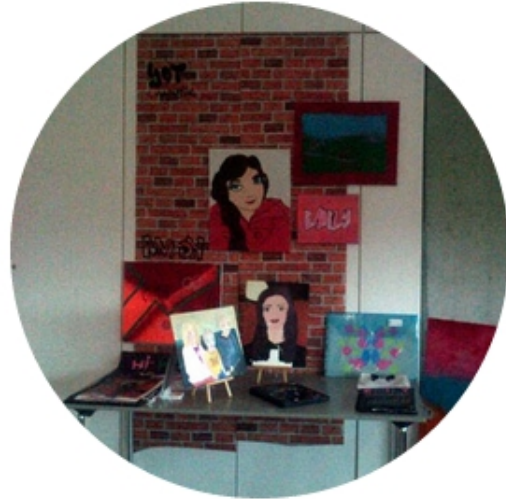


Perspectives: A toolkit for working with hard to reach young people in cultural settings

This toolkit is a resource to:

Explore, question and share good practice in facilitating creative cultural experiences for hard to reach young people through partnership working. Throughout this resource, the term 'young people' is referring to hard to reach young people, including those in the youth justice system and in challenging circumstances.



This toolkit is for:

Cultural organisations, local services, and anyone wanting to learn more about effective ways to engage with young people in cultural activities, who are often hard to reach.

Use this toolkit:

As a training resource within your organisation or service to learn more about how to set up projects for young people, and effective ways to develop partnership working with other cultural organisations and local services.

Add to our toolkit

If you have an example of good practice, which involves partnership working with hard to reach young people, or have a relevant resource you would like to share, then add it to our toolkit.

Contact clare.halstead@townereastbourne.org.uk for more information

The Perspectives Toolkit was produced by Ruth Currie on behalf of Towner with contributions from Kat Owen, Ben Wyatt, Leon Maxwell and Clare Halstead, with thanks to all the organisations who contributed their experiences and case studies to this Toolkit.

Introduction

The Perspectives Project came about **through the long-standing relationship between East Sussex Youth Offending Team (YOT) and Towner**. With support from Artswork, the project was **an opportunity to learn more about the opportunities and perceived barriers that exist for young people's involvement with cultural organisations**, particularly young people in the youth justice system, who are some of the hardest to reach and most challenging to engage with, and to work in partnership to overcome these barriers.

The Perspectives partners were:

- Young people recruited through the Youth Offending Team
- Cultural organisations: Towner and the Redoubt Fortress
- East Sussex Youth Offending Team

The Perspectives Project looked at the ways different partners were working with each other, making suggestions about what works, what could be further improved, and what could be used as a model of good practice.

In collaboration with their cultural partners, **young people explored their local culture** and created an introductory film to showcase the opportunities that are available to them. This film can be viewed by clicking the 'Film' link at the top of this toolkit.

Even with a good partnership between Towner and the YOT, **this project presented challenges that any organisation wanting to work with this demographic of young people would face**. Our toolkit aims to tell you about our experience and will hopefully provide you with some good ideas and information about how to work in partnership with cultural organisations, local services and most importantly, young people.

Working in partnership to encourage young people to engage with cultural activities

This section of the toolkit explores the process of partnership working with young people, cultural organisations and local services. It aims to explore the priorities of each partner, from the viewpoint of those involved in the Perspectives Project.

This toolkit considers partnership working to be the sharing and developing of ideas between local services, cultural organisations and young people.

Why consider partnership working?

- It creates an opportunity to share the workload, resources and good practice
- You can learn to look at your work from a different perspective, helping you to prepare projects that have the potential to meet a wider range of needs
- You can build on established relationships to develop opportunities for young people
- You can find ways to access more specific areas of funding
- It enables young people to take a more direct role in developing projects that support their needs

What challenges us in partnership working?

- Each partner has both differing and overlapping priorities, and it takes time to understand and respond to each other's perspective
- Finding ways to initially engage young people in partnership working, and knowing how to make these initial connections

Find out more about the priorities of the Perspectives Project partners by clicking on the drop-down boxes below:



The Cultural Organisations Perspective: Towner

“A lot of [young people] come here with this complete let down to education, and we need to show them that they can learn about art, engage in this institution, engage with us as adults, and be responsible.”

- Towner Learning Team

Towner is an award winning contemporary art gallery, **showcasing artists of national and international significance** and presenting works from our acclaimed collection. We place **learning and a commitment to access at the very heart of everything we do**. Building on the original vision of the gallery’s philanthropic founder to create ‘**an art gallery for the people**’ we provide **accessible, enriching cultural experiences** created in close partnership with our communities.

Working with ‘hard to reach’ people in a public gallery can be challenging for our staff and for our other visitors, and **challenges our assumptions** about the **value of culture in young people’s lives**. We work hard to create **meaningful creative experiences with these young people**, starting from their perspective. In the process **they learn about themselves**, and **acquire new skills** and **we learn from them** about new ways to make culture accessible to all.

Towner has had **a long history of partnership working**. Its outreach programme has developed through learning from best practice identified in an initial pilot project ‘Towner on the Town’ (2000-2004), and the experience of project staff. **The Towner Partnership Programme with East Sussex Youth Offending Team (YOT) formed part of a broader national initiative to reduce re-offending** through the Youth Justice Board’s (YJBs) Intensive Supervision and Surveillance programme (ISS). Commissioned artists led cultural activities on a weekly basis from 2006 - 2014, in **a unique environment for young people disengaged from learning that does not replicate mainstream educational provision**.

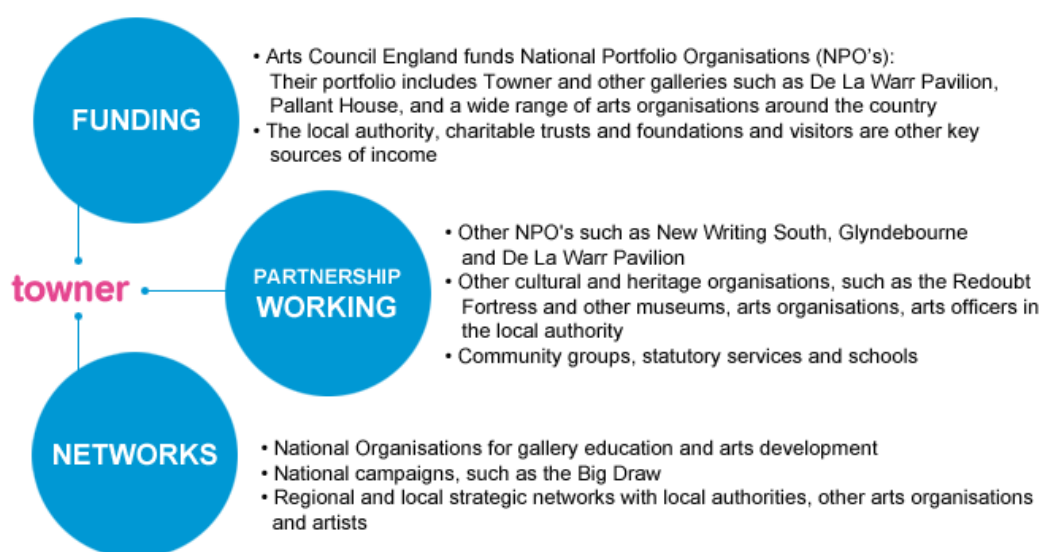
How do we know we’re doing it right: Cultural Organisations

- Cultural organisations have young people attending activities or programmes regularly, and can see that young people are engaging in cultural activities
- Young people develop skills and accredit them through Arts Award (skills including reflection, communication and work experience, as well as their experience of arts and culture).

