – Youth organisation)

"Our partner was a specialist in the field of working with disabled young people in an educational setting and their experience was invaluable in overcoming barriers to participation."

(Grantee – Youth organisation)

"The community organisation had proximity to the young people, we (MMU) had access to young skilled volunteers and the heritage member had the artefacts and the evidences of that heritage. In this combination it worked extremely well."

(Grantee – Youth organisation)

“There was a good relationship between us and our partner, Surrey Heritage and their expertise and access to specialised equipment really helped with conservation and preparing items for display at exhibitions...”  
(Grantee – Youth organisation)

“Working with schools strengthens our relationship with them and creates a basis for future work. Working with museums has laid foundations to be able to work together more effectively in the future, which is a priority for our council.”  
(Grantee – Youth organisation)

Furthermore, new relationships have formed as a result of the projects, and creating a network of organisations who conventionally may not work with each other, thereby increasing the benefits for young people locally.

“Our partner organisation was able to give information and create contacts with other groups and individuals within the town.”  
(Grantee – Youth organisation)

“The partnership with the university was of particular benefit. Many of our young people don't see themselves as having the ability or potential for university.”  
(Grantee – Youth organisation)

“We were able to establish links with three new partner organisations and understand the challenges of working with at risk young people. The partnership enabled the Museum to work with this group and support the objectives of the partner organisations.”  
(Grantee – Heritage organisation)

Overall, projects were very positive about working in partnership with other organisations and only 15 of the 72 projects (from the online survey) gave specific examples of the partnership not working well. For most, issues ranged from the commitment of other organisations, communication, resources and understanding of the project. Comments were typical of previous evaluations where 42% of organisations had experienced a problem of some kind. Comments from this evaluation included:

“Between the different groups of young people, their sessional care-takers, our project partners, there was always a balance act to be performed between keeping the interest of music vs heritage, group dynamics vs project aims, discontinuity vs a common goal. Thus it was sometimes hard to keep all interests supported. (e.g. one had to ensure that groups did not end up just making music, without pulling the heritage, or just discussing their family issues without allowing the project to do this creatively, etc).”  
(Grantee – Youth organisation)

“Each partner can have slightly different ideas of the project and its aims. It is important one partner always maintains a strong lead.”  
(Partner – Youth organisation)

“One of the partner organisations had trouble in getting their volunteers to commit time in the week during the holidays to attend sessions with the at risk young people.”  
(Grantee – Heritage organisation)

“The Museum often struggled to think creatively and to see the value of the engagement. They think the history should stand on its own interest. So the project helped them too to see alternative ways of engaging young people.”

(Grantee – Youth organisation)

“There were many young organisations working in the area and communications between them all proved difficult.”

(Grantee – Heritage organisation)

“Unfortunately some of the organisations/partners were under a lot of pressure regarding closure threats e.g. Church Farm Museum closed down while the project was running. This made the project harder to run. Also contact with schools and some organisations - developing projects and marketing to the young people was problematic however the panel's hard work overcame these issues - it just took longer to set up projects.”

(Grantee – Youth organisation)

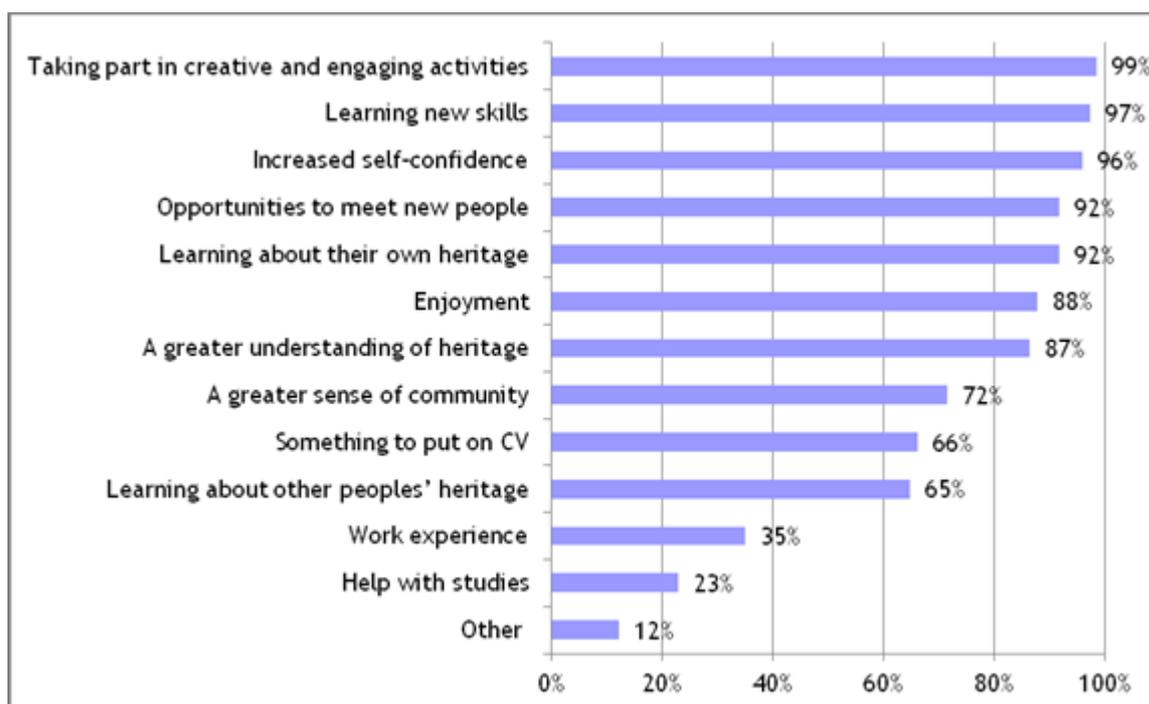
Almost half of the projects, 47% (n=33) have continued to work with their partner organisations after the HLF funded project completed. A further 38% (n=27) said that they had not yet, but intended to and 15% (n=11) had not continued with the partnership. These results were similar for both heritage organisations and youth organisations.

### **3.3 Findings: Benefits to Individuals**

Grant recipients have been asked to identify the benefits and outcomes of participating in a Young Roots project, as a result a wide range of impacts have been cited by project staff, heritage partners and young people themselves.

All projects were asked what they thought young people gained from engaging with their project. Almost all (99%, n=73) stated that the young people got to take part in creative and engaging activities. In addition, 97% (n=72) said the young people got to learn new skills and a further 96% (n=71) said that young people benefited from increased self-confidence. The full results are shown in Figure 11.

**Figure 11 Impact of grant award on young people**



The results suggest that organisations feel the project has had a very positive personal impact on the young people involved. Two thirds of projects said that it gave young people 'something to put on their CV', (66%, n=49) suggesting that the project had helped young people to write about specific skills and give the project as an example. Some of the agencies viewed the project as a way of motivating young people, in particular those who had been out of work for some time.

“Devonport is one of the most deprived areas in Plymouth, it’s recently gone through huge regeneration but not made a difference to opportunities, the majority of our young people are unemployed and we are trying to get them motivated.”  
(Grantee – Youth organisation)

For others, the chance to obtain a formal accreditation was significant, in particular, for those who were struggling in formal school settings.

“Of the 25 young people who took part in the summer workshops, 16 attended the extra sessions to complete the required elements to achieve their Bronze Art Award. This was a truly significant achievement for these young people. Many were not attending school regularly, some have learning difficulties and as a group all were facing problems in achieving formal academic qualifications.”  
(Grantee – Youth organisation)

The experience of participating in the Young Roots project had also helped young people understand the relevance of heritage to their own present lives and see a connection to present time with historical events.

“The young people felt that they were a part of heritage and it was not just something from years ago - it relates to them.”  
(Grantee – Youth organisation)

To further understand the benefits and outcomes for young people we have used the evaluation frameworks with reference to the recognised measures for both individuals and communities as developed through the Museums, Libraries and Archives<sup>9</sup>.

Impact has been mapped against the following learning outcomes:

- Increase in knowledge and understanding of heritage
- Enjoyment, inspiration and creativity
- Development of personal skills and capabilities
- Attitudes and values
- Activity, behaviour and progression.

### 3.3.1 Young People’s Knowledge and Appreciation of Heritage

As demonstrated above, the range and diversity of activities has been an essential tool in engaging young people’s interest in heritage and being able to make ‘history come to life’. Young, Wild and Active ran a 12 month project to provide young people with the opportunity to learn about their local natural heritage including aspects of wildlife, geology, farming, land management and folklore, teaching practical heritage skills to produce tangible outputs such as hedges, ponds and fences.

Taakin Heeds included a visit to Beamish Museum – ‘a living museum’ which was received extremely positively by the young people as it gave the opportunity to participate in historical re-enactments and watch actors re-create scenes from history.

In the Evesham St Laurences project, none of the young people involved in the project had any previous knowledge of St. Lawrence’s Church or the work of the Churches Conservation Trust. Initially the young people were unsure how they would use the church and its history to tell a story but the impact of the actual building itself soon won them over. To quote one young film-maker:

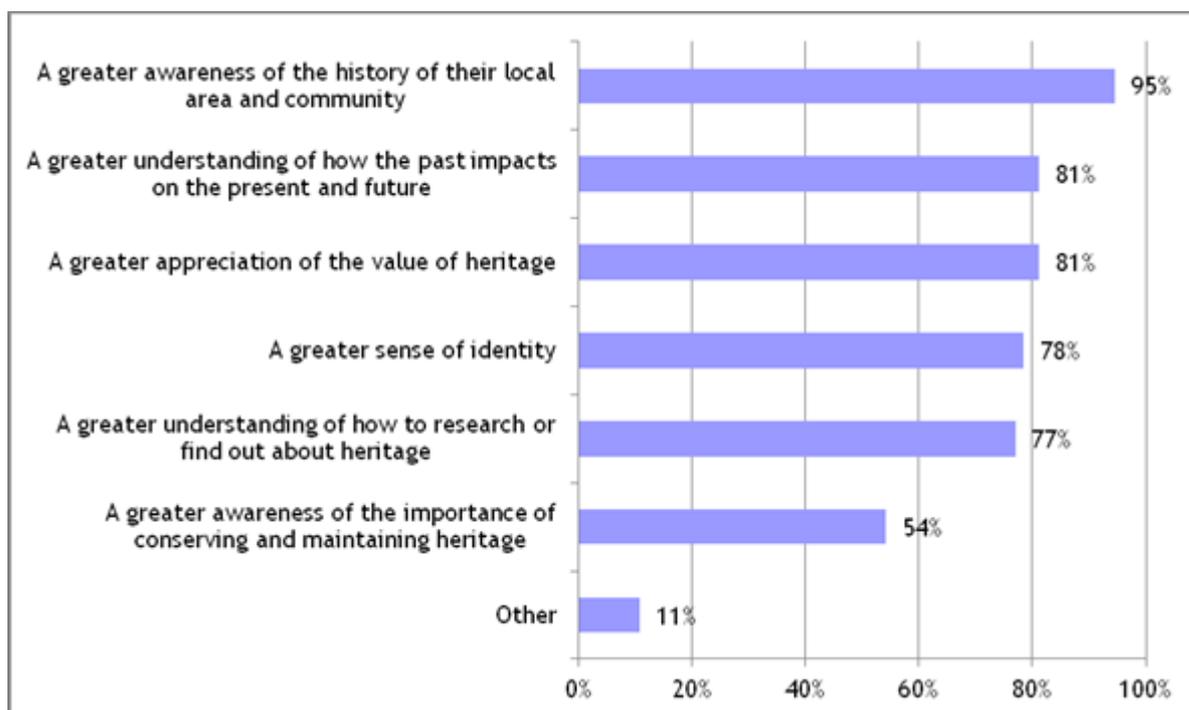
“We all agreed that making this film was a good way of making use of such a beautiful building that otherwise doesn’t get a lot of attention. It really was a team effort. We used the church as inspiration for our film; in fact it almost ends up as an individual character. It’s amazing how such an original story can be drawn from such an unlikely place.”  
(Young person)

Figure 12 shows what impact organisations felt the projects have had upon young people’s understanding and appreciation of heritage. 95% reported young people to have shown an increased awareness of their local area and community, with 81% gaining an understanding of how history can shape and impact upon their present and future lives. For 78% of the recipients the project has had a direct impact upon how they view their personal identity. Results have been consistent with previous evaluations which showed a steady increase in young peoples’ understanding of heritage.

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<sup>9</sup> MLA (2003) ‘Inspiring Learning for All’ and BOP Consultancies (2009) ‘Generic Social Outcomes (GSOs) Framework’, MLA

**Figure 12 The impact of the project upon young people’s understanding and appreciation of heritage**



Base: 74 (Please note percentages equal more than 100% as respondents could give more than one answer).

Further analysis reveals some differences between youth organisations and heritage organisations in relation to the effect the projects have had upon young people’s understanding and appreciation of heritage. Almost all (94%) of both organisation types stated that young people had a greater awareness of the history of their local area and community. A higher proportion of youth organisations (87% compared with 67%) stated that young people had a greater understanding of how the past impacts on the present and future. However, a larger proportion of heritage organisations (67% compared with 52%) stated that young people had a greater awareness of the importance of conserving and maintaining heritage. It is possible that the emphasis for heritage organisations was more about the preservation of heritage, whereas for Youth organisations it was more about understanding.

Respondents gave examples of how their involvement in the heritage project had provided the opportunity to focus on local history. Young people compared their experiences with what they learnt at school which they felt had little application to their own lives.

“at schools we just do about Victorians and Egyptians we’ve never talked about where we live and how we fit in.”  
(Young person)

The project Reflections encouraged young people from the East Midlands to engage with the history of the Trans-Atlantic Slave Trade and the role played by the people of Leicestershire within it, as a means to developing their understanding of the county’s heritage. Some of the young people in the project were Somalian and found great connection with the Edward Juba story. They, therefore, decided that they wanted to make a film on this and to reflect on his life.

### 3.3.2 Enjoyment, Inspiration and Creativity

Throughout the focus groups young people consistently talked about the ‘buzz’, ‘fun’ and ‘enjoyment’ that arose through participating in the projects; this enthusiasm was backed by project and partner staff talking about the wider benefits of participants being involved. Young people talked enthusiastically about taking part in certain activities and events and working together as a team.

“The project was great, very exciting. I felt happy to be involved in a production in the theatre as I never thought I would be. The costumes, the character, the ideas we came up with as a group and the way we became a supportive company was very good and enjoyable.”  
(Young person)

“I didn’t anticipate the project would be much fun when I was asked to join...especially as it involved research. But once we got into the project we’ve done so many fun things like going on visits and residential. Our tutor from the museum was also really good at making history funny”  
(Young person)

Being involved in some of the projects had moved participants emotionally; the research they had undertaken was poignant and thought provoking. In particular, some of the young people reported being moved to tears when interviewing and listening to their stories and account of events.

“ XX [one of the young people’s] grandma was around at the time of the murder of Altab Ali, we conducted the interview in Sylheti – Bengali, she [the grandmother] found it very emotional to speak about something she hadn’t done for years and we found it really hard not to cry listening to her.”  
(Young person)

“We had a list of questions that the group had worked on to cover different aspects of the war. We also heard different stories from them. Some of the things they told us were shocking, and upsetting. You just can imagine what it was like to see your home town on fire knowing that it could be your family that’s died”.  
(Young person)

Participants felt privileged to be handling artefacts and to be given the opportunity to share stories. Some of the older people themselves spoke of being touched and were visibly moved when their quotes were used in exhibitions and productions.

Project managers spoke of feedback from parents, school teachers and keyworkers who talked about how young people had found the activities enjoyable. The projects themselves have inspired young people to be creative and projects have allowed young people to come into heritage at different points of interest.

“[ the project] gets a range of people involved – opened lots of doors and opportunities – it’s been fantastic developing a relationship with people from thousands of years ago, you see things you never expect to see, it completely re-opens your existing knowledge”  
(Young person)

The social benefits of taking part were one of the most significant outcomes highlighted through the focus groups. Projects such as Come Dine with Me Through Time where young people came together from four distinct rural communities have set up a Facebook site and have remained friends. Young people from Building Devonport talked about their initial shyness, and how working in a group where initially no-one knew each other has helped to build confidence outside of the project.

Attendees at all of the focus groups talked about how they would remain friends once the project had officially ended and were looking forward to undertaking more projects together.

### **3.3.3 Development of Personal Skills and Capabilities**

#### **3.3.3.1 Training**

The majority of projects involved training young people in various areas relating to heritage such as archiving and digitisation. Young people also learnt research skills, including oral history interviews, and practical skills such as conservation, film making, photography and artwork. Projects such as Harvesting the Past trained young people in craftsmanship skills which are 'dying trades' such as thatching and kiln making, teaching how these skills have informed current industry and construction. Additional training was also offered through mentoring, project management, budgeting and leadership to help those young people involved in the management of projects.

David Garrick and the Theatres of Hereford researched and explored Hereford's theatrical heritage, focusing on 18<sup>th</sup> Century impresario David Garrick who had connections with the city, eventually creating their own drama. The project recipients worked with many different organisations from the local community, including the Hereford Library and Museum, where they were taught research techniques. They also worked with a local historian to understand Hereford's theatrical heritage and The Rural Media Group to produce a documentary of the project.

In Kettlebrooks Medieval Moments all the learning was activity based and revolved around young people receiving input from a range of experts including a medieval food specialist, medieval costumers, circus skills trainer, street dancer and sword skills trainer. A strong kinaesthetic<sup>10</sup> approach was felt to be essential to engage and inspire young people and was a dominant thread throughout the project.

#### **3.3.3.2 What Skills Did Young People Develop?**

The respondents were asked if their project had enabled young people to learn and develop new skills. All projects stated that they had. The full results are shown in Figure 15. Youth organisations had a higher number of young people learning new skills with 22% (n=12) of projects having 50 or more young people compared with 6% (n=1) of heritage organisations.

Almost all projects (91%, n=67) said that the young people developed interpersonal, social and communication skills as a result of their project. Given the nature of the funding for these projects it is reasonable to expect that the main skills learnt and developed as a result of their involvement in the projects would be heritage related. However, the top three skills as identified by the projects are more general 'soft' skills. Just over three quarters of

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<sup>10</sup> Kinesthetic learning takes place by the student actually carrying out a physical activity, rather than listening to a lecture or watching a demonstration.

projects (78%, n=58) said that young people had learnt about local history, but this was the first 'heritage skill' to be identified.

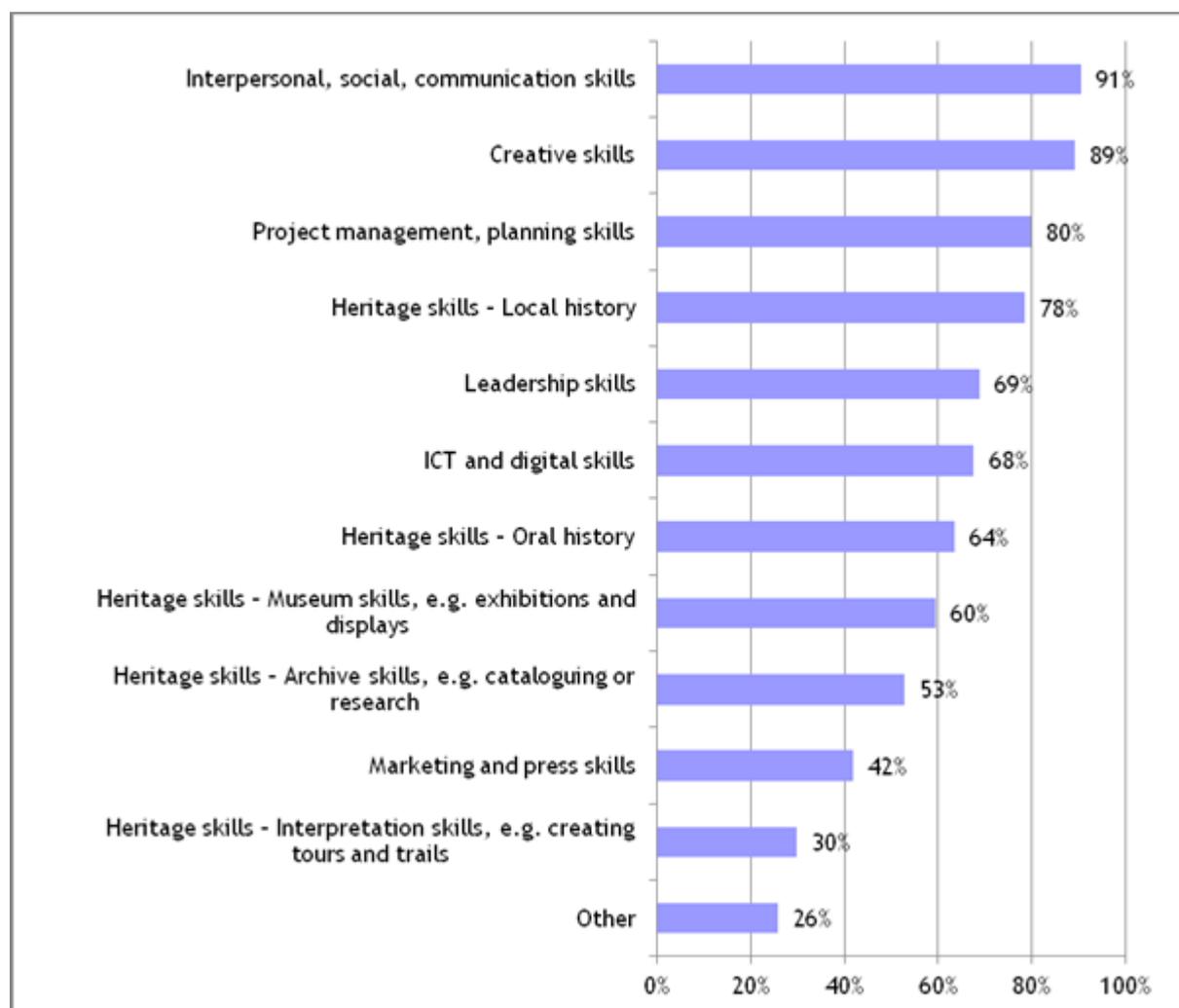
"I didn't really know the true effects of the war and how many people it affected. Spending time in a [simulated] trench and seeing how people lived as a soldier was a real eye opening experience. You went from having everything to nothing. My confidence has improved from attending the sessions and meeting new friends. When we did the interviews with the people involved with the war I felt nervous at first, but now I think I have the ability to do things like that again".  
(Young person)

For the purpose of analysis, Figure 13 gives the results for those skills that received more than 5% of responses. However, the categories where less than 5% of projects stated that young people learnt and developed new skills were all heritage skills, but of a very specific nature, for example maritime skills, archaeology skills, land management or horticultural skills, and rural skills.

