

Ackroyd, Rebekah ORCID: <https://orcid.org/0009-0003-7557-9985> and Elton-Chalcraft, Sally ORCID: <https://orcid.org/0000-0002-3064-7249> (2024) How does E2M contribute positively with young people and the community and how can its impact be enhanced? An evaluation of the Heritage Market Festival Project. (Unpublished)

Downloaded from: <http://insight.cumbria.ac.uk/id/eprint/7765/>

***Usage of any items from the University of Cumbria's institutional repository 'Insight' must conform to the following fair usage guidelines.***

Any item and its associated metadata held in the University of Cumbria's institutional repository Insight (unless stated otherwise on the metadata record) may be copied, displayed or performed, and stored in line with the JISC fair dealing guidelines (available [here](#)) for educational and not-for-profit activities

**provided that**

- the authors, title and full bibliographic details of the item are cited clearly when any part of the work is referred to verbally or in the written form
  - a hyperlink/URL to the original Insight record of that item is included in any citations of the work
- the content is not changed in any way
- all files required for usage of the item are kept together with the main item file.

**You may not**

- sell any part of an item
- refer to any part of an item without citation
- amend any item or contextualise it in a way that will impugn the creator's reputation
- remove or alter the copyright statement on an item.

The full policy can be found [here](#).

Alternatively contact the University of Cumbria Repository Editor by emailing [insight@cumbria.ac.uk](mailto:insight@cumbria.ac.uk).



**How does E2M contribute positively  
with young people and the community  
and how can its impact be enhanced?**

**An evaluation of the  
Heritage Market Festival Project**

**University of Cumbria**

February 2024

Dr Rebekah Ackroyd

Professor Sally Elton-Chalcraft



## Contents

List of figures.....	3
Executive summary.....	5
Introduction and context.....	8
What is Escape2Make (E2M)? .....	8
What are the vision, mission and values of E2M? .....	9
Vision .....	9
Mission.....	9
Values .....	9
What is the purpose of the evaluation?.....	9
What is the Heritage Market Festival project? .....	10
Methodology .....	13
A case study approach.....	13
Data which has informed this evaluation.....	13
RQ1: To what extent and in what ways has the Heritage Market Festival project enabled the enactment of the vision and mission of E2M? .....	14
Introduction .....	14
Who took part?.....	14
Making friends .....	17
Making things .....	20
Making a difference .....	23
RQ2: How do stakeholders (young people, facilitators, volunteers and community members) perceive the structure and strategies used by E2M in the Heritage Market Festival project?.....	26
What activities did young people take part in? .....	26
Attendance data .....	27
Sign-ups and take-up of workshop places.....	27
Key strengths of the structures and strategies used by E2M .....	30
Facilitators being local artists and business owners .....	30
Culmination in the Heritage Market Festival event .....	31
Adopting a young person centred approach to facilitating workshops.....	32

Topics related to the timing, topics and organisation of workshops .....	32
Key areas for development relating to the structures and strategies used by E2M34	
Topics related to the timing, topics and organisation of workshops .....	34
The values and ethos of E2M .....	35
Exploring further what it means for workshops to be young person led .....	36
Inclusion of young people with additional needs .....	37
RQ3: To what extent, if at all, have young people engaged with the concept of heritage through the Heritage Market Festival project? .....	39
RQ4: What has been the impact of the values and ethos of E2M on young people and the community?.....	43
A young person-centred approach.....	43
Being pioneering, bold, innovative, creative and ‘disruptors’ of the kindest variety .....	44
Making a difference.....	45
Discussion of key findings in relation to literature and theory.....	47
Theories and research about learning.....	47
Social constructivist learning:.....	47
Informal formative assessment:.....	47
Project-based learning: .....	49
Informal learning and reflection: .....	49
Young people as persons.....	50
Creative arts engagement: the role of the artist and impact of artistic participation on young people .....	51
Conclusions: Recommendations and implications.....	54
Reference list .....	57

## List of figures

Figure 1 - Key stages in the planning and delivery of the Heritage Market Festival project.....	11
Figure 2 - Breakdown of the educational settings of young people signing up for the Heritage Market Festival Project.....	15
Figure 3 - Breakdown of the ethnicity of young people signing up to participate in the Heritage Market Festival project.....	16
Figure 4 - Breakdown of the gender identity of young people signing up to participate in the Heritage Market Festival Project .....	17
Figure 5 - Responses from young people (n=98) to the question ‘Did you get on with anyone you met during this activity?’ .....	19
Figure 6 - Responses from young people (n=98) to the question ‘How did taking part in this activity make you feel?’ .....	19
Figure 7 - Word cloud to show young people’s responses to the question ‘Can you describe your experience in one word?’ .....	20
Figure 8 - Responses from young people (n=98) to the question ‘Do you feel like the Heritage Market Festival will make a positive difference in your community?’ .....	23
Figure 9 - Table to show the heritage link or venue for each workshop .....	26
Figure 10 - Headline statistics for sign-ups and attendance at both 5 week and 1 day workshops.....	28
Figure 11 - Data relating to attendance at 5-week workshops, which 135 young people signed-up for .....	28
Figure 12 - Table to show how many young people attended each session across all 5-week long workshops.....	28

Figure 13 - Data relating to attendance at 1-day workshops, which 59 young people signed-up for.....29

Figure 14 – Breakdown by workshops of sign-ups and attendance of young people .30

Figure 15 - Responses from young people (n=98) to the question: Did you enjoy the heritage (about the past) part of this activity? .....39

## Executive summary

The 2022 Youth Review report from Department of Digital, Culture, Media and Sport acknowledges that youth work is diverse landscape, comprised of a wide range of elements including community organisations and Local Authority run services alongside volunteers and professional youth workers. The Covid-19 pandemic has created several challenges for children and young people and youth work is recognised as an important means of responding to these.

Founded in 2018, Escape2Make (E2M) is a charitable incorporated organisation in the Lancaster and Morecambe area focused on working with 11-18 year olds. E2M takes an inclusive approach and aims to help all young people escape from boredom, social media, loneliness and pressures at home or school. E2M runs creative arts projects and weekly clubs which are designed with the aim of “help[ing] young people to make things, make friends and make a difference in the community” (E2M, 2023a).

This report looks at the Heritage Market Festival project. This project was run by E2M and was a collaboration between E2M and Lancaster City Museums, funded by the National Lottery Heritage Fund, coinciding with the 100<sup>th</sup> anniversary celebrations of the Museums (E2M, 2023b). On 17<sup>th</sup> December 2023, an all-day market festival held in Lancaster city centre showcased the creative and artistic outputs from a series of 10 five week-long creative arts programmes and 4 one-day workshops. The market festival was open for members of the public to attend, and this provided an opportunity for young people to engage with the wider Lancaster and Morecambe community.

This report identifies the key strengths and successes of the Heritage Market Festival project. These include:

- 202 young people signed up to participate in a workshop
- Young people from 23 different educational settings signed up to participate in a workshop
- 124 young people attended a workshop session (of any type, 5-week or 1-day) 1 or more times
- The report finds evidence that the project has enabled young people to make friends, make things and make a difference, in alignment with the vision of E2M

- 100% of questionnaire responses from young people (n=98) report enjoying the activity they took part in
- 95% of questionnaire responses from young people (n=98) report getting on with one or more people during the project
- 97% of questionnaire responses from young people (n=98) felt that the Heritage Market Festival would make a bit or more of positive difference in their community
- The workshops are run by local artists and business which brings young people into contact with a diverse range of adults who are experts in their fields
- The workshops and project were successful in enabling young people to engage with local heritage
- The Heritage Market Festival project culminated in a festival market day which celebrated the outputs created by the young people and provided a tangible engagement between young people and the local community
- Members of the public, parents and stakeholders were all resoundingly positive about the Heritage Market Festival event and commented on the professional nature of the event and how this contributed to creating a vibrant local community

In addition, this report identifies some key recommendations and implications which can help to inform E2Ms ongoing work with young people. These include:

- Further analysis and critical reflection about the recruitment goals and mechanisms used for recruitment of young people in future projects
- Critical reflection about goals and aspirations regarding attendance and take-up rates of young people, using the statistics provided in this report to provide a baseline for this
- Further critical reflection about the mission of E2M, how this is understood by different stakeholders and how the mission shapes and informs the design and delivery of projects and the recruitment of young people. In particular, further reflection on whether the emphasis is on identifying and bringing particular individual young people to creative arts participation. Or whether the emphasis is on bringing creative arts opportunities to young people in general
- Development of workshop models and facilitation informed by a range of learning theories to maintain and build on the existing young person centred approach used by E2M
- Consideration of how to connect to other organisations and charities in order to learn from and with each other



- Further marketing and advertising to raise the profile of E2M within local communities
- Development of ideas and mechanisms for assessing the long-term impact of the work of E2M

We have carefully analysed the data collected. The resulting recommendations aim to set out some key ideas for how E2M can preserve the best of the excellent practice which exists within their current approaches, whilst also identifying some means through which E2M could build on these strengths to maximise their impact on young people and local communities.

## Introduction and context

### What is Escape2Make (E2M)?

Escape2Make (E2M) is a charitable incorporated organisation based in the Lancaster and Morecambe area, started by Jenny Natusch in 2018. Focused on working with 11-18 year olds, the charity runs workshops and short courses which are facilitated by local artists and businesses. E2M takes an inclusive approach and aims to help all young people escape from boredom, social media, loneliness and pressures at home or school. The workshops are designed to “help young people to make things, make friends and make a difference in the community” (E2M, 2023a). E2M asks young people to “be kind to yourself and be kind to others” whilst participating in activities. Since June 2021, E2M has had a youth board of 10 members who help to guide and inform trustees on priorities, the design of activities and funding bids.

The workshops and courses run by E2M are completely free to participate in. These are comprised of regular, fortnightly workshops including a green club, film club, bicycle club, craft club, press club and participation in the Duke of Edinburgh’s Award. Some of the clubs also enable young people to gain skills relevant to completing their Duke of Edinburgh’s Award. There is a particular focus on non-sports-based activities because E2M has identified that opportunities for young people to engage with arts, crafts and learning other skills are particularly limited in the Lancaster and Morecambe area. In addition to regular clubs, E2M runs projects which culminate in a celebratory event which showcase young people’s participation in a wide range of creative workshops in the 5 weeks leading up to the event.

In 2022, E2M held a ‘Green Festival’ in which 62 creative workshops across 13 different activities were held over a 5-week period with a total of 136.5 hours spent on workshop time. In total, 99 young people signed up to participate in workshops, with a small number signing up for more than one activity leading to a total of 152 sign-ups for workshops. The Green Festival, held at Lancaster’s Scotch Quarry in August 2022, showcased young people’s involvement in a series of workshops which focused on topics including bicycle repair, ceramics, filmmaking, wild cooking and land art. At the Green Festival, young people ran stalls and performances of music and drumming highlighted to the community the workshops which the young people had been involved with (E2M, 2022).

A subsequent project, the Cabaret Project, was run by E2M in early 2023, culminating in a Cabaret evening hosted at the Alhambra Theatre in Morecambe in March 2023. This evening showcased young people’s participation in nine 5-week

long creative workshop programmes and 4 one-off activities leading up to the Cabaret evening. In total 123 young people signed up for an activity, with a small number of young people signing up for 2 activities resulting in a total of 148 sign-ups for participation. The workshops focused on a range of creative activities including: cartoon portraits, stand-up comedy, magic, local cuisine and film making. Young people from 25 different educational settings were involved and 74% of young people said that they met someone new during the Cabaret Project. Over 140 guests attended and experienced an evening of live entertainment and a 3-course meal prepared, cooked and served by the young people (E2M, 2023b). Invited guests included parents, local artists and businesses, donors and representatives from the local authority.

What are the vision, mission and values of E2M?