How can cultural organisations measure this?

- End of project surveys
- Production of work
- Work towards qualifications, such as an Arts Award
- Independent Project Evaluation

Relationship map of the cultural organisation



The Local Service Perspective: East Sussex Youth Offending Team

“We need organisations that will come in and talk to young people about what they do and how they do it, probably with a caseworker present so they can get some support. When that happens [the partnership] can work.”

- YOT team member

East Sussex Youth Offending Team as a statutory part of Children's Services is tasked with preventing and reducing offending among young people. When working with young people, the YOT establishes positive relationships by addressing the immediate risks associated with their offending behaviours. This is done through completion of a holistic assessment that identifies areas

of need for young people and then 1 to 1 work with a Case Manager and small group work.

The YOT recognises the benefits of working closely with a range of partners in order to achieve the best outcomes for young people when addressing their needs. The YOT seeks to establish positive working partnerships with outside agencies in order to broaden young people's experiences and to utilise expertise that professional organisations like Towner can bring to working with young people.

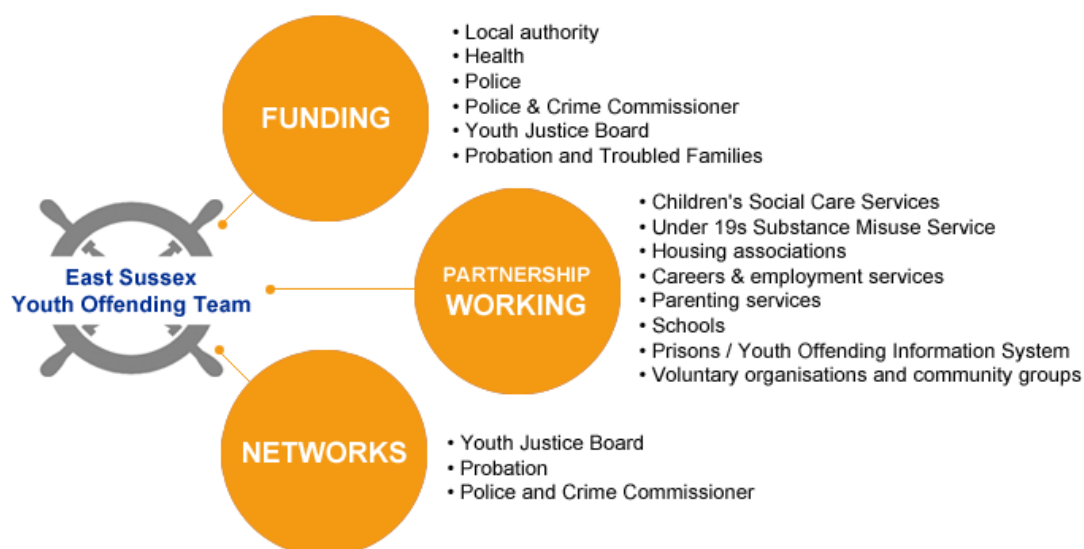
How do we know we're doing it right: Youth Offending Team

- Partners influence the way Case Managers work with young people
- Young people actively engaging in sessions with partners
- Young people experiencing diverse and creative ways of working with partner organisations

How can the YOT measure this?

- Evaluations with young people
- Creative offending behaviour work completed in sessions with Case Manager
- Numbers of young people gaining qualifications
- Evaluations with partners
- Re-offending rates

Relationship Map of Youth Offending Team



**The Young Persons Perspective:
Young People, currently in the Youth Justice System, who
worked with the Perspectives Project**

“It needs to be flexible in case people can’t come, but it should make people want to come every week.”

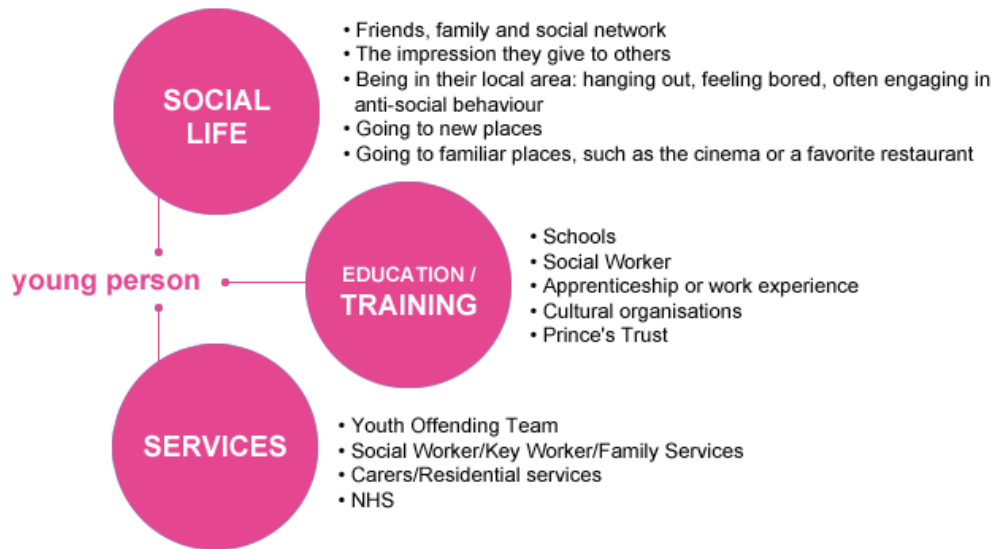
- Youth participant

Young people **want the opportunity to try new things**; they **want to be challenged**, and **introduced to different activities that they might not have tried before**. The young people in the Perspectives Project felt that **engaging in cultural activities could present a good opportunity to gain work-based skills**, which could help them when they go into the workplace. Young people show enthusiasm for all these things, but **often put barriers in their own way because they feel threatened by the unknown, or the image they project to other people**. The young people in the Perspectives Project had a range of interests, and all wanted to explore the opportunities the project presented. However, **their social lives and at times anti-social behaviour, took priority over engaging with cultural activities**.

The young people in the Perspectives Project discussed this, and proposed a range of priorities, which may make them more likely to engage in cultural activities, including:

- If they could invite their friends
- If they could have the opportunity to lead projects
- If they could gain work experience or work-based skills
- Meeting other young people outside of their own social groups
- Having the opportunity to work in groups that would be fun, and where they would feel comfortable working with others in the group
- If the promotional material for activities or programmes looked appealing and attractive to young people

Relationship map of a young person



Working successfully with hard to reach young people in the Youth Justice System

“...It’s about adapting and constantly looking at what they need... The young person isn’t like any other young person. They need to have completely targeted support and education.”

- Towner Learning Team

- Take time to get to know your participants; find out about their interests and how you can link them to their involvement in your programme
- Have a flexible approach, but ensure your participants have a clear understanding of the time frame of your programme, and the expectations within it
- Look for ways to engage young people in work-based skills; the young people in the Perspectives Project all cited work experience and opportunities to create a path to employment as a key indicator for engagement
- Design programmes with young people and listen to their input and ideas. Using their experiences and learning to inform your programme’s aims and objectives can help to engage your participants and create autonomy over their cultural experience

Learning from others: Case studies of good practice in partnership working

This section of the toolkit considers the ways in which other cultural organisations and services have created effective partnership programmes, and how can we learn from this to improve our own practice when facilitating cultural experiences for hard to reach young people.