Just over a quarter of projects, 26% (n=19), selected the 'other' category. Skills outlined here included:

- Performance skills;
- Film making, production and post-production;
- Cartography;
- Photography.

**Figure 13 What kind of skills did the young people develop?**



A key activity of the Chimneys to Trees project was the visit to Middlewood Ecological Trust to "live as a woodlander". This experience was one which the young people greatly enjoyed and learned a significant amount. The young people were hands-on throughout the experience and each individual person made their own stool from timber and had a role to play in the process of charcoal burning, shelter building and fire lighting. The young people gained training in the use of hand tools such as axes, saws, shaving and shaping tools when working with wood. The young people also gained training in the art of shelter building - which trees people would have utilised in the past and the type of structures they would have developed. Finally, young people were taught how to light a fire using a flint before undertaking the activity themselves.

### 3.3.3.3 How Were Achievements Celebrated?

Almost all, 95% (n=69) of projects celebrated the achievements of the young people involved through both formal and informal means of getting recognition. Projects offered internally produced certificates, credits towards formal schemes (such as John Muir Awards, Duke of Edinburgh's Award and other accredited schemes, for example through the Open College Network).

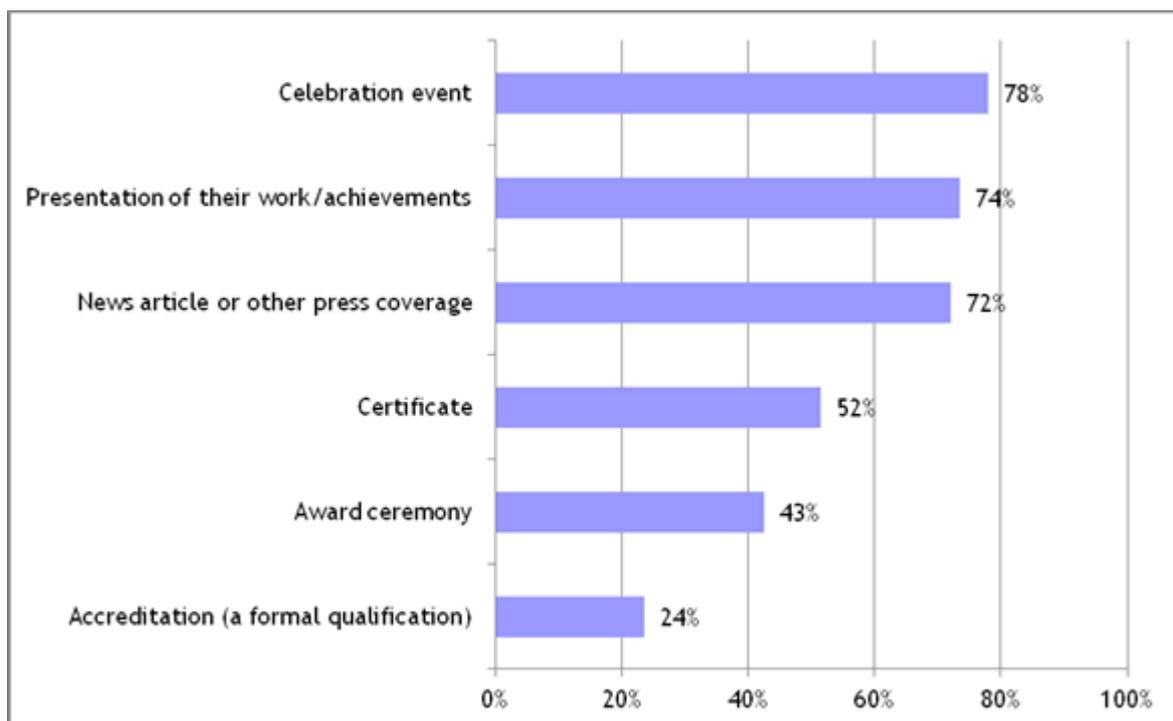
Less formal ways of celebrating included events, exhibition and drama openings, news articles and press coverage. Over three quarters of projects, 78% (n=53) held a celebration event for young people at the end of the project. A further 74% had a presentation of their work and achievements and 72% were celebrated through news articles or press coverage. These events were highly valued by participants giving them the opportunity to show family, friends and teachers what they had achieved, and so helped to validate their contribution and give their work recognition.

“My adrenaline was pumping, I was over the moon. I was so happy, words could not describe it. My family came to see [the production] and they were so happy and proud of what I had achieved in the two years I have been ... at theatre royal”.  
(Young person)

“on the night of the presentation the young person said to me ‘someone believed in me, in what I could do and I was so happy my step mum came to see me perform’”  
(Grantee – Youth organisation)

For larger scale projects such as *And We Went Dancing* the final event helped young people who had been involved in different aspects of the project to see the contribution their work had made to the whole of the project. The full results are shown in Figure 14.

**Figure 14 How were young people’s achievements celebrated?**



Nearly a quarter, 24% (n=16) received accreditation for their involvement in the project. These included:

**Arts Awards, Gold, Silver and Bronze**

Arts Award inspire young people to grow their arts and leadership talents

## **Leadership in Youth Work for Young People NOCN (National Open College Network) Level 1**

The Leadership in Youth Work programme has been designed to enable young people with leadership aspirations to acquire, develop and demonstrate basic competence in the key areas of junior leadership.

### **ASDAN Youth Challenges and Youth Achievement Award**

Youth Achievement Awards enable young people to: develop their personal and social skills, build a portfolio of evidence based on their voluntary activities in non-formal or informal education settings and gain nationally recognised accreditation through the awarding body ASDAN and provide opportunities to achieve qualifications through non-formal learning.

### **Junior Volunteer Award**

The campaign involves the presentation of ten special awards by MPs to local volunteers in their electorate who have made an extraordinary contribution to the community.

The type of award was dependent upon the type of learner. Where the projects were working with young people not in academic settings for instance, the John Muir Award (an environmental award scheme focused on wild places) allowed for the work undertaken through their heritage project to count towards their learning. Those projects which worked with a school (outside core hours) spoke of the importance of the project complementing and contributing to the curriculum.

REELMcr in particular linked with Manchester College to provide the opportunity for all young people over 14 years of age to benefit from PEARL - Personal Employability and Reflection for Learning<sup>11</sup>, where each session was extensively documented and could be used as evidence for future study. Some of the actual heritage sites were turned into learning environments such as Heritage Live Roomz and Harvesting the Past.

“Through experiential learning we got the chance to put theory into practice...it was particularly fun building and firing the kiln, it took us 17 hours to achieve the 1000 degrees we needed...building the granary took a variety of skills. A lot of us are good at different things, we're determined to see the project through.”  
(Young person)

#### **3.3.3.4 Attitudes and Values**

Participation in the projects was reported as having a significant impact on confidence and self-esteem. Many of the project staff talked about the visible difference in young people from the start of the project to the end and this was backed by young people encouraging their peers in the focus group to say what they had learnt. Young people were asked to prioritise the benefits within the focus group activities and an 'increase in confidence' came second after 'making new friends' as shown in Figure 15.

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<sup>11</sup> PEARL (Personal Employability and Reflection for Learning) is a pioneering learning and assessment framework developed in response to increasing demand from both employers and learners for new ways of developing and assessing social and personal skills within an employability framework.

**Figure 15** What young people said they had got out of participating in a heritage project (in order of importance)

1	Made new friends
2	Increased my confidence
3	Increased my interest in heritage/ history
4	Helped me to work part of a team and make decisions collectively
5	Helped me feel good about what I had achieved
6	Listened to other's opinions
7	Help communicate with a range of people including peers, project staff and external partners
8	Filmmaking/ photography specific skills
9	Understand the area where I came from
10	Conservation/ craft skills
11	Project management/ leadership
12	Archiving
13	Research skills

Feeling proud of where they were from and increased understanding of self-identity were significant issues raised in the focus groups. For some projects how young people felt about themselves was a starting point for the project. The young people in Taakin Heeds which looked at Geordie dialect decided on the subject area after discussions of how their own dialect was ridiculed through media and television, portraying individuals from Newcastle with a negative image. Through researching the history of the dialect, some of the young people felt it changed how they felt and gave them confidence to say what was good about the language and how it had contributed to local culture.

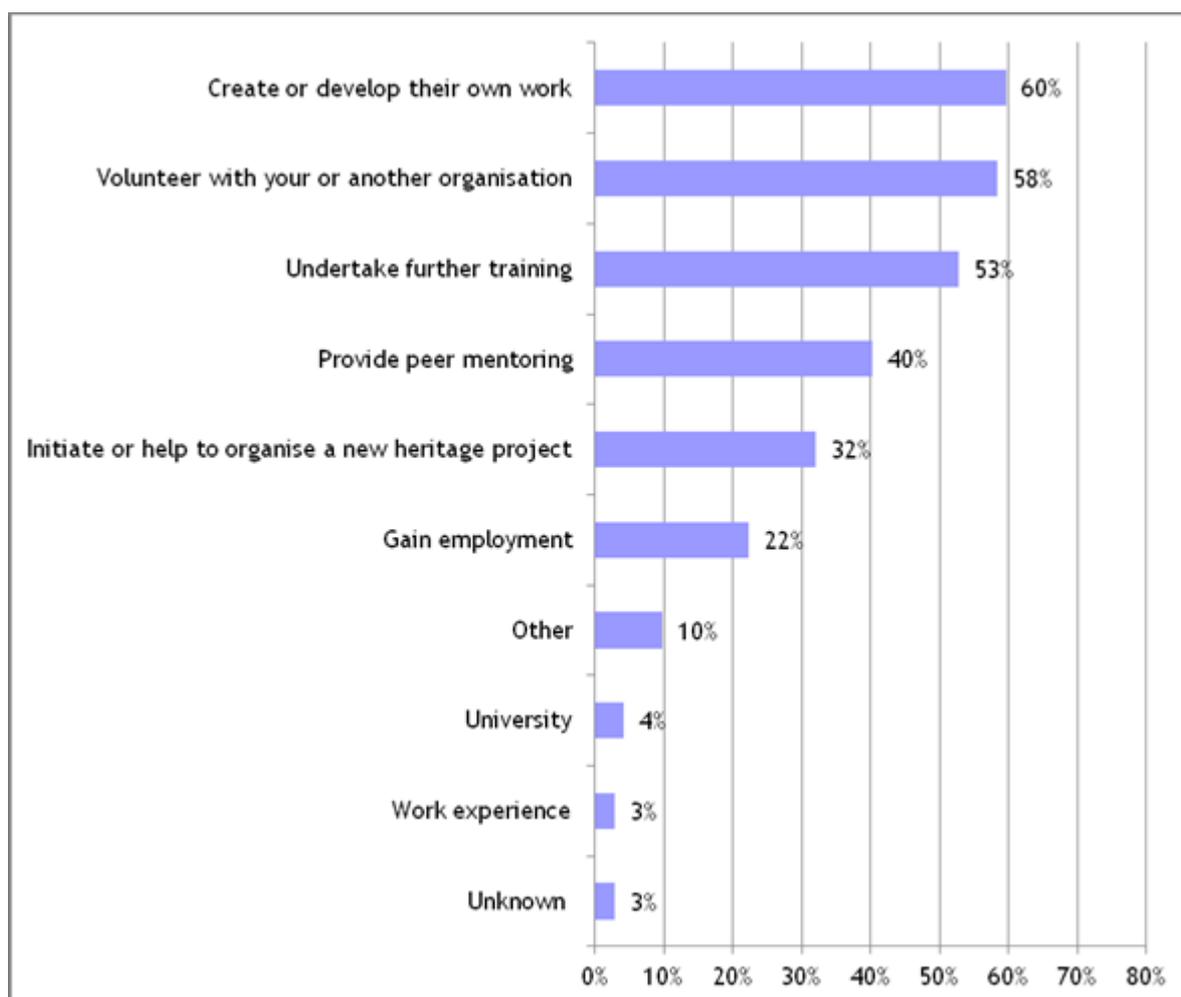
Similarly young people involved in the CSI Reading project felt the area in which they lived in had a negative reputation and impacted upon their future employability. This led to their project researching the facts surrounding crime in their area and whether the perception and factual evidence had changed throughout history.

In the project Sittingbourne Revealed, using additional partnership funding special visits were made to the former battlefields of Ypres to help their understanding of the links between Sittingbourne and the World Wars. A visit to the Canterbury Tales experience in Canterbury served to register the importance of Sittingbourne on the Pilgrims' route from London to Canterbury Cathedral. Stories were collected and illustrated - through etchings, storytelling, and drama - and used to create the 'sense of belonging' that was an important aim of the project i.e. Sittingbourne is not just another place but a special place and where I live.

### **3.3.3.5 Activity, Behaviour and Progression**

One of the key aims of the project funding was for the projects to provide young people with new skills and opportunities relating to heritage. As identified in the previous section, projects appear to have been very successful in achieving these aims. The survey also sought to determine if young people had gone on to other opportunities as a result of involvement in their project. Figure 16 overleaf gives a detailed breakdown of the responses.

**Figure 16 Progression for young people**



### **After the Project**

Sixty percent of projects said that young people had gone on to create or develop their own work. A further 58% were aware of young people volunteering with them or another organisation. Almost a third of projects, 32% (n=23) stated that young people had gone on to initiate or help to organise a new heritage project.

The positive impact the project had on some of the individuals involved was summarised by one response:

“One young person returned to do work experience with our early years programme... This was very poignant as she had personally a chaotic life at a similar age and this enabled her to address some of her issues and begin to look at what she might do in the future. She also met her boyfriend through the project, both share a chaotic family history. They are still together after two and half years and establishing their own stable environment together.”  
(Grantee – Youth organisation)

Several projects were able to give general responses about how the project had benefited the young people overall, but several projects had very poignant and specific examples:

“We also had comments from young people's parents saying that they had grown in self-confidence and that their social skills had improved. This was very noticeable in one participant who is home schooled and doesn't often spend time with other younger people. She grew throughout the project and is still in touch with the friends she made on it.”

(Grantee – Youth organisation)

“In summing up her experience of the project XX said 'During the project I can say that I went on an emotional rollercoaster; it was mainly because it was very fun....but hearing the stories was very emotional and very sad. I was really questioning some things about my life, and what I really need to be happy... I think it taught me a lot.”

(Grantee-Youth organisation)

“... a fifteen year old boy, started the project as a shy, introverted young man. By the end of the project he had gained in confidence and historical knowledge and was able to take the lead role in the play as Henry Joy McCracken, the leader of the United Irishmen in Ulster.”

(Grantee – Youth organisation)

“On the film XX, who has mental health and gender identity difficulties, talks about the confidence she gained through her involvement in the project. She has gone on to volunteer in a charity shop and she attributes the confidence to do this to the project.”

(Partner – Heritage organisation)

“One of the young people with refugee status who was involved on the project was able to showcase his talent on the presentation day and as a result one of the local film directors who was amongst the audience agreed to produce a musical video of him which will be put on YouTube and other social media.”

(Grantee – Youth organisation)

“One student nearly dropped out, because he had failed school and hated history. He said at the end of the project learning through stories and memories had inspired him enough to want to learn about WW1.”

(Grantee – Youth organisation)

“One young man had been suspended for anti-social behaviour. Since the project he has re-engaged in school and his behaviour and motivation have increased significantly.”

(Grantee – Youth organisation)

“One young man, with severe Asperger's syndrome, attended the project regularly. He did this independently without the support of his parents (both street drinkers). He also returned to the Museum to gain his Bronze Art Award the first qualification he had achieved in his life. Subsequently he came back to the Museum's education team to borrow a digital camera to take photographs of the city for his own creative development. He returned the camera and shared his work with the team.”

(Partner – Heritage organisation)

“We worked closely with a small group of young NEET people referred through Connexions Greater Merseyside. One young person had learning difficulties but with support from other students was made to feel included within the group and helped to conduct a recorded interview with two Hillsborough survivors. After the interview the young person was very

moved by the stories she heard but also felt very proud of her achievements.”  
(Grantee – Youth organisation)

One young person involved in the Stitch in Time project has been successful in gaining a place at Staffordshire University due to the portfolio compiled during her involvement with the project. A few other young people went on to do a photography and graphic design project. Due to the interest gained through Stitch in Time, some young people enrolled to participate in Living Roots - a recycled fashion project run by the Wildlife Trust.

Project staff from Reviving our Norman Legacy felt strongly that the skills young people had picked up through their involvement in the project had been of particular significance as the majority of young people had a special need/disability which led to difficulties in entering employment and education post 16.

“one of the most satisfying outputs for the project over the past year is a number of reference requests I have received for the young people either going to College/University or taking up work (often part-time). This is obviously particularly important for those with special needs because they find it difficult to gain the usual experience of volunteering available to most people.”  
(Grantee – Youth organisation)

### **3.4 Findings: Benefits to Communities**

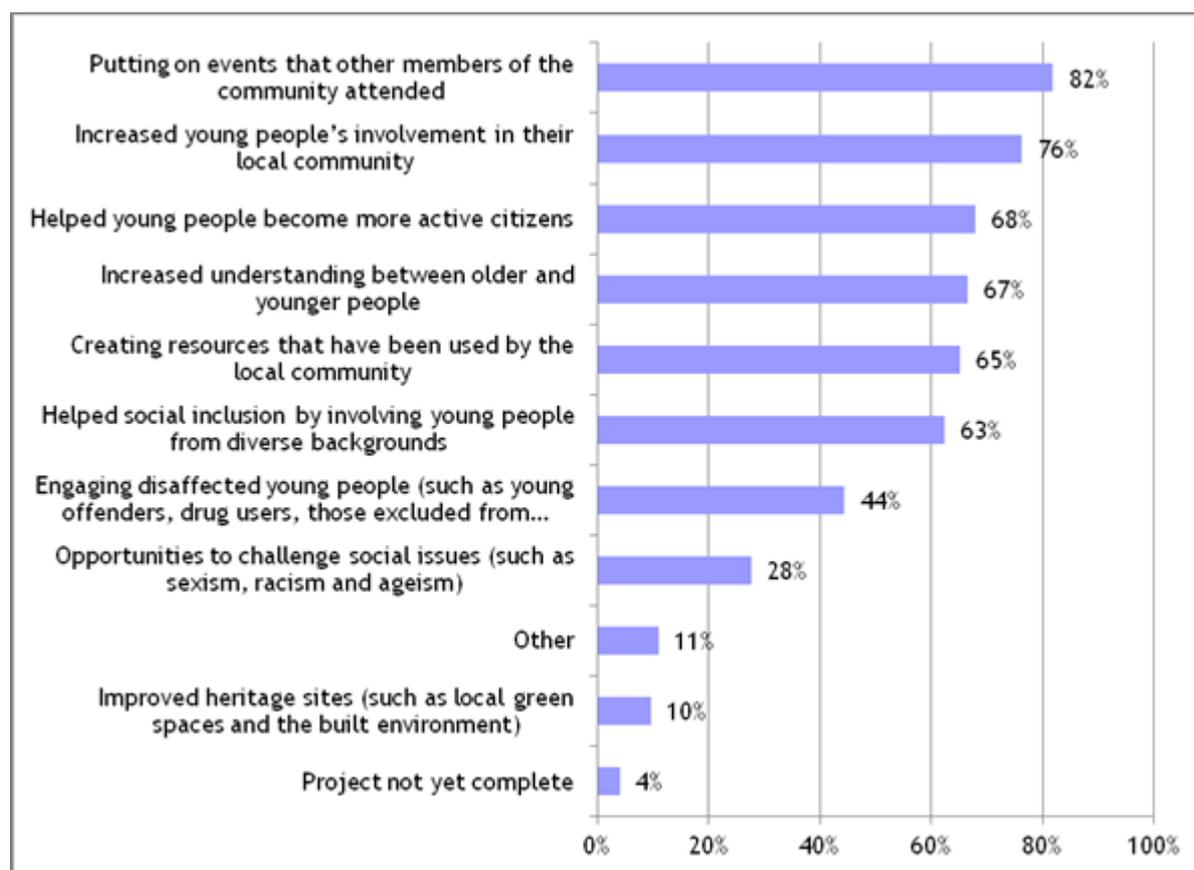
The following section describes the different benefits to communities in relation to the following:

- Providing a community focus;
- Social cohesion – building links within and between communities;
- Social inclusion;
- Improved inter-generational links;
- Economic development; and
- Strengthened local organisations.

