COLLABORATION, CREATIVITY AND COMPLEXITIES

Developing networks and practices of co-production with children and young people

CONFERENCE ABSTRACTS

June 2019

Exhibitions

'Young Lives in Seven Cities': An exhibition of images and stories by young people in the CYCLES project (Children and Youth in Cities: lifestyle, evaluations and sustainability)

Susan Venn[1], Kate Burningham[1], Bronwyn Hayward[2], Sylvia Nissen[2], Linda Gessner[1]

[1]University of Surrey. [2]University of Canterbury, New Zealand.

In the CYCLES research project we wanted to understand the possibilities for young people to live flourishing urban lives in sustainable ways. To do this, we spoke with young people in seven different cities – Lambeth, London UK; Christchurch, New Zealand; Dhaka, Bangladesh; New Delhi, India; São Paulo, Brazil; Makhanda, South Africa and Yokohama, Japan. In each city small groups of young people aged 12-24 took photos or drew pictures to illustrate 'a day in our lives', focusing on how they get around, what they eat, their social relationships, school, work, and leisure. They talked to us about what those images meant to them, what they valued about where they lived, and what they would like to change. They also shared with us their aspirations for the future.

Together, the city research teams and young people negotiated the co-production of this exhibition but in diverse and culturally contextual ways which led to ongoing critical reflection on the way we use visual methods. For example, initial commitments to participant anonymity were challenged by those aged over 18 in South Africa and Brazil who waived their rights to anonymity, preferring instead to be recognised as being part of a collaborative research project.

In this exhibition we bring together the images, words and drawings from the young people, and chosen by them, to celebrate everyday aspects of their urban lives, yet which also show issues that emerged across the cities and which demand attention. Secure homes and rewarding relationships were identified as central to youth wellbeing, but the practicality of heating or cooling homes, and affording accommodation with space for intergenerational lifestyles is creating strain for many. Other issues that emerged were the need for secure streets, and access to green spaces, as well as clean water and air.

Portrait Youth- Getting out for Good

Deborah Jump[1], Jo Jenkinson[1], John Earnshaw[1], Megan Powell

[1]Manchester Metropolitan University

For series 3 Portrait Youth collaborated with the Manchester Centre for Youth Studies (MCYS) on their Comic Relief funded project Getting out 4 Good (Go4G). The Go4G project team work with at-risk young women and girls across Greater Manchester to understand the challenges they face in their local communities and to help them build positive social networks. The Portrait Youth workshop provided opportunity for 8 girls aged between 14 -21 years to take part in a photo shoot, where they were encouraged to visually express their identity through their personal style.

The photographer for this series was Megan Powell.

The portraits will be exhibited during the Collaboration, Creativity and Complexities conference in April 2019 and will remain on display in the Brooks Building, Manchester Metropolitan University until 30th July 2019.

twitter.com/mcys_mmu
twitter.com/GGo4G

Abstracts

WEDNESDAY 26TH JUNE

SESSION 1: 10AM—11:30AM

Youth-led Research

COLLABORATION (1.64)

Including young people with special educational needs and disabilities in statutory care planning processes using Pictor

Donna Barma[1], Jack Elliot, Professor Nigel King[1], Dr Graham Gibbs[1], Dr Joanna Brooks[2]

[1]University of Huddersfield. [2]University of Manchester.

Purpose: To develop a tool for applied use in educational settings to facilitate the genuine inclusion of young people (YP) with a diagnosis of autistic spectrum disorder (ASD) in statutory care planning processes.

Background: According to UK government legislation, YP with special educational needs and disabilities (SEND) should play a central role in the planning and implementation of their own care. Despite this, decisions are often made for and about YP with ASD without including their own views and preferences. Pictor is a visual elicitation tool used in qualitative data collection which has successfully been used in previous research, including work with YP with SEND.

Method: School staff in a SEND setting were provided with training in Pictor. Staff then used Pictor with young people as part of their EHCP annual review, with the specific aim of supporting the YP's contribution to the review process.

Findings: Using Pictor in applied SEND settings was acceptable to both staff and YP. YP engaged well with the Pictor sessions and feedback from staff was that Pictor empowered YP to take a more active role in their annual reviews.

Conclusion: Using Pictor enables YP to take a more active and participatory role in decision making processes, and appears to be feasible to implement in SEND settings. Although developed as research tool, Pictor has clear potential for use in applied educational settings to facilitate inclusivity.

Was it Will's? Adventures in young-person led research in the UK and Japan

Will Finch[1], Katie Martin[1], Hiroko Koizumi[2], Teresa Van Huebner[1], Dr Cath Larkins[1]

[1]University of Central Lancashire. [2]J.F.Oberlin University, Tokyo, Japan.

Will, a member of a young researcher group called UCan, based at the University of Central Lancashire, came up with the idea for an international research project. Will wanted the project to consider the rights and participation opportunities experienced by disabled children and young people in Japan and the UK, with a view to sharing the findings with disabled children in both countries and to bring about improvement. The research was peer-led and started with Will and another experienced young researcher from the UK travelling to Japan to train young disabled people on how to do research. Research has subsequently been undertaken by and with young disabled people in the UK and Japan to explore their circumstances in respect of their rights to education, work, leisure, travel and participation. The findings in Japan have already been used to inform the UN monitoring of Japan's adherence to the UNCRC and consultation is now underway with young people in both countries about activism and how they wish to disseminate their findings further. The intention has very much been to structure every element of this project to position young people, and specifically Will, as leaders. This has been achieved by creating and using the UCan group space that enables generation of research ideas such as JUK, facilitating research training and experience for disabled children and young people, supporting collaboration between young researchers (within UCan and young researcher groups in the UK and Japan) and collaboration with them at every stage. The research team are very aware, however, that at times the lead has been taken by adult researchers. Conscientiously uncomfortable with this reality, the young and adult research team have worked collaboratively to reflect on their experiences of the JUK project and explore the complexities of when, how and why adult control occurred. Reflective accounts have been taken from young, old, student and novice researchers in the UK and Japan in order to explore our experiences and develop practice of co-production with children and young people.

The happening will present our reflective findings on the complex reality of enabling young people as leaders in co-produced projects. We will highlight how, through critical, conscientious, accessible and creative methods, young people were included in the JUK project. We will discuss how we differed at times in our ideas of what young person led research means and how far we felt it was achieved. We will identify what we found to be key barriers, facilitators and principles for young person led research and recognise how valuable and imperative it is for young people to be leading research. By sharing the

learning from our experiences we hope to encourage more frequent and better quality research projects led by young people.

Friend for Life, Co-producing a Brave and Innovative Project for Our Children

Craig McKenzie[1], Danielle Aoslin[1], Claire Walsh[1], Oliver Gibb[1], Simon Jones[1], Andrew Ray[1], Camilla Ball[1], Professor Angie Hart[2], Mirika Flegg[2]

[1]HeadStart, Blackpool. [2]Centre of Resilience for Social Justice at the University of Brighton and Boingboing, Brighton.

HeadStart, Blackpool's Resilience Revolution, a community-university collaboration, is creating intergenerational friendships for children in care (in Blackpool we call these Our Children), through our project, Friend for Life. Friend for Life matches 10, 11 and 12 year olds in the care of the local authority with adult volunteers to be, quite simply, friends for life. Based on an original idea from Professor Angie Hart, the project is brave and innovative, it has unique features such as the young people choosing which volunteer friend they want to be matched with, rather than professionals making the match, as, after all, you choose your own friends, don't you?

The project has been co-produced from the start, from consultations and conversations with Our Children about what the project should look like, through to young people interviewing the potential volunteers and leading on designing and delivering training to the adult volunteers. As part of that co-production we have designed and produced a Friend for Life Game building on earlier community-university partnership game development we have been involved in with Brighton University and Boingboing.We would share that process, our learning and the outcome with you.