“...Breaking down barriers that might have been created round the arts or creative industries, or any kind of learning.”

- Towner Learning Team

Case Study 1: The Silent Voices Project

Towner, Charlie's YMCA East Sussex County Council & Rhythmix

Who was involved in the project and what was the project's main aim?

Through Rhythmix's evaluations and interactions with young people they often heard about how disconnected, hidden or rejected they felt from the community within which they live and how they would like more opportunities to interact with their environment, challenge preconceptions about young people and show their communities the issues they face each day. This is also frequently reflected in the lyrics that they write within workshops. Rhythmix started to question how something more physical or place-based could be developed and this led to conversations about sound art and installation work. This would be a new way of working for Rhythmix and was developed in partnerships with sound artists and Towner, from a visual art perspective, to support the areas they wanted to explore.

The name of the project 'Silent Voices' came from the reflection on what the young people were saying and the specific theme of Contested Territory, Space and Displacement was developed with Towner in connection to their Art Fund International theme of Edges. The partnership with Towner also led to which group of young people the pilot project would engage with. Towner already had a working relationship with Charlie's YMCA, who support young people who are homeless or at risk of becoming homeless. As Towner had already developed a strong relationship with Charlie's, it was decided they would be the group to work with for the pilot. Working with young homeless people was a new target group for Rhythmix. Whilst projects had been delivered where homeless young people were part of the participant group,

this would be the first time that they were specifically working with this client group.

In 2012, Rhythmix worked with Towner Contemporary Art Gallery, East Sussex County Council, Charlie's YMCA, and East Sussex Music Service to develop the pilot project 'Silent Voices'; a sound art installation, which was based upon the theme of 'Contested Space, Territory and Displacement'. Funded through Arts Council England, the aim of this project was to create a more extensive partnership across cultural organisations and local services and to provide the opportunity for young people to explore new ways of engaging with music and their communities. Silent Voices identified local needs, and created the opportunity for these partners to work together to develop and broaden working relationships. Silent Voices facilitated a series of weekly music workshop sessions at Charlie's YMCA, which culminated in an exhibition of a final installation at the Towner Art Gallery and in spaces in the local area. The aims of the project were:

- To seek greater artistic excellence in work produced with and by young people
- To develop cross art form working with young people at Rhythmix
- To support practitioners' artistic development
- To explore and map the artists' collaborative process with each other and the young people
- To explore the concepts of Contested Territory, Space and Displacement
- To evaluate the pilot using an iterative approach throughout
- To deliver a sound art project for young people in challenging circumstances in East Sussex
- To broaden the remit of Rhythmix work and support the organisations development

The theme of Contested Space, Territory and Displacement was reflected in the relationships within the YMCA space, with young people feeling defensive of new, unknown people coming into their environment and the social displacement of the young people themselves. It was through working together and redefining the space, and the location of the final installations that gave participants the motivation to engage in Silent Voices. The project achieved this by creating an opportunity for young people to participate in Silent Voices outside of their usual attendance at Charlie's in drop-in sessions.

The Silent Voices work can be viewed online here:

<http://www.rhythmixsilentvoices.blogspot.co.uk/>

How did the project get young people involved?

Young people were recruited to the Silent Voices project through existing links with Charlie's YMCA in Eastbourne. Two taster sessions were run prior to starting the project, which took place during the regular drop-in sessions at the YMCA. Interest in the project grew amongst those taking part, primarily due to the encouragement and support from their YMCA support worker. Charlie's YMCA is a place where the participants felt a sense of ownership, and the project regarded this as an environment that was safe for young people to explore, and create new projects.

What were the main challenges and what did the project learn from this?

The main challenges within the Silent Voices project were the regular attendance of young people, familiarity of staff, and making links with young people's music making and the Silent Voices project aim: to compose a sound art installation.

Silent Voices worked to overcome these challenges by being flexible and developing workshop content around the interests of the young people who were regularly engaging with the project, to encourage sustained interest and attendance. The project also worked to respond to issues of staff continuity by trying to ensure outreach staff were present at as many sessions as possible.

The young people were taken on a day trip to London to see sound and art installation work, which helped to overcome many of these challenges – the concept of 'installation' was made real to them. The day trip was integral to the success and some of the transferable and non-musical outcomes for the participants who attended, helping to develop relationships within the group and with the project manager.

Finally, to develop links between young people's participation in the workshops and the finished project, Silent Voices ensured that the final installations were in spaces that were accessible for the young people involved.

What recommendations can this project make to inform good practice?

The Silent Voices project found a number of aspects successful, including:

- the opportunity for young people to explore their existing musical skills, and work with professional musicians to help them further extend and develop creatively;
- facilitating the workshop sessions in Charlie's YMCA was a successful, as it was a safe and familiar environment for the young people involved;
- young people had the opportunity to access Charlie's YMCA outside of the usual drop-in sessions. This gave the participants an opportunity to 'hang out' and be creative without any other distractions or time

pressures. This contributed to some young people feeling more relaxed and able to create music on their own terms.

- Young people's artistic ideas were nurtured, developed and celebrated. Their installations were well received by the general public and in total, the number of audience members exceeded original estimates. The excellent quality of the installation was universally recognised and commented upon by partners, visitors, artists and participants.

A number of factors emerged from the project, which Silent Voices learned from, and recommended for future working, such as:

- involving young people in the planning and development of the project;
- giving young people an opportunity to explore a wider range of art forms before undertaking the project;
- incorporating more familiar aspects of the YMCA environment into each workshop session, to help young people feel more comfortable in engaging with the project.

Conclusion

The Silent Voices project has had a wide ranging impact on its partners, as it enabled the individual cultural partners to further explore the ways in which they undertake partnership working, and the types of cultural offers they develop for young people in their organisations.

Case Study 2: Surrey Live!

Surrey Arts (lead partner), Surrey Music Education Hub, Rhythmix, Arts Partnership Surrey, Surrey Children's Rights Team, Surrey Youth Support Service

Who was involved in the project, and what was the project's main aim?

Surrey Live! is a programme run by Surrey Arts, in partnership with a range of cultural organisations and services (see below). It's aim is to provide a county-wide programme of free music workshops, rehearsal and performance opportunities targeting young people living in challenging circumstances (YPCC) aged 13-18, providing progression opportunities to accredited programmes and the formal education sector, through the following outcomes:

- To improve the standards of music delivery for children and young people
- To embed learning and effective practice in host and partner

- organisations
- To enable young people from a range of challenging circumstances to increase their understanding of music making and to develop their music making skills.
 - To increase participants' self-confidence and improve their life chances.
 - To raise awareness among partners and local referral agencies of music as a tool for personal development.

The partners in Surrey Live! are:

Surrey Music Education Hub, Rhythmix, Arts Partnership Surrey, Surrey Children's Rights Team, Surrey Youth Support Service

Surrey Live! is funded primarily through a grant from Youth Music. It also has funding from contributions from Surrey Arts, Borough and District Arts Officers and Leisure Officers Budgets, and Surrey Youth Service and Rhythmix in kind.