#### **3.4.1 Providing a Community Focus**

One of the successes of the projects funded by the HLF has been the involvement of different members of the community. As Figure 17 demonstrates, most projects feel that they have had a wide ranging impact on the local community.

**Figure 17 The impact of the project upon the wider community**



Base: 72 (Please note percentages equal more than 100% as respondents could give more than one answer).

Four out of five projects put on events that other members of the community attended and more than three quarters increased young peoples' involvement in their local community. What is of interest in these results is the impact that the projects have had on different sectors of the communities, in particular bringing together young and old and diverse and disaffected groups.

What the projects appear to have been less successful at is improving heritage sites, with only 10% (n=7) citing this as an impact that the project has had on the local community. This is not surprising, however, when the sorts of activities carried out by the projects is considered (exhibitions and displays, visits to heritage sites and oral histories were the top three activities carried out by projects).

One project stated:

“This project has enabled the young people to not only understand and respect the older members of the community but also give the young people a chance to explain to the older people what the Vision Centre<sup>12</sup> will entail and thus help to embed it within the community.”  
(Grantee – Youth organisation)

<sup>12</sup> Young people in Chesterton have been collecting and recording reminiscences of older community members which will be placed into a time capsule and buried under the new local Vision centre currently being built (new arts centre)

Two thirds of projects gave specific examples of the impact their projects had had on the local community. These impacts cover four broad categories:

- bringing together different generations and backgrounds;
- a greater understanding both of and within the community;
- increased involvement and volunteering; and
- leaving a legacy that can continue to be accessed by the community.

In some instances such as Style Africa, wider social benefits have been gained from involving the wider community:

“We’ve loaned costumes from local people who are now represented in the exhibitions.”  
(Grantee – Heritage organisation)

Below are a few of the comments made by the projects.

“Bringing together people from different backgrounds and ages was fantastic and I feel this will benefit the community for a long time.”  
(Grantee – Youth organisation)

“Older people have commented on the fact that young people now are not that different from when they were at school, yet it is documented all the time that young people now a days are a pain to society. Older people have stated how wonderful it was to get a chance to build these relationships and 'bridge the gap' more.”  
(Grantee – Youth organisation)

“Our film was about Sylvia Pankhurst who had an enormous impact on the East End of London. Through our research and filming we have kept in contact with pub owners who had been researching her and recently showed our film at their pub; individual older women from Hackney are now volunteering with us and our most pleasing consequence is that we have now built up a good relationship with local libraries and museums. The film is still being screened regularly around the East End and across the UK.”  
(Grantee – Youth organisation)

“The Polish community came together to make this film - the older generation would not usually talk to new migrants. This film changed that and new friendships were made. Few Polish young people had any understanding of WWII and the part that local Polish people made. Schools showed the film, and it helped people better understand Polish migration.”  
(Grantee – Youth organisation)

One of the projects REELMcr developed a significant relationship with some of the parents of the young people who became involved in the project. Due to the broad range of need young people were experiencing the majority also came from homes where parents were experiencing their own difficulties. Seeing the positive benefits the project had on their children it encouraged parents themselves to become involved.

“XX had massive problems, severe ADHD, not in mainstream education, the project ‘changed his life’. Since then, his mother has come to work with us, she herself has bi-polar.”  
(Grantee – Youth organisation)

When CSI Reading interviewed older members of the community to better understand people’s perception of crime, the interviews revealed how a number of mums with young children were terrified – this was fed back to the local police and there has developed a growing local impetus amongst professionals to try and address the negative view held by local residents and address their concerns and anxieties.

### **3.4.2 Social Cohesion**

The diversity of the heritage projects has allowed the opportunity for different groups and communities to come together and understand not only each other but find common ground in interests. 63% of organisations felt that they had helped social inclusion by involving young people from diverse backgrounds. People on the Move is an oral history project that enabled a core group of (rurally isolated and mainly from black and ethnic minority (BAME) backgrounds) young people to reach out to other people from BAME backgrounds who have direct links with other countries and cultures. The project aimed to ensure the interviewees contribution was archived and so added to Somerset’s cultural heritage.

Accessible Heritage encouraged young disabled people to examine the characteristics of heritage buildings as a basis for research into the changing levels of accessibility for people with disabilities. The project concluded with a photographic exhibition of 11 images of the pupil’s own work alongside 11 photographs resourced from archives to depict a similar view point to demonstrate the history and access solutions at each heritage venue. The young people also exhibited a clay relief model of the Ulster Museum, and a research scrap book packed with examples to illustrate the depth of interest they took in every venue.

### **3.4.3 Social Inclusion**

Social inclusion was felt to be a key consideration by 44% of the organisations; they had involved young people from a diverse range of backgrounds, including young offenders, young disabled people, young carers and young people excluded from mainstream education.

“We would love to do something again, a lot of these young people are written off and it was great to show the school what the young people could do. We were also able to use the learning to help inform their plans and reviews.”  
(Partner agency – Youth organisation)

Several projects also targeted young people from different cultural backgrounds and encouraged partnerships with other youth groups as a means of building bridges between the groups.

Projects such as Family Tree enabled young people to research their own family tree and note which relatives showed signs of Asperger Syndrome which helped to give their condition a historical perspective and lessen their feelings of isolation and ‘differentness’. They also considered which high achievers from past public life either had a diagnosis of Asperger Syndrome, behaved in a way which suggested they had Asperger Syndrome, or had made a benefit of typical Asperger traits. This engendered great pride amongst the clients (with one noting “We’re in good company”) and reinforced the message that Asperger

Syndrome is not necessarily a barrier to a successful family and working life and can for some people be the key to these achievements.

### **3.4.3.1 Target Groups**

A number of the organisations did not specify a target group within their application form nor did they include a profile of the young people within evaluation reports, making it difficult to record the profile of beneficiaries for all projects looked at in the evaluation. In addition some of the groups did not necessarily describe groups according to assigned categories and preferred to use a generic term of 'young people'; only through further questioning did it become apparent where young people had additional needs.

There were, however, a selection of projects where activities were specifically aimed at target groups and which required specific resources such as signers, translators, specialist equipment etc. Through the telephone interviews it became apparent that a significant number of the projects were focusing on young people who project staff felt would not usually have the opportunity to access or be exposed to heritage as documented below.

#### **Black and Minority Ethnic Communities**

The Merseyside Somali Sports & Culture Project worked with young British Somali people in Liverpool; they spoke to older Somali residents and collected information such as poems, stories and dances to develop their own performance.

Distinctive worked with approximately 200 young people in group settings using examples of drama, dance, music and food to explore how immigration and population changes have impacted upon Aylesbury.

Life in a Box project involved Traveller teenagers exploring the lives of earlier generations in their community.

#### **Lesbian, Bisexual, Gay and Transsexual Groups**

In Re-writing history young LGBT people researched the history of the LGBT movement to inform their self-identity and learn research techniques. They also produced a teaching resource for local schools and other education providers to increase understanding.

#### **Young Disabled People**

The Family Tree project enabled 20 young people with Asperger Syndrome to trace their families, understand their condition in a historical context, learn transferable skills, gain qualifications and feel more confident.

Seaside Memories worked with two different groups, one group was with young people from a special needs school and the second group included young girls not engaging with mainstream education. Project staff used one of the sessions to bring the two groups together and found the impact was profound, in particular on the group of young girls not in education. The session contributed towards a shift in attitude and perception about disability; bringing the two diverse groups together helped to create friendships which would have been unlikely without the project.

## **Young People Described As At Risk of Exclusion/Offending**

Mic Live created a series of oral archives with young offenders, NEET (Not in Education, Employment or Training) and young people from the local YMCA.

Kettlebrooks Medieval Moments was a partnership between Kettlebrook Pupil Referral Unit and Tamworth Castle looking at medieval times, working with disaffected and excluded young people aged 11-16 years.

Stitch in Time provided new opportunities for female NEET's aged 16-20, to participate in a recycled fashion project.

To ensure the project didn't exclude young people not in education or employment, REELMcr sent a team of workers to spend a day at Platt Lane shops to promote the project to these groups who routinely gathered around the shops and don't normally engage with local mainstream services.

## **Young people from Rural Communities**

The War Prison at Princetown Project enabled young people from two different parts of a remote rural area to work together in creating a site-specific performance and a short film based on research about the origins of Dartmoor Prison as a war prison during the Napoleonic Wars, with Dartmoor Prison Museum as a major partner.

Young Wild and Active developed a 'geocache' style activity trail. They found that, due to the rural nature of the area it was difficult at times to guarantee young people access to transport, although they used several local venues on an outreach basis to try and accommodate their needs.

### **3.4.4 Improved Inter-generational Links**

67% reported improvements in inter-generational understanding leading to greater community cohesion. A number of the projects involved young and older people coming together, for example through oral history sharing.

Youlgrave Guides and Senior Section Centenary Film provided opportunities for young people to learn about the changing roles of women in their own community. Using photos and filmed interviews they looked at changes in the guiding movement over the last century. Young guides interviewed women of all ages.

The Tribal Project is another example which involved bringing local older and younger communities together. Through interviews with elderly members of the community, young people explored the historical relationship of ethnic identity and boxing. Interviews included elders from Cockney, Irish, Jewish, Bangladeshi and Afro-Caribbean backgrounds, exploring their life stories linked to boxing and their personal history.

As the majority of Young Roots projects involve activities which the community can experience, this has the potential to challenge the perceptions that older generations may have about young people.

### 3.4.5 Economic Developments

Economic development was not mentioned by organisations as a significant outcome from the project, most likely as economic benefits are not tangible during a project that are as short as most Young Roots projects and become clearer in the longer term.

### 3.4.6 Strengthened Local Organisations

The evidence gathered showed that partnerships between heritage and youth organisations produced positive benefits on both sides. Youth organisations are sharing their knowledge, access and expertise in working with young people and helping heritage organisations to adapt their methods of working to encourage more young people to access heritage. Direct contact with young people, in particular from diverse groups, has also helped to challenge stereotypes and negative perceptions of young people. Some of the young people spoke of going back to visit heritage organisations outside of the project:

“I now feel I could easily go to the Botanic Gardens and look around the museum and also ask for help with their artefacts system [...] Theatre in the Rough has also helped fuel my existing interest in the Arthurian legends”  
(Young person)

“I took my grandma to the library and showed her how to use the micro fiche she thought it was fantastic.”(Young person)

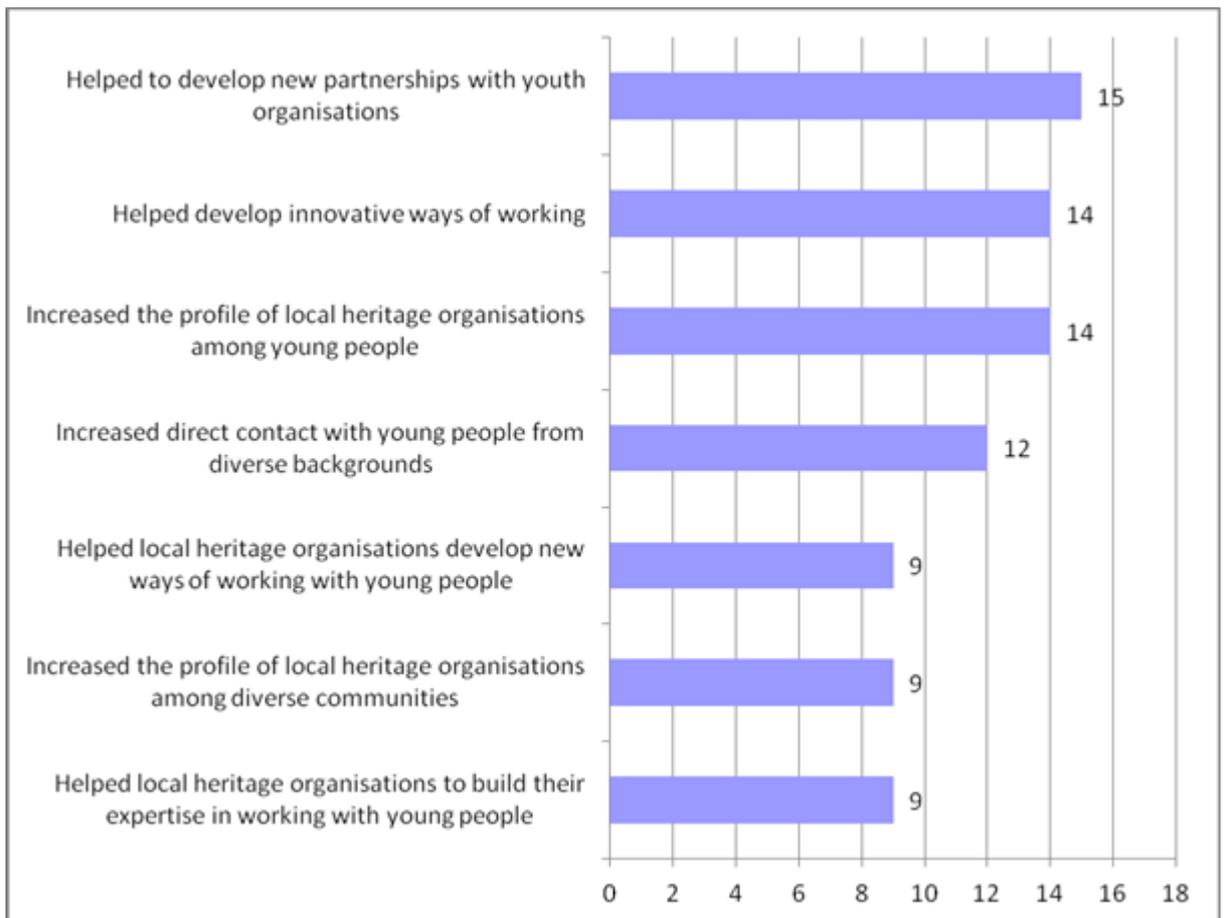
For almost all the heritage organisations, the project had helped to develop new partnerships with youth organisations (15 of a possible 18), furthermore, 14 projects felt that the project had helped develop innovative ways of working and a further 14 said it had increased the profile of local heritage organisations among young people. The full results are shown in Figure 18.

“It was really good to have the young person lead doing the legwork, we learnt a lot from the experience...really helpful for us to learn what worked with different sets of young people.”  
(Partner – Heritage organisation)

Some of the heritage organisations felt the experience had taught them how to adapt methods of engagement to try and appeal to a younger audience through ensuring young people were provided with the opportunity to make connections between their current lives and the past.

“Whichever aspect of history you are looking at you need to help people connect and make links – it’s about everyday heritage putting these things into perspective. For example in our project, regeneration was the main theme each time we looked at World War II or another part of history we tried to help people make the links to their lives now.”  
(Grantee - Heritage organisation)

**Figure 18 Impact of project on heritage organisations**



Base: 18 (Results shown as actual figures due to low base numbers).

- The same question was asked of youth organisations, 85% of projects felt that they had helped develop new partnerships with local heritage organisations; a further 78% felt the project had helped to develop a greater understanding of heritage and 72% said it had helped develop innovative ways of working. The full results are shown in Figure 19.

**Figure 19 Impact of project on youth organisations**



Base: 54 (Please note percentages equal more than 100% as respondents could give more than one answer).

The Young Roots projects are also helping to challenge the traditional understanding of heritage, bringing a fresh approach and creative means of interpreting heritage across wide audiences to the heritage community.

For youth organisations their relationship with heritage organisations has helped to deepen their understanding of what heritage is and give access to different resources and projects which young people can get involved with.

The exchange of knowledge and experience was vital for the heritage aspects of the project. However there were some difficulties faced by youth organisations. In particular some heritage organisations were inexperienced in working with young people and needed support from youth workers which some projects had not built into the project. An example of where the project had considered this issue when planning for their project was Kettlebrook's Medieval Moments where the partner, Tamworth Castle, underwent training delivered through the Education and Events Officer to enable them to work with disaffected and challenging young people. This training was costed into the Young Roots project.

For several of the projects, one of the main impacts on them was the increased partnership working:

“This project has brought together different organisations that we did not think we would have worked with in the past. It has opened up possible new areas of work.”  
(Grantee – Youth organisation)

“A strong community came out of it and doors were opened between young people community organisations and heritage organisations.”  
(Grantee – Youth organisation)

“Very positive experience all round. Developed a good platform for further links and now the boat is MCA (Marine Coast guard) coded the vessel will be sailing with community groups on board from the spring. Just started meetings with Youth Offending Team etc to discuss opportunities including another potential sail training programme.”  
(Grantee – Heritage organisation)

“This was a longer term project than we usually run and it led to a good relationship with participants. We all really enjoyed working on the film and learning more. We felt that heritage and film were a great partnership as it caused the young people to research, meet and interview a variety of people and visit new places. We learned a great deal from our partners, and are keen to work on similar projects.”  
(Partner – Heritage organisation)

For other projects, the impact was more around the involvement of young people and allowing them to take the lead in the project. In some cases this led to the organisations re-thinking their approach to other projects:

“We have formed some valuable and exciting new partnerships and are at the same time continuing to work with long-standing partners ... Thus our heritage partner is now drawing upon the expertise and creativity of some of our young people, in order to make heritage more attractive for young people. Similarly our community organisations are getting more excited and fascinated about their own heritage.”  
(Grantee – Youth organisation)

“Through running the project we have discovered the wider interests of the young people attached to the project. Many have volunteered or taken part in other activities we have organised.”  
(Grantee – Youth organisation)

“The project has raised the aspirations of young people and there has since been a strong desire to plan and deliver new projects with young people coming forward with their own ideas”  
(Grantee – Youth organisation)

“It's just been marvellous to see the young people and adults work alongside and learn through BTCV (volunteering organisation focusing on conservation) and our own staff. We have a wealth of new experience and learning too. We feel better people for managing the area we own in a sensible and long term way for the good of conservation.”  
(Grantee – Youth organisation)

### **3.4.7 Life After a Project**

Several of the projects are in the process of applying for further Young Roots grants and planning to do another heritage project. Some partnerships have continued with heritage organisations in some cases inspiring longer term legacies such as the Reflections project in which young people are using the exhibition they produced to inspire art work, which they are creating as part of their summer activities programme. A new organisation, Sankofa: Heritage and Arts has been formed so that projects of this nature can continue to take place and community groups can be given the opportunity to research their heritage and express their responses to it creatively.

For some projects the success of the heritage project has led to further funding. Young people in the Stitch in Time project developed a lot of work on body image and applied for further funding to Media box for a health and photography project called 'Picture of Health'. They were successful in this funding and the young people from Stitch in Time formed a steering group to drive forward the new project; they were also successful in securing additional funding from NHS Coventry's Innovation and Development Fund for the project.

Revival of Ancient Arts has set up two different enterprises which combine young people's learning and business. One to make newspaper briquettes for using in fires which will be linked to how charcoal is used and the second entails soap and candle making to sell at local summer fairs.

## Conclusion and Recommendations

### 4.1 Has the Young Roots Programme Met its Aims?

A wide range of projects have been funded through the Young Roots programme creating opportunities for young people from diverse backgrounds to actively take part in developing, managing and delivering projects as volunteers as well as active participants working with heritage organisations to interpret history and re-create their own versions through films, exhibitions, photos and drama.