We will look at how the Friend for Life project is creating strong relationships, outside of the professional relationships, where young people feel they have someone who will stick with them, throughout their lives, no matter what. We will also demonstrate how being involved in the co-production and delivery of the project is having a positive impact on all involved, young and old!

Creative approaches

CREATIVITY (1.58)

Co-producing children's 59 second dance films about health and wellbeing in local communities, empowering them as agents of positive change

Jo Rhodes[1], Dr Rebecca Patterson[2]

[1]Challenge 59, London. [2]Manchester Metropolitan University.

Our presentation will briefly outline the context of Challenge 59, sharing a 6-minute documentary illuminating creative processes, as well as hearing from the teachers and children in interviews. Artists collaborated with children, through in-school residencies, to produce their very own health campaign films. Three of the children's 59 second co-produced films will then be screened, with themes spanning screen time, eating, being active, inequality, lack of open spaces, creativity, community and mental health. We will summarise academic evaluative findings (University of Bath, Physical Culture, Sport and Health group), relating to changes in children's attitudes and motivations towards wellbeing (methods included pre and post surveys, focus groups, interviews, field notes and drawings with children), placing them in the context of why co-production is important in the current climate. The session will conclude with a series of questions or provocations for delegates around the challenges we faced in evaluative approaches and in our desire to truly co-create meaningful work that was representative of primary children's ideas.

Upon hearing a fast food restaurant promise to serve its customer within 59 seconds, Challenge 59 was founded to ask what else can be done in 59 seconds to empower children in regard to their own health and wellbeing, making them active citizens in their local communities. The programme is a unique and effective approach to children's health education, with an underpinning ethos of participation that embraces:

·Dance as a tool and vehicle for learning about health

·Artistry and creative processes with children

·Film as a way to empower children to visualise and respond to community issues

·Children as enablers of positive change in local communities

Explore, Feel and Create: Arts as a methodology to research

David Martinez, Laia Aleu, Valerie Grußeck, Ruben David Fernandez, Dr Moises Carmona

Barcelona University, Spain

"Interfícies" is a transversal initiative in Barcelona that aims to connect the educational, artistic and civic participation areas. This initiative develops spaces for dialogue to promote creative learning between people, associations, institutions and interventional fields. To achieve this, participatory formats, networking and collaborative methodologies are used, which promise to bring creativity and cultural production, citizen participation and learning experiences.

To bring together this community activity with the academic world, the Interaction and Social Change Research Group (GRICS-UB) is also part of this multi-professional team. Within the service learning framework, students of the area of Community Psychology have the opportunity to participate in these processes and learn the methodology of creative research, an enriching process that will be detailed below.

1) During the first part of this process we went outdoors to explore the faculty and its surroundings to familiarize ourselves with the experiential methodologies and to realize the need to be on the ground in order to get to know it. We listened, we saw and we felt.

2) We made groups and explored the safety perception in the district of Raval and the community health spaces in the district of Roquetes. We visited the places again and again, and as we were feeling more integrated with these spaces, we let our senses find ways to share those experiences with other people using artistic creations. Poetry, photography, symbolic maps, games, drawings, music… First person narrations about our immersion in those realities.

3) Finally, we went from doing research to taking action: we are now integrated in two community health spaces in the two districts that work with artistic methodologies. It gave us the opportunity to go from the observational process to a more real and direct interaction with these districts' neighbours and their ways to tell their own stories.

Feeling Odd in the World of Education

Professor Kate Pahl, Steve Pool

Manchester Metropolitan University

This project was co-produced with young people and artist/film-maker Steve Pool. In this project 60 young people aged between 8 and 9 worked in groups to co-produce a set of films to explore their feelings about oddness as a theme. This was as part of an AHRC funded project called 'Feeling Odd in the World of Education'. Our films were an exploration of oddness, and strangeness, from the perception of the young people. In this presentation the authors of the films, the young people, will show the films and describe some of their ideas. Our work has helped us think about the experiences of young people in school and

the potential of interactive video research creation to surface ways of knowing and thinking about what it is to live through the school day. We will present the film and invite questions about our project.

Challenges of Collaboration

COMPLEXITY (1.66)

The Co-productive Imagination: Thinking co-produced research with speculative pragmatism

Dr James Duggan

Manchester Metropolitan University

This presentation describes an adventure of thought to think co-produced research *with* process philosophy (Whitehead, 1967, 1978) and speculative pragmatism (e.g., Shaviro, 2009) in a context of neoliberalism, crisis, austerity and the dissembling and assembling of the state. The rationale is that although co-production is a popular and plural repertoire of research practices it is not always clear what coheres co-production. There are reasons to question existing approaches to defining co-production through: inheritances to other research and practice traditions; normative commitments to social justice and democracy; the intensity of participation throughout a project, from planning to knowledge dissemination; or, as an empowering process. Process and speculative philosophies provide a series of encounters with concepts and practices to generate creative and eventful processes of co-productive inquiry. Furthermore, thinking co-production as the dissembling and reassembling of the state illuminates the state phobia of process and speculative philosophies foregrounding the social, political and material practices associated with 'speculative flights' of inquiry with young people in conditions of austerity. This argument is explored in relation to the Loneliness Connects Us youth co-research project, a partnership between academics at Manchester Metropolitan University and staff and young people at 42nd Street, which used creative and co-produced methods to investigate youth loneliness from the perspective of young people. Speculative and process philosophies provide theoretical resources and repertoires of practice that help orientate and illuminate the inheritances and connections between the project's successive waves of development. From the initial youth co-research through a carousel of moving methods that provided a series of expansive encounters for young people to experience and interpret loneliness, to the co-production of specific arts-based legacy projects – an immersive theatre performance and significantly an attempt to re-imagine affective and affirmative political ways of doing a youth state. The presentation will conclude with an assessment of the potential transformations to both process philosophy and co-produced research that seek to initiate and amplify processes of creativity, inventiveness and change.

The erasure of vision – politics of blurring

Dr Rajesh Patel[1], Lorraine Wright[2]

[1]Manchester Metropolitan University. [2]The Christie Hospital, Manchester.

The lived experience of young people in hospitals is under-researched, particularly from the perspective of young people. Zebrack et al. (2015) suggest that early intervention and involvement of young people in decisions about their treatment may lead to improvements in post-operative care and also for longer term recovery.

While voice for young people in hospitals has some basis in policy in the UK, this has vacillated in practice and, in particular, while there was a high-water mark during the New Labour years, with moves towards greater business, involvement has been reduced to consultation rather than providing more control, with involvement being more tokenistic (Whiting et al, 2015). Patel outlines how staff working with young people with life-limiting conditions (2018) operate differing ethical practices, resulting in conflicts, despite the need to work synergistically to marry clinical treatment with social care support. Yates et al. suggest that young people are often silenced in medical settings since "medical staff tend to frame their responses within a biomedical, treatment-focused model of thinking aimed at disease management" (2009, 81). Barber has pointed out how young people's participation is often on a continuum, based on Hart's ladder (2007), highlighting the need for participatory research, with young people being central and requiring more creative visual methods (Kara, 2015; Pink, 2013) to elicit greater control for young people.

In a proposed study with the Christie in Manchester, the following research objectives were set: to

- provide data on the environment and outline possible changes,
- provide data on how young people's relationships with different players in a multi-agency team are played out and might be improved,
- examine understanding of voice and power in the setting to examine how this might be increased.

It was felt cogent to provide cameras for the TYAC to capture images focused on the following themes, following the workshop:

- spaces that are conducive to recuperation;
- elements of treatment that are found to be problematic in some way;
- aspects that explore the ability of young people to voice their opinions about their health care.

Visual images with pictures of staff and identifiable locations will be discouraged. It is possible that imaging techniques will be used to blur photos to accord with ethical demands.

This workshop sets out to examine the ethics of erasing elements of the images, to decide at what stage this should be done and the involvement of young people in the erasure/concealment process, as well as to discuss the effects of this on the data-gathering and analytic process to examine whether this too is a 'silencing'.