The first year of Surrey Live! has been very successful, with work being delivered across the county with young people from a wide range of challenging circumstances including: NEET (Not in Education, Employment or Training), CAMHS (Child and Adolescent Mental Health Service), high functioning learning disabled young people, young offenders, LAC (Looked After Children), RONI (Risk of NEET Indicator) and young people from Gypsy and Traveller communities. The programme has delivered a range of workforce development opportunities for music leaders, and has reported on the project to Surrey Music Education Hub Steering Group meetings and at Rhythmix Board meetings. There have been changes and challenges to the programme; however, overall, work against the list of outcomes has gone well.

How did the project get young people involved?

Young people were referred to Surrey Live! through a range of local services. These services were: Surrey Youth Support Services, CAMHS, social care networks, Surrey Virtual School, Surrey Young Carers, Surrey Police, Community and Voluntary organisations, Surrey Arts, Borough & District Council Arts Officers and NHS Surrey Borders Partnership and PCT Nurses.

Young people were invited to be part of Surrey Live! if they were working with any of these services, and through established strong relationships with their young people, services were able to refer participants to the programme.

What were the main challenges, and how did the project learn from this?

The main challenge for Surrey Live! has been the impact of a number of changes within the Surrey Youth Support Service, one of the programmes key partners. As a key service in this programme, changes such as the amalgamation of different areas of the service; changes to the management of

youth centres, and to the primary requirements of the youth service as a whole; and a range of management services within Surrey Youth Support Service being outsourced, has meant that Surrey Live! has been operating in a new and challenging landscape. This has seen, in many cases partners competing for opportunities to work with the same groups of young people. Surrey Live! has learned a great deal from this process, including:

Strategies for working through these challenges, such as developing partnerships with new local services and companies from outside their previous network. This enabled Surrey Live! to reach new audiences of sometimes forgotten young people and provide the opportunity for them to join their programme;

Managing and meeting their outcomes despite of logistical and organisational challenges by learning more about new partners and how they operate, as a means to strengthen and develop partnerships in the future;

Realising that aligning Surrey Live! so closely with a large youth service and infrastructure, although makes strategic sense, can also be a hindrance when that service is facing its own challenges. Having learned from this, Surrey Live! has set up new partnerships directly with key target groups such as Surrey CAMHS and Halo, a project creating opportunities for young adults with mild learning disabilities.

Ensuring the ability to connect with young people across the targeted geographical area remains a key focus. Surrey Live! is maintaining a spread of open access workshops for all young people, which will act as hubs and create progression opportunities for the bespoke, target sessions at the heart of Surrey Live! This is facilitated through working with their new partners and working as closely as possible with the Surrey Youth Support Service, and their management and referral agencies.

What recommendations can this project make to inform good practice?

Surrey Live! has been able to learn from the challenges and changes to its original delivery plan, and continue to deliver high quality musical opportunities for young people despite this. It has been able to adapt its approach and practice for Year 2, by:

Building more effective working relationships with the local authority and press teams so that the Surrey Live! hub locations get better and more widespread exposure.

Ensure that the positive achievements of young people continue to be celebrated and that all young people on the programme feel they are part of something bigger. To do this, Surrey Live! is working towards a final celebration at the end of the programme that will bring together all of the project centres and gives young people an opportunity to find out more information about the next phase of the programme.

Conclusion

The priorities for the next phase are to build on the successful hub locations and ensure marketing for these sessions is widespread and targeted, as well as continue to develop the priorities detailed above.

Surrey Live! also aims to ensure the programme is in a robust and self-sufficient state by March 2015. It is keen to provide a programme that is free at point of access and are pursuing grant support from the Surrey Youth Support Service 2015-2020 commissioning contracts, alongside corporate sponsorship. They are also exploring Youth Music funding, funding through Hubs, Arts Council England, and central government.

Rhythmix

Web: www.rhythmixmusic.org.uk

Twitter: [www.twitter.com/RhythmixMusic](https://twitter.com/RhythmixMusic)

Facebook: www.facebook.com/RhythmixMusicCharity

Surrey Arts

Web: <http://www.surreycc.gov.uk/recreation-heritage-and-culture/surrey-arts>

Twitter: https://twitter.com/surrey_arts

Facebook: www.facebook.com/pages/Surrey-Arts

Surrey Music Education Hub

Web: <http://www.surreymusichub.com/>

Twitter: <https://twitter.com/SurreyMusicHub>

Facebook: <https://www.facebook.com/SurreyMusicHub>

Case Study 3: Bridges

AudioActive and Brighton and Hove Youth Offending Service

Who was involved in the project and what was the project's main aim?

Bridges is an ongoing programme run by AudioActive and Brighton and Hove Youth Offending Service (YOS). It is funded by Youth Music, with match funding from Brighton and Hove YOS.

The aim of the project was to facilitate a music leader programme for young people within the YOS, to enable them to develop leadership skills in music and to have the opportunity to work towards paid employment within AudioActive, by completing the training course and gaining their Silver Arts Award.

The project was developed following a previously run series of weekly music workshops funded by the YOS. AudioActive was hired to deliver these over a 4 year period and over this time, the YOS set up their own recording studio within their premises, which enabled music workshops to run within their environment. The music workshops were made possible through an existing partnership between AudioActive and the YOS, developed over the last 12 years. When funding from the YOS was no longer available, AudioActive supported the YOS to gain a grant from Youth Music that enabled AudioActive to continue to provide the opportunity for weekly music workshops to continue. Both partners wanted the sessions to continue as they could identify the positive impact it was having on their young people. This funding, alongside the additional funding from the YOS, facilitated an opportunity to evaluate the successes of their workshops to date, and consider ways to continue to engage young people and create new opportunities for the older participants to develop work-based and advanced musical skills. The 'restricted funding' nature of the grant from Youth Music also required a more structured and considered approach than the previously commissioned workshops and it was through this that the Bridges project was developed. The workshops had two aims: to engage young people in weekly musical activities through attending the music workshops, and to develop the Bridges music leader training programme.

The weekly music leadership workshops targeted older young people at risk of becoming NEET (not in Education Employment or Training) to take part in a training programme that would enable them to develop leadership skills and to become young music leaders within the AudioActive team. The programme is now in its second round of funding and has seen a number of changes to delivery and the recruitment of young people, based on on-going reflective evaluation and feedback from their previous approaches. The current phase of Bridges aimed to create a young music leader training programme based on the following outcomes:

- To improve the quality and standards of music delivery for children and young people
- To embed learning and effective practice in host and partner organisations and share practice beyond the project
- To improve young people's (particularly young women's) self-efficacy and resilience to challenging circumstances
- To increase engagement of young people in youth-led musical activity, leadership and decision making
- To strengthen AudioActive's targeted music projects' evaluation frameworks, evidence bases and subsequent sustainability through stronger partnerships between the youth justice, youth music and academic sectors

Bridges has been able to identify a number of ways of working with young people that has enabled it to become a successful means of driving youth participation forward. It has identified a number of mutual priorities between partners, and has found successful ways to support and develop these.

How did the project get young people involved?