Findings from the evaluation have clearly shown the benefits for individuals who have been involved, the organisations themselves and the wider communities. On many occasions the project has provided a mechanism to bring together diverse organisations together to share knowledge and expertise. A summary of the key findings are presented using the aims of the Young Roots programme followed by recommendations:

Providing new opportunities for a wider range of young people aged 13 to 25 to learn about their own and others' heritage

The Young Roots projects have created lots of opportunities for young people across a wide age group to participate and become involved in projects where they receive the opportunity to learn about their own and others' heritage. To help facilitate engagement and maintain their interest, project activities have been diverse and have included the production and development of exhibitions, DVDs, drama, websites, leaflets, nature trails, photos and artwork. Several of the projects have also shown an active commitment to contribute and widen social inclusion in working with young people considered to be marginalised and socially excluded including young people with challenging behaviours, Looked After, excluded from mainstream education and with a physical or emotional disability.

Allowing young people to lead and take part in creative and engaging activities; developing partnerships between youth organisations and heritage organisations;

Findings highlight an increased awareness, understanding and appreciation of heritage for both young people and youth organisations. Partnerships with heritage partners created opportunities for training of various forms to be provided to young people in an array of heritage skills including research, archiving, handling artifacts, producing exhibitions and recreation of heritage pieces whilst giving the opportunity to critique, interpret and apply history to contemporary living, drawing out both comparisons and similarities.

Lead organisations have developed a number of approaches for young people to actively participate not only as recipients but, through training and mentoring, in project management and leadership. This has enabled young people to take on dedicated roles to help lead and manage projects. The benefits of taking part have been wide ranging and have included the opportunity to gain practical skills such as: filmmaking, photography, acting, research, craft specific and conservation. Changes in attitude and behaviour have also been noted through young people exploring issues concerning their own personal identity, the area they live in and working alongside local communities - in particular speaking to older residents - and creating inspiring pieces of work such as exhibitions and films. In some cases this had led to increased community integration amongst the younger and older generations, providing opportunities for young people who would rarely if ever have the opportunity to experience involvement in such projects due to their personal circumstances.

Creating opportunities to celebrate young people's achievements in the project and share their learning with the wider community.

Organisations have used both formal and informal options to help endorse young people's achievements including use of accreditation systems, celebration events and in-house certification. The choice of validation has been to some extent dependent upon academic capability of the young people involved. Where the project has worked with young people not in mainstream education projects have provided the opportunity for their learning to be incorporated into awards which they are already working towards such as Duke of Edinburgh and ASDAN. Other special interest groups have used existing awards which cater for young people with learning needs such as the Oxford and Cambridge RSA National Skills Profile. Celebration events themselves were seen as a meaningful way of validating what young people had learnt, being able to show to friends, family members and their keyworkers what they had achieved.

Several of the projects disseminated learning on a regular basis to the wider community through workshops in schools, open exhibitions at museums and the hosting of open days. Others developed sustainable products using written and visual aids as well as the use of social media to spread information - for example CD-Roms with accompanying manuals disseminated as curriculum aids, MP3 players for use by visitors in museums, and various heritage leaflets and websites.

## **4.2 Conclusion**

As set out in both findings and the case studies, grant recipients spoke of numerous benefits which the projects have had upon young people and the organisations involved. However, the evaluation team felt organisations were somewhat unclear to what outcomes their projects were actually contributing to, which is reflected in the variety of answers.

Grantees tended to determine what outcomes young people had achieved after the project had ended rather than setting these out as part of the project planning. This can make it difficult to know what the project set out to achieve and as in most cases there are no clear outcomes set at the beginning it is impossible to challenge or test this assumption as part of the evaluation. Grantees need to think beyond what the activities that they are doing and what it is that they want these activities to achieve. All the projects seem focused on activities and outputs but also assume that a good activity is an end result in itself. Where outcomes are mentioned these tend to be softer skills such as confidence, self-esteem etc. It is recommended that HLF communicate better to grantees what outcomes are and to support their thinking in this. HLF is in an excellent position to push for some harder outcomes linked to job and wider life skills as well as qualifications.

## **4.3 Recommendations**

Following on from the conclusions set out above, we make a number of recommendations:

Due to the variance in self evaluated reports and completion reports which can create difficulties when evaluating the overall Young Roots programme, it is recommended that organisations are encouraged to utilise existing HLF evaluation guidance which outlines the expectations of the evaluation process. Using the guidance at the planning stages of the project would also help projects to set out anticipated outcomes in the earlier stages of the project.

Checks needs to be in place to ensure existing HLF monitoring forms are completed, in particular concerning profile data of beneficiaries which would help draw out separate output

data for the Young Roots programme. To add to the emerging qualitative data reporting that a significant number of projects are working with young people from socially excluded groups, it would be beneficial to implement additional information requests noting variables such as – Looked After, mental health, substance misuse, deprivation, and excluded from school.

It would be beneficial for HLF to devise a framework which allows organisations to monitor, track and report progress of young people's skills and knowledge in particular linking to employability skills and life after the project. In addition, for HLF to explore the accreditation process and identify whether there is the need for an approved set of standards which potential applicants can use.

As some partnerships reported difficulties, in particular, relating to delivery of the Young Roots project to young people not from mainstream education, organisations should be encouraged to consider at the application stage what each of the respective partner's training and support needs may be and how these will successfully be supported before the start of project. This will ensure disengagement of young people is minimised. In addition HLF might usefully publish examples of best practice concerning participation methods with potential applicants to improve the quality of engagement.

# Appendices

## Appendix 1: Survey Questions

### Young Roots Programme - Online Survey of Grant Recipients

#### Introduction

The Heritage Lottery Fund has commissioned the Centre for Public Innovation to carry out an evaluation to determine the benefits of Young Roots to the young people, organisations and communities involved. As part of this we are looking at the extent to which the Young Roots programme has achieved its intended aims, namely:

- To provide opportunities for a wider range of young people aged 13 to 25 to learn about their own and others' heritage
- Allow young people to lead and take part in creative and engaging activities
- Develop partnerships between youth and heritage organisations
- Create opportunities to celebrate young people's achievements in the project and share their learning with the wider community

As a grant recipient, you are best placed to tell us about your project and your feedback will be vital in determining whether or not these aims were met. As such we would be extremely grateful if you could take a few moments to complete this online survey.

All the feedback will be anonymised and you will not be identified in any reporting.

We will also be looking at any evaluation reports you have submitted to the HLF, and interviewing a small number of projects to gain a deeper understanding of what the programme and everyone involved has achieved.

If you have any questions about the survey or the evaluation, please do not hesitate to contact Mark Napier at [mark.napier@publicinnovation.org.uk](mailto:mark.napier@publicinnovation.org.uk)

Thank you in advance for your assistance.

#### About you and your project

1. What was the name of your project? (free text)
2. How did you find out about the Young Roots programme? Tick as many as apply.
  - a. Newspaper/magazine article
  - b. Referral from another organisation
  - c. Referral from a colleague
  - d. Referral from young people
  - e. Received direct marketing information from HLF
  - f. Internet
  - g. Other (please specify) (free text)
3. Did you consider any other funding sources for heritage based activities?
  - a. Yes
  - b. No
  - c. Unsure

4. Would you have approached HLF for funding if there was not a Young Roots Programme?
  - a. Yes
  - b. No
  - c. Unsure
  
5. Did you partner with another organisation in the delivery of your project?
  - a. Yes
  - b. No
  
6. Who were your partner(s)?
  
7. Which of the activities listed below best describes what you did? Tick as many as apply.
  - a. Open days
  - b. Festivals
  - c. Exhibitions and displays
  - d. Guided walks or tours
  - e. Visits to heritage sites or collections
  - f. Publications
  - g. Archaeology
  - h. Biological recording
  - i. Nature conservation
  - j. Film
  - k. Performance
  - l. Art work
  - m. Trails
  - n. Digital media
  - o. Archive research
  - p. Oral history
  - q. Other (please specify) (free text)
  
8. How long did the delivery of your project last for?
  - a. One week
  - b. One month
  - c. 2 – 6 months
  - d. 7 – 12 months
  - e. Over a year
  
9. How much money did you receive from the Young Roots programme?
  - a. £3,000 - £10,000
  - b. £10,001 - £20,000
  - c. £20,001 +

Young people in your project

10. Were young people involved in the planning and delivery of the project?
  - a. Yes
  - b. No
  - c. Unsure
  
11. If young people were involved in the planning and delivery, what age group were these young people and how many were involved?
 

1 – 10	11 – 20	21 – 50	51 – 100	100+
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- a. 13 – 16
- b. 17 – 18
- c. 19 – 21
- d. 22

12. What was the total number of young people involved in planning and delivery (Please estimate if you are unsure of exact numbers)? (free text)

13. Did other young people (beyond those involved in planning and delivery) take part in the project activities?

- a. Yes
- b. No
- c. Unsure

14. What age group were the other young people, and how many took part?

- |            |            |            |            |      |
|------------|------------|------------|------------|------|
| 1 – 10     | 11 – 20    | 21 – 50    | 51 – 100   | 100+ |
| a. 13 – 16 | b. 17 – 18 | c. 19 – 21 | d. 22 plus |      |

15. What was the total number of other young people taking part (Please estimate if you are unsure of exact numbers)? (free text)

16. Did your project enable young people to learn and develop new skills?

- a. Yes
- b. No
- c. Unsure
- d. Not applicable

17. If you answered Yes, how many young people learnt and developed new skills? Give exact numbers if you have them, otherwise please give an estimate.

- a. 1 – 10
- b. 11 – 20
- c. 21 – 50
- d. 51 – 100
- e. 100+

18. If young people learnt and developed new skills, could you briefly describe the kind of skills they developed.

- a. Heritage skills
  - i. Archive skills, e.g. cataloguing or research
  - ii. Museum skills, e.g. exhibitions and displays
  - iii. Interpretation skills, e.g. creating tours and trails
  - iv. Oral history
  - v. Local history
  - vi. Archaeology skills
  - vii. Rural skills, e.g. dry stone walling
  - viii. Biological recording skills, e.g. species identification or habitat conservation
  - ix. Land management or horticultural skills, e.g. maintaining green spaces
  - x. Maritime skills, e.g. boat building
- b. Interpersonal, social, communication skills
- c. Leadership skills

- d. Project management, planning skills
  - e. Creative skills
  - f. ICT and digital skills
  - g. Marketing and press skills
  - h. Other (please specify) (free text)
19. Did your project provide new volunteering opportunities for young people?  
Volunteering involves spending time, unpaid, doing something that benefits the environment, heritage, or people other than (or in addition to) yourself or close relatives.
- a. Yes
  - b. No
  - c. Unsure
  - d. Not applicable
20. If you answered Yes, how many young people engaged in volunteering tasks? Give exact numbers if you have them, otherwise please give an estimate.
- a. 1 – 10
  - b. 11 – 20
  - c. 21 – 50
  - d. 51 – 100
  - e. 100+
21. If young people engaged in volunteering, could you briefly describe the kind of tasks that they undertook? (free text)

What your project achieved

What your project achieved - Young people

22. What do you think that young people got out of engaging with your project? Tick all that apply.
- a. Learning about their own heritage
  - b. Learning about other peoples' heritage
  - c. Opportunities to meet new people
  - d. Taking part in creative and engaging activities
  - e. Learning new skills
  - f. Increased self-confidence
  - g. Work experience
  - h. Something to put on CV
  - i. Help with studies
  - j. A greater understanding of heritage
  - k. A greater sense of community
  - l. Enjoyment
  - m. Other (please specify) (free text)
23. What effects has your project had upon young people's understanding and appreciation of heritage? Tick as many as apply.
- a. A greater sense of identity
  - b. A greater appreciation of the value of heritage
  - c. A greater awareness of the importance of conserving and maintaining heritage

- d. A greater awareness of the history of their local area and community
- e. A greater understanding of how to research or find out about heritage
- f. A greater understanding of how the past impacts on the present and future
- g. Other (please specify) (free text)

24. Were young people able to become involved in leading and developing the project?

- a. Yes
- b. No
- c. Unsure

25. If you answered Yes, please describe how young people led or developed the project.

(free text)

26. Were young people's achievements celebrated?

- a. Yes
- b. No
- c. Unsure

27. If Yes, how were young people recognised? Tick all that apply.

- a. Award ceremony
- b. Certificate
- c. Accreditation (a formal qualification) ... Please tell us what award or qualifications were received (free text)
- d. Presentation of their work/achievements
- e. News article or other press coverage
- f. Celebration event
- g. Other (please specify) (free text)

28. Following involvement in the project, are you aware of any young people going on to:  
(Tick all that apply)

- a. Volunteer with your or another organisation
- b. Gain employment
- c. Undertake further training
- d. Provide peer mentoring
- e. Initiate or help to organise a new heritage project
- f. Create or develop their own work
- g. Other (please specify) (free text)

29. Please tell us about any example(s) that you have where the project had a particularly strong impact on a young person. (free text)

What your project achieved – the community

30. What impact has your project had upon the local community? Tick all that apply.

- a. Increased understanding between older and younger people
- b. Opportunities to challenge social issues (such as sexism, racism and ageism)
- c. Engaging disaffected young people (such as young offenders, drug users, those excluded from school)
- d. Putting on events that other members of the community attended
- e. Creating resources that have been used by the local community
- f. Helped social inclusion by involving young people from diverse backgrounds
- g. Increased young people's involvement in their local community
- h. Helped young people become more active citizens

- i. Improved heritage sites (such as local green spaces and the built environment)
- j. Other (please specify) (free text)

31. Is there anything in particular you would like to tell us about the project's impact on the local community? (free text)

#### What your project achieved – organisations

If you are a heritage organisation, please go to Question 31. If you are a youth organisation, please skip to Question 32.

31. Heritage: What impact has your project achieved for your organisation? Tick all that apply.
- a. Helped to develop new partnerships with youth organisations
  - b. Helped local heritage organisations to build their expertise in working with young people
  - c. Increased direct contact with young people from diverse backgrounds
  - d. Increased the profile of local heritage organisations among young people
  - e. Increased the profile of local heritage organisations among diverse communities
  - f. Helped local heritage organisations develop new ways of working with young people
  - g. Helped develop innovative ways of working

Go to Question 33.

32. Youth organisation: What impact has your project achieved for your organisation? Tick all that apply.
- a. Helped develop new partnerships with local heritage organisations
  - b. Helped develop a deeper understanding of heritage
  - c. Helped local youth organisations to build their expertise in working with the heritage sector
  - d. Increased the profile of local youth organisations among young people
  - e. Increased the profile of local youth organisations among diverse communities
  - f. Helped develop innovative ways of working

33. Is there anything in particular you would like to tell us about the project's impact on your organisation and/or your partner(s)? (free text)

#### Partnerships

34. Was the partnership working beneficial?
- a. Yes
  - b. No
  - c. Unsure
35. Please could you explain where the partnership did and didn't work? (Free text)
36. Have you continued to work with the partner organisation after your HLF funded project completed?
- a. Yes
  - b. No
  - c. Not yet, but we intend to

37. Would you have considered working with this type of organisation before this project?

- a. Yes
- b. No
- c. Unsure

38. For office use only. Heritage sector of respondent's project.

- a. Intangible
- b. Historic buildings
- c. Land and biodiversity
- d. Industrial, maritime
- e. Museums, libraries, archives

## Appendix 2: List of Organisations Which Participated in the Online Survey

Project title	Applicant	Grant awarded	Region	Heritage area
1st Newry Centenary Project	1st Newry (Earl Kilmorey) Scout Group	£25,000	Northern Ireland	Intangible heritage
300 Birthday Celebration	Unitarian Meeting House Bury St Edmunds	£16,700	Eastern	Intangible heritage
A Call to Arms	Tread the Boards	£25,000	Northern Ireland	Museums libraries archives and collections
Accessible heritage	ADAPT	£20,000	Northern Ireland	Intangible heritage
All Aboard	Swansea Museum, City and County of Swansea	£24,400	Wales	Intangible heritage
Art in Romney Marsh Educational programme	Art in Romney Marsh	£5,200	South East	Intangible heritage
Barging Through Time	Warwickshire Association of Youth Clubs	£25,000	West Midlands	Intangible heritage
Bread & Circuses	Seachange Arts	£25,000	Eastern	Intangible heritage
Brink of Change	Clapham Park Film Unit	£19,400	London	Intangible heritage
Celebrating the Living History of our villages in the 70th anniversary year of our school, Codsall Community High School	vi TH Form Community Project	£21,100	West Midlands	Intangible heritage

Project title	Applicant	Grant awarded	Region	Heritage area
Centenary Celebration of Guiding in Hinchley Wood	3rd Hinchley Wood Guides	£15,400	South East	Intangible heritage
Centenary Sail	The Sobriety Project (Yorkshire Waterways Museum)	£25,000	York-shire and The Humber	Industrial maritime and transport
Centenary Wall Project	Hartlepool United Community Sports Foundation	£21,700	North East	Intangible heritage
Chesterton Vision - A Classroom with a View	Staffordshire County Council	£13,000	West Midlands	Intangible heritage
Cool London, hot fashion	Apsara Arts	£10,000	London	Intangible heritage
CSI Reading: Crime and Justice Heritage Squad	Groundwork Thames Valley	£24,400	South East	Intangible heritage
Culture On The Canal	Action for Achievement	£20,500	North West	Industrial maritime and transport
DIG.I.T.	Sunderland Heritage Forum	£25,000	North East	Intangible heritage
Don Heritage for Young People	Sheffield Wildlife Trust	£24,200	Yorkshire and The Humber	Land and biodiversity
Ekh Bengali	Amader Bhubishot	£24,900	London	Intangible heritage
Foyer Film	Bedfordshire Pilgrims Housing Association	£14,700	Eastern	Intangible heritage
Hackney Youth Bringing Abney Park Back To Life	Newington Dance Space	£21,700	London	Intangible heritage
Haslemere Youth Information	Haslemere Education Museum	£8,000	South East	Museums libraries archives and collections
Heritage Film Festival	Hampshire County Council	£25,000	South East	Industrial maritime and transport

Project title	Applicant	Grant awarded	Region	Heritage area
History Busters (Active Drama)	History Busters	£24,300	North West	Intangible heritage
History of Girlguiding Cornwall County Camp Site	Girlguiding Cornwall	£8,500	South West	Intangible heritage
Home Heritage - The Art of Living	Tamezin Club	£9,200	London	Intangible heritage
John Babbacombe Lee project	Exeter Phoenix	£7,400	South West	Intangible heritage
Lady Jane Grey Herstory	Soft Touch Community Arts	£14,800	East Midlands	Museums libraries archives and collections
Life In A Box	Mythstories, Museum of Myth and Fable	£4,100	West Midlands	Intangible heritage
Liskeard Digital Heritage Trail Project	Stuart House Trust	£5,700	South West	Intangible heritage
Liverpool Young Writers	Writing on the Wall	£24,900	North West	Intangible heritage
Nan and Grandad meet Youths (Working Title)	Ariel Trust	£25,000	North West	Intangible heritage
Opening Doors	Shebeen	£25,000	Yorkshire and The Humber	Intangible heritage
Our Manor: Leeds	White Lantern Film	£24,900	Yorkshire and The Humber	Intangible heritage
Our Stories, our lives	Mitalee Youth Organisation	£25,000	Eastern	Intangible heritage
Peter's Vale Sustainable Conservation Project	2nd. Witham Boys' Brigade	£25,000	Eastern	Land and biodiversity
Plymouth - celebrates diversity past and present	All Nations Ministries	£21,100	South West	Intangible heritage
Polish Connections	Signals Media Arts	£23,000	Eastern	Intangible heritage

Project title	Applicant	Grant awarded	Region	Heritage area
Poppy Stories	Bounce Theatre	£19,000	London	Intangible heritage
Portobello Youth Heritage Project - 'Dig Deep'	Faceless	£19,000	Yorkshire and The Humber	Intangible heritage
Potted History of Swale	The Sittingbourne Community College	£22,400	South East	Intangible heritage
Project 18	Norfolk Museums and Archaeology Service	£24,300	Eastern	Intangible heritage
R2R (Routes 2 Roots)	Community Recreational Arts in Barnet Community Focus	£19,700	London	Intangible heritage
Recording Local Heritage	Pioneer Theatres Limited trading as Theatre Royal Stratford East	£24,100	London	Historic buildings and monuments
Reputation through Regeneration	Catch22 Barnet Action 4 Youth	£25,000	London	Intangible heritage
Reviving our Norman Legacy	Green Explorers Community Association	£24,800	North East	Land and biodiversity
Salsburgh Intergenerational Club	North Lanarkshire Council CL&D	£10,100	Scotland	Intangible heritage
Sefton's Hidden History	The Theatre in the Rough Festival	£12,100	North West	Museums libraries archives and collections
Shoots of Freedom	WORLDwrite	£25,000	London	Intangible heritage
So Whats all this about Culture - Trowbridge, My Roots, My Family and Me	SPLASH Wiltshire	£24,200	South West	Intangible heritage
Sticky Tape People from History	Letchworth Arts Centre	£13,700	Eastern	Intangible heritage
Stories from the Gardens	The Holburne Museum of Art	£9,900	South West	Intangible heritage
Taakin Heeds (Talking Heads)	Headliners	£25,000	North East	Intangible heritage

Project title	Applicant	Grant awarded	Region	Heritage area
The Carnival is Over	Foresight (North East Lincolnshire) Limited	£25,000	Yorkshire and The Humber	Intangible heritage
The History Tree	The SMASH Youth Project	£24,900	South West	Intangible heritage
The Monimambo: Wales and Congo Roots and Routes	South People's Projects-SoPPro	£24,000	Wales	Intangible heritage
The Penarth 'Marina Ballroom': Memory, Costume and Music	Penarth Arts & Crafts Ltd	£24,500	Wales	Intangible heritage
The Regal in Worksop	Young Potential	£22,700	East Midlands	Museums libraries archives and collections
Three tales from the Tottenham Triangle.	Haringey Shed	£9,900	London	Intangible heritage
Time Teens	Whitby 4Youth	£22,400	Yorkshire and The Humber	Intangible heritage
Trench	St Michaels youth project	£24,900	Yorkshire and The Humber	Intangible heritage
Troedyrhiw Timeline	Willows Centre	£13,600	Wales	Intangible heritage
UK Rwandan Survivors Oral History Project	Survivors Fund (SURF)	£21,900	London	Intangible heritage
Young Musicians for Heritage	Manchester Metropolitan University Cheshire	£23,500	North West	Intangible heritage

## Appendix 3: Interview Briefing for Participants

### Introduction

The Heritage Lottery Fund has commissioned the Centre for Public Innovation to carry out an evaluation to determine the extent to which the Young Roots Programme has achieved its intended aims, namely:

- To provide opportunities for a wider range of young people aged 13 to 25 to learn about their own and others' heritage;
- Allow young people to lead and take part in creative and engaging activities;
- Develop partnerships between youth and heritage organisations ;
- Create opportunities to celebrate young people's achievements in the project and share their learning with the wider community.