For young people's lives to be valued what needs to change? Reflections from PARTISPACE (H2020) and future possibilities for youth participation in Greater Manchester through the creation of a living Charter of Youth Rights

Janet Batsleer[1], Chris Charles[2], Dr Harriet Rowley[1], Dr Grainne McMahon[3]

[1]Manchester Metropolitan University. [2]Creative Director, CreativeArena and Chair of The Federation for Detached Youth Work. [3]University of Huddersfield.

PARTISPACE (H2020) was a three-year study exploring spaces and styles of young people's participation in eight European cities (partispace.eu). A Consortium of 30 researchers from eight countries and nine universities used a variety of methods to understand young people's participatory practices. To supplement the ethnographic material, the research included Participatory Action Research (PAR) projects, which were an opportunity for young people to define and research an issue to bring about change.

The critique of participation as tokenism is ubiquitous (Farthing, 2012). There was striking similarity across the European cities in forms of youth representation which occupied prestigious and structured spaces where actors were caught in contradictory webs of legitimacy and sanctioned scripts, yet exercised agency in these spaces (Batsleer et al., forthcoming). Indeed, across a multitude of sites and types of action, we found that, all too often, young people had to tolerate forms of participation which did not engage with their sense of self or their world. Nevertheless, young people do not fail to participate but instead struggle for their participation to be recognised (Walther et al., 2019).

Similarly, as researchers we wrestled with conceptions of what can be counted as participation that could be compared across contexts, analysed in accordance to standards agreed by the scientific community and communicated within EU deliverables. This was most acute in our efforts to coproduce research within the PAR projects and in the use of film with its potential for democratic knowledge-making, advocacy efforts and dissemination involving wider publics (Roy et al., forthcoming).

In this symposium, we aim to critically reflect upon the tensions of PAR and how some of the participatory, improvisatory and democratic ethos of young people's democratic experiments found their way into the final PARTISPACE recommendations now fuelling our efforts to creatively co-produce a living Charter of

Youth Rights, beginning with the question: for the lives of young people to be valued, what needs to change?

TRAINING WORKSHOP (G.16)

Decolonising Classrooms and Collections

Dr Chloe Germaine Buckley and Dr Blanka Grzegorczyk, Manchester Metropolitan University

This workshop gives an introduction to the concept of "decolonisation" and how English classrooms and Youth or School Library collections might benefit from engaging with it. We draw on our research on de-colonial and post-colonial children's fiction to provide suggestions on who to diversify collections and develop reading and learning activities that examine the politics of representation. This workshop would be especially useful for school or youth librarians, English and History teachers at KS3 and KS4.

Note that the time of this session is 10am-11.15am.

SESSION 2: 12PM—1PM

Creative Collaborations

COLLABORATION (1.64)

Alternative images of collaboration: Remixing thick time

Dr David Rousell, Professor Elizabeth de Freitas, Dr Laura Trafí-Prats, Dr Riikka Hohti

Manchester Metropolitan University

This presentation discusses an immersive exhibition created by the authors in collaboration with young people from the Whitworth Young Contemporaries in Manchester, called Remixing Thick Time. We discuss the installation, the artistic processes, and the alternative images of collaboration and participation that emerged through this work. As part of the ongoing Local Alternatives project, Remixing Thick Time explored shifting concepts and sensations of time through a series of immersive artworks exhibited in the Whitworth Gallery in May, 2019. Each work was created through collaborative workshops with young people, as inspired by the sensory atmospheres and timescapes of William Kentridge's "Thick

Time" exhibition. These co-produced interventions aimed to raise questions about the changing nature of sense and sensation in contemporary life, and proposed alternative modes of engagement with the disjunctive temporalities of artistic environments, materials, and media. Theoretically, the project connects Manning and Massumi's (2014) speculative pragmatics of research-creation with a variety of process-orientated philosophies of time, including the works of Bergson, Deleuze and Guattari, Whitehead, and Ruyer.Our approach takes process as the primary element of thought and material existence, such that thinking is located within processual activity through techniques that modulate, catalyse, and intensify collective experience.

The paper focuses on the complex temporal mixtures involved in collaborating across different kinds of agencies and affective forces, using the gallery as creative laboratory for developing artful techniques of experimentation. Each of these techniques takes shape as creative activity that is intricately connected with modes of sensing and conceptualizing time: The *haptic eye*, which detaches the image from the ocular to become modulated by movement and gestural activity; the *biosensing of atmospheres* where we utilize sensors to make visible peaks of intensity felt at the level of the skin; *the missing half second* that speculates and animates the interval of relation in video-frames split by half-seconds; and *whisperings of the future* that enacts a minor space where poetic narratives and sensory imaginings emerge through intimate and enigmatic encounters.

We discuss our process of developing these techniques with the Young Contemporaries, and explore alternative ways of theorizing the complexity of arts-based collaboration. We propose a mode of creative co-production that emerges from the domain of the aesthetic and the infra-individual (Massumi, 2017), leading to complex ethical implications around mobilising new images of collaboration, participation, and collective life (Deleuze and Guattari, 1994; Bogue 2017; Grosz, 2017).

Strings, Structures and Stories: Mathematics and Art Inhabiting Student-led Design Projects

Tam Dibley, Julio Paro, Professor Ricardo Nemirovsky

Manchester Metropolitan University

In this presentation, we will report on the experience of running two full-day workshops with high-school students from Manchester, as part of the National Saturday Club programme at Manchester School of Art. The workshops involved the designing and building of 'rooms' - structures large enough to stand/sit in and walk/crawl through. The inspiration for this project emerged from our investigations with 'tensegrities' - a type of structure held in a stable form through a combination of elements in compression (sticks/rods) and those in tension (strings/elastic). Our work with tensegrities had raised a number of open questions that we wanted to share with the students and to develop together with them. The materials

provided for the workshop - a limited number of PVC tubes with laser-cut connectors, and string - defined particular architectural challenges for the students to work with. The rooms created were hybrids, integrating narratives and stories, structural properties, geometries, materials and tools as groups discussed, designed and built them. Based on observations, recordings and interviews, we will share what we learned about: (1) the organic integration between mathematics and architecture, (2) how collaboration and risk-taking emerged in different teams, (3) the mutual learning across students and educators.

We hope to bring students from the workshop to contribute with us at the conference and share their perspectives on the experience. We will present materials created in the workshops, and footage from which we have drawn observations. Alongside the presentation, we will give participants the chance to experience some of the workshop activities.

WORKSHOP

CREATIVITY (Multi-function hall)

Applied Theater as a means for Psychological empowerment: Exploring Forum Theatre

Ruben David Fernandez, Dr Moises Carmona

University of Barcelona, Spain

Forum Theater is one of the most important worldwide and widespread forms of Boal's Theater of the Oppressed since its creation during the seventies in Brazil.

There is an open discussion within the field of applied psychology about potential methods and devices that can enhance the values of this psychological discipline. One core approach to Community Psychology is empowerment theory (Rappaport, 1984).

Few studies (Puga, 2012: Chacón, 2015) started to analyze the potential of the Theater of the Oppressed as a critical method for Community Psychology.

The present study aims to explore and analyze the role that a form of the Theater of the Oppressed, Forum Theater could play a role in catalyzing opportunities to psychological empowerment (Zimmerman, 1995; Christens, 2013; Ornelas et. al., 2017).

The workshop will be based in practices conducted in the context of Barcelona city with youth.

WORKSHOP (G.17)

Musical improvisation for collaboration and co-creativity

Dr Pete Dale, Dr Jose Dias and Dr Adam Fairhall, Manchester Metropolitan University

Note that this session runs from 11.45am-1pm.

TRAINING WORKSHOP (G.16)

Bringing Egyptology to Life in the KS2 Classroom

Dr Jenny Cromwell, Manchester Metropolitan University

Study of the ancient world forms a core component of the Key Stage 2 national curriculum. This workshop will focus on ancient Egypt and will present resources and activities that can be used in the classroom, which can be adapted across the KS2 age range. This material, including information packs for teachers is intended to supplement the material available to teachers. It has been designed based on current research in the field of Egyptology and museum studies, through collaboration with KS2 teachers. Though the focus is on KS2, the session will be of use for history teachers across the key stages.