E2M has the following vision, mission and values statements:

**Vision:** Empowered, thriving 11-18s leading the way to build kind, sustainable, creative, connected communities.

**Mission:** Kind, welcoming and safe spaces offering inclusive workshops that allow 11-18s to escape and make things, make friends and make a difference.

**Values:**

- Determined to make a better world with young people, for young people
- Young people are given opportunities to make a difference
- Young people are at the heart of everything we do together
- Young people are deeply listened to
- We are pioneering, bold, innovative, creative and 'disruptors' of the kindest variety
- We are fair, honest and transparent in all our actions

What is the purpose of the evaluation?

The evaluation looks at a range of data collected by E2M and the University of Cumbria about the Heritage Market Festival project. It uses a case study approach, as set out below, in order to consider to what extent and in what ways the Heritage Market Festival project and E2M has contributed positively to the community and young people. As well as highlighting key strengths and areas of excellent practice

and situating these in relation to relevant theoretical frameworks, the evaluation also seeks to identify recommendations and areas for future development.

Four research topics are explored:

1. To what extent and in what ways has the Heritage Market Festival project enabled the enactment of the vision and mission of E2M?
2. How do stakeholders (young people, facilitators, volunteers and community members) perceive the structure and strategies used by E2M in the Heritage Market Festival project?
3. To what extent, if at all, have young people engaged with the concept of heritage through the Heritage Market Festival project?
4. What has been the impact of the values and ethos of E2M on young people and the community?

#### [What is the Heritage Market Festival project?](#)

On 17<sup>th</sup> December 2023, E2M held an all-day market festival in the market square in Lancaster city centre. This was the culmination of a collaboration between E2M and Lancaster City Museums, funded by the National Lottery Heritage Fund, coinciding with the 100<sup>th</sup> anniversary celebrations of the Museums (E2M, 2023b). The project was funded with £75,660 from the National Lottery Heritage Fund towards a total budget of £79,660. E2M's youth board were actively involved in the design of the project. The key stages of the project are illustrated below:

Figure 1 - Key stages in the planning and delivery of the Heritage Market Festival project



The day of the Heritage Market Festival involved young people holding market stalls to sell and showcase their work and performances for the public, parents and wider community. Young people showcased their involvement with ten 5-week long creative programmes comprising: Temporary Tattoo Art, Pottery and Ceramics, Jewellery Making, Podcast Our Past, Woodwork and 3D Printing, Christmas Creations and Crafts, Landscape Photography, Theatrical Storytelling, Virtual Reality and Graphic Design. Alongside 4 one-off workshops of: Portrait Painting, Ghost Story writing, Punk Rock Band in a Day and Coffee Roasting. Four of E2M's regular weekly clubs were also involved in the project. The Green and Craft Clubs had stalls on the day and ran activities from September to December related to the project and the

Craft Club made the bunting which decorated the market stalls. On the day, Film Club were involved with filming the events of the day and Press Club helped to design some of the stalls, including the coffee roasting stand. In total, 146 hours were spent on workshops for the Heritage Market Festival project. All participating young people were additionally invited to help run the day-long market festival on 17<sup>th</sup> December 2023, for example by operating stalls to sell their products or performing their work on the stage in the market square. As the market festival was open for members of the public to attend this provided a valuable opportunity for young people to engage with the wider Lancaster and Morecambe community. E2M identified the following aims, rationale and focuses for the Heritage Market Festival project in their funding bid:

E2M have discovered that young people often do not want to undertake digital activities but prefer something creative that involves working with their hands. They like the space to escape the modern world with all its pressures – particularly from social media. This has led them to look at working with heritage organisations, such as Lancaster City Museums, in order to develop a successful method of engaging young people with the heritage of their local area and heritage crafts in particular.

The young people have therefore chosen 10 main creative workshop ideas that will be delivered over 5 2-hour sessions to 10 young people per workshop. They have also chosen 5 other ideas that will be used for single half-day workshops where up to 20 young people per workshop will be able to participate, this allows for those who cannot make the 5 session workshops. These creative workshop sessions will produce items for a 'Heritage Festival Market' and will then be sold to raise funds for a further project where young people will work with the museum to produce a video or similar for use in the museum galleries.

The first session of the 10 main creative workshops will be devoted to the young people looking at relevant objects from the museum collections in the company of an expert. This is to provide background information, context and inspiration. The young people will then spend the next 4 sessions producing items for sale and it is envisaged that some contextual information will accompany each item so that the purchaser knows what has inspired the piece and some of the heritage behind it.

Taken altogether the activities will use the museum collections in a new way, inspiring an interest in heritage crafts while introducing the young people to some basic business skills while improving their mental wellbeing. The products will then also interest and inspire their purchasers.

## Methodology

### A case study approach

The Heritage Market Festival project evaluation takes a case study approach to enable exploration of the research questions. A case study comprises a holistic, in-depth analysis of a bounded event, project or person using multiple methods (Creswell, 2018; Thomas and Myers, 2015). Specifically, this report utilises an evaluative case study approach (Stenhouse, 1985; Merriam, 1998) In this instance, the Heritage Market Festival project provides a bounded, concrete instance to explore the topic of to what extent and in what ways E2M has enacted their vision, mission and values.

### Data which has informed this evaluation

- Anonymous questionnaires with 11-18s at the end of the project (collected by E2M). There were 98 responses to the end of project questionnaire.
- Overviews of anonymous synthesised numerical data about the characteristics of the young people who took part relating to: educational background/setting, age, ethnicity, gender, disability (collected and processed by E2M).
- Anonymous questionnaires with 13 adult facilitators at the end of the project (collected by E2M).
- Anonymous questionnaires with 7 adult workshop assistants at the end of the project (collected by E2M).
- Video interviews collected by E2M with 21 workshop participants aged 11-18.
- Interviews with 47 adult facilitators, parents, workshop assistants, volunteers and members of the public on the day of the Heritage Market Festival and during workshop sessions 4 and 5 (collected by University of Cumbria researchers)

## RQ1: To what extent and in what ways has the Heritage Market Festival project enabled the enactment of the vision and mission of E2M?

### Introduction

This section looks for evidence of how the Heritage Market Festival project has contributed towards enacting the vision of E2M focused on empowered, thriving 11-18s leading the way to build kind, sustainable, creative and connected communities. It also looks at how the mission of E2M has been enacted through the Heritage Market Festival project. Lastly, the extent to which stakeholders identify the opportunities for young people to make things, make friends and make a difference are highlighted.

### Who took part?

In total, 202 young people signed up to participate in an activity. The young people signing up to participate in the workshops came from a wide range of local primary and secondary schools, as well as some being home or online schooled or identifying their educational setting as 'other' (see figure 2). Participants from 23 different educational settings were involved. This breadth of participation contributes towards fulfilling E2M's vision of building connected communities and introducing young people to others they might not meet elsewhere. Whilst this breadth of participation is positive, E2M are aware of the skew in recruiting 21% of participants from one school in the Heritage Market Festival project and have identified the importance of increasing their outreach to a wider range of schools to ensure a more diverse range of young people are recruited to participate in their next project.

The majority of young people who signed-up to participate identified their ethnicity as White British (74%) and 10% as White Other. Young people identifying themselves as a range of other ethnicities also signed up to participate, including 8% across a range of Asian ethnicity categories (see figure 3). In the UK 2021 census as reported by the Office for National Statistics (2022), 81.7% of residents in England and Wales identify their ethnicity within the high-level White category and 9.3% within the Asian, Asian British or Asian Welsh category. In Lancashire in the 2021 census, 88.9% of residents identify their ethnicity within the White group and 8.1% within the Asian, Asian British or Asian Welsh category. Lancaster district has a high proportion of White British residents at 93.1%. E2M's recruitment of young people in terms of how they identify their ethnicity is thus in line with the representation of ethnicities within the local Lancashire population.

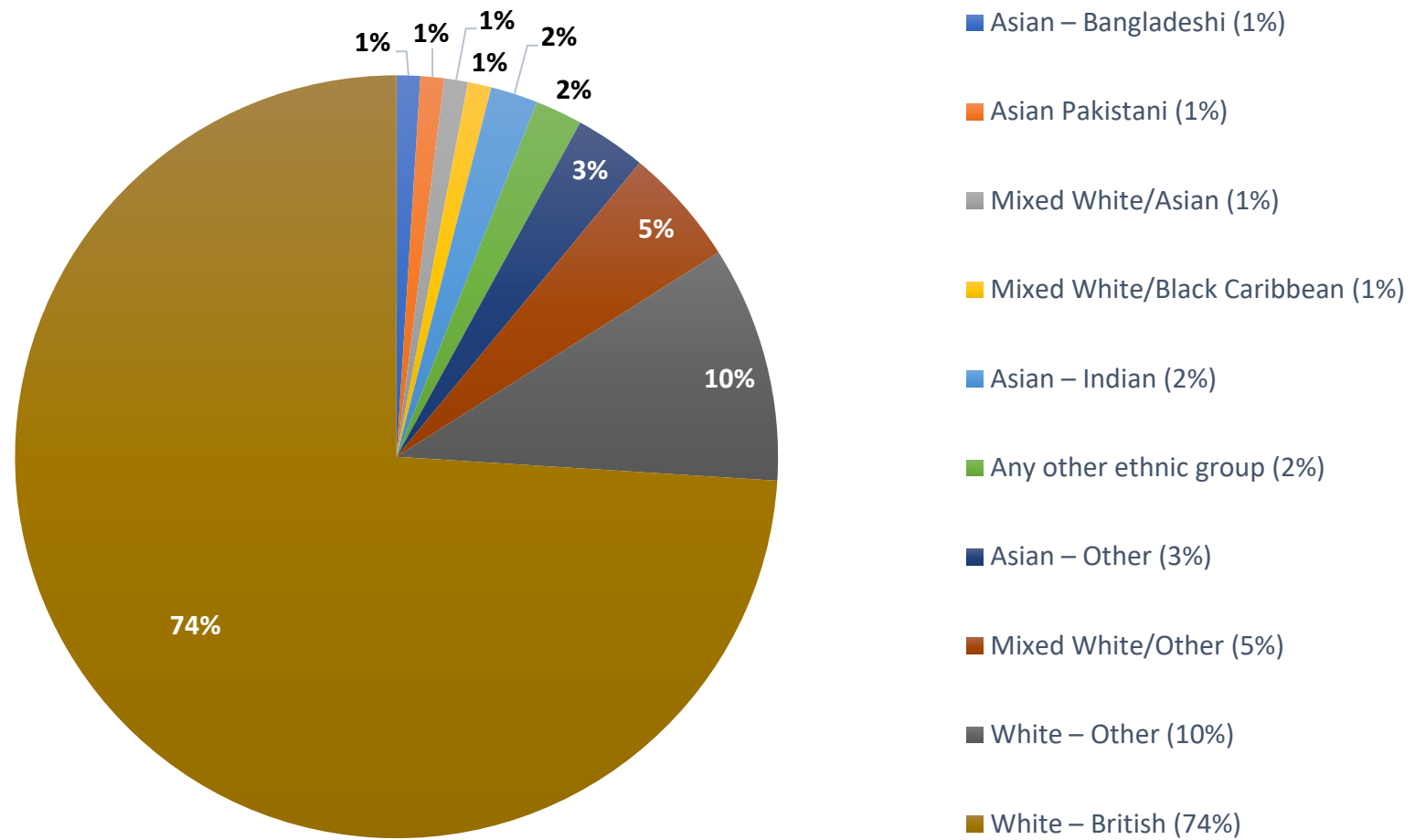


More young people identifying as female (64%) than any other gender signed up, with young people identifying as male making up 29% of sign-ups and 3% as non-binary (see figure 4). This is in line with findings from Arts Council England (2016) who note that girls are more likely to participate in almost all arts activities both inside and outside school and the Office for National Statistics Taking Part survey of young people (2019-20) also finds that girls are more common participants in all arts activities, except for computer based activities. E2M are self-critical about the need to pay further attention to how to increase participation in terms of gender diversity and are currently working with their youth board on this.