Young people were recruited to the programme through a number of referral agencies within the Integrated Team for Families in Brighton and Hove. The YOS and AudioActive created a partnership agreement at the beginning of the project to ensure all partners had a clear understanding of their roles and responsibilities within the project; one of the responsibilities of the YOS within this agreement was to work with referral agencies to recruit young people to the Bridges programme. Due to developed pre-existing relationships between AudioActive and local services, AudioActive was able to promote the opportunities to targeted groups in Brighton and Hove, and to young people directly, to engage young people who would be appropriate for the training programme.

To date, Bridges has worked with three rounds of trainees, with each round engaging on average four young people. In each round, the project was reflecting on and developing their approach in collaboration with young people. In the first round of the programme, AudioActive did not interview the young people before selecting them for the training programme. However, as the programme developed it was realised that interviewing possible participants gave them an opportunity to provide young people with real life experience of job interviews. Young people prepared for interviews in a way that required them to take responsibility over preparing for the role, and took part in an interview process with AudioActive and the YOS. At this stage, AudioActive also evaluated the previous round of music leader trainees and concluded that an older group of trainees would be more appropriate. This would include trainees who had been engaging with the workshops for longer, had more developed musical skills and were not in the same social groups as some of the younger participants at the music workshops. The age of trainees rose from between 16-18 to 19-23.

At this stage the network for the recruitment of young music leaders was also extended to include local training providers, including: Access-to-Music, Northbrook College and DV8 Training Sussex.

What were the main challenges and what did the project learn from this?

One of the main challenges of this project was that the first round of young people were too young and too near in age to those attending the weekly music workshops. The programme felt that trainees also needed to be more musically advanced than those they were working with. Bridges managed this by ensuring that the following rounds of trainees were older young people, some who had been engaging with AudioActive's projects previously and who had more developed musical skills. An additional programme of advanced skills (as opposed to leadership) masterclasses was also developed for trainees, e.g. Mixing and Mastering or Advanced Studio Techniques. Through doing this, Bridges was able to develop trainees who had more experience and could offer more advanced learning opportunities to the younger participants. Having older trainees working with younger participants at the weekly music workshops provided positive role models for the younger participants whom they could relate to and engage with. The project also

promoted a sub-culture of music that young people wanted to be part of, and over time a number of young people who were engaged in the programme became active in this genre and its associated musical environment.

The Youth Music grant was held by the YOS, with AudioActive leading on Bridges as the day-to-day delivery partner. The practicalities of this, including delivering programmes within the YOS environment, created a number of challenges. However, developing this programme over time has enabled effective working partnerships between the YOS and AudioActive to be sustained and challenges to be overcome. Although a successful partnership exists, there are inevitably challenges that arose. The main challenges of this programme were:

Safeguarding: Ensuring that all partners had a clear understanding of their roles and responsibilities in regards to safeguarding, and working together to solve any issues that may arise. Being able to respond to any issues of potential safeguarding in a way that ensures the programme and its partners were not compromised, whilst managing the issues in line with legislative and Brighton and Hove City Council safeguarding requirements.

Working within the YOS environment: As AudioActive were working under their own policies and procedures but within the YOS context, being clear about the systems that were in place to identify and manage any difficult situations was paramount. Working together to provide clarity on this enabled good partnership working to develop, and clear understandings and expectations to be underlined.

Adapting and Responding: Being able to adapt and respond to the skills and priorities of the trainees themselves through reflective practice was challenging and also hugely rewarding for all involved in the programme. The reflective practice embedded in this way of working provided a range of successful approaches and outcomes to be facilitated.

What recommendations can this project make to inform good practice?

There were a number of aspects of this programme that have been successful, and that the partners in Bridges will continue to use to influence their practice and develop their approach to working in partnership with and for young people in youth justice settings, including:

- It is important to understand that the relationship between YOS senior management and the cultural partner is key to success. It helps both parties to develop and position the work strategically in a way that is likely to benefit all stakeholders, including young people, in the longer term.
- Although arts champions within a service are important to help ensure that young people in the most challenging circumstances are supported to access high quality arts activities, it is also advisable to try to nurture

a whole-team culture of supporting young people to participate. This can safeguard against key arts champions moving on, especially during such tumultuous times in the public services landscape.

- Be Authentic - ensure that your cultural offer is responding to the skills, experience and interests of your participants. The Bridges programme was successful because it built on the strengths of its trainees and encouraged them to challenge themselves and their expectations to develop a range of music leadership skills.
- Provide young people with opportunities to create an autonomous path to success. Through working as a trainee on this programme, young people could accredit their progress through achieving Arts Award. Through gaining their Arts Award, young people could feel confident that they had successfully completed their training programme and were equipped to undertake paid employment for AudioActive; an incentive that Bridges had incorporated into their programme.
- When developing a programme in partnership, create a partnership agreement that outlines the roles and responsibilities of each partner clearly and simply.
- Build on the experiences of others. Through involving and consulting other providers across the cultural sector during the pre-planning stages of the programme, AudioActive could identify good practice that was emerging from other projects and use this to inform and develop their own approach.

This project has identified the need to rigorously evaluate its practice in order to be sustainable in an ever-changing youth justice setting. AudioActive is sharing its work with academics, and developing work with Masters students from the University of Brighton to create a more rigorous evidence base of impact through evaluations, to ensure that its work can provide a strong case for future funding for cultural opportunities for young people in youth justice settings.

Conclusion

There are a great many successes that have developed from this programme. The most important of these is the development of the young music leaders themselves. Through working with and for AudioActive, some trainees have gone on to regular paid employment within AudioActive and beyond, with some becoming youth workers or developing independent music projects. Bridges has championed the role of young people in shaping their own creative development and has seen first hand the positive impact that engaging with cultural activities can have on the life of a young person. The programme has also identified a number of challenges in working in partnership, driven from wider changes to the ways in which both services and cultural organisations operate and work together to create a cultural offer for young people in youth justice settings. A primary finding that this project can identify is that being able to link cultural offers to the strategic priorities of the

service they are working with gives more opportunities for effective and sustainable partnership working in the future.

Case Study 4: Shaw Barn Artistic Commission Project

East Sussex Youth Offending Team & Shaw Barn (the Wildlife Rescue Ambulance Service)

Who was involved in the project, and what was the project's main aim?

This project was a partnership project between the East Sussex Youth Offending Team (YOT) and the Wildlife Rescue Ambulance Service (WRAS). The project was developed to create activity for young people on Intensive Supervision and Surveillance Orders (ISS) with the YOT. The work included opportunities for the community payback part of ISS orders for young people. At the time the project with WRAS was initiated, the YOT wished to provide opportunities for Reparation which were separate for young people on ISS from those for young people on less intensive orders; hence the need to find a new location. At the Shaw Barn, WRAS had developed accommodation and treatment rooms for wild animals on the ground floor of a building. They could see the potential for a conference room in the large unused first floor space above. It was in this space that the young people would work. This provided opportunities for artistic work and interior design as well as painting and decorating. The intention was that young people should be able to demonstrate skills with which they were already confident as well as learning new skills, including those acquired by judging their own contribution. The experience also demanded working in a group in an isolated rural setting where the WRAS staff and volunteers worked separately in the animal treatment facilities on site.

How did the project get young people involved?