Note that this session runs from 11.45am-1pm.

SESSION 3: 3PM—4:30PM

Co-design

COLLABORATION (1.64)

Re-engaging curricula interventions and young people's fullness of life as a minimum unit of analysis - learning from Grace

Professor Carlo Raffo[1], Professor Wolff-Michael Roth[2], Patsy Hodson[3], Rob Buck[1]

[1]University of Manchester. [2]University of Victoria, Canada. [3]Manchester Communication Academy.

The primary aim of the paper is designed to explore the question, 'How does a Funds of Knowledge inspired curriculum help to change the educational reflexivity and agency of socio-economically disadvantaged and dis-engaged middle year pupils in order to assist them re-engage with mainstream urban schooling?' The paper describes the co-design, co-implementation and co-reporting of a small-scale secondary curriculum intervention project aimed at answering the research question. The study adopts a case study methodology and utilises interviews, observations, field notes and documentary evidence as the main methods of enquiry. The substantive part of the paper provides details of our project through the eyes of Grace, one of the young people participating in the intervention. What we learn from Grace is that educational agency is not necessarily a substantively self-authored reflexive endeavour that can be appropriated as an educational concern and made amenable to change through an empathetic and equitable curriculum intervention as our design envisaged. Rather what young people such as Grace think and do in schools is perhaps better understood as something embedded in the fullness of their evolving historical, cultural and material social practices of everyday life of which education in general, and educational interventions such as ours in particular, represent just different and perhaps minor parts. Implications for curriculum design and implementation in urban schools based on such analysis are discussed.

PARTIBRIDGES: Working with young people and local youth organisations in co-producing an innovative and creative MA European module.

Dr Alexandre Pais

Manchester Metropolitan University

We present and aim to discuss the ongoing collaborative work involving educational researchers, arts technicians, youth workers and young people, in the designing and future implementation of a module for a MA master in Childhood and Youth Studies. This work is one of the two outcomes of an ERASMUS Plus project, involving four European countries – United Kingdom, Portugal, France and Turkey, which will result in the constitution of a joint module to be implemented at an European level. The project is a direct outcome of the bigger and research oriented PARTISPACE project (http://partispace.eu), and aims to channel some of PARTISPACE's most relevant research results into teaching and the practice of local youth organisations. The projects innovates in the way it directly involves young people in the construction of both the content and the form of the MA module; as well as in including arts based approaches in the future delivery of the module. Researchers and young people work together with a technician from the Manchester School of Arts in designing videos, online interactive tools and media publications, as part of the unit development. The project is still in its initial stage, and in this occasion, we would like to present for discussion what has been our collaborative work so far in designing the module and exploring the three themes that will make the core of the module: mental health, sexuality, and politics and democracy,

all in relation to youth and youth work. Young people and youth workers will collaborate with the lecturer in delivering the classes, as well as in organising what it is a central part of the module: the visits that students will have to undertake to specific youth places in connection to the three different themes. The construction of the MA module thus functions as an artefact wherein collaborative work and co-production between academics and young people can occur, as well as functioning as a mean to experiment methods of co-construction, connecting youth studies (theory) and concrete practices (youth communities and work).

Starting conversations: collaboratively shaping learning communities

Dr Sam Frankel

King's University College, Western University, London, Ontario, Canada

This presentation will reflect developing work around co-production in schools. Drawing on research that has been taking place for over 5 years in primary schools in the UK, the presentation will highlight the way in which a focus on co-production offers a meaningful way of enhancing learning communities.

The presentation will reflect on practical aspects of the research and the extent to which co-production offers a valuable tool to challenge understandings of the way that both children and adults reflect on what it means to be a learner. Connecting with research from Childhood Studies around children's participation and rights, this presentation will highlight how, through simple steps, children can become collaborators in shaping their learning communities; seen through changing attitudes and transformed practice.

A core theme from this presentation is the extent to which a developed understanding of co-production offers a means for changing the way in which children are positioned in relation to key spaces within which they live their everyday lives. In the context of current issues such as children's active role in climate strikes through to a focus on wellbeing - this presentation shares how creating a platform for the sharing of children's voices offers a means to reach co created meanings - that impact on the way in which individuals (adults and children) come to position and value themselves within everyday spaces.

Experience & expression

CREATIVITY (1.58)

What it *feels* like to be safe. Using creative arts to represent children's perspectives of a safe space.

Dr Amanda Hatton

Sheffield Hallam University

This paper reflects on issues of participation using creative arts and media to consult with children about what they *felt* it was like to have security, stability and be cared for. The context of the research was as part of a consultation project with children, delivered by a Local Authority Safeguarding Children's Board, around the theme of staying safe. This paper explores the use of creative arts to develop 'other ways of knowing' through theories of space and materiality, and how children communicated feelings and experiences through sensory engagement with a space. They created a wicker tepee, which they named the care cavern, to communicate to adult practitioners what they viewed was important to make them feel safe.

This paper reflects on issues of participation and using creative arts and media to consult with children and young people about their views to feedback to practitioners. The focus is on how engagement with an activity can develop collaboration and a more experiential process can enable young people to develop their ideas and therefore have more agency. The paper highlights that meaningful participation should be accessible and inclusive based on a dialogue that involves both listening and responding constructively to children and young people.

Negotiating stories: arts methodologies with refugee and street-connected children in Uganda and Kenya

Professor Kate Pahl, Dr Su Corcoran

Manchester Metropolitan University

We will be running a workshop that explores, experientially, how stories can be created through arts methods, drawing on the methods used in a project called *Belonging and Learning*. We describe two networking events held in Kenya and Uganda with populations of displaced young people, and we will outline the use of dance and illustrative art in those events to promote dialogue between stakeholders in the education sector and young people who are either street-connected or refugees. We will draw on the arts methods used in the workshops to explore their potential for storying experiences.

Listening to the Experts - Learning from Experience: Action Research and Co-creation with Young People and the Voice Collective

Dr Sarah Parry, Eve Mundy

Voice Collective, London

The Young Voices Study was established in 2017 between Manchester Metropolitan University, the University of Manchester and the Voice Collective. The study was designed to explore individual and systemic experience of voice hearing for young people. However, our work soon grew to include young people's experiences of voices, visions, other sensory experiences and multiplicity.

The research study was initiated due to a lack of understanding and knowledge as to how voice hearing is experienced by young people, what the risk and protective factors may be, what young people think about their experiences, how voice hearing might affect relationships with family and peers, and what services can do to help. Currently, much of the 'treatments' available are informed by adult's experiences of voice hearing, so we wanted to go back to the drawing board and ask young people directly about their experiences to re-shape our understanding.

In 2018, we started to look at how we might be able to make use of the data for raising awareness of hearing voices and other multisensory experiences. In collaboration with the Voice Collective, we began to develop information leaflets with young people with lived experience to draw on the data we had and benefit from personal insight. With the help of many volunteers, three information guides were developed for young people with tips and advice on coping with voices and visions, multiplicity, and how to manage taboo voices.

Co-creation throughout the study has been transformational in terms of research design, translating research data into useful outputs, and establishing accessible platforms for young people to offer their unique and invaluable insights. We will discuss the inclusive approaches we took to data collection and youth-led workshops to create practical outputs for the communities we aim to serve through the Young Voices Study. Follow us at @youngvoicestudy

Rethinking education

COMPLEXITY (1.66)

Remixing the Music Curriculum: Co-Production in an Inner City Classroom Using DJ Decks

Dr Pete Dale

Manchester Metropolitan University

Not many music teachers have a background in Electronic Dance Music (EDM) and using DJ decks; most are classically trained. However, EDM is hugely popular today all over the world. Consequently, there is very often a significant mismatch between the musical tastes, experience and knowledge of most music teachers, on the one hand, and those of many students, on the other hand.