The evaluation aims to:

- Measure the success of the programme in meeting the above aims;
- Demonstrate the impact of the programme on youth organisations, heritage organisations and young people, and;
- Identify the programme's contribution to wider social outcomes and agendas.

Part of the evaluation includes speaking to a number of areas via telephone interviews who have been successful in completing their project. The discussion will form part of a case study and published in the evaluation.

To inform the discussions we would like your comments on:

- The choice of projects and the evidence base underpinning this choice including involvement of young people in defining the final project;
- Methods adopted to introduce and explore what heritage means to young people;
- The local objectives and delivery mechanisms of the local project;
- How the project was designed;
- Any key factors / barriers to participation;
- Identification of partners, their roles and input;
- The engagement and commitment of key stakeholders including youth and heritage organisations;
- Mechanisms of involving the broader community;
- Key learning emerging from the experience;
- Any spin offs from the project;
- Suggestions for future sustainability and any success around this.

In addition to project staff, representatives from partner organisations will be interviewed to comment on:

- The understanding of their role within the project;
- How partner organisations were involved in the project;
- Any barriers experienced in regards to participation;
- Impact of the project as well as the partnership;
- Skills development and exchange;
- Sustainability and resources produced.

Thank you for your involvement it is much appreciated.

## Appendix 4: Case Studies

Case Study 1:	Taakin Heeds (Talking Heads) Headliners, North East
Case Study 2:	Centenary Celebration of Guiding in Hinchley Wood 3rd Hinchley Wood Guides, South East
Case Study 3:	Tribal Xlternative Productions, London
Case Study 4:	Centenary Sail The Yorkshire Waterways Museum, Yorkshire and The Humber
Case Study 5:	Young, Wild and Active Staffordshire Wildlife Trust Ltd, West Midlands
Case Study 6:	Foyer Film Bedfordshire Pilgrims Housing Association Ltd, East of England
Case Study 7:	Youlgrave Guides and Senior Section Centenary Film 1st Youlgrave Guides, East Midlands
Case Study 8:	The Wilbraham Estate Heritage Project REELmcr, North West
Case Study 9:	Reviving our Norman Legacy Green Explorers Community Association, North East
Case Study 10:	Accessible Heritage Adapt, Northern Ireland
Case Study 11:	Come Dine with Me Through Time Kingaussie Food on Film, Scotland
Case Study 12:	Seaside Memories Media Projects East Ltd., East of England
Case Study 13:	Altab Ali & Bengali Heritage Project Tolerance in Society, London
Case Study 14:	Wordscape – North Shropshire Mythstories, Museum of Myth and Fable, West Midlands

## Case Study 1: Taakin Heeds (Talking Heads)

### Headliners, North East region

Project Brief	<p>This project focused on Geordie language and dialect. Groups of young people explored the origins of the dialect, how the dialect is accepted, encouraged and conserved through song, film, photography, poetry and can be considered a social barrier both by Geordies themselves and outsiders.</p> <p>Participants traced words back to their origins, many dated to Anglo-Saxon times and also looked at more recent influences of Hollywood films, TV and the impact of immigration.</p> <p>The intention of the project was for young people to better understand their local heritage and its links to contemporary life, and to feel a justifiable pride in using a dialect with genuine linguistic value and universal appeal. The young people themselves came from disadvantaged backgrounds and included asylum seekers and looked after young people.</p> <p>The project culminated in a series of exhibitions displaying the young people's research shown in venues across Newcastle and also contributed to a national exhibition by the British Library - Evolving English.</p>
Grant Award	£25,000
Background to Applicant/ Region	Headliners is a registered charity and works with disadvantaged young people with a focus on journalism as a tool for learning.
Youth-led participation	<p>The project was initiated by a group of 7 young people who regularly meet at Headliners and have formed a Peer Group. They represent a diverse range of young people and are aged between 16-19 years.</p> <p>They came up with the idea of producing something relevant to their interests that was also representative of their culture and identity in the North East.</p> <p>Project staff took young people through some of the tools in the Heritage Lottery Fund's <i>Model of Practice</i>, facilitating discussions around heritage in general. The group also invited a local Community Heritage Education Officer to attend a meeting to further develop and progress the Taakin Heeds project.</p> <p>The group with support from the Headliners Project Officer took an active role in deciding on the content of workshop sessions, identifying partners and planning the exhibitions. Participants were also able to choose who they interviewed, how they would exhibit the material and which aspect of the Geordie dialect they wanted to focus on.</p>

## Case Study 1: Taakin Heeds (Talking Heads)

Headliners, North East region

### Project Activities

A series of workshops were held in partnership with Newcastle City Library and included research and archive training as well as specific training in oral history skills.

Young people used the Library's archives - particularly the local studies and family history facility to carry out research in groups. They explored the origins of Geordie dialect, understanding the various methods their ancestors had used up to the modern day to keep the language alive. This process highlighted the prejudices and barriers experienced in the use of regional dialects, and how the use of art and determination has encouraged acceptance in mainstream society. After receiving the training, young people took part in interviews collating oral histories which they later transcribed. Then, assisted by heritage professionals, interpreted the research in preparation for the exhibition.

In addition, the young people visited and used the Beamish Museum, South Shields Museum, local heritage sites, Newcastle University (DECTE), attended the British Library Evolving English Launch and worked closely with the Outreach Heritage Education officer based at Newcastle City Library.

### Profile of Participants

The project worked with a range of disadvantaged young people from across the region including young carers, young offenders, those at risk of not achieving, refugees and asylum seekers. In total 82 marginalised and disadvantaged young people with low levels of educational achievement due to disengagement or low self-esteem took part.

### Working in Partnership

Headliners worked with six partners, and delivered 10 programmes of activity in collaboration with Sunderland Youth Offending Team, Walker YMCA, Crossroads Care Gateshead, Lobley Hill Alternative Education, Voda Summer of a Lifetime project and All Points North enabling Headliners to involve young people who would not necessarily have been attracted or interested in their heritage.

The young people visited Beamish Museum, South Shields Museum, other local heritage sites, Newcastle University (DECTE), British Library Evolving English Launch and interviewed professionals, artists, musicians, members of the public and their peers.

Headliners worked in partnership with Newcastle City Library and the Local Studies and Family History Centre Manager in developing this project.

One of the partner agencies spoke very positively about how the project was used to show what the young people who participated in the project could achieve when given the opportunity.

## Case Study 1: Taakin Heeds (Talking Heads)

Headliners, North East region

What have been the benefits and impact of the grant award?

“A number of the young people I work with can be written off as they don’t engage with school...showing the CD to the school was a great eye opener and showed the young people in a positive light for a change.” (Youth Partner Organisation)

Young people who participated in the project gained a broad set of skills which include:

**Soft skills** such as communication through planning interviews with a range of community stakeholders including family and community members as well as influential decision makers. Their communication skills were further enhanced by thinking through how they would creatively interpret heritage, to a varied and particularly young audience, using the Geordie dialect as a theme and produce exhibition pieces that would provide for future audiences to view and learn from.

**Creative and technical skills:** learning how to produce films, photographs, written word including poetry, music and songs providing audio and visual representation of their involvement. This included exploring the relevance of Geordie songs to young people today and encouraging them to write their own; producing a documentary about Geordie words that young people could use and how far back in history they came from.

**Research skills:** searching through archives for pictures depicting people and places that evoke dialect and language in relation to food, everyday living, work, children’s street play etc.

**Project management:** the Peer Group, with support from the Taakin’ Heeds Project Officer, developed project management and numeracy skills through monitoring the project budget and ensuring the project progressed to meet delivery timescales and project outcomes and evaluation.

**Heritage skills:** the group also developed creative skills in interpreting heritage through organising, planning and creating content for the final exhibitions. Planning the exhibitions alongside overall management of the project increased the capacity of both individual and group skills in problem solving and analysis; team work; leadership skills; health & safety issues; and progress personal development and increased confidence in their capacity to develop community work that is valued and promotes a positive image of young people.

By taking part in the project young people increased their understanding of heritage sector employment by working closely with City library staff and the Heritage Educational Outreach officer.

## Case Study 1: Taakin Heeds (Talking Heads)

### Headliners, North East region

	<p>Young people fed back that they had:</p> <p>Developed an understanding and awareness of the roots of the Geordie dialect and its relation to their heritage, identity and culture.</p> <p>The project had introduced many of the young people to heritage sites and opportunities they were unaware existed. Some young people commented that they would revisit Museums and Library opportunities with friends and family.</p> <p>A significant number of young people reported a sense of identity, belonging and pride in the Geordie language.</p> <p>“It’s been interesting for the young people to realise they are Geordie and what that means, their uniqueness and identity.” (Grantee – Youth Organisation)</p>
Celebrating Achievements	<p>Young people received either a full Open College Network accreditation or elements within the wider qualification. The most popular units were: photography, Communication Speaking &amp; Listening, Writing for Meaning. Most of the learners had never submitted portfolio’s of their learning before, so this was a real achievement for them.</p>
Key learning	<p>Due to the low literacy and poor social skills of the cohort, external heritage staff did find delivery of sessions challenging. Initially sessions were pitched too high and the library activities did not link to practical media sessions. This resulted in some young people not engaging with the training.</p>
Life after the project	<p>The groups produced two photography exhibitions, 5 DVDs, a comic strip and two podcasts showcasing the origins and use of the Geordie dialect through various art forms. The project also created and conserved a series of oral histories that demonstrate the use and effect of the dialect.</p> <p>The project provided an opportunity for young people to promote a more positive image of young people and to share their achievements with the widest possible range of people through touring the exhibition in a number of venues across Newcastle.</p> <p>The films have been made available for other learning providers, including schools and libraries.</p>

## Case Study 2: Centenary Celebration of Guiding in Hinchley Wood

3<sup>rd</sup> Hinchley Wood Guides, South East region

Project Brief	The project encouraged Guides and Rangers to develop their knowledge, skills and interest in the heritage of their units as part of Guiding Centenary through making links with heritage organisations such as Surrey History Centre, Elmbridge Museum and Hampton Court Palace. This entailed collecting artefacts and documents and undertaking oral history interviews with former Guides in the area.
Grant Award	£15,400
Background to Applicant/ Region	3 <sup>rd</sup> Hinchley Wood Guides arranges activities for girl Guides to undertake community projects, badge work, fundraising, and craft activities. The aim of Guiding is to help girls and young women develop emotionally, mentally, physically and spiritually so that they can make a positive contribution to their community and the wider world.
Youth-led participation	An initial Project Group was formed of 6 Guides aged between 13-25 years, led by a young leader aged 23 years supported by Adult Group Leaders. The group identified topics and skills they were particularly interested in, including interviewing and digitisation, creating an exhibition, looking at changes to the Guides uniform and activities over the years. Roles were also assigned according to interest such as website design and oral reporters.
Project Activities	<p>Training and mentoring was provided from the heritage partner, Surrey History Centre in relation to digitising and preserving records, cataloguing and handling, and oral history. Training was also provided to the Guides on creating a website. The other heritage partner; Elmbridge Museum advised the group on exhibition creation including selection, display, labelling and care and gave an opportunity for Guides to view Guiding related objects in the Museum collection.</p> <p>The Guides undertook oral history interviews with former Guides. Documents and artefacts were collected as part of the celebration movement and exhibitions, a website and a leaflet were also produced.</p> <p>The exhibition was displayed at Dittons Library, St Christopher's Church, Hampton Court Palace and project materials are now part of a community exhibition at Elmbridge Museum.</p>
Profile of Participants	In total the project was led by 6 Guides aged between 13-25 years as well as involving a further 30 Guides in the wider project activities.
Working in Partnership	Heritage partners included; Surrey History Centre who provided heritage skills training and advice, as well as Elmbridge Museum who contributed exhibition skills training and exhibition space. The exhibition venue at Hampton Court Palace was agreed through Historic Royal Palaces.

## Case Study 2: Centenary Celebration of Guiding in Hinchley Wood

3<sup>rd</sup> Hinchley Wood Guides, South East region

What have been the benefits and impact of the grant award?

The young girls have acquired a range of practical skills, including skills in preservation, oral history, digitisation, scanning, photography, project management and engagement with a range of people. They have also learnt about citizenship by gathering oral histories from former Guides.

One of the group members spent her work experience week at Elmbridge Museum learning how to catalogue/index items.

A key benefit reported is that the project has brought the local Guiding group into closer working relationships with heritage organisations to enable the delivery of local interest activities.

Celebrating Achievements

The project did not offer any specific accreditation but the Guides involvement will contribute to work towards Guide Badges and the Duke of Edinburgh Award for Rangers age 14+ to use towards the Skills section of the Bronze Award.

The website launch and exhibitions have provided wider community recognition of participants' involvement, and also celebrated the involvement of former Guides in this centenary year.

Life after the project

The project brought tangible heritage benefits, including the preservation of local Guiding records and experiences. Records include letters from Lady Baden Powell, the first Chief Guide, when she was living in a grace and favour apartment at Hampton Court Palace. Actress Penelope Keith agreed to record and read out the letters as part of this project.

Some of the project records have been deposited at Elmbridge Museum.

### Case Study 3: *Tribal*

Xlternative Productions, London region

<p>Project Brief</p>	<p>The Tribal Project is an exploration into the heritage of boxing in London's East End. This included looking at the social impact of boxing around the local East End community, in reference to its relationship to crime and gangs, ethnic identity, local youth clubs and the entertainment scene.</p> <p>Through interviews with elderly members of the community, young people explored the historical relationship of ethnic identity and boxing. Interviews included elders from Cockney, Irish, Jewish, Bangladeshi and Afro-Caribbean backgrounds, exploring their life stories linked to boxing and their personal history.</p> <p>Young people studied archival materials from Bishopsgate Institute and Repton Boxing Club, researching photographs and film from media archives to support historical reconstruction. In addition young people looked at old costumes and boxing equipment and collected stories from former fighters and fans of the sport.</p>
<p>Grant Award</p>	<p>£24,500</p>
<p>Background to Applicant/ Region</p>	<p>Xlternative Productions run educational media and arts projects, through outreach programmes with alienated young people.</p> <p>Projects centre around personal, social and historical awareness; young people are encouraged to learn and discover about the history and roots of their own identities and their local area, to discover more about who they are and where they come from.</p>
<p>Youth-led participation</p>	<p>For the initial application a film was made from interviews with young people containing their early sketch ideas of films they wished to make based on heritage research.</p> <p>Young people were encouraged to develop ideas, take responsibility for selecting their research, script development and media production. Due to the young people described as 'on the fringes of society' and at risk, Xlternative Productions worked alongside Factory East who provide outreach in the area and already have an established relationship with this cohort.</p>
<p>Project Activities</p>	<p>The project activities were designed to take into account that many of the young people involved with the project had been excluded from mainstream schooling. Therefore there was a need to promote history in unique and interactively dynamic ways.</p> <p>Participants were supported through peer mentors from Factory East, Xlternative Productions and selected filmmakers, artists and youth workers from across London. This provided a pastoral support network for the young people if they were struggling with any aspect</p>

### Case Study 3: *Tribal*

Xlternative Productions, London region

	<p>of the project provided opportunities to interact and learn from a range of different professionals.</p> <p>Young people were trained and supported to develop skills in oral history recording, conducting interviews, filmmaking, acting and media production. There was a strong focus on intergenerational work, where young people interviewed and engaged with community elders.</p> <p>Young people undertook research gathering information and looking at archives from a number of settings which included; the Geffrye Museum and Repton Boxing Club. Training and support was provided through Bishopsgate Institute which allowed for creative interaction with the archive materials.</p> <p>The young people were supported by peer mentors to develop themes and questions to enable interviews to take place with elderly people from the London Ex Boxers Association and local care homes and elderly clubs.</p> <p>“the final event showed how history can be dynamic.”</p> <p>(Grantee – Youth Organisation)</p>
Profile of Participants	<p>Over 30 young people were involved from the local area that are considered ‘hard to reach’ and not engaging with services and mainstream education.</p>
Working in Partnership	<p>Factory East were the youth partner who helped the project to access and engage with the young people through their mentors and outreach approach.</p> <p>Bishopsgate Institute were the main heritage partner responsible for delivering workshops, research skills training, oral history training, supported study sessions and outreach.</p> <p>‘From our perspective, one of the best things about being involved in Tribal is that we were able to reach completely new audiences. Of the 150+ attendees at the final event, only a small percentage had ever visited the Institute before. Some have plans to return to explore our archives or attend our new reminiscence group in the spring. A creative photo-diary exhibition of the project was developed and printed up on foam board panels. It is on display in the public area of our building until the end of February 2012 and is already attracting favourable comments from some of the hundreds of men and women of all ages who visit the Institute each week.’</p> <p>(Heritage partner)</p>

### Case Study 3: *Tribal*

XAlternative Productions, London region

What have been the benefits and impact of the grant award?

The project is a local community history project in all senses. The young people have learnt about the history of boxing and its relationship to local youth clubs, entertainment and social history of crime throughout a number of time periods of local history. It has provided the opportunity for the young people to become researchers and observers of their local area, meeting different individuals and organisations.

The project has also used various cultural layers via film and script development, costume, audio visual archive and spoken language. Young people studied archive photographs for costume styles in order to curate costumes for their films, as well as studying cockney dialect to cover in the films.

Specific skills include:

- Learning how to research and evaluate archival materials and study photographs to inform project findings and resources produced.
- Oral history techniques to inform recording of interviews with former boxers and older members of the local community.
- Learning how to interpret heritage and archive resource material to develop each of the creative arts elements of project
- Receiving training in filmmaking and editing skills to document oral histories.

Young people have also gained transferable skills; working as a team, peer management, delegation, marketing through social networking and promotion; event management and delivering presentations.

Celebrating Achievements

The showcase event featuring film screenings, stories from elderly ex-fighters, boxing memorabilia and interviews by the young people was reported to be a huge success. The young people received certificates for their achievements and graphic prints from the project. They were awarded these on stage in front of the audience. Artwork gifts were also presented to all the project partners.