Young people were selected in two ways from around 10 young people on ISS at any one time: either on the grounds that they had some interest in gaining experience of practical or artistic work, perhaps while waiting to start college courses or because they didn't know what they wanted to do with their lives and were refusing college courses and other educational projects. Two members of staff and their manager were involved in organising and delivering activities for the young people on ISS, two of whom drove to the location with two young people in each car, as the location was too inconvenient for reaching by public transport. The project aimed both to find out more about the young people's ambitions for further learning and work experience, and to engage those who were interested in this area of work. Once the initial partnership was made, the YOT ISS Team worked to find a way to engage young people in the project. The result of this was a weekly session of up to 4 hours over 2 years, where young people on ISS orders

could come and engage creatively with making the conference space for WRAS including: practical work (cleaning, preparing surfaces, painting and decorating) and artistic work, which included a commission to deliver a series of five murals, based around a representation of five differing Sussex landscapes, each representing different kinds of terrain from where wildlife is rescued by the charity. Beyond the painting of landscape murals, the commission was extended to include birds and animals cut (life sized) from plywood which were attached to the surface of the murals, to represent the wildlife rescued most from each kind of terrain. The young people were based exclusively in the Shaw Barn conference room, which at times felt isolated, however this ensured that the young people did not distract the volunteers working in the treatment spaces and more importantly, from the point of view of the WRAS organisers, it also ensured that the young people were not themselves involved in handling animals.

What were the main challenges, and how did the project learn from this?

The main difficulty for this project was its lack of budget. Incorporating the activities into the lives of the young people involved was also a challenge as was the geographical isolation of the project. This project was a commission style project, where young people working with the YOT took part in a project that had been designed by a member of the team, according to the requirements of the WRAS organisers. The charity had no funds to offer, indeed it was hoped that the conference room might be a way to generate funding for WRAS. The young people were not necessarily interested in the animals that had been rescued and were asked to focus on the needs of the charity and the demands of the commission. For the YOT this was a new way of working but through developing the work over a 2 year period, the ISS workers involved in the project found a range of ways to engage young people in the skills and experience of working for WRAS. The context had a wider impact on some of the young people who became more interested in the wildlife and environmental issues represented by the charity, as well as aspects of the work.

Funding this project was the main challenge. No external funding was sourced and material costs were covered to a small extent by the ISS budget and by the workers, with basic painting and decorating materials supplied by WRAS. To be sustainable, future activity of this kind would need to begin with a budget and be funded accordingly, rather than developing organically as it did. Part of the rationale for taking on the project was that it would serve as an example or case study for a portfolio from which similar work could be repeated in other contexts.

The chaotic lifestyles of the young people themselves also caused some issues within the project; it was challenging to ensure the young people could take time to value the project and make links between the purpose of the activity and their lives outside of the YOT. Some of the young people were able to consider the wider impact of participating, such as making a positive contribution, having the opportunity to be creative and work successfully with others. The WRAS manager also identified that a few young people had

modified their attitude towards the wildlife and allowed them to look round the animal treatment rooms and observe the staff working there. By making positive contributions to the WRAS, the young people were able to work in a successful way in an environment that was entirely new to them. Due to the isolation of the project, both in terms of its geographic location and the lack of interactions between young people and the WRAS staff, the project had limited opportunities to further develop the group working skills of the young people. However, the project had been assessed for risk and its limits were adhered to for this purpose. Taking on further development of the social aspect of a project like this would inevitably increase the risks; if the project was extended further this would need to be taken into account at any future planning stage.

What recommendations can this project make to inform good practice?

The project developed throughout the 2 year period and in turn developed a new relationship with the WRAS, which has produced further opportunities for working in partnership with the YOT. From learning within this project, a range of recommendations can be drawn:

Most of the young people involved in the project would not have opted for work in the context of a charity involved with wildlife rescue, but the fact that it didn't match their stated interests was not important. The project brought them face to face with other people's interests and this caused them to consider their position in relation to a range of issues. Opportunities to work to a high standard and make a creative contribution helped to stimulate their interests and ambitions.

This project was seen as a one-off commission from WRAS because it did not develop along lines already established as Reparation within the YOT. At the time of the project's inception it was hoped that other such projects could be developed with other agencies to support future ISS orders. Currently fewer young people working with the YOT are on ISS orders but the relationship developed through the project for WRAS can now be used to provide shorter Reparation tasks. Hence, so long as the relationship is maintained in a way that is beneficial for the other agency as well as the YOT, project work can be generated in new ways that could not be predicted at the inception.

Prior to beginning this project there was no set budget in place and WRAS had no way of providing all of the materials. Ensuring that a budget is in place at the inception of the project is recommended to ensure it can be sustainable across its timeframe.

Giving young people the opportunity to work with others who are passionate about creative activity, as in this case, can have an extremely positive impact on the attitudes of the young people towards any project.

Ensuring that safeguarding procedures are in place, when working on a project in a new environment, is an obvious necessity. This includes risk assessing all aspects of the journey to the site, health and safety regulations

for the building, materials and tools, as well as staff responsibilities within all agencies involved.

Conclusion

This project was conceived as a pilot for future work with other agencies. However, it is now understood that building on the successes of the project and learning from it, will enable further successful projects to be undertaken, perhaps on a smaller scale, with the same partner for the purposes of extending provision for use within Reparation in general.

Case Study 5: Towner Annual Schools Exhibition Outreach Contributions Project

East Sussex Youth Offending Team and the Towner Art Gallery

Who was involved in the project, and what was the project's main aim?

The Annual Schools Exhibition: Outreach Contributions project was part of the partnership programme between the Towner and the East Sussex Youth Offending Team (YOT). Towner's Annual Schools Exhibition (ASE) has been running for five years and involves schools from across the county looking at works from the collection and making their own collaborative responses to the works, to be displayed within the galleries. For the 2013 ASE, over 1,000 children and young people from across Sussex were inspired by the collection exhibition "People and Portraits" and this was the first year Towner's outreach groups were asked to exhibit alongside the schools. The aim of the YOT project was to produce a contemporary piece of work around portraiture and to provide a group of young people with the experience of participating in a public exhibition.

The YOT partnership programme was delivered and funded through Towner's Outreach department from 2006 – 2014, with additional funding contributions from YOT between 2012 – 2014. This partnership was originally informed by recommendations set out in the PAT 10 report (Department for Culture, Media and Sport, 1999), which explored the role of arts and sports in tackling social exclusion. The work aimed to highlight the importance of a 'user-centered' approach; prioritising ongoing and sustained engagement with at-risk groups, in order to demonstrate impact over a longer period of time. This partnership programme formed part of a broader national initiative to reduce re-offending through the Youth Justice Board's (YJB) Intensive Supervision and Surveillance Programme (ISS). Towner's outreach team and commissioned artists has led cultural activities on a weekly basis from 2006 - 2014, in a unique environment for young people disengaged from learning that did not replicate mainstream educational provision. This existing relationship enabled the development of the ASE: Outreach Contributions project.

How did the project get young people involved?

Young people were recruited to this project through their compulsory activity timetables put in place as part of their ISS court orders. Young people on an ISS order had a compulsory commitment of up to 25 hours of activity per week with the YOT, and work with Towner offered 2 hours on one afternoon per week. In a community room at the gallery they were given opportunities to get involved with a number of activities, the most popular of which were usually Graffiti and T-shirt printing. The YOT group project developed for the Annual Schools Exhibition was to recreate a 19th century portrait from the Towner collection, enlarged and using contemporary materials, including spray paint usually used by graffiti artists.

What were the main challenges, and how did the project learn from this?