I worked for nearly 10 years in an inner city school on the 97th percentile for measures of socio-economic deprivation. Despite a very limited knowledge of EDM and DJing, when I realised that a large number of the learners were aspiring DJs and MCs, I turned my classroom over to co-experimentation with the students. What are the key skills for a DJ? I had to feel my way, in collaboration with the learners: there were no suitable educational guidebooks for such teaching.

This context being as it was, I began to learn from the 'learners'. Having read much classic 'deschooling' pedagogical theory (Illich, Holt, Neil, Freire) during my PGCE year, I was supremely comfortable with the idea that the learning in my classroom could flow both ways: not just from teacher to learners but also in the opposite direction, that is. The extent to which co-production became the norm in my classroom was remarkable and, indeed, was regularly remarked upon by senior management within the school as well as Ofsted. Some of the boys who were renowned for being disruptive, aggressive, violent and unhappy in the school could be seen patiently teaching younger lads how to use the equipment: co-production extended to a teaching and sharing of skills between the learners themselves, as well as from teacher to learner and vice versa.

Sensing, seeing and re-membering: Using Film to re-place behaviour policy in schools

Professor Deborah James, Dr Melanie Hall

Manchester Metropolitan University

The location of knowledge in the dynamic between individual authors in academic writing shows the living relationships between being and knowing (Phipps & Saunders, 2009; Pahl, Steadman-Jones & Pool, 2013). This multi-voiced method of writing up research can present challenges to those of us who have been raised on the idea that being an academic entails producing and laying claim to *new knowledge*. Multi-

voiced, messy messages may show the distributed dynamically situated nature of knowledge; but what about policy. Could policy, with all its apparent need for certainty, be authored in the same way?

In prior work in a special school, the behaviour policy was changed from an anonymous, single-voiced, replica of national behaviour policy that determined the protocol around incident management, to a multi-voiced, living document that depicted relationally based ways of preventing 'behaviour'. We describe how this change happened over a three-month period as we worked with teams around children with challenging behaviour using film. Some ways of knowing the child were left behind as new ways of seeing themselves in interaction with the child were imagined, analysed and narrated.

We outline our new project with the Co-op Academies Trust. In this collaborative studentship, we will use narrative and arts-based practice with children and young people, staff, families and the communities in and around the Co-op's North Manchester Academy. Our aim is to excavate the traces of the historical contexts which are needed to create a dialogue between realities (Freire, 1970) and give space for the essence of that "which is not yet" to create a method of hope (Miyazaki, 2004; Lear, 2006). We hope to unveil the traces and harness the essences to weave a narrative that will form the foundation of living policies at the Academy and at its new alternative provision.

Producing a creative resource to address communication issues in a Pupil Referral Unit

Dr Rob Drummond

Manchester Metropolitan University

This paper reports on the research behind an innovative and creative communication resource, before describing the resource itself.

The research was a two-year sociolinguistic study into the language and negotiated identities of adolescents (aged 14-16) who were being educated in Manchester's secondary Pupil Referral Unit (PRU).

The study included a year-long ethnography during which two researchers spent time in two learning centres, gathering audio and observational data from the students and staff. Much of the audio data came from spontaneous interactions both in and out of class, and this forms the basis of the resource described here. The centres themselves are small – comprising no more than 12 students in each, all of whom have been excluded from mainstream education for disciplinary/behavioural reasons. The centres are volatile, unpredictable and emotional spaces in which issues around language and (mis)communication feature heavily.

The resource has been developed with the aim of helping staff deal with these situations in which language plays a role, to be used both in staff training and with individual students. The resource consists

of a series of scenarios depicted in graphic novel/sequential art format that accurately and authentically represent real-life interactions that occurred in the centres. A range of scenarios are depicted, but all have an element of 'something going wrong' in terms of behaviour/language/communication. The resource provides the opportunity for staff members to discuss approaches to these types of situations during staff training events, but without resorting to contrived examples. Similarly, staff can work with students who have faced similar situations, using the resource to explore their own reactions to such scenarios.

The resource is currently being trialed at two learning centres, and the presentation will report on some if the initial findings. The plan is to work with the young people and staff to develop the resource into something that is meaningfully co-created and that can be rolled out to additional centres.

TRAINING WORKSHOPS (G.16)

Photovoice – my experiences using photographs and images to explore the lives of young people known to the criminal justice system in Greater Manchester

Jamie Crowther, Manchester Metropolitan University

This is visual method that seeks to encourage in depth and personally relevant exploration of experience, exploring the use of rugby union as a context to examine marginality, masculinity and positive youth development amongst young people in the CJS. This is a visual approach to PAR in which young people are asked to interact with photographs and images to explore their life and shape meaning. It has seldomly been used with young people in the CJS to explore their experiences with sport. This workshop shares experiences of implementing photovoice through a real world research project entitled 'Kicking Crime into Touch'.

SESSION 4: 5PM—6:30PM

Co-evaluation

COLLABORATION (1.64)

Young People Co-Evaluating Youth Services: Youth, Researcher, and Funder Perspectives in Dialogue

Dr Caitlin Nunn[1], Imogen Gregg-Auriac[2], Dr Elsie Whittington[1], Professor Hannah Smithson[1], Youth Social Action Researchers[3]

[1]Manchester Centre for Youth Studies, Manchester Metropolitan University. [2]Young Manchester. [3]Independent, Manchester.

Young Manchester is an independent charity that strives to improve the life chances of children and young people across Manchester. To further this mission, the charity funds the delivery of youth and play services across Manchester.

Young Manchester has commissioned the Manchester Centre for Youth Studies to conduct an evaluation of funded programmes that engages emerging youth leaders from these programmes as co-evaluators, or 'youth social action researchers' (YSARs). This reflects the charity's wider focus on youth social action, supported through funding from the UK-wide #iwillFund, which seeks to increase young people's participation in activities such as volunteering, campaigning and fundraising.

In partnership with university-based researchers, YSARs are contributing to the design and implementation of participatory evaluation workshops in 21 youth and play programmes across Manchester, and the analysis and dissemination of findings. YSARs are additionally receiving training in research, evaluation and leadership.

Beyond the youth social action agenda, with its focus on the 'double benefit' to young people and communities (#iwill 2019), youth participation in the evaluation of youth services is considered critical to honouring children's participation rights, shifting power imbalances in decision making, fostering relational rather than transactional engagement with young people, and enacting a 'transformational model of participation' (Nolas 2011:1196; London et. al 2003).

In this presentation, representatives from the university-based research team, youth social action researchers, and Young Manchester will reflect on the first phase of the co-evaluation process. We will consider, from our respective perspectives, issues that include:

- The various motivations for our engagement in this work

- The practical, ethical, and epistemological challenges and opportunities that have emerged

- The perceived benefits for different stakeholders – YSARs, researchers, Young Manchester, youth participants in evaluation workshops, and funded organisations

- Our multiple, at times conflicting, expectations and aspirations for the work

Particular attention will be paid to reflecting on factors that support and inhibit meaningful youth engagement in the evaluation process, and how we might strengthen this work into the second and final year of the evaluation.

An evaluation of patient experience from paediatric to adult care between a tertiary paediatrics centre and a secondary adults hospital

Joanne Ball[1], Robert Bain[2], Alexandra Battersby[1], Neil Davidson[1]

[1]Great North Children's Hospital, Newcastle upon Tyne. [2]Newcastle University

Transition is the process of young people with health conditions moving from paediatric to adult healthcare, typically between the ages of 14-20 years. Some transition pathways create a sudden change in the type of care received by the patient and also the skills expected of the patient to self-manage. It can be hard for patients to adapt to the rapid change leading to a loss in continuity of care and a worsening of the patient's condition through this period.

This issue has been highlighted in national guidelines and policy statements for over 15 years, yet there is still a lack of data about what models of transition are effective, why they are effective and whether a good transition leads to good outcomes.