*Figure 2 - Breakdown of the educational settings of young people signing up for the Heritage Market Festival Project*

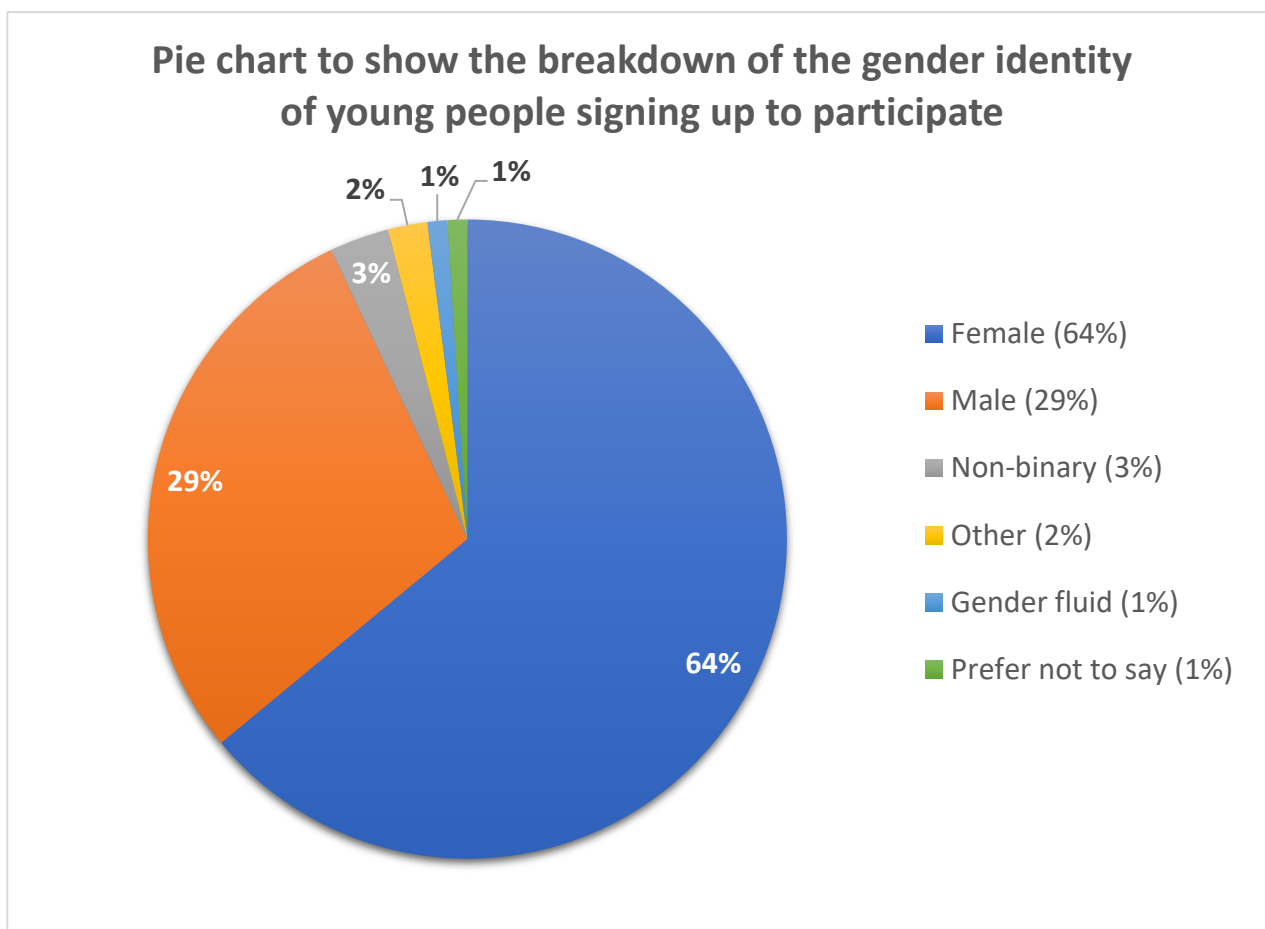
<b>Educational Setting</b>	<b>Percentage of sign-ups</b>
Cardinal Newman	1%
Lancaster and Morecambe College	1%
Lancaster Dallas Road Community Primary School	1%
Lancaster Road Primary School	1%
Morecambe and Heysham Sandylands Community Primary School	1%
Morecambe Bay Community Primary School	1%
Morecambe Road School	1%
Not currently in full-time education	1%
The Chadwick Centre	1%
Carnforth High School	2%
Queen Elizabeth School	2%
Bay Leadership Academy	3%
Kendal College	3%
Lancaster Royal Grammar School	4%
Central Lancaster High School	5%
Dallam School	5%
Garstang High School	5%
Home school/online school	5%
Morecambe Bay Academy	7%
Our Lady's Catholic College	9%
Ripley St Thomas Church of England Academy	9%
Other	11%
Lancaster Girls' Grammar School	21%

**Pie chart to show the breakdown of the ethnicity of young people signing up to participate**



*Figure 3 - Breakdown of the ethnicity of young people signing up to participate in the Heritage Market Festival projec*

Figure 4 - Breakdown of the gender identity of young people signing up to participate in the Heritage Market Festival Project



### Making friends

The feedback from young people suggests that the project has enabled them to get to know new people. 95% of questionnaire responses from young people report getting on with one or more people during the project (figure 5). This is further supported by the data above which indicates that E2M recruited young people from a range of educational settings to participate in the project. There is also evidence that the combination of making things alongside meeting new people has a positive influence on young people's experience of participation, given that 98% of young people said that taking part made them feel good, great or amazing (see figure 6). Other comments from young people on the experience of making friends identify key themes including the friendliness of other young people and facilitators, that young people are kind to one another and that there is a sense of community or positive group dynamic, as illustrated by the following example quotations:

- *“Makes you feel part of a group/community”*
- *“Everyone I have met has been really kind”*
- *“Everyone got along really well”*
- *“The people were funny and kind”*
- *“I met new people and had very interesting new experiences”*
- *“I was expecting it to maybe be like all 11 year olds but there were people a lot older and it was really nice”*

*“At first I was like a bit scared coming here and like meeting everybody, new people but it’s definitely like turned out good and I’m really glad that I came, I’d definitely come again [...] I’m definitely meeting new people”*  
 Young person

*“We met each other today, about 3 hours ago and we’re best friends, best mates!”*  
 Young person

*“It’s nice to go to something where you see new people because honestly sometimes seeing the same people can get a bit tiresome and you run out of like stuff to talk about and things.”*  
 Young person

*“I love it, literally this is my favourite thing ever. I look forward to coming here. Cos it’s something to do after school cos I don’t do any clubs after school and you just know that you’re gonna see people that you don’t see at school and they’re all really nice”*  
 Young person

Figure 5 - Responses from young people (n=98) to the question ‘Did you get on with anyone you met during this activity?’

No	Not sure	Yes – one person	Yes – more than one person
1	4	14	79

Figure 6 - Responses from young people (n=98) to the question ‘How did taking part in this activity make you feel?’

Not great	Ok	Good	Great	Amazing
0	2	12	33	51

Workshop facilitators, assistants and volunteers were also positive about how the workshops provided a chance for young people to make friends. Multiple respondents comment on the way in which a positive group dynamic developed over

“The young people laughing together when 4 weeks prior the first session had been in almost complete silence”  
Workshop assistant

the sessions. For example, one workshop assistant noted that “over the five workshops the group grew from strangers into a group that were happy to see each other.” This is interesting

because it speaks to how the group dynamic might take time to evolve and emerge over a number of sessions. Others commented on how the workshops enabled young people of different ages to meet and work together and on young people coming out of their shells over the course of the programme. Several expressed a hope that the workshops had enabled, young people to “create[e] connections with young people with similar interests”. One workshop assistant noted that “despite all being from different schools they got on well” which speaks to the approach of bringing together young people from different educational settings as an effective way of enabling them to make friends. Facilitators also commented on the development of a group dynamic and the interplay between making things and making friends, as seen in this observation: “Each week has been a frenzy of creative ideas and fun with plenty of strong friendships developed in that time.”

## Making things

Young people participated in a diverse range of activities during the workshops for the project (see RQ2). The feedback from the questionnaire shows that 100% of young people enjoyed the activity they took part in (72% definitely, 28% yes). Additionally, 90% of young people felt that they learnt something new, with the remaining 10% responding that they learnt “a bit”. Young people are also positive in their choice of words to describe the experience of participating in the project, with 25 choosing the word “fun”, 13 “amazing” and 9 “interesting”. No young people choose a negative term to describe their experience (see figure 7).

*Figure 7 - Word cloud to show young people’s responses to the question ‘Can you describe your experience in one word?’*



Key themes within the qualitative comments in questionnaires and interviews with young people relate to the artistic and creative skills which young people have learnt. For example, learning how to make jewellery, about knitting and weaving, photographic techniques, making pottery, learning about packaging and products, using new tools, playing music and recording podcasts. Some young people explain how the things which they make at E2M are novel. In some cases, young people mention this opening up ideas and giving them the chance to try things in practical way. There were also a number of comments about the links to learning about heritage (see RQ3).

Key comments from young people about their experience of making things include:

- *"I enjoyed drawing for hours with no distraction"*
- *"I liked getting creative and making all the jewellery"*
- *"Using thoughts bigger than you could imagine, turning ideas into different stories"*
- *"The activities were fun and playful"*
- *"Because it was cool to play with clay"*
- *"I have learnt a lot and have a new interest in coffee roasting"*
- *"I learnt how to use a proper camera"*
- *"The complex things were made simple and that was satisfying"*
- *"I've learned about how to record and about how much I really like recording so it's like opened up a new career path for me"*
- *"Learning new things and trying activities that we aren't able to do at home"*
- *"Some of the things we learn we do at school but it's more practical here"*

It is also notable that the final 2 comments above relate to how the learning environment and opportunities E2M creates is different to that in school and at home. Other qualitative comments also point to this. For example, one young person comments that the space *"was chatty"* and another observed that they enjoyed *"that we didn't have to work in silence"*. One volunteer observed in an interview that in relation to this, *"the facilitators are the key thing"*, they distinguished between a teacher way of dealing with difficult moments or remarks from young people and a facilitator way. They additionally noted how making things interacts with the aim of making friends, observing that *"because they are drawing they are not looking at each other"* which reduces the pressure and avoids young people feeling put on the spot.