Previously in the history of the Towner/YOT partnership young people working on ISS orders would be supported within a team dedicated to providing activity for ISS, including three members of staff who all had a commitment to the Towner project. At the time of the ASE 2013, fewer young people were being given ISS orders and YOT staff directly involved in the Towner project had reduced from three to one. This member of staff and the Towner Outreach Co-ordinator provided continuity, while case managers who were now becoming responsible for ISS timetables were occupied with other aspects of the young people's orders and less directly with the activity such as that at the Towner. In spite of this involvement being new to them, they quickly saw that there was value in referring young people to the project and so this meant the ASE project had a good core group of young people attending.

Press interest in the young people's contribution to the ASE created some difficulties. While there was an interest in the young people being able to measure their own success and reflect on this, there was concern within the YOT that the young people could be identified in the press coverage, given that they were only working with the YOT and hence Towner because of their offending behavior. There was a concern about how this would be reflected on within the community, however, the young people's work was received positively and this enabled their contribution to the success of this ASE to be reflected in the press coverage.

The group were given a short period of time to complete their work for the exhibition. This meant that any disruptions to attendance or contributions within the sessions could negatively impact the final piece, and risked the work being unfinished. This was managed however, by adapting the project as necessary to suit the unpredictable nature of the young people and their attendance. Each young person chose a section of the portrait to create, which would then be brought together with the other young people's sections to create the final piece. This provided the opportunity for them to choose the

section of the portrait they wished to focus on, which enabled everyone to feel confident in the level of work they were expected to develop. Each person was given a canvas to create their work on, which gave everyone in the project ownership and control over the ways that they developed their work. The plan was adapted slightly during the project because the young people wanted to help each other and suggested ways to improve their collaboration, for example, ensuring that each canvas was in line with one another and that the colours matched.

What recommendations can this project make to inform good practice?

Through being reactive to the ways that the young people worked and the aspects that they felt confident with, the project was able to develop a way of working that gave each participant an opportunity to be successful and present a finished piece of work, which would showcase their experience and skills throughout the project. By translating one of the older paintings of the collection into a spray painted piece, the young people could appreciate both the original oil painting as well as the medium chosen for the new piece. The young people could relate to the painting more once it was in a medium they could identify with.

Public visitors to the Annual Schools exhibition received the work more positively than the project originally anticipated. Reactions and comments about the work were all positive and by hanging this large-scale work in the window of Towner, it highlighted the outreach work to the wider community and encouraged visitors to come in. Through developing this project, there are a number of recommendations that can be made to inform future practice, including:

- Having a longer period of time to develop the work, as the lives of the young people did not always co-ordinate with the timescale of the project. Further to this, the nature of possible new people being referred to the group each week meant they may not have been able to contribute to the piece as much as others who had been involved for longer.
- Being responsive to the needs and priorities of young people, and through working together create a project that reflects their ideas, identity and the aspects of their work that they feel confident with.
- Having a good relationship between YOT caseworkers and outreach staff was vital to the successful delivery of the project.

Conclusion

This project gave young people the opportunity to explore the concepts of portraiture through developing a representation of it in a medium that they could identify with, or enjoyed working in. It created an opportunity for young people to exhibit their work and see the positive response from the public, which helped to develop the confidence of the participants in the project.

Checklist of good practice

We can learn a lot from the cultural organisations and services, who have kindly shared their work in this toolkit, and can use this to help us consider our own aims and objectives in our work with young people.

Click on the checklist below to see some of the key things we think are important to consider when working in partnership with young people, based on the findings from our case study partners!

Good Practice Checklist

- Get to know the other cultural organisations and services in your area, and find out about the types of offers they are producing for young people in your area.
- Provide opportunities to make links between your organisation or service, and other potential new partners who work with young people.
- Attend Continued Professional Development (CPD) opportunities and sharing days in your area.
- Create and develop contacts within your local services or potential cultural partners to create established relationships prior to running your programme.
- Create a safe and reassuring environment for your young people to be creative and explore new things.
- If you are a cultural organisation, utilise and build on the experiences and established relationships between young people and their support or caseworkers.
- If you are a local service, listen to young people to discover more about the experiences that they are engaging with at cultural organisations. Is there an outreach worker or tutor who they are particularly connecting with, who could help you to create unique learning opportunities for young people?
- Involve young people in the planning and development of your programmes.
- Consider the young persons experiences and environments; are you being responsive and aware of this and the impact it can have on them, their learning and their participation?
- Provide opportunities to embed accreditation for the work young people achieve. Are you an Arts Award supporter, or know an Arts Award advisor in your area?
- Think about how your priorities as an organisation or service link to the cultural offer you are providing; is there ways you can help each other to meet your priorities?

An Evaluation of the Perspectives Project: findings and recommendations

This section of the toolkit is an evaluation of the Perspectives Project. It aims to give an honest reflection of the changes, challenges, learning and successes of this project, which has young people and partnership at its core.

What was the initial aim?

To discover more about **the perceived barriers to the local cultural sector for young people in East Sussex** (with a focus on Eastbourne and Hastings) who are in the Youth Justice System. The aim of the Perspectives Project was to **develop a youth led enquiry into the aspects of local culture that young people found interesting**, and encourage them to **explore the ways in which cultural organisations can be relevant to them**.

Changes to the project:

Perspectives began its journey as a project that aimed to develop understanding of the perceived barriers to the cultural sector, however, throughout the project and through meeting this aim, a larger question was presented: **what makes a successful partnership between cultural organisations, local services and young people**, and how can we learn from this? Through listening to participants' views and experiences, and developing the established relationship with the East Sussex Youth Offending Team, the project was able to develop **an effective model of engaging hard to reach young people** that it can recommend for future partnership working with young people.

There were **a number of changes to the approach this project took** in engaging with young people, and **there were a number of factors that impacted the progress** of the project, primarily participants' personal lives and the timing of the project. **The project took place over the summer holidays**, and even though the participants were not engaging positively with formal education, they saw this time as 'their summer', which **impacted their attendance and priorities** over this time.

Despite this, the Perspectives Project has had the opportunity to **explore a range of approaches to working with its participants** and can **reflect on the learning and experiences of all its partners**: Towner, The East Sussex Youth Offending Team, and most importantly, the young participants of the Perspectives project.

What did the Perspectives Project do?

Young People

- Worked with young people from East Sussex Youth Offending Team to explore their impression of local cultural organisations
- Researched and considered how cultural organisations advertise their programmes/projects to young people
- Discussed the types of opportunities young people would like, and how cultural organisations could facilitate this.

Towner

- Developed existing contacts with the East Sussex Youth Offending Team and their young people to recruit participants for the project
- Worked in partnership with local cultural organisations to find out what information was needed to improve partnership working with services and hard to reach young people
- Worked with participants to develop their Arts Award qualification

YOT

- Hosted information sessions between Towner and East Sussex Youth Offending Team to share information about the project and to encourage caseworkers to get involved.
- Worked on an initial engagement resource to encourage young people to get involved in the project. This resource considered young offenders impression of their neighbourhood.
- Operated as a link between the Towner and participants in the initial stages of the project.
- Discussed the project with their colleagues to explore the use of cultural engagement as an effective tool for achieving positive outcomes with young people.
- **Used the Artsmark application as a tool for self-evaluation; within this, considering the scope of their provision and what types of cultural offers they could facilitate.**

What did the Perspectives Project find out about working successfully with young people in the Youth Justice System?