The objectives of this project are to find out:

- What are the current transition pathways across specialties for patients transitioning from a tertiary paediatric centre into a secondary general hospital?

- How do the current transition pathways impact patient experience?

- Are there examples of good practice which produce a positive patient experience and if so, what elements of the transition process are responsible?

Surveys will be circulated to gain insight into the patient experience yielded by the transition process including:

- Paediatric patients (aged 13-19) with chronic health conditions.

- The parents/ carers of the paediatric patients.

- Young adults (aged 15-24) with chronic health conditions who have recently transitioned into adult care.

A final survey will also be circulated to both paediatric and adult health care professionals. This will assess the current models of transition used in each specialty.

This project has been conceived by a young person who recently transitioned into adult care. The surveys produced have been reviewed by the Young Persons Advisory Group North England (YPAGne). Members of YPAGne will coproduce and participate in data collection and analysis.

No job - no future? Developing effective co-produced employment services in deprived areas with young people to improve lives and transform communities

Dr Roz Fox

Manchester Metropolitan University

This presentation examines co-produced projects with young people and housing associations in North West England to develop effective neighbourhood employment services to address worklessness, poverty and inequality in deprived areas. In recent years, young people have been significantly and negatively affected by austerity (Wenham 2015) and changes to housing (Hoolachen and McKee 2018), un/employment (Crisp and Powell 2017) and mental health and wellbeing (Eckersley 2011). While the focus of government policy has been on the creation of apprenticeships, there are many young people aged 18-24 in disadvantaged neighbourhoods who struggle to move from claiming benefits into regular, well paid, secure work (Tunstall et al. 2012). Using co-production as an approach to service design, the presentation will provide an account of how young people engaged with Social Housing providers in the North West such as ForViva, Bolton at Home and Northwards, to develop a range of opportunities, support and services for young tenants and residents living in the neighbourhoods they serve. The findings from this qualitative study undertaken with students at Manchester Metropolitan University, evaluated the model of co-production used, the social impact of employment support projects, and identified the challenges for all involved. The outcomes of the co-produced projects included: increased confidence and resilience; improved mental wellbeing and financial security; development of skills and experience; and access to training, voluntary and paid work opportunities. The presentation seeks to highlight the critical success factors necessary to engage young people in disadvantaged areas and how to develop mutually beneficial working relationships to improve lives and transform communities.

Eliciting narratives

CREATIVITY (1.58)

Using creative methods to discuss discourses around sexual consent with young people

Saskia Jones, Dr Kate Milnes, Dr Tamara Turner-Moore

Leeds Beckett University

This presentation reflects on the process of using creative methods to discuss 'discourses' with young people. This method of returning discourses to whom they concern drew upon the work of Saukko (2008) to incorporate young people's perspectives whilst at the same time interrogating dominant discourses around sexual consent.

This research is part of a PhD project exploring young people's understandings of power inequalities and the implications for sexual consent. The study was conducted with young people aged 13-18 in schools around West Yorkshire. The research consisted of three steps to explore the discourses drawn upon in information sources aimed at young people and their responses to these discourses. The first step involved asking young people about the sources that had shaped their understandings of sexual consent. In the second step, the sources that were most commonly identified as having shaped the participants' understandings of sexual consent (which turned out to be consent campaigns) were analysed using discourse analysis. The third and final step involved returning the discursive constructions back to young people for their feedback, thoughts and ideas about these discourses. In order to discuss the discourses in an accessible way, collages were created for each discourse, displaying images stills and quotes from the campaigns.

The use of creative methods proved invaluable for making the concept of a discourse accessible. Although their interpretations of the discourses and my own did not always match, this provided some interesting information to reflect on and I was able to learn from their interpretations and critically reflect on theirs and my own interpretations of these discourses. Some discourses appeared easier for young people to talk about than others did and this will be discussed.

Supporting refugee children's creative expression and narrative voices through the making of picture books

Dr April Mandrona[1], Dr EJ Milne[2], Thea Shahrokh[2], Professor Claudia Mitchell[3], Dr Michealina Jakala[2], Dr Mateja Celestina[2], Leesa Hamilton[1]

[1]Nova Scotia College of Art and Design, Halifax, Canada. [2]Coventry University. [3]McGill University, Montreal, Canada.

Since the European 'refugee crisis' began, the number of people forcibly displaced has risen to 65.3 million (UNHCR 2015), the highest since World War Two. The majority of today's refugees come from Syria, half of whom are children (ISANS 2016). In Europe and North America, newcomers face significant obstacles including isolation and pervasive discrimination (Proctor 2016). The re-settlement of refugee children and young people presents specific challenges including disrupted schooling, language and cultural barriers, bullying and the need for healing (Bolloton and Spafford 2005; Dryden-Peterson 2016). These experiences co-occur with a loss of cultural heritage, artistic traditions, and narrative histories (Sharma 2016).

Children and young people's narratives are largely absent from accounts of the 'refugee crisis' and we know little about their agency, resilience and creativity. Building on previous studies on children's literature that explore the refugee experience (Dolan 2012, 2014; Hope 2007; Jordan 2004; Kidd 2005), 'The Picture Book Project', a participatory arts-based project in Halifax, Canada and Coventry, UK explored creative practice, art-making and picture book production with children and young people from refugee backgrounds. Following a series of pilot workshops, the project developed innovative and contextualised approaches for representing refugee young people's unique artistic and narrative voices.

This paper shares how 'The Picture Book' methodology focuses on the self-determination and creative capacities of refugee young people. It does so by re-conceptualising generational difference and power and provides a witnessing space for young refugee's knowledge and culture. The project shows how there are possibilities of understanding their realities and their desires for belonging. Further, that through stories of the 'everyday' young people can recognise themselves in each other's stories and build connections.

On the busyness of un/buttoning and bordering: creatively mapping children's everyday politics in Belfast, Northern Ireland

Amy Mulvenna

University of Manchester

The fundamental problem affecting Belfast is that geography matters in a way that is overt and obvious" (Shirlow, 2006, p.107). Responding to Shirlow's assertion, in my presentation I will foreground my recent PhD research project with children in Belfast, Northern Ireland in order to demonstrate ways in which we engaged with those *less* obvious, *less* overt geographies of the everyday *without* foreclosing engagement with broad-ranging geopolitical issues. Indeed, many children, young people and their families in Belfast, NI, still live in a society divided along sectarian lines: by barriers both visible and invisible, the extent of which pose still further ideological boundaries.

Specifically, I will be centring on findings from one of five creative mapping approaches co-developed with participants; i.e. the more-than visual processes of **button mapping**, and ways in which participants engaged with the geopolitics of their city—and beyond – through these mappings. A key methodological grounding underpinning this research project is the idea that participants' creativity (and my own) emerge from ongoing, experimental, experiential processes between 'makers' (the children and myself), materials, tools, and other non-human things. In addition, I understand maps as material, performative and artistic objects, and 'thing play' (Barad, 2008) as acts of potentially radical, *minor* subjectivation, after Katz (1996).

My project therefore not only places participants' *more*-than-representational, everyday 'spatial stories' (Elwood & Mitchell, 2012; Lorimer, 2005) at the centre of the research, but also draws into this arena their encounters and *intra*-actions with more-than-human things within these geographies, as facilitated by creative, arts-based mappings (Barad, 2007).

To give some context: I followed participants as they explored and played with myriad miniature 'loose parts' (Nicholson, 1971), including buttons, string, paperclips, shells, and more. This approach is inspired by feminist materialist thought that takes seriously issues of the material, socio-economic, and crucially, geopolitical narratives – within and beyond children's geographies (Horton and Kraftl, 2006a, 2006b; Pyyry, 2015; Powell 2010, 2016). In practice, it was about participants playing, experimenting and thinking with the viscera of the city, using quotidian, typically throwaway or overlooked stuff. And crucially, by drawing out the productive conceptual relations between feminist geopolitics, feminist materialisms, place-making, belonging and enchantment, I engage with the question: how does creative and playful mapping praxes allow us to better understand how division and sectarian demographies are maintained, undermined or challenged through the lens of children in Belfast today?