Key learning

The project focused on ensuring young people could engage with the project without creating a formal educational setting. One of the inspiring methods of engagement was to take archive materials on the

### Case Study 3: *Tribal*

Xlternative Productions, London region

	<p>road to provide information about the history of boxing to the participants as they hung around 'on set' during the recording of the project films in Bethnal Green.</p> <p>Additional support was provided through peer mentors and tutors who assisted the young people in the research and script development.</p> <p>With the use of visual and auditory material such as film and photographic archive, music and sound archive and most importantly - elderly eye witnesses – these all proved to be powerful tools of making 'history come alive'.</p>
Life after the project	<p>A number of short films have been made, scripted dramatizations of historical stories linked to boxing, music videos using archive footage and classical music fusions and a smaller number of documentaries featuring interviews with elderly people linked to boxing history.</p> <p>The material is available via online portals and resources and has been presented and exhibited in a touring showcase event to the wider community.</p>

## Case Study 4: Centenary Sail

### The Sobriety Project (Yorkshire Waterways Museum), Yorkshire and The Humber

Project Brief	<p>Centenary Sail involved a core group of young people researching the history of the former working Humber Keel Sobriety which is now a residential barge and celebrated its 100th birthday in 2010. Yorkshire Waterways Museum (YWM) has owned the 100-year-old vessel since 1973, but relatively little was known about its prior history.</p> <p>The young people have worked with the Museum Officer in finding out about the cargoes it carried, the cities and ports that it worked in and the lives of the people who worked and lived on board. From the research a travelling exhibition has been created to be taken on residential trips using the boat and delivered to other young people. The project culminated in a centenary celebration weekend event which was planned by the young people. The event was in the form of a sea shanty and other Humber Keels were also invited.</p>
Grant Award	£25,000
Background to Applicant/ Region	Yorkshire Waterways Museum uses its resources to tackle social exclusion for disadvantaged groups including young people at risk of exclusion and offending. The resources include the museum collection, the residential barge Sobriety, community gardens, boat handling tuition, conservation, workshops and training boats.
Youth-led participation	<p>The initial idea for the project came as a result of young people participating in residential trips on the Sobriety barge and asking questions about her history. Despite the organisation having owned the historic Humber Keel since 1973, no research into its background had ever been done and most questions could not be answered.</p> <p>A core group of young people were recruited through a partner agency called Youth Action Project. Throughout the project the core group remained responsible for much of the planning and made key decisions about the places the group would visit based on their own research with support and guidance from youth workers and project staff.</p>

## Case Study 4: Centenary Sail

### The Sobriety Project (Yorkshire Waterways Museum), Yorkshire and The Humber

<p>Project Activities</p>	<p>The young people undertook research alongside the Museum Officer to learn about <i>The Sobriety</i> – its cargoes, which towns and ports it worked in and the lives of its crew members. A wider group of young people were recruited through the Aire Street Drop-In Centre. Together with the core group they interpreted the research findings through a touring exhibition. Four residential trips were made using the vessel with the exhibition, visiting places that it used to operate in. At each place the group took the exhibition to youth centres and invited youth groups on board in order that wider audiences could learn about the vessel and its place in their local history.</p> <p>The core group received training in heritage skills including research, analysis techniques and interpretation methods (including producing an exhibition and explaining to others). As well as having the opportunity to gain further skills in boat handling and filming techniques (story boarding, filming and editing).</p>
<p>Profile of Participants</p>	<p>The core group of young people from the Youth Action Project and the Aire Street Drop In Centre were retained throughout the project, with other young people joining in on some of the project activities such as the filming workshops, the exhibition research and the residential trips on Sobriety.</p>
<p>Working in Partnership</p>	<p>Project partners included the Youth Action Project and the Aire Street Drop-In, from where the young participants were recruited. Experienced youth workers played an active role in the project delivery, ensuring that it met young people's needs. For example, they accompanied the residential trips and helped to plan the celebration.</p>
<p>What have been the benefits and impact of the grant award?</p>	<p>The young people have learnt a range of research skills including interview techniques. They have learnt different ways of sharing the knowledge they have gathered – verbally, through exhibitions and the written word and by digital media.</p> <p>The group of young people worked as a team to organise and run their own stalls at the weekend event. They learnt how to handle money and how to interact with visiting members of the public.</p> <p>The project has given the young people a better understanding of how the Museum side of Sobriety Project works, and has increased their interest. They have been back as visitors and volunteers to help at other events and on other projects.</p> <p>The project helped boost the core group's self-esteem and self-confidence because they were engaging with the public. They felt all the work they had been doing on the exhibition was being valued, because visitors to the boat took the time to read their work.</p> <p>The group enjoyed learning to handle boats on tidal waters, which</p>

## Case Study 4: Centenary Sail

### The Sobriety Project (Yorkshire Waterways Museum), Yorkshire and The Humber

	<p>was a challenge to them as they had only ever previously been on non-tidal waters. The group gained from visiting cities that are very different to Goole, and got to experience other Museums such as the Royal Armouries and the Deep, which they otherwise would not have tried.</p> <p>The residential trips improved the group's team life skills and are now able to cook for a large group of people. The project also found that the core group of young people started to peer mentor other young people that joined in with the project.</p> <p>The participants improved their understanding and enjoyment of local and regional heritage and now better understand how past traditions and industries have formed the community that they live in.</p> <p>The groups citizenship skills have improved through their involvement and planning of the centenary celebration weekend event and also from techniques that they learnt when showing and explaining their exhibition. They also learnt to plan routes for the trips, plan menus and activities and also arrange to meet other youth and community groups in the places that they visit. This improved their independence, social skills and confidence and gave them a sense of pride in their achievements.</p>
Celebrating Achievements	<p>Through project activities a number of the young people gained credits towards qualifications including:</p> <ul style="list-style-type: none"><li>• AQA unit awards</li><li>• ASDAN short course (which contributes to COPE, a qualification equivalent to a GCSE)</li></ul> <p>All participants were awarded in house certificates for each element of the project activity and were publicly recognised and thanked for their achievements at the centenary event. The core group also had the opportunity to gain a Complete Crew Certificate accredited by the National Community Boats Association following their boat handling tuition.</p>
Key learning	<p>Linking residential destinations with research gave a greater significance and purpose to the trips.</p> <p>Because the young people instigated the project and were involved throughout there was a good continuity throughout the project.</p>
Life after the project	<p>The residential destinations that the young people chose as a result of their research put <i>Sobriety</i> back on to waterways that are no longer commercially viable. For example, <i>Sobriety</i> has not been to Beverley Beck in over 30 years, and the activity on otherwise little used canals brought increased awareness of not only <i>Sobriety</i> but of water transport in general.</p>

## Case Study 4: Centenary Sail

### The Sobriety Project (Yorkshire Waterways Museum), Yorkshire and The Humber

Through researching the history of *Sobriety* and of sailing keels and sloops there is now a greater appreciation of *Sobriety* and the role she played as a commercial barge.

As a result of the research the Museum now has a better understanding of their collection and *Sobriety* has been put into context as one of the oldest surviving keels still working.

*Centenary Sail* are planning to apply to Young Roots for further monies to look at turning a heritage site into an industrial area where young people not in education and employment can gain work experience.

## Case Study 5: Young, Wild and Active

Staffordshire Wildlife Trust Ltd, West Midlands

Project Brief	<p>Staffordshire Wildlife Trust delivered a 12 month project to provide young people aged 13 to 18 living in the Staffordshire Moorlands the chance to explore, enjoy and learn about the diverse natural habitats in their area.</p> <p>Young people learnt about their local natural heritage including aspects of the wildlife, geology, farming, land management and folklore.</p> <p>The project developed a 'geocache' style activity trail. This trail is made up of a series of orienteering-type posts located at sites across the Moorlands. Each post has a number and an image relating to the natural heritage of that particular site. To complete the trail, young people can download a trail card giving them instructions on how to finish it.</p> <p>Some of the young people worked with a film production artist to produce a short film highlighting some of the folklore associated with Staffordshire Moorlands natural heritage.</p> <p>In addition, a directory of countryside sites has been produced for young people, including those not involved in the project, giving details of public transport and facilities to encourage others to learn about their natural heritage. This has been made available on the project website which was designed with the young people and has been made available via the Trust's own website.</p>
Grant Award	£24,900
Background to Applicant/ Region	<p>Staffordshire Wildlife Trust aims to offer its support to all communities in Staffordshire and Stoke-on-Trent, in order to create a Living Landscape for the benefit of people and wildlife. Regular activities include nature reserve management, providing volunteering opportunities for local communities, as well as places for residents and visitors to enjoy and locations for contractors to display traditional skills.</p> <p>Other regular activities are actions to influence decisions over land use that may range from a local authority and how it provides for future development across a whole district, to liaison with an individual landowner over how his land might be managed better for wildlife and ultimately people. The last main area of regular activity is community and education work.</p>
Youth-led participation	<p>The Trust undertook consultation with young people from two environmental youth groups, WELLY (Wildlife Explorers of Leek &amp; Ladderedge Youths) and CHEET (Cheadle's Environmentally Concerned Teens), who have both been influential in the</p>

Case Study 5: Young, Wild and Active  
Staffordshire Wildlife Trust Ltd, West Midlands

	<p>development of the project.</p> <p>WELLY were keen to explore a range of different nature reserves and country parks, having spent much time at Ladderedge Country Park. This group also came up with the idea of creating an active trail for young people that will take place across the sites they choose and CHECT were keen to produce a DVD about the sites.</p> <p>The Trust also worked in partnership with Staffordshire Youth Service, Connexions, local high schools and colleges, and other youth service providers to publicise these opportunities and recruit more young people.</p> <p>Young people themselves were encouraged to choose their favourite sites and/or those that they think will appeal most to other young people. These then formed the focus for other project activities.</p>
Project Activities	<p>The project involved teaching young people practical land management skills that would help to preserve and enhance the habitats and natural heritage of the area. These included heritage crafts such as dry stone walling, hedge laying and coppice crafts. In addition to this, participants learnt about decision making and project management skills through taking a leading role in the project from the outset.</p>
Profile of Participants	<p>More than 60 young people aged 13 – 18 took part in Young, Wild &amp; Active activities, 24 of those on a regular basis. All were from the local area.</p> <p>However within the Staffordshire Moorlands lack of transport is a major barrier to young people who want to get involved in activities due to the rural location. Young people are very isolated, it's sparsely populated, not an area that is well supported and youth services are mainly delivered through a mobile van. To enable engagement, the project provided a free minibus for participants and also focused on sites that were accessible by public transport so that they could continue to be used beyond the life of the project.</p>
Working in Partnership	<p>The project worked with two key local youth partners; CHECT and WELLY, local youth groups involved with natural heritage. The Wildlife Trust held responsibility for the day-to-day management and overall delivery of the project whilst CHECT and WELLY members played a role in promoting the project to other young people, deciding on project activities and creating the film and the website.</p>
What have been the benefits and impact of the grant award?	<p>One aim of the project was not just to explore and learn about the natural heritage of the area but also to take an active role in looking after it and in so doing to learn practical conservation skills. Conservation activities were arranged throughout the project including woodland management activities, control of invasive</p>

## Case Study 5: Young, Wild and Active

Staffordshire Wildlife Trust Ltd, West Midlands

species, hedge planting, pond construction and access works. These conservation activities took place not just on the chosen key sites but also on a range of other natural heritage sites in the area. The project benefited from the assistance of staff from other conservation organisations for delivering these activities, including the Peak District National Park.

Staffordshire County Council Ranger Service and the National Trust. Whenever possible additional knowledge and skills were offered to the young people, for example coppice crafts, green woodwork, bushcrafts and foraging. These additional skills all linked to the natural heritage of the area.

During summer 2010 young people worked with local media company Inspired Film and Video to produce a film about the myths and legends of the local area. The young people involved chose the Roaches as the focus for the film due to the large number of stories associated with this iconic landscape. 13 young people from across the Moorlands took part in this task. Initial ideas meetings were held with the WELLY group during the spring. Two formal planning and preparation days followed during which the young people researched the myths, adapted the stories, wrote the script, outline planned the shooting schedule and practised using the camera equipment. The film then took three days on location at the Roaches to shoot. Towards the end of the last day the young people spent some time with the media company discussing how they would like the film to be edited.

Following final amendments and approval from the young people the finished film was copied onto DVD. In November 2010 the film was premiered at a community centre in Leek with the young people's friends and families attending. At the same time it was uploaded to the YouTube website, linked to from the Staffordshire Wildlife Trust website, and a press release was issued.

Following the success of the Witches, Wallabies and Absolute Wubbish film, the young people wanted to carry that theme onto the orienteering-style trail they were planning. They decided to use the story of Sir Gawain and the Green Knight as a basis and designed a trail that required people to follow clues to find engraved signs that they then have to take rubbings from. The signs are located at six of the selected natural heritage sites spread across the Moorlands and the trail is designed so that people can complete as much or as little of it as they like. The group thought this would make the trail more accessible. A trail leaflet was designed by the group and was distributed to as many visitor centres, youth groups and family centres as possible.

The Green Knight's Trail was launched at an event at Rudyard Lake

Case Study 5: Young, Wild and Active  
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	<p>on 15 May 2011. This medieval-themed event also served as a celebration event for the young people involved in the Young, Wild and Active project. Despite the poor weather there was a good turnout for this event and young people attending enjoyed having a go in a coracle, trying their hand at woodland crafts, designing their own shield and various other activities.</p>
<p>Celebrating Achievements</p>	<p>The project provided participation certificates to all young people taking part. In addition, prizes were awarded for the first groups of young people to complete the trail successfully.</p> <p>John Muir Discovery Awards, an environmental award, was also offered to all of the young people taking part which can be used to progress on to the John Muir Explorer Award within the duration of the project. Participants undertaking Duke of Edinburgh or 'v' awards were able to use project activities towards the service or skill part of the award. The end of project event also provided an opportunity for the young people to publicly celebrate their achievements.</p>
<p>Life after the project</p>	<p>It is envisaged that the activity trail will continue to attract high numbers of young people either on their own or through organised groups and will be maintained through the Trust. The trail leaflet available from the Trust's website enables young people to take part after the project has ended.</p> <p>In addition, a short film produced to enable people to learn about the folklore of the area and a directory of countryside sites developed to provide information on public transport and facilities at sites across the Moorlands are both featured on the website and the directory has been distributed to local youth workers.</p> <p>The Trust are in the process of trying to launch new youth work under a heritage landscape which will focus on key transferable skills, include a training element and a practical work plan to emphasise employability skills in response to the challenges of a rural economy.</p>

## Case Study 6: *Foyer Film*

Bedfordshire Pilgrims Housing Association, East of England region

Project Brief	Bedfordshire Pilgrims Housing Association worked with young people who have experienced homelessness to produce a series of 10 short films on the subject of objects in the Bedford Museum collection. Films have been made available to the public at the museum as Sony PSP (Playstation Portables) as well as the Museum and Bedford Foyer websites.
Grant Award	£14,700
Background to Applicant/ Region	Bedford Foyer is a supported accommodation unit for young vulnerable adults aged between 16 and 25 helping young people find secure accommodation, live independently and gain access to training and employment opportunities.
Youth-led participation	A photobook session was carried out to assess the interest of the young residents. This has entailed them in taking photographs of items that are meaningful to them and telling their own stories.
Project Activities	<p>Young people attended a workshop with Bedford Museum to select the objects for interpretation. They then worked with Working with Woodenhill (a Social Enterprise that works with young people) learning how to turn their experiences and ideas into a communication tool and write the scripts for the films. Bedford Creative Arts then taught the young people the skills to make the films.</p> <p>A series of 10 x 3 minute short films about objects in the Bedford Museum collection were devised by young people and presented on Sony PSP (Playstation Portables). Visitors can carry the PSPs and play the video that accompanies corresponding objects. The project looked to expand on the text based interpretation of artefacts already in Bedford Museum providing an opportunity for young people to work with the Museum and others to create their own fiction around objects in Bedford Museum's collection: allowing them to take on the role of curator. As well as visitors engaging with the museum in a new yet familiar and personal format, perhaps encouraging visitors to look deeper at the items on display.</p>
Profile of Participants	13 young people took part. All residents of the supported housing unit have housing needs alongside additional needs which may relate to mental health, poverty, relationship breakdown and social exclusion.
Working in Partnership	The project worked with 3 partners: Bedford Museum, Creative Arts and Woodenhill.
What have been the benefits and impact of the grant award?	Young people worked with Bedford Museum learning how to interpret and showcase heritage through alternative mediums, such as reminiscence boxes and film which gave them a basis from which to start their films.

## Case Study 6: *Foyer Film*

Bedfordshire Pilgrims Housing Association, East of England region

	<p>Broader skills included: team working, putting ideas into action, creativity and scriptwriting which also led to an increase in confidence, historical and cultural awareness and project management skills. On a practical level, young people worked with different forms of media, such as digital recording and photography equipment, which allowed them to try out equipment that isn't ordinarily available to them.</p>
Celebrating Achievements	<p>The project linked into the Foyer Federation's Working Assets and Media Works programmes and the participants were able to obtain certificates of achievement for their part in the project. In addition they have had the opportunity to link in with Bedford Foyer's Learning Power Awards (a City and Guilds accredited course) which is a modular based programme for clients that have been historically hard to engage, giving them credits for engaging in any project that increases their soft as well as vocational skills.</p>
Key learning	<p>The project ensured the learning style and needs of the young people were taken on board when designing the project activities. None of the young people were currently engaged with training or employment and all learning was structured informally avoiding a traditional classroom set up.</p>
Life after the project	<p>One of the young people did the final editing of the films on behalf of the project, he had previously been unemployed for 3 years. Another person inspired by the project to see how fun training could be and has since joined a course at a local training provider 'Youth Matters'.</p> <p>Four of the young people took part in a competition that was run by the Foyer Federation called the 'Coming of Age' film. Participants had to make a short film about their own experiences within Foyers and the residents thought that this would be a really good opportunity to trial their acting and media skills.</p> <p>They went to London on the 2<sup>nd</sup> July 2010 and met people from Channel 4, Virgin Media, etc and watched each other's films. In total 12 Foyers submitted a film and this project was one of four chosen to receive a prize for the film they did.</p> <p>From this project, the organisation also won some further funding from NLDC to run a project to create a Foyer Film about young people's experiences to use as a marketing tool to attract more funding and also to use for young people wishing to come to the Foyer to live.</p> <p>Bedford Museum has also included the Heritage Lottery film on their website to attract young people to engage with Bedford Museum in the future.</p>

## Case Study 7: Youlgrave Guides and Senior Section Centenary Film

### 1<sup>st</sup> Youlgrave Guides, East Midlands region

Project Brief	<p>The 1<sup>st</sup> Youlgrave Guides have produced a DVD exploring the changes that the guiding movement has undergone over the last 100 years, focusing on the village of Youlgrave. Guides interviewed women of all ages from 1910 to the present day learning about the changing roles of women in their own community through looking at changes in the guiding movement over the last century. Photos and memorabilia were used to illustrate past guiding activities, such as uniforms and badges etc. The project also included an activity day inviting local ex guides to share their experiences, memories and skills. Guides filmed the current events, and produced a DVD to conclude with an up-to-date look at guiding in 2010.</p>
Grant Award	£18,100
Background to Applicant/ Region	<p>The aim of Guiding is to help girls and young women develop emotionally, mentally, physically and spiritually so that they can make a positive contribution to their community and the wider world.</p> <p>Youlgrave Guides and Senior Section Group meet weekly where the girls plan their own programme, which is designed to allow the girls to work in teams and develop their leadership skills. They are also given the opportunity to undertake qualifications, such as Guiding's Baden-Powell Award, and nationally recognised schemes like the Duke of Edinburgh Award.</p>
Youth-led participation	<p>The project has provided the opportunity for young people to lead on heritage activities. The organisation has followed the principles of the Guiding movement which include the encouragement of young people to work as a team and to develop leadership and decision-making skills. In line with these aims the project has been led and carried out by the current members of 1<sup>st</sup> Youlgrave Guides (10-15yrs) and Senior Section group (14-25yrs). The idea for the project came from the Guides themselves who have been involved in all decision making and activities, supported by leaders and project partners.</p> <p>The overall project has been managed via a steering group made up of Guides, Guide leaders and a representative of Glassball Arts (partner arts organisation). Four assistant Guiders aged 18-23 currently undertaking their leadership training, each chose a particular aspect of the project, such as research, technical and editing, interviewers etc.</p>
Project Activities	<p>The project has provided opportunities for young people to learn about the changing roles of women in their own community through looking at changes in the Guiding movement over the last century using the medium of photos and filmed interviews. The</p>

	<p>change in uniforms and activities, from predominantly domestic to more adventurous, and the role of the guide unit within the local community. They also had the opportunity to inspect the National Guide Archives, collecting information about the changing programme, ideas and ethos of the movement over the last 100 years. A commemorative DVD relating to the centenary of Guiding and the social and cultural effects that Guiding has had on people's lives within the Peak District village of Youlgrave has also been produced.</p>
<p>Profile of Participants</p>	<p>The group consisted of current members of 1<sup>st</sup> Youlgrave Guides (10-15 yrs) and the Senior Section (14-25 years).</p>
<p>Working in Partnership</p>	<p>The heritage partner was the East Midlands Oral History Archive who delivered two structured training sessions in planning, conducting and interpreting oral history interviews. Glassball Arts was a second partner who provided the technical skills and knowledge to produce quality digital based film and photography projects.</p>
<p>What have been the benefits and impact of the grant award?</p>	<p>Young people have had the opportunity to learn about Guiding in the past, what activities they did, what has changed, what they enjoyed and how the ethos of the Guiding movement has developed. Through investigating this topic they have also learnt about the changing roles of women over the last 100 years.</p> <p>Young people have developed the skills necessary to obtain oral and photographic history and the technical know-how required to make the film. In addition young people developed interpersonal and leadership skills, improved their communication skills and increased confidence to talk to people of all ages and backgrounds. They also acquired new skills in recording and interpreting heritage and used their creative skills relating to choosing, producing and recording soundtracks for the DVD.</p> <p>The project also reports an improvement in relationships between generations and the wider community were invited to contribute their memories, attend the film premiere and attend a themed Camp Activity Day.</p> <p>“The older Guides from the villages we interviewed gave our unit the publicity – there was excellent community support.” (Youlgrave Guides and Senior Section Centenary Film)</p>
<p>Celebrating Achievements</p>	<p>The project has included opportunities for young people to celebrate their achievements and share what they have learnt with the wider community. Members of the public were invited to share their memories and attend a presentation of the finished film hosted by the Guides. All the participants were presented with a copy of the DVD and Guiding awards and badges including the skill section for the Duke of Edinburgh Award, the Baden-Powell Award, the Blast From the Past Award, the Traditions of Guiding Badge and the Culture Badge. The Senior Section girls also completed several clauses of their "Look Wider" scheme.</p>

## Case Study 8: The Wilbraham Estate Heritage Project

REELmcr, North West region

### Project Brief

The project focused on the social history of the Wilbraham Estate, which is situated in the south Manchester suburb of Fallowfield. The estate was built in 1919, after the first world war when it became

Government policy to 'build a land fit for heroes'. The demographics of the residents are mixed, leading to a lack of social cohesion and cultural and generational divides. There is little history available about the estate and this project aimed to rectify this and break down these divides.