*"Like looking at different people everybody has their different way of doing things. Some people like it to be very smooth other people purposefully make indents to make it different. You know you can just see the wide variety and creativity. You can just learn everybody has their own ideas and they can use them in pottery and they're all so wonderful, all the clay pieces!"*  
Young person

Facilitators, workshop assistants and volunteers are all positive about the creative opportunities which are provided for young people in the workshops. In some cases, they identify how the workshop might spark a future interest in the topic. For example, one facilitator observed that *“We had some excellent feedback from young people and their parents. Several of the young people [said] they'd like to continue podcasting or get into radio presenting and apply as volunteers with Beyond Radio.”* Facilitators of both 1-day and 5-week workshops readily highlight skills that the young people have learnt from their workshops, as exemplified in these comments:

- *“With the drawing, they’re learning that there are not major rules, no creative rules” (facilitator)*
- *“All the participants developed their skills in ceramics over the 5 sessions and made a good range of objects, utilising different skills” (facilitator)*
- *“They have learnt about silver, copper, working properties of the materials and how to work in materials” (facilitator)*
- *They’ve developed “their thinking about composing pictures” and “thinking what about the landscape looks interesting” (volunteer).*

Other feedback from workshop facilitators, assistants and volunteers points to the learning of young people as also being about the development of wider skills and exposure to experiences, which arise as a result of young people being involved in making things. For example, some adults highlight learning about the process of product design, about the lifestyle of being an artist and running a market stall, and about re-shaping young people’s perspective on things they do every day such as using their phones. Some adults highlight the connection between the chance to make things and the development of skills useful for future employment. These themes are illustrated in the following comments:

- *They have learnt “how to take a piece from an idea to a final product” (facilitator)*
- *“Learnt to be creative with technology and how to use the phones they use everyday in a different way” (volunteer)*
- *Through this workshop, young people have had the chance to look at “how to interact with the public, body language, to look at the presentation of products”*



## Making a difference

The vast majority 85% of young people felt that the Heritage Market Festival would make a positive difference in their community (replying yes or definitely) and 97% felt it would make at least a bit or more of a difference (figure 8). It should be noted that this questionnaire was completed before the day of the market festival itself, so potentially some young people had not yet had the chance to see how their workshop connected to the festival day in the community. Nonetheless, the responses indicate that young people are positive about the connection between what they had been involved with and the local community.

Figure 8 - Responses from young people (n=98) to the question 'Do you feel like the Heritage Market Festival will make a positive difference in your community?'

No	Not sure	A bit	Yes	Definitely
1	2	12	49	34

The qualitative data supports the finding that the Heritage Market Festival project has enabled young people to make a positive difference in their communities. Further comments relating to this are explored within [research question 3](#). One way in which the Heritage Market Festival made a difference was by enabling young people to actively engage with members of the public, talking to them about their designs and art, and through providing them with the experience of the different elements of running a market stall. For example, one facilitator noted how a one young person was *"quite shy in the sessions, then [took] on the role of assistant in the*

*"It's insane, I never thought you can get two things and turn it into something so beautiful and that we can sell it and people might have that in their homes for years, possibly even decades!"*

Young person

*public facing painting station on the market day".* Another young person *"took the initiative to request announcements on the PA to publicise the repricing of items in the last hour".* Members of the

public also affirmed the idea that the market festival provided a chance for young people to make a positive difference. For instance, one person observed that there was not usually a market on a Sunday, and so it was nice to see young people doing this. This finding is further supported by data from the Lancaster city centre footfall report, which recorded that footfall on 17<sup>th</sup> December 2023 was 15.1% higher than

the previous Sunday and 40.7% higher than the equivalent Sunday in 2022. From the footfall data and headcounts throughout the event, E2M estimate that 2000 people engaged with the Heritage Market Festival event, and these figures suggest that the event had an impressive impact on the local community.

Young people also shared their own excitement at being able to *“give the public a chance to try what we've been doing”* and were happy to have an occasion *“to show the talent of what you've learnt to the public”*. These comments reflect how E2M contributes towards helping young people to feel connected to the communities they live in, as well as the young people making a difference within those communities.

In some cases, the workshops themselves also provided opportunities for young people to make a difference. For instance, Podcast Our Past was an effective opportunity for young people to make a difference in their communities through taking part in the workshop itself. The podcast facilitator commented on the success of a number of the podcast interviews with an academic from a university and other young people having the chance to carry out an interview for the ‘Beyond Radio’ Facebook page.

The data also shows that the work of E2M makes a positive contribution to improving the lives of young people who engage with the project both in terms of improving mental health and in developing social skills. This was also noted above in relation to fact that young people identify their participation as making them feel good, great or amazing (see figure 6). Further evidence of this came from facilitators, with one recounting how at the market festival, one participant told a

*“It builds their world a little bit”*  
Volunteer

member of the public buying from their stall that *“she’s felt more confident and has spent time learning with a new group of people instead of sat home being bored and alone.”* Parents also affirm the

impact of E2M on their children, with one facilitator reporting that one young person’s *“mum also said her mental health had been really bad before the sessions started and she’d seen an amazing transformation in her”*. Members of the public also commented positively on the importance of providing young people with opportunities to engage with creative experiences in Lancaster and Morecambe because *“creative opportunities don't always stand out”* in this area.

Lastly, there was a recognition from all stakeholders, including young people, that the opportunities provided by E2M are distinctive to those in school, which makes a difference to the range of experiences open to young people. One volunteer described it as *"a different space with a different power dynamic but you're still learning something from a trusted adult, it's a bit more informal... we're here in our jeans and t-shirts [...] it connects young people into other spaces [...] they might be bored and think, oh I'll come along to there. It builds their world a little bit"*.

Overall, it is important to recognise that E2M's mission is not enacted singularly but that there is interplay between the different elements. For example, it is through the process of making things that young people also make a difference in the community. Making things is likewise an important route to making friends because it is through the shared endeavour of the workshops that relationships and bonds between the young people in the group are formed.

RQ2: How do stakeholders (young people, facilitators, volunteers and community members) perceive the structure and strategies used by E2M in the Heritage Market Festival project?

This section provides some key data on what workshops were run and how many young people attended the project workshops. It then identifies the key themes within the data regarding the strengths of the structures and strategies used by E2M, as well as identifying some areas for future reflection and development.

What activities did young people take part in?

There were 10 five-week workshops, each having a link to a different aspect of heritage comprised of:

*Figure 9 - Table to show the heritage link or venue for each workshop*

<b>5-week Workshop Topic</b>	<b>Heritage Venue or Visit</b>	<b>Heritage Link</b>
Virtual Reality	Lancaster Maritime Museum	Archive photographs of Lancaster and Morecambe streets
Temporary Tattoo Art	Lancaster Maritime Museum	Maritime tattoos
Pottery and Ceramics	Lancaster Maritime Museum	Local pottery
Jewellery Making	Lancaster City Museum	Jewellery history
Podcast Our Past	Morecambe Library	Local stories from Lancaster and Morecambe
Woodwork and Printing	Judge's Lodgings	Lancaster furniture making
Christmas Creations and Crafts	Lancaster City Museum	Victorian Christmas
Landscape Photography	Lancaster Maritime Museum & Leighton Moss	Landscape painting and photographs
Theatrical Storytelling	Lancaster City Museum	Lancaster and Morecambe myths and legends
Graphic Design	Assembly Arts	Morecambe art deco design

There were 4 one-off events, each also having a link to local heritage comprised of the below. Initially, based on ideas from a collaborative planning session between E2M's youth board and Lancashire Youth Challenge, workshops about Ghost Hunting

and Fortune Telling were originally planned for. Unfortunately, a facilitator could not be found for Fortune Telling and Ghost Hunting was adapted slightly to become Ghost Story Writing.

<b>1-day Workshop Topic</b>	<b>Heritage Venue or Location</b>	<b>Heritage Link</b>
Portrait Painting	The Duke's	Black Lancastrians and portraiture
Ghost Story Writing	Lancaster City Museum	Local ghost stories
Punk Rock Band in a Day	More Music	Punk in Lancaster and Morecambe
Coffee Roasting	Atkinson's Coffee Shop	History of coffee roasting

#### Attendance data

E2M ran both 5-week workshops and 1-day workshops. To allow greater depth of analysis, the attendance data is presented for these 2 types of workshops separately in figure 14. Figure 10 shows some headline statistics regarding sign-ups and attendance for the collective set of workshops. Sessions 1 and 2 are slightly better attended out of the 5 sessions, with attendance falling slightly from session 3 onwards (figure 11). As explored further in the analysis of [the timing of sessions section below](#), feedback from young people suggests that the timing of this project during the winter months is likely to have had an impact on attendance because young people found it off-putting to attend sessions in the dark.

#### Sign-ups and take-up of workshop places

In total, 202 young people signed up to participate in a workshop. Word of mouth and school assemblies are key recruitment mechanisms for E2M, with 26% young people signing up hearing about the project through a school assembly and 21% through word of mouth. 155 young people were offered the opportunity to attend a workshop and of these, 124 attended one or more sessions, giving a take-up rate of 80% across all workshops (5-week and 1-day). Looking at the 1 day workshops separately, there is a take-up rate of 77% (see figure 13). A waiting list system is used to try to help fill any subsequently empty places and of 39 young people initially on the waiting list, 11 gained a place to attend a workshop. They are included in the 80% take-up rate.

Figure 10 - Headline statistics for sign-ups and attendance at both 5 week and 1 day workshops

Feature	Numbers
<b>Sign-ups for a five-week workshop</b>	135 sign-ups
<b>Sign-ups for a one-day workshop</b>	67 sign-ups (of which 8 were for the Fortune Telling workshop which did not run)
<b>Total sign-ups</b>	<u>202 sign-ups</u> Of which 39 were on the waiting list.
<b>Attended a workshop session of any type 1 or more times</b>	<u>124 young people</u>

Figure 11 - Data relating to attendance at 5-week workshops, which 135 young people signed-up for

Number of sessions	Number of young people attending (out of 135 total)
0 (offered place but do not attend)	21
1 or more	90
2 or more	78
3 or more	70
4 or more	64
5	41
Median number of workshop sessions attended	4 sessions
Mean number of workshop sessions attended	3.8 sessions

Figure 12 - Table to show how many young people attended each session across all 5-week long workshops

Session number	Session 1	Session 2	Session 3	Session 4	Session 5
Number of young people attending	72	75	66	64	66

*Figure 13 - Data relating to attendance at 1-day workshops, which 59 young people signed-up for*

NB. An additional 8 young people signed up to a 1- day workshop which did not end up running (Fortune Telling) and this data has been excluded from these figures.

<b>One off-workshop</b>	<b>Number of young people who had a place to attend</b>	<b>Number of young people who attended on the day</b>
59 sign-ups	44	34

Figure 14 highlights that some workshops were more popular than others in terms of sign-ups, with several workshops being over-subscribed at the sign-up stage, evidencing the fact that the workshop topics appeal to young people. It also reveals some points for further reflection by E2M regarding how and why sign-ups successfully convert to attendance. In the case of 5-week long workshops, the data additionally shows that only 2 workshops had the full potential number of young people attend 1 or more sessions. Thus, there is a question of how workshop spaces can be filled once workshops have begun, bearing in mind the challenge of the relatively short timeframe involved.

Figure 14 – Breakdown by workshops of sign-ups and attendance of young people

5-week workshops	Number of places available	Number of young people who signed up	Number of young people who attended 1 or more sessions	Overall percentage of workshop session places attended
Landscape Photography	10	17	8	68%
Podcast Our Past	10	9	7	64%
Theatrical Storytelling	12	11	11	73%
Pottery and Ceramics	10	12	8	58%
Woodwork and Printing	10	11	8	58%
Graphic Design	10	17	10	60%
Jewellery Making	10	11	9	74%
Christmas Creations	12	14	8	53%
Temporary Tattoo Art	12	18	10	52%
Virtual Reality	10	15	11	88%
<b>1-day workshops</b>				
Portrait Painting	15	18	13	87%
Ghost Story Writing	20	10	4	20%
Punk Rock Band in a Day	12	11	8	67%
Coffee Roasting	12	20	9	75%

#### Key strengths of the structures and strategies used by E2M

##### Facilitators being local artists and business owners

Young people, facilitators and volunteers all note that it is powerful that E2M enables young people to learn from and with local artists and business owners. One facilitator observed, *“it’s brilliant that it’s a partnership with businesses”*. This is thus beneficial not only for the young people, who identify that the workshops brought them into contact with adults who they would not meet in school but also for local



artists and business owners for whom the project provides income and experience in working with young people.

One volunteer noted that working with local artists was good because it helps to show young people that *“actually you can make a living out of drawing”*. All 7 workshop assistants also responding to the questionnaire felt that the facilitator they worked with was professional and easy to work with. Some volunteers and assistants comment on the relationships which the facilitators built with their group,

“Having something to do after school is great and on the weekends when I would just be sat at home, it's nice to go out and learn more creativity because you'd never think you'd make like a cute pattern out of an orange bag and a crumpled up piece of newspaper and a piece of clay. It's just crazy cos someone dug it from the ground, and you just made something amazing out of it!”