Engagement

COMPLEXITY (1.66)

LYC and Knife Crime: Stop blaming. Start Listening.

Dr Deborah Crook, Ian Crook

University of Central Lancashire

Last year 27,460 young people in Lancashire voted in the Make Your Mark Youth Parliament ballot. Lancashire Youth Council are responding to the top issue through a research project about young people's perspectives on knife crime. This aims to challenge the negative portrayal of youth and moral panic about

youth involvement with knife crime, through co-produced inquiry across Lancashire. A multi-disciplinary team from UCLan's Centre for Children and Young People's Participation are working with youth councillors from across 12 districts to design and carry out their research using innovative digital methods for both recording and sharing stories about the history and impact of knife crime and perspectives in Lancashire. An online questionnaire has been developed as the starting point for engagement with communities through their schools. Film or other digital methods will then be used to record and share positive stories of youth and transformation as well as perspectives about knife crime.

This happening will explore how the community and academics have worked together to co-research through a series of workshops and activities that responded to the young people's interests and ideas to develop ways of knowing, doing and learning together. Young people will invite attendees to participate in a selection of activities and discuss the creative methods of co-production used and those under development.

Co-creating an evidence-based, research-informed framework of youth justice practice

Professor Hannah Smithson and Anna-Christina Jones

Although young people have established legal rights to express their opinions (UNCRC, 2008) and contribute to an effective response to their own behaviour (UNCRC, 2007), in practice young people in conflict with the law in the UK are not always given the opportunity to feedback their thoughts to shape policy and service provision and are not typically seen as a source of ideas and innovation (User Voice, 2001). Instead, youth justice processes are often enforced, adult-led, prescribed, and mandatory, and this is true even when attempts are made to listen to young people's voices.

The Greater Manchester Youth Justice University Partnership (GMYJUP) was established in 2014 to develop innovative knowledge exchange between academia, youth justice services and the Youth Justice Board. In particular, GMYJUP's pioneering Knowledge Transfer Partnership (KTP) has been designed to focus on developing and embedding user-led, wide-ranging effective practice via enhancing practitioner skill-set and developing services optimised for user-engagement. The project incorporates desistance paradigm (McNeill, 2006), the Positive Youth Justice model (Haines & Case, 2008), methods of youth engagement (i.e. YPAR) and participatory methodologies into a youth-led research project designed to develop a new Participatory Youth Practice framework which will reform youth justice practice in Greater Manchester.

The Participatory Youth Practice framework contributes to the academic discourse by developing discussion of desistance and participation in the context of youth justice. The framework also contributes

to practice, developing youth-led guiding principles for youth justice practice, supported by practical session guides.

en-Couraging Children - awakening the heart and galvanizing the will of children to connect with their values, forge community partnerships and transform local communities

Dr Andrea (Ande) Lemon, Andrea Rieniets

Kids Thrive, Melbourne, Australia

Artists and social activists, Dr. Andrea (Ande) Lemon and Andrea Rieniets founded not for profit Kids Thrive in 2010 in Melbourne, Australia to collaborate with children in using the arts to ignite child-led social change. They have partnered with over 1000 kids, 200 community groups and 20 cross-sectoral specialists to co-design and deliver child-led programs using creativity to identify and drive social change.

In this presentation, Lemon and Rieniets will discuss the Kids Thrive methodology – developed by artists through action-learning, reflexive practice and co-design with children and children's specialists. The resulting programs and approaches are evidence-based with evaluations undertaken by the University of Melbourne's Jack Brockhoff Child Health and Wellbeing Program and Deakin University's Faculty of Arts and Education.

The Kids Thrive **methodology** embeds the following four essential elements in its programs:

1. Arts and creativity as central to learning, engagement and taking action – for children *and* adults

2. Respectful cross-sector partnerships – involved in program design, delivery, evaluation

3. Child voice and agency – building children's capacity to participate, speak out and take action for what they believe in

4. Child-led change – facilitating community partnerships with children; and increasing school and community capacity to partner with children in their action-based responses to issues impacting their communities.

Kids Thrive partners with children in the heart-felt and sometimes hard conversations about the key issue of belonging and its inhibitors: violence, racism, ageism, sexism, speciesism, environmental vandalism. Eliciting kids' ideas for change, Kids Thrive supports them to forge partnerships with local community groups who share their values; and facilitates co-design of creative community actions they can undertake on their own or with their communities to help drive local change.

THURSDAY 27TH JUNE

SESSION 5: 10AM—11:30AM

Co-design

COLLABORATION (1.64)

Creating space to belong: lessons from a dedicated fund for space-based co-design work with young people to tackle loneliness

Victoria Brown[1], Rhiannon Griffiths[2], Jill Wells[3]

[1]Octagon Theatre Trust, Bolton. [2]Comics Youth, Liverpool. [3]Co-op Foundation, Manchester.

2016 research from Co-op's campaign to tackle loneliness with the British Red Cross found young people feel lonely more than any other age group. The Co-op Foundation's own research also found that 65% of young people say loneliness is an issue for their age group while UK Youth's A Place To Belong report spoke to youth workers, 82% of whom agreed that loneliness affects the young people they work with.In partnership with Government and The National Lottery Community Fund, we launched the Building Connections Fund in 2018. The fund aims to increase social connections and sense of community and belonging, enable organisations to build on their work and collaborate, and increase the evidence base.

In the 2018 Loneliness Strategy, Government announced funding for underutilised community spaces, with a particular focus on improving access to community space for young people. We secured an increase to the Building Connections Fund Youth strand to create a unique strand of the fund dedicated to co-designing improvements to community spaces with young people. We invited applicants to co-design with young people ideas for how a public space, community venue or service delivery location could be improved to tackle youth loneliness and take action to put ideas into practice, either thorough immediate practical action or using advocacy-based approaches.

In January 2019, we announced 112 successful BCF Community Spaces partners, with projects running until the end of March. Co-designing improvements in libraries, commercial spaces, youth projects, community centres and outdoor locations, we saw significant creativity and variety among these projects with an equally diverse range of young people.

We'd like to share the learning from this fund, with a particular focus on the experiences of some of the funded partners, and the young people who were so central to the work. Presenting will be Comics Youth CIC, who developed a creative space in a commercial city centre location, and Octagon Theatre Trust who

used the project as an opportunity to use co-design as a new process for engaging an under-represented audience.

As a very time-bound piece of work, we knew there would be challenges in delivery, and in evidencing change and impact in this time. We'd like to share some lessons from this dedicated co-design spaces work, and explore how this learning will continue to influence practice.

Co-designing with children in school toilets, a hand hygiene intervention for school toilets

Dr Sophie Rutter[1], Dr Catherine Stones[2], Dr Colin Macduff[3]

[1]Sheffield University. [2]University of Leeds. [3]Glasgow School of Art.

This presentation will focus on a "drawing-after-doing" workshop from our www.123germfree.co.uk project. During this workshop forty three children (aged 6 to 11) from three UK schools generated "promotional pathways" to guide toilet users from toilet to sink to dryer to exit door. The beginning and end of the workshops were conducted in a classroom setting (outside of normal lessons) with the middle section taking place in their actual school toilets.

Moving the workshop to the school toilets created a dynamic change reflected in the children's drawings. While in the classroom setting children sat at desks, they discussed with each other ideas that were based on "promotional pathways" they were already familiar with (often techniques used by retail outlets to guide shoppers around the store). In the toilets, however, children moved around the space, and acted out journeys and common interactions. This sparked their imagination and resulted in interactive designs incorporating playground games, sounds and light, rewards and feedback.

Conducting the workshops in school toilets, however, was not straightforward. Children did not want to spend a long time there. Furthermore, concerns about hygiene and privacy limited what data we could collect, and how.