The project supported young people from the estate to learn about its social history, especially around 1919 when the houses were built and the Addison Housing Act which required the government to build houses for residents of the slums. Research was carried out at the People's History Museum and the Working Class Movement Library which was then used to write and produce a drama, filmed on location on the estate. A large premiere event was held to mark the end of the project and the DVD distributed to local libraries, museums, universities and the North West Film Archive.

### Grant Award

£24,200

### Background to Applicant/ Region

REELmcr is a not-for-profit social enterprise who use film-making as a way to give a voice to deprived and under-represented communities. The organisation provide intergenerational community groups from across the North West, with the opportunity to gain experience of innovative media production and a chance to tell the personal or collective stories of individuals and communities, using film making as a medium for storytelling, encouraging groups to focus on the issues that affect all members of their community, rather than their differences.

### Youth-led participation

At the inception stage there was a two-month engagement process, which began in January 2011. Every High School in the area was contacted, including: Head Teachers, Drama and History Tutors and also librarians. A poster and letter were created and were hand delivered to each school with a follow up email a week later.

Posters were put up in all the local shops and Fallowfield library accompanied by a press release in the South Manchester reporter. To ensure the project didn't exclude young people not in education or employment, REELmcr sent a team of workers to spend a day at Platt Lane shops to promote the project to these groups who hang around the shops and don't normally engage.

REELmcr also worked with City South and Manchester City Council to promote the project to Manchester University students providing an opportunity to become trainee workers on the project.

## Case Study 8: The Wilbraham Estate Heritage Project

REELmcr, North West region

	<p>A core group of around 10 young people worked with REELmcr in shaping the project.</p> <p>A further 30 young people involved in the projects had a number of management roles and worked alongside the professionals in managing and carrying out every element of the project, including planning the project, identifying interviewees, carrying out the research at the museums and the local studies department, carrying out and filming the interviews, devising and writing the drama, rehearsing, the final production and the edit. Young people also formed part of the project team and took on responsibilities such as budget management, planning and scheduling.</p>
Project Activities	<p>The young people visited the People's History Museum and the Working Class Movement Library in order to learn about the social conditions of working class people during the early 20th century and the housing situation at that time. They were guided by both museum and library staff as well as the project manager.</p>
Profile of Participants	<p>The project had a core group of 26 young people but throughout the project engaged with over 60 residents from the estate. The core group consisted of 3 young people from primary school aged 11. The rest of the groups ages ranged from 13 to 21. They had a mixed range of abilities including outstanding GCSE students from the local school, young people excluded from mainstream education and young people with behavioural related problems such as ADHD.</p> <p>Older members of the community were recruited through tenants and residents associations, grandparents of the young people, and the Platt Lane Over 60s Club. They also were given the opportunity to attend research visits to the museums and local studies department and to contribute their stories on DVD;</p>
Working in Partnership	<p>The heritage partners included: the People's History Museum and the Working Class Movement Library.</p> <p>The organisation has a bank of around 50 freelancers from which they employed a film professional with 10 years of experience on heritage projects and a lecturer at Salford University who has previously worked in projects for museums.</p>
What have been the benefits and impact of the grant award?	<p>The young people were trained in research skills from staff at the two participating museums and the local studies department.</p> <p>The project reported the young people having a better understanding of their own heritage and their own community, learning new heritage skills in addition to skills such as project management, team working and film-making.</p> <p>The project also helped build understanding between different</p>

## Case Study 8: The Wilbraham Estate Heritage Project

REELmcr, North West region

### Celebrating Achievements

cultures and generations within the Wilbraham Estate community.

All participants aged 16 – 18 were enrolled on a PEARL accreditation a qualification which assesses the personal growth of the participants, the acronym means personal, employability and reflective learning and is managed by The Manchester College.

Young people kept video diaries in order to gain Open College Network accreditation in Team Working with Others.

The film was premiered to which residents of the estate were invited to as well as the participants' friends and families, the heritage partners, local councillors, the Lord Mayor, local schools, university partners and celebrities.

Case Study 9: Reviving our Norman Legacy  
Green Explorers Community Association, North East region

Project Brief	<p>The project focused on 210 acres of Demesnes common land at the heart of Barnard Castle, first made available for public use in the 11th century by the Baliols who built the stone castle. Originally used for grazing cattle, collecting water and festivals, the land it still enjoyed by the public as a green resource today, being used for allotments, sports fields and walking in the natural hay meadows. The project explored the history of the land, how its use changed over the years and the effects that this has had on the land itself.</p> <p>Green Explorers has a wide membership of young people and volunteers from a range of backgrounds including creative opportunities for people with learning and physical disabilities, people with challenging behaviours and people who have been abused.</p>
Grant Award	£24,883
Background to Applicant/ Region	<p>The applicant is a community group that facilitate projects concerned with either the heritage or the environment for 13 - 19 year olds. The main objective of the group is to provide interesting and creative opportunities for people with learning and physical disabilities, people with challenging behaviours and people who have been abused, in order to build confidence and help them to realise their potential.</p>
Youth-led participation	<p>At project inception stage four workshops were held where young people met to discuss the application to Young Roots. Individuals were able to put forward their own ideas using signers and advocates where needed, to a group of 5 members of the Project sub-committee, who were given the task of working with the Project Co-ordinator and 2 volunteers to look at the research and put a statement together using a Power Point Presentation.</p> <p>Over the past year, a group of the Green Explorers had been working on identifying the wild flowers of the Demesnes. This had made them start thinking about what the history was and how it had come to be there. The Chairman of the local history society came to visit the group in February 2010 and explained about how the Norman Conquest had been the start of creating the Demesnes. He is a retired history teacher and really engaged the young people's enthusiasm to look into this as a project.</p> <p>This followed through to the young people producing their own PowerPoint presentation in support of their application to HLF.</p> <p>At project start the young people were organised into sub-committees to lead and make decisions about the following areas of their project: historical research, oral histories, heritage plants, heritage booklet, heritage meadows and art exhibition.</p> <p>The project incorporated a variety of creative and engaging activities</p>

## Case Study 9: Reviving our Norman Legacy

Green Explorers Community Association, North East region

### Project Activities

such as an art exhibition and historical re-enactments to enhance young people's understanding.

The project was for six months and enabled the group to lead a project that would help them and others learn about the heritage of the Demesnes land in Barnard Castle, acquiring both heritage and practical skills.

The core group of young people worked in close partnership with the Bowes Museum, combining academic research with practical activity. The project sought to integrate the group with the wider community, providing volunteering and training opportunities for members of the public and youth groups.

The young people have been involved in a series of activities which have included producing:

- Oral history interviews
- Heritage booklet
- Heritage plant survey
- Historical re-enactment
- Touring community exhibition
- Art exhibition
- Celebratory event
- Evaluation.

The project combined a comprehensive package of skills in historical research, oral histories, plant identification, media and heritage interpretation with meaningful activities that helped young people to identify, record and interpret heritage.

The young people worked with Bowes Museum and 3 local archive services to help gather a variety of research material for the project and to produce a heritage booklet. Also working alongside Bowes Museum press office to learn media skills and create publicity for oral history workshops. An oral history professional worked with the young people, training them to organise and conduct oral history drop-in sessions to enhance their understanding through interviewing members of the community.

Local botanists assisted the young people in plant identification and to research heritage plants originally on the Demesnes.

Young people also learned IT skills, using a laptop, scanner and camera.

Adult volunteers were provided training to support the special needs of the young people.

Case Study 9: Reviving our Norman Legacy  
Green Explorers Community Association, North East region

Profile of Participants

The ethos of the organisation is to encourage a wide range of young people to take part and integrate their members with special needs together with young people without disabilities. To do this, the project approached young people through articles in the press, contacting community groups and schools to join the project and in some cases to do a specific part of it. e.g. a history re-enactment drama day led by the nearby Staindrop Guides Drama Group.

A core group of 35 individuals worked on the project consistently.

Working in Partnership

A strong partnership was formed with Bowes Museum where various staff from different departments were involved in different aspects of the project:

- Principal Keeper and Guide: Historical research
- Press Office: Publicity and promotion of oral history workshops; IT skills
- Editor of Bowes Museum Guide: Editing of heritage booklet
- Bowes Museum Exhibition Officer: Exhibition work
- Garden staff: Heritage plant research, identification and conservation.

The group also worked with an artist, a drama teacher, archive staff, an oral history professional and a printer for further professional expertise. An AONB Hay Meadow Officer was also involved in the project in relation to the Demesnes hay meadows. Partnerships with local youth groups such as the Staindrop Guides Drama Group and the scouts were also formed.

What have been the benefits and impact of the grant award?

Through working with various professionals and support workers heritage has been made accessible both to the young people and the volunteers who supported them.

Oral histories helped to preserve understanding of the heritage for the future and allowed the wider community to participate in the process.

An improved understanding of the land helped to facilitate appreciation, contributing to its preservation and planning for the future. Surveying and cataloguing plant species assisted in the conservation of the diminishing hay meadows.

Young people with special needs learnt heritage skills and made decisions about their heritage in addition to strengthening basic skills sets. Young people felt empowered by leading a project that helped to integrate them with different groups in their local community.

The wider community benefitted from 60 volunteering opportunities and training that enabled them to work with people with special needs. Some of the volunteers themselves had particular needs

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	<p>relating to bereavement, alcoholism, poor health and the project proved to be a positive diversion for them too. Youth groups such as Guides and drama groups had the opportunity to volunteer alongside the applicant group, supporting them in creative aspects of the project and encouraged ownership of the project.</p> <p>“This project was the talking point in town.”</p> <p>“The Reminiscence workshops caught the imagination of the public – improved the perception elder members of the community hold towards young people.” (Grantee – Youth organisation)</p>
<p>Celebrating Achievements</p>	<p>The training programme provided to young people was based on the National Skills Profile accredited through the Oxford, Cambridge, RSA Examinations Board. It provides simple training plans for people with special needs based on basic skill sets such as Communication Skills, Practical Work Skills(e.g. research projects), Information Technology Skills, Health and Safety Skills.</p> <p>Attendance certificates were provided for members of the group and adult volunteers.</p> <p>Press coverage and a launch event promoted the oral histories and heritage booklet which celebrated the achievement of the group and their supporters.</p>
<p>Key learning</p>	<p>Providing equal access for the group members in all areas is central to the organisation’s activities and philosophy as a group. This is supported through adult volunteers of different specialisms and ensuring transport costs are covered within the bid due to the rural location which can be a significant barrier for young people and volunteers.</p> <p>The original bid also ensured costs were supported for working with young people with physical or behavioural disabilities in the provision of advocates and signers. In addition to requesting a small amount for special tools and equipment required to allow individuals with physical impairments to take part in activities.</p> <p>The group provided specific training to external volunteers to provide them with the skills and knowledge to work with young disabled people.</p>
<p>Life after the project</p>	<p>Securing a sizeable volunteer base and developing relationships with the community, professionals and youth groups has improved the capacity of the organisation to deliver future projects. The 36 page heritage booklet outlining the history of the Demesnes will continue to be printed and distributed after the project has ended and will continue the legacy of the project.</p>

## Case Study 10: Accessible Heritage

Adapt, Northern Ireland

<p>Project Brief</p>	<p>Accessible Heritage encouraged young disabled people to examine the characteristics of various heritage sites such as Belfast City Hall and Grand Opera House in Northern Ireland. The young people researched the changing levels of accessibility to the site, investigated the social environment of the appropriate time and discovered the stories hidden behind the heritage sites over the last 100 years.</p> <p>Young people involved in the project learnt new skills in researching and understanding architecture. The young people also developed their skills in photography and celebrated their achievements with an exhibition at the end of the project.</p>
<p>Grant Award</p>	<p>£20,000</p>
<p>Background to Applicant/ Region</p>	<p>ADAPT is a registered charity committed to building equality and inclusion in the culture, arts, leisure and heritage sectors across Northern Ireland creating opportunities for disabled people's participation in culture, arts and leisure activities.</p>
<p>Youth-led participation</p>	<p>At the start of the project, ten young people attended the first meeting to suggest the types of buildings and sites to be investigated. Three went on to join the steering group for the project to convey views, ideas and opinions of their peers and other young people and to contribute to the ongoing decision making process.</p>
<p>Project Activities</p>	<p>The structure of the project involved a series of workshop activities to create awareness and develop skills which included: 'Buildings and their legacy', 'The history behind places and spaces' and 'photography'.</p> <p>Through the project young people have developed an understanding of architecture and the built environment by exploring different architectural trends. Enhanced research skills for investigating social environments, exploring archived documents and photographs for specific periods. Developed technical and artistic skills through photography and recorded data about how venues were built and why, including stories about the people connected with the building and how the modern use evolved.</p> <p>The young people were all encouraged to be involved through interactive and practical learning which has increased their confidence, improved interpersonal skills when visiting and meeting new people. They worked as a team to develop a shared understanding of built heritage and introduced the group to problem solving and analytical skills in organising the exhibition.</p> <p>The young people also learnt new skills in photography, using</p>

## Case Study 10: Accessible Heritage

Adapt, Northern Ireland

	<p>their photographs to document visits. The project culminated with a photographic exhibition which also formed the celebration and showcase of the young people's research and photography skills throughout the project. A professional gallery hosted the exhibition which opened to the general public for two weeks. The young people also exhibited a clay relief model of the Ulster Museum, and a research scrap book packed with examples to illustrate the depth of interest they took in every venue.</p>
Profile of Participants	<p>21 young people aged between 14-15 years were involved in the project, all with behavioural challenges and/or a disability. All were students of St Gerard's Resource Centre. The school is for children experiencing a range of difficulties which are acting as a barrier to their education.</p>
Working in Partnership	<p>Ulster Architectural Heritage Society was the heritage partner, and provided research guidance in the workshops to ensure the young people had accurate information in regards to heritage of the various sites.</p> <p>Nine venues participated in the project: Irish Linen centre and Lisburn Museum Belfast City Hall Ulster Hall Ulster Museum Carrickfergus Castle Ulster Folk and Transport Museum N. Ireland Monuments and Buildings Record Down County Museum Belfast Central Library.</p>
What have been the benefits and impact of the grant award?	<p>The young people have a better knowledge of their own built heritage through this project. They have learnt new research and photography skills as a result of the project, and have gained experience in conducting themselves in project meetings, inputting ideas and helping to deliver a successful project.</p> <p>The project has wider benefits in that it has led to better understanding of accessibility issues. The exhibition was publicised to a wide audience including professionals in the construction industry, community youth groups and schools, with the intention of raising awareness of the issues faced by young people with disabilities.</p> <p>Comments from young people:</p> <p>"I loved designing the old buildings."</p> <p>"I didn't like the activities which involved sitting down too much</p>

## Case Study 10: Accessible Heritage

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	<p>like storyboarding...after 4 weeks the photography became repetitive.”</p> <p>About the Irish Linen Centre “I go past it with my mum and always thought it was a gift shop, but on the project we made a visit and I realised there was a huge building behind the shop.”</p>
Celebrating Achievements	<p>The final photographic exhibition provided a celebration and showcase of the young people’s research and photography skills acquired through the project.</p>
Life After the Project	<p>A seminar was held with local architects and constructionists sharing the photos from the exhibition and showing how heritage could change with the right adaptations to encourage wider diversity.</p>

## Case Study 11: Come Dine with me Through Time

### Kingussie Food on Film, Scotland

Project Brief	<p>"Come Dine With Me Through Time" has taken a look at living and eating in the Highlands over the last 1000 years, following the format of the popular TV show that gives it its name. "Contestants" from three distinct time periods were invited to travel through time and share a mealtime experience with their historical counterparts; Viking, Jacobean and WWII (all chosen for their relevance to the group's home town).</p> <p>This involved each group of young people preparing a film and website whilst immersing themselves in their chosen time period, learning about everyday life and work as they experience firsthand period homes, dress, life skills and eating habits.</p>
Grant Award	£24,600
Background to Applicant/ Region	<p>Kingussie Food on Film is a constituted community group with members from across the community. The organisation works in partnership with the High School, the Primary School, the Arts Society, Caberfiedh Horizons (for those with learning disabilities) and several local businesses.</p> <p>They are involved in the following activities:</p> <ol style="list-style-type: none"><li>1. An annual festival, the aim of which is to "celebrate and explore the world of food" - gathering people from all ages in the community together to enjoy food and films and providing opportunities for young people to develop skills.</li><li>2. Make films about food for educational purposes, aiming to reconnect children with the sources of their food.</li><li>3. Train young people in film making and event organising; providing real opportunities for young people to develop skills they can use in the real world.</li></ol>
Youth-led participation	<p>The initial idea for the project came from the core group of pupils at Kingussie Film Academy, who wanted to produce an exciting and different film for their local "Food on Film" festival. They were inspired by the resources they have locally which could provide excellent locations to film in, specifically Newtonmore Folk Museum and Ruthven Barracks.</p> <p>The group leaders encouraged the group to brainstorm around the theme of food and heritage in order to best use these resources, and the group came up with "Come Dine With Me Through Time", identifying three key periods they wanted to work on- Jacobite, Viking and WWII.</p> <p>The group were keen to widen the project and work with other young</p>

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#### Project Activities

people from across the Highlands.

Inspired by the television programme sharing the same name, the project examined living and eating in the Highlands over the last 1000 years. Up to 40 young participants from three different areas worked in groups to investigate distinct periods - Viking, Jacobean and WWII - chosen in relevance to their home town. Participants were then brought together to share their experiences with each other. For example, young people in Alness researched archives and oral histories to discover how life changed during WWII when a large airbase took over their village. Another young group living near Ruthven Barracks investigated how Jacobean Highlanders lived in the Speyside area.

Guided by their local heritage partners and a Living History Interpreter, the young people have learnt about food growing, sourcing and preparation as well as what it was like to survive in these periods. This learning has been used to write a script and produce a film. They have also learnt about recording oral history and archiving heritage learning. A website has been created as a learning resource and contains the research findings, video clips, recipes and associated information.

In addition to learning about the heritage of food, workshops were held on period costume and recreating a period home. Other workshops were delivered on script-writing, film-making, editing website building and other technical skills such as camera operation sound and lighting, costume and set design as well as directing and acting.