Young person

for instance one notes that a facilitator *“didn't patronise the kids. There was a lot of trust”* with using equipment in the workshops. Another volunteer observed how the artist-led nature of the

workshops meant that young people could be in different physical locations too, experiencing *“being in a working artists' studio”*. As illustrated in the inserted quotation box, young people were also extremely positive about learning how to be creative with artists.

### Culmination in the Heritage Market Festival event

All stakeholders identify that it was positive and exciting that the Heritage Market Festival project culminated in the festival market held in Lancaster city centre on 17<sup>th</sup> December 2023. As noted in [the preceding section](#), the vast majority (97%) of young people felt that the Heritage Market Festival would make at least a bit or more of positive difference in their community.

Many young people and adults commented on the positive opportunity which the final festival market event provided in terms of making a difference in the community. For example, in the questionnaire, three facilitators reported how busy they were throughout the day at the market festival and several commented on the vibrancy of the day itself with *“the continuous performances [making] everything feel alive and fun”*. In terms of the structure of

“A real celebration of the project and young people”  
Facilitator

workshops leading up to a showcase event, this suggests that this approach is successful. On this point, other advantages include the identification by some young people that it made what they had been doing in the workshops “*more real*”. Two facilitators commented about how this structure meant the Heritage Market Festival provided a “*bookend*”. One linked this to how young people were able to also learn wider skills including “*how to take a product to market*” and by being at the market itself, young people gained experience in “*interfacing with the public*”.

### Adopting a young person centred approach to facilitating workshops

E2M’s approach to structuring and facilitating workshops in the Heritage Market Festival project is young person centred. As explained in the overview of the [Heritage Market Festival project](#), the youth board decided on the topic of the workshops for the project. Through pre-project workshop briefings, facilitators were asked to ensure that the content of the workshops themselves were led by the interests of the young people. The topic of being young person led is discussed further within our analysis of how the values and ethos of E2M in terms of how the Heritage Market Festival project was [young person led](#). Taking a young person led approach aligns with their broader approach of prioritising the experiences and views of young people, as seen for example through their youth board. The data collected highlights how this young person centred ethos has been taken up by facilitators, workshop, assistants and volunteers. For example, one facilitator noted that they “*gave them [young people] pretty much creative free-reign and just moulded what they came up with to ensure it was performance ready but everything came from them*”. This illustrates how E2M’s vision, mission and values of working with and for young people has been enacted by facilitators.

Some volunteers likewise described adopting a young person led approach, with one explaining how they “*have been trying to take the position of leading it as*

*little as possible [... by] letting the young people lead it in their own direction*”. In the preceding section it was noted that the opportunities and learning which E2M provides are distinct from those available in school. This was reiterated in terms of the structure and strategies used, which allow for informal learning.

“E2M understand young people and what they need”  
Facilitator

### Topics related to the timing, topics and organisation of workshops

#### **Supportive organisation:**

Facilitators, assistants and volunteers are resoundingly positive about the support and guidance provided by E2M. 100% of facilitators responded that they enjoyed the

experience of facilitating their workshop for E2M and all were also happy with the venue their workshops took place in. One facilitator, who had worked with E2M for the first time, commented they found E2M “*very supportive*” and had received lots of help in their sessions, with 2 adults at each one. All workshop assistants responding to the questionnaire answered that they had “*definitely*” had good communication with E2M throughout the project. Adults note that email communications and a shared WhatsApp group for communication between adults enables quick queries to be easily resolved.

Several workshop assistants and volunteers commented on how they valued the briefing provided for them and the facilitators. These are perceived as supportive in enabling adults involved to “*understand [their] role*” and also to ensure safeguarding is a high priority for all.

Volunteers were also positive about the benefits of volunteering for themselves, with one observing that “*E2M are easy to contact and it’s been a positive experience for me*” and another noting that as they do not get the chance to work with young people in their day job, volunteering “*connects me back to the community*” and a different volunteer commenting that they can use their skills to “*encourage and help young people*”. This strategy of using volunteers thus demonstrates how E2M makes a further difference in the local community by connecting young people and adults to work together on creative arts projects.

“I love the interaction with young people. I don't get that ordinarily in my life. I'm naturally very creative. The idea of having those skills and being able to encourage and help young people to do those things too”  
Volunteer

**Inclusion:** The organisation of the workshops also involves all adults wearing an E2M t-shirt. One parent observed that this had a positive effect for inclusion and that having an E2M t-shirt meant they could attend the museum visit with their child who is very shy. Having a t-shirt meant “*I could blend in and the other people didn’t think of me as a mum*”.

**Free of charge:** Young people were also positive about the workshops being free of charge. One noted that this made sure they were *“free and open to everyone”*

“You can get out and you can enjoy the real world and you don't have to pay anything. E2M sometimes can even pay for your travel if you need it, it's fabulous what E2M does”

Young person

because *“paying £8 would be a lot, or any kind of money”*.

Parents were also positive about the free nature of the project, with one noting that they had later found out that the workshop cost was around £100 and that they would now be

willing to book it again. This suggests that the free of charge nature of the workshops does ensure that cost is not a barrier to attendance for any young people.

**Content of workshops:** 89% of young people responding to the questionnaire say that they would come to E2M activities again, with the remaining 11% selecting maybe. In addition, 14 young people responding to the questionnaire refer to a desire for there to be longer sessions or more sessions, which is positive in terms of their engagement. Regarding the topics of sessions, young people are very positive about these and what they have had the opportunity to try out, as seen in the discussion of [making things](#).

Key areas for development relating to the structures and strategies used by E2M

Topics related to the timing, topics and organisation of workshops

**Timing of sessions:** There were a small number of comments about the timing of the sessions being later in the evening during the winter, with one young person noting that it was *“dark when we started the project and getting darker”*, they observed that some parents might be concerned about children going out in the dark. This may be an important insight for explaining the slight drop-off in attendance after sessions 1 and 2 which is noted in figure 12 above because sessions began in November and ran into December. Subsequent reflection with the members of the E2M youth board has resulted in the proposal that they would not hold an outdoor event again during winter and that they would look at alternative timings of any future workshops held in winter to avoid dark evening slots.

Although the market day on 17<sup>th</sup> December was extremely successful and well attended, as noted in the analysis of the footfall statistics within the [making a difference](#) section, some facilitators commented on the ambitious nature of running

a market day in December and two facilitators noted that this is a busy time of year for many artists. One volunteer noted that their sessions had been 3 hours which was perhaps too long for a weeknight and suggested 2 hours might have been preferable. As highlighted above, young people are very positive about the content of the sessions. 2 young people who were interviewed did note that some more sessions focused on food or cooking would have been nice within this project.

The question of the workshops being free, as noted above was perceived as positive by parents and young people. A small number of comments do though raise a question about how the free of charge nature of the sessions works in terms of developing a sense of commitment from young people. This could be seen as positive because it highlights the completely voluntary nature of participation and it is extremely positive that young people do not have to worry about the cost of attending. From a parent's perspective, one told researchers that they felt it was important for young people to know how much effort was put in on young people's behalf. Her daughter knew that teachers were paid but was not sure who was paid for running these workshops and who was volunteering. E2M have already identified a number of strategies to encourage participation including text message reminders and 1-day workshops as a helpful way of encouraging young people new to E2M to try out taking part, before perhaps signing up for a 5-week long workshop in a future project. This feedback from parents alongside the attendance data in this evaluation (see figure 14) could be used to explore whether commitment or (non-monetary) buy-in and converting sign-ups to attendance is something E2M would like to develop further with young people, a topic which could possibly be explored with the youth board.

### The values and ethos of E2M

One interesting minor theme in the data is the question of whether young people and the adults involved benefit from being familiar with the values of E2M and the structures of their workshops, with one young person commenting that it takes time for young people new to E2M to get to know how it works, "*coming into the mindset of what E2M is about take time*". Two young people raised the question of commitment to attending most of the sessions as necessary. For example, one young person observed that he had only managed to attend one session which was not "*so good, you need commitment to the five sessions*". One parent observed that the need to attend a series of sessions might "*put off*" some young people. The one-day workshops arguably offer a good solution to this, by providing a means for young people new to E2M to try out a project. This raises some interesting areas for

exploration about how E2M can help to create a sense of belonging and commitment for young people who attend, in line with Davies' (2010) observations about the importance of winning the trust of young people and youth work being a process.

#### Exploring further what it means for workshops to be young person led

There are some areas for further consideration about what it means for E2M's work to be young person led, the understanding of adults about this aspect of E2M's approach and practicalities relating to how this is enacted. For instance, whilst commending the professional approach of facilitators, one workshop assistant noted that one facilitator *"put the children first so much they were nervous to intervene when something was inappropriate or unsure of what was the rules of the sessions"*. They were not sure how to approach this. They suggested that more training on what is expected from young people and on managing inappropriate moments might be beneficial.

Relatedly, one volunteer raised a question about how different adults understand their role in the sessions and queried whether *"there's a risk adults could be in the way of young people getting involved"*. This volunteer had noticed that they perhaps had a different understanding about the purpose of E2M than other adults in the session as they had felt E2M *"was about helping young people escape from college, life and school"* but felt there was a lot of discussion about jobs and employment in their workshop, which led them to wonder if they themselves had misunderstood. They suggested that adults having a clear view of the aims of the session and being ready to *"step back"* during workshops would be good.

A volunteer in another workshop also noted that their workshop had relied a lot on the skill of the artist and that there were aspects that the other adults could not really help with, meaning the facilitator had to bounce between young people a lot. Whilst they noted that the facilitator was relaxed and comfortable working like this, they also commented that it meant there was a risk of young people sometimes waiting around. This raises a question about the preparation and skills of the additional adults and their understanding of their role in the workshops. It is possible that certain types of workshops might benefit from the volunteer either already being skilled in the area or engaging in some learning before the project to enable them to better support young people during the sessions.

One young person also noted that some workshops *"needed a little more direction"* because towards the end of the project young people ran out of time to finish their



work. They suggested that there "*needs to be a balance between following young people's creations but also making it achievable*" because otherwise facilitators can end up doing a lot towards the end. Connected to this, a workshop assistant observed that the overall structure of the workshops could be thought through further, such as by setting aside a week for designing products because in their workshop, some young people were not ready to make their item but "*started making something anyway*".

Some comments in the data highlight a possible tension between the workshops being led by the interests of the young people and the need to engage with heritage. In the majority of cases, this was not problematic. However, the museum manager highlighted that on reflection whilst they had wanted to start with the interests of the young people, in hindsight "*the sessions that worked best were the ones supported by the collections*". Connected to this is the identification that facilitators needed to be skilled in helping young people to connect to the heritage theme. For example, one facilitator noted that 2 young people in their session had found it hard to engage with heritage and were able to do something different. They felt it was fortunate the rest of the group were ok with doing heritage and observed that this means there is a balance between letting young people choose and fulfilling the brief from E2M.

### **Inclusion of young people with additional needs**

E2M is ambitiously inclusive in bringing together young people from a wide range of educational settings. Some young people who attend have additional needs. There are a small number of comments in the data which raise questions about how these young people could be better included within the workshops. Three facilitators mention that they were aware of one or two young people with additional needs who dropped out of their workshop after attending some of the sessions. These facilitators express concern about the reasons for the young person dropping out being unknown to them and highlight that they could learn from this for future workshops. E2M could attempt to engage with young people who decide to stop attending to understand further details about why they made this choice and where appropriate, this learning could be shared with facilitators.