- That **taking the time to share priorities and anticipated outcomes between all partners** was important, because each partner had different requirements. This was both from a statutory perspective for the Youth Offending Team, and their overarching requirement to **engage young people in activities which enable them to reflect on their offending**, and from the funding and development perspective for all partners.
- **Young people need to have autonomy over their work** to enable projects to intrinsically engage with them. **Projects also need to consider the wider benefits for young people**, such as the opportunity to develop work-based skills and new opportunities.
- **Inviting in, not referring out**: bringing the Towner to the East Sussex Youth Offending Team in the initial stages of the Perspectives Project **enabled more case workers to get involved and engage their young people** with the project.
- One of the most important things in partnership working with participants in the Perspectives Project was **being flexible**. This encouraged participants to be more involved initially, because they could fit it into their lives. However, **attendance remained an issue for Perspectives**, and the participants' schedules often clashed with planned activities. As previously mentioned, the project felt that this was largely due to the timing of the activities in the summer holidays.
- Finally, **participants need to feel safe in new environments**. When taking part in this project, participants were very aware of the image they projected of themselves. **They wanted to make good impressions, and were conscious of what others thought of them**. All participants were happy to be involved in the project and engage with the activities, but conversations about **feeling comfortable and not wanting to project their 'offender identity' was a serious consideration** and was mentioned by all participants to varying degrees. This was also highlighted by the caseworkers involved in the project.

What were the biggest challenges?

- **Attendance**: although the young people in the Perspectives Project wanted to be part of the project, **their commitment was often questioned due to sporadic attendance**. Utilising the established relationship and collaborating with the Youth Offending Team enabled Towner to **better understand the complexities of this, including some young people's disengagement with all levels of education**. Participant attendance was also impacted by changes to their routines, with some participants moving away.
- **Group work**: co-ordinating group work with participants presented various challenges, such as, some young people not being allowed to

work together for a range of reasons; the logistics of bringing the group together; and ensuring all participants were engaged and contributing when in groups. Perspectives faced these challenges head on, and from this has learned that

Creating '**sub-groups**' within the team of participants would enable group work to be facilitated, but it would be **a safe and more productive environment**.

Facilitating travel from venues for some participants made the project more accessible, and **being able to provide transport improved attendance** when participants were available to engage with the project.

Ensuring a range of activities relevant to the project were available throughout each session, so that **young people could choose** the aspect they wanted to focus on

- **Staffing time:** due to the busy schedules of all the partners, it was important to ensure that all partners were up-to-date with progress via email. This allowed contact time to be planned for in advance, so that **when caseworkers were scheduled to take part in the project, the contact time could be maximised**.
- **Aims and Objectives:** we learned throughout the process of the Perspectives Project that **working with this demographic of participants and both the Towner and the Youth Offending Team's busy schedules, meant that not all project outcomes stayed the same**. However, it also enabled the direction of the project to develop and shift to a wider aim of **considering the dynamics and challenges of partnership working**.

Conclusions and Recommendations:

- **Understanding partner priorities and limitations** can assist in the process of effective partnership working.
- **The main barrier for young people accessing local culture appears to be their own perceptions of the environment**, and how they may be judged within it. Another considerable barrier to their engagement is their **potentially chaotic lifestyles**.
- Working with participants through a service such as a Youth Offending Team requires a **flexible approach**, as a number of young people in this environment **have a range of complex needs that can inhibit their trust in new people and projects**. Using the familiar territory of the Youth Offending Team offices to establish relationships, and then encouraging young people to engage with the project outside of this, **enabled trust and new experiences to be created**.
- **Utilising existing partnerships** as a basis for new, or more developed partnership working was effective in developing the **trust and motivation for participants**
- **Being flexible and ensuring project partners are up-to-date** with progress and developments can help improve project success and the sharing of ideas.

- Considering **digital contributions** to projects for young people, which could be achieved remotely, could **improve active engagement with future projects**. Participants wanted to get involved and were often unavailable for various reasons.

...it was from this, and the challenges of the Perspectives Project, that this Toolkit has taken shape. And from this, a model has been developed, which we believe to best demonstrate the journey of Perspectives and an example of good practice when working in partnership with and for hard to reach young people.

Resources and links

Links to other publications

5 case studies of using the arts to work with socially excluded young people, produced by The National Youth Agency

www.artsaward.org.uk/resource/?id=3544

En-vision action research programme: embedding a youth friendly culture in galleries

<http://www.engage.org/UltimateEditorInclude/UserFiles/Files/Projects/envision/envision%20toolkit.pdf>

The Big Lottery Fund: Good practice guide for organisations working with young people

http://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=9&ved=0CGYQFjAI&url=http%3A%2F%2Fwww.biglotteryfund.org.uk%2Fglobal-content%2Fresearch%2Fuk-wide%2F3-good-practice-in-reducing-antisocial-behaviour&ei=FslFVITRNlqi0QW6sYGQCA&usg=AFQjCNHkrJJSSdNz6mePABiQogUjJITV_g&sig2=quO_nvudyr6NF4eLpWRgGA&bvm=bv.74115972,d.d2k&cad=rja

Links to related organisations and services

East Sussex Youth Offending Team

<http://www.eastsussex.gov.uk/atoz/heading1021.aspx?forms=&nocache=2ee2f58a-3fa1-48f0-8ce3-200d3e1dc631>

East Sussex Targeted Youth Service

<http://www.eastsussex.gov.uk/atoz/heading1464.aspx>

Audio Active, Brighton

<http://www.audioactive.org.uk/projects>

Respond Academy, St Leonard's

<http://respondacademy.com/home/>

Rhythmix, Brighton

<http://rhythmixmusic.org.uk/>

Local culture in East Sussex:

<http://www.eastbournemuseums.co.uk/>

<http://www.eastbournecurzon.net/>

<http://www.jerwoodgallery.org/>

<http://www.electricpalacecinema.com/>

https://whiterocktheatre.org.uk/Online/Youth-Theatre?menu_id=094E18D6-EBA1-42C9-91D0-039294144AAD&sToken=1%2C8e3a18b2%2C54202a47%2CCAF321E2-2240-4176-AAA5-0D76C6709FEE%2CBi0BTUw%2FfH5GOhcfOH3aWHXhz%2B0%3D

<http://pierlessmusic.co.uk/about/>

<http://www.hpcharity.co.uk/>

<http://www.dlwp.com/events/learning/children%20and%20young%20People>

<http://www.accesstomusic.c>

<http://www.brightonyouthcentre.org.uk/o.uk/centres/brighton>

<http://www.b-fest.org.uk/>

http://brightondome.org/join_in/live_projects/miss_represented/

<http://www.dv8training.com/>

Youth projects and information:

<http://www.connexions360.org.uk/activities/activity.aspx?a=851>

<http://ymca.trunky.net/projects/youth-and-community>

<http://www.connexions360.org.uk/Pages/default.aspx>

<https://www.eastsussex.gov.uk/educationandlearning/schools/schoolsearch/8451111.aspx>

<http://www.streetdanceuk.com/eastbournestreetdanceclasses.html>

<http://www.activecherry.com/>

<http://www.cherry-dance.com>

<http://www.xtrax.org/>

http://www.hastings.1066.net/hastings_graffiti.php

<http://www.ukyouth.org/>