The three film making groups undertook the following tasks:

- visiting their relevant heritage partners to research their archives and collections
- having a period cooking evening where they learnt to make period recipes using authentic methods, having period life skills sessions where they learnt about every day activities from their chosen period (e.g. how to use a drop spindle)
- learnt about clothing and costume design which included making or sourcing authentic costume and how to wear it
- researching and recreating an authentic living environment
- researching and learning about how to source, grow and prepare authentic food from their chosen time period

The Alness group had access to many authentic period items and costumes through the Heritage Centre, and were also able to link up

with the Kingussie Heritage Partner, Highland Folk Museum, and use the sites set up as authentic 1930's and 40's living areas there. Many

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	<p>local people contributed recipes and the group were able to try out a few things before deciding on their final menu.</p> <p>The Dingwall group linked with local history expert, DD MacDonald, who was able to tell the group about the site they presume to be the Tingval location and the way they have worked this out using local place names and geography. With guidance on style from period experts Battlescar the participants were also able to make costumes for the Traders wife and the slaves. The groups researched Viking recipes themselves using online resources and tried out a few things before deciding on a final menu for the shoot.</p> <p>In Kingussie the participants were delighted to be able to use the Township site at Highland Folk Museum for their shoot as they had pitched the idea for this entire project based on their desire to shoot a film at this space. They were allowed access to the entire site and able to use recreations of period cooking implements and other items, such as a reconstructed period loom. They also tried their hand at making a few items of costume to supplement what they were able to borrow.</p>
Profile of Participants	<p>The project involved 4 different groups of young people from across the Highlands:</p> <p>A mixed group from Inverness High School who are working towards their Duke of Edinburgh and Youth Achievement awards. This group were interested working on the website development, learning about recording, archiving and presenting heritage information for their target audience.</p> <p>A group from Alness New Community School who wanted to work on the WWII era, coming from an area with strong links to this period and a group from Dingwall Youth Club who worked on Vikings, again because of the areas' strong links to this period. These two groups, in common with the Kingussie group, worked on learning about sourcing, growing and preparing food from their period, as well as other period life skills.</p> <p>Due to the rural nature of the Highlands, logistically it proved very difficult for the project to rely upon public transport to ensure young people could make meetings and attend the activities. There was a heavy reliance upon youth work staff and parents for transport, who were very supportive and happy to bring the young people.</p>
Working in Partnership	<p>Strong partnerships were developed between community, youth and heritage organisations.</p> <p>The project worked in partnership with the Highland Folk Museum, Alness Heritage Centre and the National Trust for Scotland who played an integral role in delivering the heritage related learning</p>

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### Kingussie Food on Film, Scotland

	<p>activities.</p> <p>The community and youth groups involved were: Kingussie Film Academy, Dingwall Youth Club, Inverness High School and Alness Community School. Youth Workers from Highland Council worked with the participants to provide additional project support.</p>
What have been the benefits and impact of the grant award?	<p>The project offered participants the opportunity to gain a variety of heritage related, social and transferable skills including:</p> <ul style="list-style-type: none"><li>▪ script writing and storyboarding for film</li><li>▪ camera operation, sound and lighting</li><li>▪ acting and directing</li><li>▪ designing, costuming and set preparation</li><li>▪ editing</li><li>▪ researching and interpreting heritage</li><li>▪ cooking and dressmaking</li><li>▪ research skills.</li></ul> <p>All the groups learnt skills in:</p> <ul style="list-style-type: none"><li>▪ confidence building, team working through the process of film production</li><li>▪ peer mentoring and leadership by cross group co-operation and producing educational materials for primary children.</li></ul> <p>Working with the various heritage and youth partners, the project brought people of all ages together across areas in the Highlands suffering from rural isolation. This aided with social inclusion and helped build relationships between different communities. Many of the participants were from low income families thus the project will have provided further social and wider benefits.</p> <p>Comments from young people:</p> <p>“Really enjoyed making up characters, chance to bring them to life.”</p> <p>“It was hard work learning the scripts and filming but we had such a good time I would love to do it all again.”</p> <p>The best thing about this project is the friends I have made...we’ll always be friends now, we have a bond.”</p>
Celebrating Achievements	<p>The project culminated in a showcasing at Kingussie Food on Film Festival where the film was screened and the website launched. This also involved the community in celebrating the project, and recognising the young people's achievements.</p> <p>All participants were presented with a certificate endorsed by all the</p>

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### Kingussie Food on Film, Scotland

	<p>project partners. The certificates detailed individual skills learnt during the project. Some of the participants have also used their contribution in this project towards their Duke of Edinburgh and Youth Achievement awards.</p>
Life after the project	<p>Over the course of the project there were a series of "whole group" workshops arranged at key project points to bring the groups together, as well as a Facebook page designed to allow the groups to contact each other for discussions between times. This has been hugely successful as the groups were arranging to support each other and attend each others' workshops towards the end of the project, and they are now using it to keep in touch and arrange to meet up in their spare time.</p>

## Case Study12: Seaside Memories

Media Projects East Ltd, East of England region

Project Brief	<p>Using Lowestoft as its focus, the Seaside Memories project worked with a group of 20 young people in the Lowestoft area to explore how ideas of seaside holiday fun have changed over the years. Their research span the era from the beginnings of English tourism to the present day and focused on the coastal area in and around Lowestoft. They explored the world of 'end of the pier' live entertainment alongside other beachside entertainments such as penny arcades, bumper boats and donkey rides. They explored this theme through heritage sites, discussions with local historians and entertainers and a study of archive movies, photography and artefacts. They also had online access to films contained in the East Anglian Film Archive. The research culminated in the participants' own 'end of the pier' film show that reflected the changing styles of entertainment over the past two centuries and comprised a mix of animations, documentary style reminiscences and dramatic sketches.</p>
Grant Award	£22,400
Background to Applicant/ Region	<p>Media Projects East is a video and animation production company. They provide project based, accredited media training to people who are either disadvantaged, or do not have access to mainstream educational opportunities. Their clients include the unemployed, young people, disabled people and people with mental health problems.</p>
Youth-led participation	<p>The initial project idea started with the performance skills tutor who discussed the project with groups of young people from the three participating schools. The young people then went on to interview one another about the project and how they would like to shape it.</p> <p>Core members of the young person team were invited to take over aspects of the initial project management, such as scheduling the talks by experts and visits to heritage sites. They were given training and support where needed.</p> <p>The workshops were designed to give full authorship to the participants so they could choose their preferred themes and working methods and gain the skills to take charge of the entire production process. They helped to select supporters to assist with research and took key roles in designing the launch and website as well as in marketing the project to the press, schools and other organisations.</p> <p>A core group of four young people helped to oversee and manage the entire project. They were invited to project management meetings, and took on key roles in ensuring all the project aims were realised, and that the views and contributions of the entire young person team were reflected. Meetings took place at 3 monthly intervals throughout the life of the project. The meetings included representatives of all partner organisations.</p>

## Case Study12: Seaside Memories

Media Projects East Ltd, East of England region

<b>Project Activities</b>	<p>The young people learnt about the history of local seaside entertainment through presentations, oral history and archive research.</p> <p>Some of the young people also explored the early history of Pierrot and black-faced minstrel shows and devise a short puppet show in a similar style. Young people attended a presentation about Lowestoft seaside entertainments at Lowestoft Heritage Workshop Centre. They also attended a slide show about seaside entertainment during the 20th century given by a well known comedy entertainer followed by a theatre skills workshop given by a performance skills tutor.</p> <p>The young people researched, selected and viewed films from the East Anglian Film Archive then scripted and prepared one live-action story based on their archive research which was filmed, soundtracked and edited by the young people themselves.</p>
<b>Profile of Participants</b>	<p>There were two different groups of young people. The first was a group of young people with special educational needs, based at the Warren School. The second was a group of young women in their mid teens who were either experiencing difficulties with mainstream education or were undertaking a media studies GCSE.</p>
<b>Working in Partnership</b>	<p>The project involved a number of partners including; the Shaw Trust, Lowestoft Heritage Centre and the Cantor Theatre School.</p> <p>A partner youth organisation - The Shaw Trust managed the project, provided a venue, organised publicity and provided data for the website.</p> <p>Lowestoft Heritage Centre helped plan and prepare a day of activities at the centre, support the hands-on workshop, help the participants with their research, lead the guided tour of Lowestoft and help to build the website.</p> <p>The Cantor Theatre School helped to plan and prepare a day of activities at the school, help with research, lead theatre skills workshops, help with rehearsals and research.</p>
<b>What have been the benefits and impact of the grant award?</b>	<p>The young people improved their understanding of local community history in a number of ways:</p> <ol style="list-style-type: none"><li>1) Through oral history work involving older members of their community.</li><li>2) By studying published books, archives and web based resources.</li></ol>

## Case Study12: Seaside Memories

Media Projects East Ltd, East of England region

3) By meeting and working alongside local historians and storytellers.

The skills participants gained varied between individuals. Each participant was encouraged to find a focus of interest in the project, and learn the skills needed to explore it. These were drawn from:

- Research skills needed to identify a suitable story to develop, then identify available information resources.
- Communication and presentation skills needed to conduct an oral history interview on video.
- Creative writing skills needed to adapt source material to the chosen medium of live video or animation.
- Visual literacy and creative skills needed to adapt a short story into an animation or live action format.
- Film making skills needed to record and edit a short shadow puppet play, oral history video or stop frame.
- Animation broken down to include scripting, storyboarding, set design, model making, camera skills, animation skills, sound skills, music composition, directing, interviewing, presentation on camera, editing, performance skills.
- IT and artistic skills needed to help design the web site.
- Management skills needed to plan and stage the launch event.
- Team working skills of delegating roles, peer education and co-ordinating creative contributions.

### Celebrating Achievements

20 young people worked on Open College Network credits Using Team Skills, level 1, 3 credits and Developing Technical Skills for Performance in the Arts, also level 1 and 3 credits. On the completion of the two units they gained a National Open College Network Level 1 Step Up award.

### Key learning

The main critique from the young people has been that the project was perhaps over ambitious and, at times, over filled with activities. The creative professionals and historians each brought their own agendas and ideas regarding how to tackle the theme. In one sense this was very exciting, but sometimes it ran the risk of overwhelming the younger or less confident students.

Comments from young people include:

"I really enjoyed having the chance to use a professional camera to take images of the characters I made. I least enjoyed not having many breaks. I would have liked longer to try things out. It was all too rushed."

"The thing I enjoyed most was the dressing up and acting. It was

## Case Study12: Seaside Memories

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	<p>different and a good laugh."</p> <p>"The film presentation was too long."</p> <p>"I enjoyed designing masks, making paper puppets, acting, using the camera and sound equipment. My favourite part was acting as a clown and making the video. I least enjoyed watching the slideshow because I would rather be doing things."</p> <p>Project staff also felt it would have been beneficial to have brought the 2 different groups of young people together earlier in the project. When the two groups eventually met although initial apprehension was shown the impact was profound in how the two groups worked well together, learnt from each other and shifted attitudes towards young people with a disability.</p> <p>"I want to work with young people like that, can I volunteer for next time?" (Young person)</p>
Life after the project	<p>50 copies of the DVD were distributed at the launch, 10 have been made available on loan to the public at Lowestoft Heritage Workshop Centre.</p> <p>The <a href="#">Media Projects East website</a> has been launched and contains all the film clips and background information, together with research links for other schools.</p>

## Case Study 13: Altab Ali and Bengali Heritage Project

### Tolerance in Society, London

Project Brief	<p>The Tolerance in Diversity (TiD) project explored Bengali heritage in the 1970's with a specific focus on the story behind Altab Ali Park in Whitechapel named in recognition of the death of Altab Ali in a racially motivated attack in 1978.</p> <p>The project trained young people in project management, filming and story-mapping; undertaking research sessions at London Metropolitan Archives (LMA) and Museum of London (MoL); carrying out interviews with local residents; visiting Altab Ali Park; producing and screening a DVD documentary; and finally showcasing the DVD on the Museum of London website.</p>
Grant Award	£23,982
Background to Applicant/ Region	<p>A registered charity, Tolerance in Diversity promotes and fosters tolerance enabling young people to discuss, identify and challenge racism and other forms of discrimination. Peer workers (volunteers aged 16-24) from schools/colleges, youth clubs, Connexions and other agencies within the local community deliver projects addressing issues young people aged 11-21 face around discrimination and hate crime working with them to develop creative and proactive solutions.</p>
Youth-led participation	<p>The ideas for this project stemmed from a project that TiD peer workers completed with two groups of young people in Tower Hamlets. The two Muslim groups: one Bengali, one Somali were finding it difficult to interact. With guidance from peer workers the young people explored their family histories in Tower Hamlets, how immigration had impacted on Tower Hamlets communities and what types of discrimination they had suffered.</p> <p>As a result the name Altab Ali was brought up through some research carried out by one young person. Although many of the young people involved in the project had heard of the name they were not aware of who he was; what happened to him and why there was a park named after him. The young peer workers and TiD then discussed planning a project to develop a deeper understanding of the issues which led to his murder, and the impact that had on the Bengali community in Tower Hamlets putting the incident in context by exploring what Tower Hamlets was like in the 1970s. The peer workers maintain it is important for younger Bengalis to realise their rich heritage.</p> <p>The young people thought it would be beneficial to be involved in a project they could leave as a legacy for other young Bengalis in Tower Hamlets. The project would be directly led by TiD peer workers who would also be members of the steering group. Upon completion, the group sent copies of the DVD produced to schools, youth clubs and community centres to increase access, as well as share the work through word of mouth.</p>

## Case Study 13: Altab Ali and Bengali Heritage Project

### Tolerance in Society, London

	<p>TiD encouraged the participation of young disabled people, ensuring that opportunities to engage were well promoted and that any additional support needs addressed. Peer workers ensured there were written instructions and participants were able to work at their own pace. A series of initial team training sessions helped in understanding and preparation for the project, including research skills, collating information and capturing it on film, and communicating the project message. Young people engaged at their own chosen level and felt a sense of accomplishment and contribution.</p>
Project Activities	<p>Learning has derived through various activities:</p> <p>Training for peer workers included: project planning and timelines, setting objectives, resourcing; basic budgeting; youth work support for the other young people and developing and sustaining partnerships from their role in working with the 3 key partners: MoL, LMA and MTR.</p> <p>Film making and story-mapping sessions for both peer workers and young people delivered jointly by TiD and MTR. Participants learnt how to use the film and sound equipment, plan for their upcoming research visits, discuss how they will film these, engage in the evaluation process and learn and practice interview techniques.</p> <p>Research sessions delivered by LMA with support from TiD and MTR to peer workers and young people. The first session was a general introduction on what archives are, how they work and how to use them. The second session supported the young people in carrying out research relevant to this project as well as giving them an overview of the social dynamics of Tower Hamlets in the 1970s. The third session was a cultural walk of Tower Hamlets.</p> <p>The group were involved in undertaking oral history interviews providing young people with firsthand experience and stories about what life was like for the Bengali community in the 1970s as well as those who knew Altab Ali. All young people involved in the project visited the Altab Ali Park. This also provided the final filming session for the project giving an opportunity for the group to reflect upon their research and learning as well as develop their legacy message.</p>
Profile of Participants	<p>A total of 17 Bangladeshi young people volunteered on the project including 5 peer workers. Young people were recruited via neighbouring local youth centres.</p>
Working in Partnership	<p>A range of partners have been involved in the project including: heritage partners: London Metropolitan Archives (LMA) and Museum of London (MoL), Mouth That Roars (MTR), media partner and City YMCA.</p>
What have been the benefits and impact of the	<p>Young people have gained practical heritage skills such as recording oral history, looking after habitats, exploring and becoming involved in archaeology. Specific heritage skills include: learning how to use</p>

## Case Study 13: Altab Ali and Bengali Heritage Project

### Tolerance in Society, London

grant award?

archives and the internet for research; research skills including interpreting and recording information and interviewing skills including how to prepare for and structure an interview.

Participants have also acquired creative skills such as producing art and drama to interpret heritage, more specifically filming, sound and editing skills including associated computer skills. Additionally, they have gained public speaking and presentation skills during the launch event.

In addition, young people have gained an awareness of the cultural climate for the Bengali community in Tower Hamlets in the 1970s. An understanding of the incident involving the death of Altab Ali and what that meant for the Bengali community, why local parks are named after individuals and what the intention for that tribute is for the local community

The project has also broken down perceived geographic barriers by recruiting and involving young people from various parts of Tower Hamlets, addressing prejudice between groups of young people in different areas. Peer workers are trained role models, have developed skills of group facilitation and mediation and will be able to use these skills to bring the group together in a positive and productive manner.

Finally, the peer workers involved in this project (who formed the Steering Group for the project) have had the opportunity to develop the following additional skills:

- Project planning (including timelines, setting objectives, and resourcing)
- Basic budgeting
- Youth work support (from their role in supporting the other young people participating in the project)
- Developing and sustaining partnerships (from their role in working with the 4 key partners: Museum of London, Metropolitan Archives, Tower Hamlets Park Service and Mouth that Roars)

Comments from young people include:

“the final showcase brought it all together, everyone seeing it – it was a huge accomplish.”

“we worked as a team and used our strengths.”

“I had to do a presentation at university recently and I talked about my involvement in this project – everyone was fascinated by it.”

Celebrating Achievements

All young people participating (including the peer workers) in the course were awarded a Recorded Outcome as well as a Certificate from TiD and MoL at the Launch Event by the Mayor of Tower Hamlets. With the showcasing of the DVD this has also prompted positive recognition of their achievements by family, friends, stakeholders, partners, decision makers and the wider community.

**Case Study 14: Wordscape – North Yorkshire**  
**Mythstories, Museum of Myth and Fable**

<p><b>Project Brief</b></p>	<p>The project explored the tales and folklore of the North Shropshire Meres and Mosses area. The tales had been passed on by mouth over the years and range from Arthurian legends, through to Giant tales that have their roots in the Iron Age, and Viking water stories. The project was a partnership between Mythstories, Shropshire and Telford and Wrekin Young Tellers and The Thomas Adams School. The project would equip those involved with a number of new skills enabling local folklore to be passed on to new generations.</p> <p>Young people visited sites relating to these tales and worked on telling their own versions. They then acted as peer mentors to other young people who recorded their own adaptations on DVD. Other outputs included a performance of the tales, leaflets and downloadable podcasts which would be accessible via smart phones.</p>
<p><b>Grant Award</b></p>	<p>£6,700</p>
<p><b>Background to Applicant/ Region</b></p>	<p>Mythstories, Museum of Myth and Fable is a registered charity that aims to promote storytelling as a performance art, encourage young storytellers, and to keep oral heritage alive.</p>
<p><b>Youth-led participation</b></p>	<p>Young people have contributed to the development of the project which was the idea of three members of Shropshire and Telford and Wrekin Young Tellers an organisation which Mythstories has mentored since its inception. These three members took a lead role in the project by undertaking associated management tasks under the mentorship of Mythstories including: helping with health and safety checks, running workshops, editing recordings, and helping to keep the accounts and paperwork in order.</p> <p>Current members of the Young Tellers group also became volunteer peer mentors by helping to run a workshop in storytelling performance techniques at the school which would train new young storytellers. They then recorded all of the stories at their actual locations for inclusion on the DVD.</p>
<p><b>Project Activities</b></p>	<p>With the support of teachers, pupils participated in a series of training sessions in storytelling techniques. They also visited a number of local sites and gained a deeper understanding of the local landscape and the related ecology and geology. They explored and investigated the traditional stories of North Shropshire and in particular, the Meres and Mosses. Following these sessions, pupils used the skills learnt to create their own versions of the stories which were recorded on DVD and distributed to local schools. They also performed their stories at a celebration event at Wem Town Hall to an audience of friends and peers.</p>

## Case Study 14: Wordscape – North Yorkshire

### Mythstories, Museum of Myth and Fable

Working in Partnership	Mythstories worked in partnership with Shropshire, Telford and Wrekin Young Storytellers and The Thomas Adams School in Wem to deliver the project.
What have been the benefits and impact of the grant award?	The project has equipped young people with a number of life skills, such as team working, clear oral communication, preparing risk assessments, and event and activity planning, as well as heritage and media skills. They have also learnt editing and production skills to facilitate the production of the DVD.
Celebrating Achievements	<p>One of the members of the Young Tellers used their involvement in the management of the project as part of their work towards a Silver Arts Award.</p> <p>The museum is also an accredited Learning Destination with Shropshire Children's University and younger participants were able to claim credits towards this through their involvement in the project. The project culminated in a celebratory event for the participants, friends and local community to recognise and celebrate achievement.</p>
Life after the project	<p>Each local primary school received a copy of the finished DVD further extending the reach of the project by around 2,000 pupils.</p> <p>The DVD has also been sent to Shropshire Children's University, and Telford Culture Zone. The DVD's have been well received by local primary schools.</p> <p>STWY Tellers set up a Youtube channel to disseminate their videos as well as making them available on DVD. The podcast stories are downloadable from the Mythstories website.</p> <p>Over 6,000 leaflets featuring QRcodes have been printed and distributed, allowing people to use smart media mobile phones to scan the code to download the audio versions of the stories. Versions of selected audio stories were uploaded to Radio Wildfire, the internet radio station of the spoken word. Stories and a special feature on the project were broadcast on the live show.</p>