Another example from a workshop assistant highlighted that further sharing of knowledge about the needs of young people attending E2M could be beneficial to help ensure that the structures and strategies used by E2M support young people with additional needs to attend. For example, for young people who attend with a

support worker or who have particular additional needs, this assistant suggested that being able to meet the support worker and young person prior to the event would be helpful in order to “*better understand how to work with the young person*” and understand their needs. This would also allow the young person to be able to construct an idea “*of what the sessions will look like*”; social stories could also be a useful tool here, and an example of one for a session could be available on the E2M website, see here: <https://www.autism.org.uk/advice-and-guidance/topics/communication/communication-tools/social-stories-and-comic-strip-conversations>.



### RQ3: To what extent, if at all, have young people engaged with the concept of heritage through the Heritage Market Festival project?

This section specifically focuses on the data relating to the engagement with the theme of heritage within the project.

As explained in RQ2, all workshops had a link to a [heritage topic](#). The 5-week workshop programmes began with young people learning about an aspect of heritage which would subsequently inspire or inform the things which they then made. In many cases, this also included visiting a heritage venue (as detailed in [figure 9](#)). A heritage expert for each of the 5-week workshops was carefully selected by E2M, based on their specialism. They used their knowledge and expertise of the topic to help inspire young people’s creativity. For example, the Woodwork and Printmaking workshop group looked at heritage children’s toys at the Judge’s Lodging Museum with the idea that these might form the basis of designs back in the workshop, an art history expert who is a local painter talked to Landscape Photography group, the Virtual Reality workshop group engaged with exploring archive materials and photographs and then sought to create 3D art inspired by these and the Theatrical Storytelling group heard about Lancaster and Morecambe myths and legends and then transformed these into their own dramatised stories, blending their own creativity with the story.

Young people are positive about the opportunity which this project has provided for them to engage with heritage. 70% of young people responding to the questionnaire positively enjoyed the heritage aspect of the project, with 94% enjoying it a bit or more (figure 14).

*Figure 15 - Responses from young people (n=98) to the question: Did you enjoy the heritage (about the past) part of this activity?*

No	Not sure	A bit	Yes	Definitely
1	5	23	36	33

Some key comments from young people which illustrate their learning about and engagement with heritage include:

- *"We've been making podcasts about Lancaster in the past. I'm making a podcast about the witches and she's making it about Lancaster castle so we're kind of working together"*
- *"We've learnt about the history of tattoos [...] we've learnt that tattoos have been going on for like hundreds of years, especially in prisons, it was very popular in prisons, popular with sailors, like sailors used to get their bodies covered to like tell their stories of what they did overseas and that's how they used to identify a sailor by what tattoos they had"*
- *"I found learning about the past and remaking it very interesting"*
- *"We were told to find an artefact in the museum and there was a guy who did storytelling and he narrated a story and it really influenced me"*
- *I liked "being creative in relation to history"*
- *"The stories we learned about interested me"*
- *I liked "recreating old pictures of Lancaster into 3D objects"*

*"The first week we went to the Maritime Museum and it was really nice and we got to look at all these old like Anglo-Saxon pots and things from the Roman era. And there was a woman there and she was like a specialised archaeologist or something and she was really nice and she was telling us all about where they came from and how they were like found in Lancaster and things and how they were like one of a kind and we got to like unpackage them with gloves on and stuff and it felt really cool, so it was stuff that had been made by like ancient, like thousands of years ago."*

*Young person*

“We've learned about the heritage behind tattoos like where they came from, which tattoos are popular for different people, so we like learned about like what tattoos sailors had and all the meanings behind them”

Young person

Young people and adult facilitators, workshop assistants and volunteers were also positive about the influence of the heritage link and visits to the museums, as illustrated in the following themes and comments:

- Two volunteers described the positive impact of the out of hours nature of the visit to the museums had on their groups. One also noted that visiting a museum might have been a new experience for some young people: *“I don't think some of these kids had been in the museum before”*.
- Another volunteer commented on how during the visit their group had the chance to ask different questions and explained how young people *“were allowed to step over the barriers where the general public aren't [...] to get that bit closer”*.
- One facilitator described how the physicality of the visit had been an important aspect of his group's engagement with heritage: *“They had a fantastic time working with Lancaster Museums' collections and particularly enjoyed rummaging through the archive boxes.”* They then creatively engaged with recreating what they had seen.
- Another facilitator described how the visit had an impact on one of the performances which was produced for the Heritage Market Festival where one of the stories was *“based on an exercise with the young people in session one where they went around and found inspiring objects/artefacts as story stimuli”*

As noted in the discussion of strategies and structures, there were some subsequent reflections from the museum manager that some collections were a better fit than others with *“the sessions that worked best [being] the ones supported by the collections”*. This insight is corroborated by a response from a facilitator who noted

that whilst the young people did not lack inspiration, they were *“a little disappointed by the inspiration taken from the [museum] visit”*.

On the day of the Heritage Market Festival, although not all members of the public spotted the links to heritage, some did with two people observing that everything was handmade, another commented on artistic skills like pottery being heritage inspired and someone else noticed that the photography group had produced polaroid photographs. One member of the public commented that they could *“see how it’s influenced the event”*.

## RQ4: What has been the impact of the values and ethos of E2M on young people and the community?

The above sections have highlighted how E2M contributes positively to enriching the experiences available to young people in the Lancaster and Morecambe area. There is evidence to support the claim that the Heritage Market Festival project has had a positive impact on young people and the community. The findings relating to RQ1 highlighted how the Heritage Market Festival project enabled the enactment of E2M's mission and vision. In RQ2, we reviewed stakeholders' perceptions of the structures and strategies used by E2M and in RQ3 we considered to what extent young people had engaged with heritage through the project. Here, we review the findings from the preceding three research questions and consider these in terms of what they suggest the impact of the values and ethos of E2M has been on young people and the community. We consider the impact of the values and ethos of E2M on young people and the community in relation to three key concepts: the way in which young people are at the heart and centre of what E2M seeks to do with and for them; the focus of E2M on making a better world and making a difference; and the creative, bold and innovative approaches which E2M utilises.

### A young person-centred approach

This report identifies several ways in which the values and ethos of E2M which focuses on creating a young person-centred approach has been enacted. E2M identify several values connected to this theme, namely: putting young people at the heart of everything they do; listening deeply to young people and working with and for young people.

This report identifies the involvement of the youth board in selecting the design of the workshops, which provides a clear example of the enactment of E2M's values in the design of the project. It also finds that young people who took part in the project felt that the ethos created within the workshops was one where they "*fe[lt] part of a group/community*", a finding which was also supported by facilitators' perceptions of the group dynamic which developed across sessions one to five. On this point, it is also interesting that one young person suggested that it takes time to get to know how E2M works because this points to how becoming familiar with the ethos and understanding how this is distinctive from other experiences the young person may have had at school or in other youth groups may be a gradual process for some young people. There was also evidence that the young person centred values of E2M

had an impact on how members of the public attending the Heritage Market festival perceived E2M, with one commenting that *“lots of young people have been brought together here”*. Several visitors to the market also commented on how there were lots of interesting things for young people to do at the market festival itself.

There is evidence that facilitators, workshop assistants and volunteers have also bought into the young person-centred values and ethos of E2M. This has an impact, as seen in RQ2, on how facilitators plan and facilitate workshops. For example, one facilitator observed that quality is important but focused on ensuring the young people *“have a great time”* rather than producing *“a good product but having a bad time”*. Another spoke of the importance of young people *“feeling proud”* of what they produced. Other facilitators talked about allowing young people to lead the shape of the workshops, *“I stepped back at first”* and a volunteer spoke of *“giving them a brief, not telling them what to do but nudging in the right direction”*. Enacting this aspect of E2M’s values does though present some challenges for facilitators. This was highlighted in RQ2 regarding ensuring a balance between being young person led but limiting, as one volunteer put it, the fact that *“some sessions can feel a bit chaotic, there could be more structure”*. These points are explored further below.

#### Being pioneering, bold, innovative, creative and ‘disruptors’ of the kindest variety

Members of the public affirm that the ethos of E2M in being focused on providing creative, innovative arts experiences for young people is much needed in the Lancaster and Morecambe area. One observed that arts experiences can *“give young people who perhaps don’t excel academically the chance to excel”* and another that *“creativity can bring out a gentler side to people”*. Several members of the community commented on the importance of giving young people the chance to disengage from their screens. The innovation of E2M in running this project was also

*“The music performance really pulls in the crowd [...] you can see how successful it is because there’s so many people here listening to it”*

Member of the public

identified as having a positive impact on the local community, contributing to the vibrancy of the town and exceeded the expectations of visitors, with one saying, *“it’s amazing, much more than I expected”*. Another

observed that it was refreshing to see a market event in Lancaster on a Sunday, someone else that the live performances helped to make this an exciting event. Another person observed that the entertainers present *“added to the atmosphere”*

which further points to the positive impact of E2M's arts-centred ethos on the local city centre.

The creative arts-focus of E2M is also identified as a way in which E2M manages to be inclusive. For example, one volunteer observed that E2M's "*creativity and learning focus is refreshing*". Instead of needing a mental health diagnosis in order to attend an E2M workshop, E2M proactively engages with young people from a wide range of educational settings who may or may not have additional needs or mental health problems. Several parents have identified that attending E2M workshops has had a positive impact on their child's wellbeing.

### Making a difference

This report finds evidence that E2M's values and ethos of being focused on making a better world and providing opportunities for young people to make a difference have had an impact on young people and on the community. In RQ1, the theme of [making a difference](#) was explored particularly in terms of the opportunities which the Heritage Market Festival project provided for young people to be involved in a project which culminated in a local community event. It was noted that the young people are on board with the idea of sharing what they had been working on with the public and that the values of E2M thus do have an impact on helping young people to feel connected to their communities. The heritage theme to this project provided a further key link to the values of E2M. Most young people were very positive about the experience of engaging with heritage and members of the community were supportive of this as an important theme for young people to have the chance to engage with.

The report also highlights multiple examples of how E2M makes a difference to the lives of the young people who participated in the Heritage Market Festival project and to volunteers, who valued being able to make a difference themselves by spending time with young people. Young people aged over 16 can also be volunteers at workshops through E2M's programme 'Young Leaders' or as part of completing their Duke of Edinburgh's Award; this is an idea which was instigated by E2M's Youth Board, further exemplifying how E2M are young-person led. One young person told

"It was cool that I had like the opportunity to help other people... being able to help people rather than just focus on something on my own was good"  
Young person

researchers about their positive experience of having the opportunity to volunteer and being able to support another younger person to engage with the workshop and another spoke of the positive experience of helping younger members within their workshop group. This suggests that some young people have taken up the value of wanting to make a difference through their own contributions to E2M. Asking young people about other mechanisms through which they might like to make a difference with and for the local community could be an interesting avenue for further exploration.



## Discussion of key findings in relation to literature and theory

### Theories and research about learning

#### Social constructivist learning:

Constructivist learning theory, rooted in the work of Vygotsky, identifies that children and young people can learn within their zone of proximal development with the help and support of a 'more knowledgeable other'. This can be an adult or a peer.

Problem solving in collaboration with peers who have different knowledge and experiences provides potential for greater levels of development (Aubrey and Riley, 2022). The later development of constructivism into social constructivism, influenced by Dewey, proposes that learning is not didactic or constrained by subject boundaries and emphasises the role of discussion and dialogue in learning.

The concept of scaffolding, developed by Bruner, refers to the level of support and guidance which is provided by a peer or adult. Ultimately, using scaffolding the learner will be able to progress to complete the task successfully without support, or with less support. They can then be encouraged to try other activities or tasks. Olson (2014, p. 45) describes scaffolding as "teaching by modelling, showing and telling". Crucially, for scaffolding to be effective the more knowledgeable other must be aware of the other learners' abilities and respond to their needs. Modelling, as an application of social learning theory, is one approach to scaffolding which involves the facilitator or a young person demonstrating to someone else how to do something (Bandura, 1977). Modelling can also be used to convey examples of how to think about something, values or characteristics.

E2Ms approach to the design and delivery of workshops, led by a facilitator reflects many of the features of a social constructivist approach to learning. The workshop spaces encourage young people to provide peer support (scaffolding) to each other, so that young people do not necessarily rely on the adults to be the more knowledgeable other. The small group size arguably enables facilitators to become familiar with the abilities and needs of the individual young people. There is an emphasis on the process of learning, rather than the end product and facilitators do not focus on memorising facts but on learning through young people practically constructing their own understanding of artistic skills and creative activities.

#### Informal formative assessment:

In conjunction with this social constructivist approach, many facilitators talked about the sessions being led by the interests and experiences of young people. This

suggests that facilitators may use informal formative assessment (Ruiz-Primo, 2011) to establish what young people already know and then adjusting their workshop to support young people to progress their knowledge of the artistic/creative skill. It is acknowledged that the learning environment provided by E2M is positively distinctive to that in schools and that the concept of assessment may have negative associations with examinations; this is often termed summative assessment. Here however the focus is on formative assessment. The importance of formative assessment in enabling learning is well established (Black and William, 1998). Ruiz-Primo (2011) highlights how informal formative assessment might include thinking about young people's responses and questions, looking at their drawings or watching them do a task as well as non-verbal evidence such as taking account of their body language or looking at who is participating in a given task. There must be a "conscious discovery" of information about someone's current level of understanding which is then used to shape the course of events which may be "quick, spontaneous and flexible". For example, responding with another question, asking other people to do or say something or showing how to do something (Ruiz-Primo, 2011, p. 16).

Related to these theories of social constructivist learning and informal formative assessment, it can be asked whether all facilitators are conscious of how learning happens from a constructivist standpoint. Some of the findings highlighted above noted some complexities regarding what it means for the workshops to be young-person led. Helping facilitators to understand in greater detail a social constructivist model of learning might support further development of a young person led approach to learning and participation. For example, are all facilitators knowledgeable about the role of scaffolding, modelling and peer support in learning? Are all facilitators aware of a range of tools they could use to informally formatively assess young people's understanding during workshops to determine what learning is happening? Are facilitators knowledgeable about how to responsively shape and adjust the experience for young people during and across workshops to respond to the needs of the young people?

In connection with the theme of being young-person led, Coburn's (2010) observations about the voluntary principle are also pertinent. This is a key, long held idea within youth work, referring to the participation of young people being voluntary (Davies, 2010). Coburn (2010) notes the complexity of this principle, for example, if a young person participates only because their friends do, is this truly voluntary? She argues for the value of providing options about the level and types of

participation on offer. Some of these potential conflicts were evident within the Heritage Market Festival project, which through its very nature asked young people to creatively engage with heritage topics. A small number of young people preferred to choose another focus, and this was found to be unproblematic by facilitators on this occasion. Going forwards, E2M could be aware of this potential conflict and give continued thought regarding striking a balance between the voluntary participation and involvement of young people in workshops with a particular focus.

#### Project-based learning:

One model of constructivist learning which might align well with E2M's work, and which is reflected in many elements of the Heritage Market Festival project, is that of project based learning. Boss (2014, pp. 11-13) identifies four key phases within project based learning. These are: an entry event which ignites curiosity and introduces a driving question; knowledge and skills building; product development and critique; final presentation and reflection through sharing with an authentic audience. Facilitators scaffold learning throughout the project and recognise that different people may need different inputs. Boss and Learner (2018) highlight that within a project based learning approach, risk taking is encouraged, inquiry is at the centre and that this all requires ongoing maintenance and effort from facilitators. Farber (2017) also identifies a model of service learning, which refers to project based learning which specifically links to identifying and addressing a need in the community. This approach is not only about doing something in the community but the process of learning from that experience, a model which may be of relevance to future projects undertaken by E2M.

#### Informal learning and reflection:

One final learning model which is arguably relevant to the work of E2M is the idea of informal learning. This often draws from the work of Kolb (1984) who proposes an experiential learning cycle, which Jeffs and Smith (2005) and Young (2006) suggest is a common theoretical basis of youth work. Kolb's cycle emphasises how people learn from engaging in experiences, interacting with others and reflecting on those events (Curran and Golding, 2013). Ord (2009) makes an important point in observing that those using an experiential model in youth work can fall into a trap of thinking that concrete experiences must be discrete experiences and cannot be those from the lives of the young people. E2M's work embodies many of these elements of an experiential learning model, as seen in this report where both young people and facilitators talk about the benefits of starting from young people's experiences, concrete experiences focused on artistic and creative skills are provided for young

people and use is made of group work and collaborative thinking to explore the topic or artistic skill.

Kolb's (1984) cycle and Boss's (2014) model of project based learning both additionally emphasise the importance of reflection within learning. This is arguably an underdeveloped aspect of E2M's approach to designing and facilitating workshops. On this point, E2M could give further consideration to the opportunities which young people have to reflect on what and how they are learning during the project itself, as well as by the end of it. This in turn could be a means of further supporting participation, agency and engagement during workshops because it can enable young people to identify their own next steps. Further thought could also be given to what opportunities facilitators are given to critically reflect on their own positionality in working with young people and on the learning they experience during projects too (Batsleer, 2008; Wood, Westwood and Thompson, 2015). Straightforward reflective models could be useful tools to support this such as Rolfe's question prompts of What? So what? Now what?, see for example:

<https://my.cumbria.ac.uk/media/MyCumbria/Documents/ReflectiveModelRolfe.pdf>

#### Young people as persons

Biesta (2023, p. 40) identifies how education should be focused on how it can help and support young people "to exist as subjects of their own life" and not "as objects of cultivating forces". Biesta highlights concerns about education which has become used as a means of control and which has more in common with a Freirean banking model of education, in which the role of educators is to place deposits of knowledge into the minds of students. In reaction to this, Biesta (2023, p. 45) proposes that education as subjectification supports young people's "freedom as human beings". This denotes a slowing down and providing time and space so that young people can encounter the world, can encounter themselves in relation to the world and can consider their existence "in and with the world". Although older, the work of Charlotte Mason, which has in recent years grown in popularity within home educating communities likewise provides a stance of seeing young people as persons. Mason argued that young people and children already possess all aspects of personhood. Rather than seeing young people as segmented parts such as body, mind, spirit and emotions, Mason advocated for engaging with the complete person (Shafer, 2021).

These theoretical standpoints are nicely illustrated within the work of E2M which seeks to engage with young people as persons. E2M is not only young-person

centred through, for example, the use of a youth board who inputted into the design of the Heritage Market Festival project and choice of workshops to run. In addition, E2M's work seeks to engage with all the elements that make young people persons. It does so through considering how the creative opportunities which young people are offered interact with the social opportunities workshops provide. Attending a workshop in a physically distinctive location and in this project, extending that into heritage locations and museums also provided young people with the chance to be immersed in the local community. These all provide young people with the chance to explore their own identities in relation to the world, in line with Biesta's thinking on the importance of education as subjectification. As highlighted, young people are firmly embedded in a number of ways within E2M's work. One tool for further development of young people's involvement within E2M could be Hart's (1992) ladder of participation. Hart (2008) notes that the ladder must not necessarily be used sequentially or as an evaluative tool but it can be helpful for supporting thinking about different types of participation within a given project, see here page 8: [https://www.unicef-irc.org/publications/pdf/childrens\\_participation.pdf](https://www.unicef-irc.org/publications/pdf/childrens_participation.pdf).

#### [Creative arts engagement: the role of the artist and impact of artistic participation on young people](#)

Pringle (2011, p. 35) observes that the voice of the artist is sometimes missing from evaluations of creative projects, which often focus on the impact on young people. This weakness has been effectively addressed by E2M who have sought to include the artist within their evaluations. Three constructions of the artist are proposed by Pringle. These are: the artist as an inspired individual, the artist as a craftsperson producing practical objects and the artist as a collaborator or facilitator. The latter construction, which can extend to artists being social activists, is of interest regarding E2M's mission of making a difference. This construction positions the artist as using their knowledge and skills to facilitate other people's creativity and arguably aligns well with how E2M have asked artists to position themselves when facilitating workshops for E2M. In addition, Hall and Thomson (2017) identify how artists have a range of creative pedagogical strengths, which other teachers could also learn from. These include the way in which artists use space, use stories, objects and artefacts, make experiences special for young people, encourage young people to be creative, artistic by setting open ended challenges and ensure the classroom is a social space. Hall and Thomson (2017) do though note that the participants in their research were potentially atypical, pedagogically skilled artists. Many facilitators who have worked on the Heritage Market Festival project appear to draw on some of these types of pedagogical strengths in their approach to facilitating sessions in this project. One

area for further development could be to consider how these types of successful artistic pedagogical practices can be shared either between facilitators or by E2M with facilitators to both ensure continued good practice, as well as develop new approaches to facilitation.

The literature on the impact that creative-arts activities can have on improving young people's mental health and wellbeing identifies how this can be challenging to prove. For example, Zarobe and Bungay's (2017) systematic review of 8 papers finds that there is some supporting evidence that group arts activities can contribute to building resilience and the positive mental health of young people. They note the lack of longitudinal studies in this area and methodological conflicts about what counts as evidence. The potential benefits of arts engagement which they identify some evidence in support of are arts as helping young people to develop a sense of identity and belonging, increased confidence and self-esteem thanks to arts-participation and the development of teamwork skills and co-operation. This latter element may also have an impact on young people's relationships with people outside the arts intervention itself. A separate review of 20 research papers by Bungay and Vella-Burrows (2013) focuses on the impact of creative activities on health and wellbeing of young people. These studies find that arts-participation can help support improved understanding among young people about the consequences of risky behaviours and, in the case of a 10-week dance programme, have some impacts on physical health. The most commonly identified outcome of the creative programmes reviewed was increased confidence. Improved self-esteem, social skills and positive behaviour changes are also widely reported

The findings from this evaluation of E2M's work adds to this existing research because there is evidence to support that the Heritage Market Festival project has had a positive impact on young people. This can be seen in how the project has enabled them to build up connections with others, experience new artistic skills and to be involved with an arts project in their community (see RQ1). The focus on heritage in the project helped young people to feel connected to people and places, arguably contributing towards places becoming 'sticky', meaning young people having an emotional connection to spaces around them (Laketa, 2018). Moving forward, informed by this literature, E2M could give further consideration to which particular aspects of young people's wellbeing, mental and physical health they hope their work has an impact on. This could inform the choice and design of workshops which they run. This also links to the mission of E2M. Here, further consideration could be given to what extent E2M seeks to engage with particular young people,

who perhaps have health and wellbeing needs. This is explored further below. The existing literature notes the importance of pre and post intervention data collection, which E2M could also consider in terms of evidencing the impact of their work with young people.

## Conclusions: Recommendations and implications

This report has identified a number of major strengths of E2Ms delivery of the Heritage Market Festival project. Moving forwards there are several implications and recommendations arising from this report in terms of how E2M might seek to develop their work in future projects.

- **Further analysis of the recruitment goals and mechanisms used for recruitment in future projects:**

E2M could engage in further strategic thinking about which young people future projects should target and what the most effective means of doing so might be. This report identifies some key statistics regarding the range of young people who signed up to participate, which could form the basis of further analysis and reflection on recruitment goals. For example, the project was successful in recruiting young people from a wide range of educational settings, although interestingly 21% are from 1 educational setting. More young people who identify as female than any other gender signed-up to participate and word of mouth and school assemblies are identified as a key means through which the young people signing up had heard about people E2M. These statistics and others within this report can form the basis of further analysis and reflection.

- **Critical reflection about the attendance and take-up rates of young people:**

This project report provides base line data regarding the take-up of spaces offered to young people to participate in workshops and attendance of young people at workshops. For example, 80% of young people offered a place attend 1 or more sessions, the mean number of sessions attended during the 5-week workshops in this project was 3.8 and there is a slight drop-off in overall attendance after sessions 1 and 2. Critical reflection about this attendance data could enable E2M to identify some goals regarding their aspirations for attendance and take-up in future projects.

- **Further critical reflection about the mission of E2M and how this shapes and informs the design and delivery of projects and the recruitment of young people:**

This report has identified how the mission of E2M has been enacted through the Heritage Market Festival project. The Heritage Market Festival project was successful both in providing exciting and engaging opportunities for young people to make things, make friends and make a difference, as well as



providing an inclusive and safe space for young people. Some findings discussed in this report suggest that there could be further clarity around the emphasis in the mission of E2M, which may connect to the identification of targets and goals regarding recruitment of young people mentioned above. For example, *is the emphasis on identifying and bringing particular individual young people to creative arts participation? Or is the emphasis on bringing creative arts opportunities to young people in general?*

- **Development of workshop models and facilitation informed by a range of learning theories:** This report highlights how the approaches used by E2M are positively centred on young people as persons and identifies how E2M seeks to enable young people to be the subjects of their own lives. It identifies the strength of E2M's use of artists as facilitators, who provide exciting creative workshops for young people and that the distinctive, non-school based learning spaces which E2M offers are something which young people value. It also notes some possible challenges in terms of how this is enacted through the structures and strategies used by E2M. For example: using set themes such as heritage may conflict with the voluntary principle. Additionally, there is the question of how to use structures which enable creativity without stifling independent, young-person led thinking. And, could the use of reflection with and by both young people and facilitators be further embedded within workshops? This report has provided an overview of a range of learning theories which may provide some areas for potential further exploration by E2M. E2M may wish to draw from theories on concepts like scaffolding, modelling, artistic pedagogical strengths and the role of reflexivity and reflection to explore whether these might be useful tools for facilitators and volunteers to use, in their own way, in future workshops in line with the needs and desires of the young people with and for whom E2M works.
- **Consideration of how to connect to other organisations and charities in order to learn from and with each other:** This report identifies how E2M succeeds in engaging a diverse range of young people with creative and arts-activities. E2M could consider how they can work with other organisations and charities such as Action for Children and Barnardo's in order to learn from and with each other regarding engaging with young people, particularly those with additional needs. Some facilitators and workshop assistants have also made suggestions about how engagement with young people with additional needs might be further developed such as through the use of social stories and understanding in more detail why some young people choose not to

return to workshop sessions. Many of the approaches used by E2M could also be extremely beneficial and of interest to other organisations and E2M could consider disseminating their knowledge and understanding of these more widely.

- **Further marketing and advertising to raise the profile of E2M within local communities:** Most members of the public interviewed had not heard of E2M previously and so the Heritage Market Festival project made a valuable contribution to raising the profile of E2M within the local community. One or two commented on how they had happened across the event by chance and wondered if further advertising around town might have been helpful. Some suggested that as they did not know about E2M as an organisation, some more information about what was happening at the market festival and about E2M as an organisation would have been interesting. One young person also commented that E2M "*is an amazing opportunity that people don't realise is there*". Raising the profile of E2M needs careful consideration so that the high quality existing practice can be maintained and to ensure growth occurs in line with capacity.
- **Developing ideas and mechanisms for assessing the long-term impact of the work of E2M:** This report has identified how the Heritage Market Festival project has had a positive impact on young people and the community. Moving forwards, E2M could consider what the nature of this impact is in the wider lives of young people. E2M could also consider how the experiences in terms of making friends and making things might be built on in subsequent projects. For example, how could the social skills and artistic skills which young people have had the opportunity to develop in this project be further developed in the next project? Considering the impact of E2M's engagement with young people over a longer time period could also enable exploration of questions such as, how do young people embed what they have learnt during the project into their own lives?

## Reference list

- Aubrey, K. and Riley, A. (2019) *Understanding & using educational theories*. 2nd edn. Los Angeles: SAGE.
- Arts Council England (2016) *Every child: equality and diversity in arts and culture with, by and for children and young people*. Available at: <https://www.artscouncil.org.uk/sites/default/files/download-file/FINAL%20report%20web%20ready.pdf> (Accessed on 23<sup>rd</sup> February 2024).
- Bandura, A. (1977) *Social learning theory*. Englewood Cliffs, N.J: Prentice-Hall.
- Batsleer, J. (2008) *Informal learning in youth work*. Los Angeles, California: SAGE.
- Black, P. and Wiliam, D. (2014) *Inside the black box: raising standards through classroom assessment*. London: GL Assessment.
- Boss, S. (2014) *Implementing Project-Based Learning*. Bloomington, Indiana: Solution Tree.
- Boss, S. and Larmer, J. (2018) *Project based teaching how to create rigorous and engaging learning experiences*. Alexandria, VA, USA: ASCD.
- Burgess, R. G (Ed.) (1985), *Field methods in the study of education*, Falmer Press, London., pp. 263-271
- Bungay, H. and Vella-Burrows, T. (2013) 'The effects of participating in creative activities on the health and well-being of children and young people: a rapid review of the literature', *Perspectives in public health*, 133(1), pp. 44-52 Available at: 10.1177/1757913912466946.
- Curran, S. and Golding, T. (2013) 'Crossing the boundaries? Working informally in formal settings', in Curran, S., Roger, H. and MacKinnon, D. (eds.) *Working with young people* Los Angeles, California: SAGE Publications, pp. 125-136.
- Davies, B. (2010) 'What do we mean by youth work?', in Davies, B. and Batsleer, J. (eds.) *What is youth work?* Exeter: Learning Matters, pp. 1-6.
- Escape2Make (2023a) *Vision, Mission, Values*. Available at: <https://escape2make.org/vision-mission-values/> (Accessed: 10<sup>th</sup> January 2024)
- Escape2Make (2023b) *Preserve Heritage and Empower Youth*. Available at: <https://escape2make.org/escape2make-awarded-75600-from-the-national-lottery-heritage-fund-to-preserve-heritage-and-empower-youth/> (Accessed 10<sup>th</sup> January 2023).
- Farber, K. (2017) *Real and relevant: a guide for service and project-based learning*. Lanham, Maryland: Rowman & Littlefield.

- Hall, C. and Thomson, P. (2017) "Creativity in teaching: what can teachers learn from artists?," *Research papers in education*, 32(1), pp. 106–120. Available at: <https://doi.org/10.1080/02671522.2016.1144216>.
- Hart, R. A. (1992). *Children's participation: From tokenism to citizenship*. Florence, Italy: United Nations Children's Fund International Child Development Centre.
- Hart, R. A. (2008). Stepping back from 'the ladder': Reflections on a model of participatory work with children. In *Participation and Learning: Perspectives on education and the environment, health and sustainability*. Netherlands: Springer, pp. 19-31.
- Jeffs, T. and Smith, M.K. (2005) *Informal education: conversation, democracy and learning*. 3rd edn. Nottingham: Educational Heretics Press.
- Laketa, S. (2018). Between "this" side and "that" side: On performativity, youth identities and "sticky" spaces. *Environment and Planning D: Society and Space*, 36(1), 178-196. <https://doi.org/10.1177/0263775817723632>.
- Lancashire County Council (2023). *Population by ethnicity and change 2011-21*. Available at: <https://www.lancashire.gov.uk/lancashire-insight/population-and-households/population-and-households-census-2021-articles/population-by-ethnicity-and-change-2011-21/> (Accessed on 23<sup>rd</sup> February 2024).
- Lancaster City Council (2023) *Getting to know our communities*. Available at: <https://www.lancaster.gov.uk/information/getting-to-know-our-communities> (Accessed on 5th March 2024).
- Mannay, D., Smith, P., Turney, C., Jennings, S. and Davies, P.H. (2022) 'Becoming more confident in being themselves': The value of cultural and creative engagement for young people in foster care – Dawn Mannay, Phil Smith, Catt Turney, Stephen Jennings and Peter Davies', *Qualitative social work : QSW : research and practice*, 21(3), pp. 485-503. Available at: 10.1177/14733250211009965.
- Mansfield, L., Daykin, N., O'Connell, N.,E., Bailey, D., Forde, L., Smith, R., Gifford, J. and Ashdown-Franks, G. (2024) 'A mixed methods systematic review on the effects of arts interventions for children and young people at-risk of offending, or who have offended on behavioural, psychosocial, cognitive and offending outcomes: A systematic review', *Campbell systematic review*, 20(1), pp. e1377 Available at: 10.1002/cl2.1377.
- Millar, S.R., Steiner, A., Caló, F. and Teasdale, S. (2020) 'COOL Music: a 'bottom-up' music intervention for hard-to-reach young people in Scotland', *British journal of music education*, 37(1), pp. 87-98 Available at: 10.1017/S0265051719000226.

- Office for National Statistics (2019) *Taking part 2019/20: Annual Child Report*. Available at: <https://www.statista.com/statistics/421033/childrens-11-15-arts-engagement-england-uk-by-gender/> (Accessed on 23rd February 2024).
- Office for National Statistics (2022) *Ethnic group, England and Wales: Census 2021*. Available at: <https://www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/ethnicity/bulletins/ethnicgroupenglandandwales/census2021> (Accessed on 23rd February 2024).
- Ord, J. (2009) 'Experiential learning in youth work in the UK: a return to Dewey', *International journal of lifelong education*, 28(4), pp. 493-511 Available at: 10.1080/02601370903031355.
- Prendergast, M. and Saxton, J. (2013) *Applied drama a facilitator's handbook for working in community*. Jefferson, N.C: McFarland & Company.
- Pringle, E. (2011) 'What's with the artist?', in Thomson, P. and Sefton-Green, J. (eds.) *Researching creative learning: methods and issues*. 1st edn. Abingdon, Oxon, England: Routledge, pp. 35-45.
- Ruiz-Primo, M. (2011) 'Informal formative assessment: The role of instructional dialogues in assessing students' learning', *Studies in educational evaluation*, 37(1), pp. 15-24 Available at: 10.1016/j.stueduc.2011.04.003.
- Sapin, K. (2013) *Essential skills for youth work practice*. 2nd edn. London: SAGE.
- Stenhouse, L. A. (1982a) 'A note on case study and educational practice' in Burgess, R. (Ed) (1985) *Field Methods in the Study of Education*. Falmer Press.
- Thomas, G., and Myers, K. (2015) *The Anatomy of the Case Study*. SAGE Publications Ltd, <https://doi.org/10.4135/9781473920156>.
- Thompson, I. and Tawell, A. (2017) 'Becoming other: social and emotional development through the creative arts for young people with behavioural difficulties', *Emotional and behavioural difficulties*, 22(1), pp. 18-34 Available at: 10.1080/13632752.2017.1287342.
- Wood, J., Thompson, G. and Westwood, S. (2015) *Youth work: preparation for practice*. Abingdon, Oxon: Routledge.
- Wood, L., Ivery, P., Donovan, R. and Lambin, E. (2013) "To the beat of a different drum": improving the social and mental wellbeing of at-risk young people through drumming', *Journal of public mental health*, 12(2), pp. 70-79 Available at: 10.1108/JPMH-09-2012-0002.
- Young, K. (2006) *The art of youth work*. 2nd edn. Lyme Regis: Russell House.

Zarobe, L. and Bungay, H. (2017) 'The role of arts activities in developing resilience and mental wellbeing in children and young people a rapid review of the literature', *Perspectives in Public Health*, 137(6), pp. 337-347 Available at: [10.1177/1757913917712283](https://doi.org/10.1177/1757913917712283).