Although many of the "promotional pathway" design ideas were innovative and novel, the feasibility of the more interactive designs was a concern. Teachers were worried that too much interaction in the toilets could lead to time wasting, and that incorporating sound effects would be annoying. There were also practical concerns, particularly that floor designs would suffer from wear and tear. This meant that the more conventional rather than novel "promotional pathways" were used to inform the final designs that are currently being trialled in the participating school toilets. Whilst the involvement of adult stakeholders in idea selection challenged the ethos of co-design with children, feasibility was considered vital.

Reflecting on Youth Work Practices – Who Decides?

Angela Hancock

University of Hull

This submission is part of a research project aiming to engage with practitioners interested to explore and develop understanding of factors contributing to decision-making processes with young people. A small community organisation, which started in 2001 with regeneration funding, agreed to pilot the first stage of this research, within the context of significant policy and resource capacity changes. This pilot sought to scaffold practitioners' critical reflection with more transparency in interrogating professional practice choices, potentially co-creating knowledge from these perspectives.

Processes with young people to hear their voice more in day to day practices were captured initially through workshops with staff, involving mapping and modelling from a systems thinking approach. This surfaced discussion with reflection on the current practices alongside imagining the 'ideal' approaches alongside current constraints as well as potential enablers to develop 'what could be' with a realistic plan of the action required to achieve this.

This was captured in rich picture diagrams, representing staff and young people as coloured counters, moved in relation to the discussions about possibilities and options for extending participation. Although it was staff who added in the counters representing the young people, this was with the aim of reflection, potentially enabling stronger collaborative practices to create more voice and influence in these processes. This resulted in a discussion about a pre-session planning period, potentially an hour beforehand where staff with young people plan and prepare for the session together.

This localised debate regarding potentially shifting fixed practice processes to create more mutually engaged participation models, contributes to ethical debates about adult decision making for young people, particularly within the role and responsibilities of leadership.

Playfulness as method

CREATIVITY (1.58)

Polyphony and Positioning: Dancing and Making Music Together with Young Children

Jimena Bernal, Professor Robin Banerjee, Dr Rebecca Webb

University of Sussex

With the aim of learning more about young children's music-making and dancing, I have been carrying out an ethnographic study where I explore a range of music and dance activities with 4-year-olds. When I am with the children, I feel completely immersed in what I am doing; there is only space for the activity itself. However, there are moments when I also step back and reflect on "What's going on?", "How are we expressing ourselves through sound and bodily movement?". It is not only about saying what is on the surface, but also about going beyond to consider the multiple thoughts, feelings, reflections that emerge from the interactions, from both the children and me. The process is of discovery, acknowledgement and acceptance, opening the space for the bringing together of new insights, feelings and discoveries. For instance, during a music-making activity, we are asked by the teacher to sit in a half-moon and to step into the centre when it is our turn to perform in teams. There seems to be an emerging feeling of togetherness as we are listening to each other, keeping in synchrony. This sheds light on understandings of the relationship between polyphony and the social. Usually polyphony rests on the conception of equality between voices, where the role of prominence switches from one voice to another by implying attention to both the individual voices and to the ensemble. A polyphonic texture arises from the way the sound works, as well as from the underlying warmth in the interactions between those who make sound. By positioning myself at the same level as the children, we are all able to express voices that interact and work together.

The Use of Sensory Ethnography to Explore the Relations Between Children, Adults and Natural Environments with GoPro Cameras.

Tansy Watts

Canterbury Christ Church University

There is an identified contemporary problem in the child and nature relationship due to barriers associated with an increasingly urbanised world. Children's access to 'nature spaces' is now often dependent on adults and this research seeks to explore the relational opportunities these circumstances hold. A pertinent contemporary research focus has been identified in the impact of nature on family systems, and a suggested question is whether "children's playfulness and curiosity influence what their caretakers notice and feel" (Chawla, 2015, p446). This research is using sensory ethnography to engage with this question through the use of child-worn GoPros on preschool and family visits to nature spaces. This footage is then providing the basis for reflections with parents and carers on "children's unique perspectives of being-in-the-world" (Burbank, 2018, p323). Sensory ethnography is described as being "open to multiple ways of knowing and to the exploration of and reflection on new routes to knowledge" (Pink, 2015, p5). Child-worn GoPros are demonstrating their potential to allow intimate access to young children's 'hundred languages' (Malaguzzi, 1979) and to "allow opportunities for children to show something that cannot be explained" (Green, 2016, p281).

Emergent findings are demonstrating the ways in which young children can influence adults through the rhythms of daily lives, 'spots of time' within them and across lifetimes through childhood memories. The theory of the 'Evolution of Consciousness' (Gebser, 1949) is being used as a vocabulary to "talk about otherwise difficult-to-acknowledge aspects of children's experience of the natural world" (Chawla, 2002, loc 2606) and can prompt a consideration of what shared moments of sensory, exploratory and storied relations with the environment might offer to accompanying adults.

The Power of Play: Ensemble pedagogy, playfulness and the creation of '3rd spaces' in education

Dr Jennifer Kitchen

University of Warwick

'Ensemble pedagogy' is an approach to teaching grounded in progressive education and collaborative theatre traditions, but applicable to a variety of education contexts. My Ph.D. research utilised socio-cultural theories of play to shed new light on the power of this approach.

Current research and practice in this area suggests while this approach is grounded in the principles of progressive and critical pedagogy, and centrally concerned with the promotion of active democratic citizenship it is frequently 'domesticated' in practice losing its socially critical power.

Through case studies of UK schools participating the Shakespeare Schools Foundation festival, I utilised critical social and discourse theories to explore how playfulness functions within ensemble pedagogy. Data analysis suggested playfulness was a central discursive device through which participants challenged normative regulations of the classroom; creating '3rd spaces' in which new creative, educational and social possibilities opened up. I therefore argue that a focus on playful discourse within ensemble pedagogy, and other critical and progressive theatre education traditions, radically reasserts the social justice power of these approaches.

In this workshop I seek to share and collaboratively consider some of the findings of this research which demonstrate how – via play – the social power of theatre education practices can move beyond a utopia to a pedagogic reality, and hence avoid 'domestication' within the increasingly audit-driven machine of normative western schooling.

Responding to the conference theme of creative methods and co-production, I invite participants to collaboratively explore the potential significance of play in their own research, teaching and learning contexts. Through a series of practical exercises and discussion tasks we will consider the power of playful '3rd spaces' in education to facilitate new ways of knowing, doing and learning together. In particular, the

workshop asks how playfulness can engender egalitarian cooperation at a time of global conflict and individualistic neo-liberal values.

Ethical issues

COMPLEXITY (1.66)

Co-producing with co-producers: untangling ethics when a doctoral student supports both an organisation and community group to undertake research about their co-produced service

Nigel Allmark

Manchester Metropolitan University

This presentation discusses the difficulties of undertaking research about co-production. It draws on experiences from the Manchester Homelessness Partnership – where organisations (regular producers) came together with people who had been unhoused (citizen producers) to co-produce new homelessness related services in the city.

I - as an embedded researcher – supported this group to evaluate co-production as part of my doctoral studies. Initially, we all felt that a traditionally inclusive research method (Participatory Action Research) would best suit this project.

However, it soon became apparent that during group meetings, traditional power differentials remained. This had the effect of sanitising the expert insights unhoused volunteers - as well as reinforcing the institutional inequalities that drive homelessness.

As the project unfolded, I addressed this issue with the group and suggested adopting a different method that would explore these unequal power relations and prioritise the experiences of unhoused volunteers involved in this project (critical ethnography). After some delicate negotiations with organisational representatives, this was agreed. After this time, I adopted the position of 'scribe', commenting on how power was negotiated within the group. I also chose to verify my written interpretations with volunteer co-producers rather than organisational representatives.

It led me to conclude that where co-production involves mixed groups from unequal power bases, researchers must engage with the hidden politics of co-production. Having reflected on this journey, I recognise that, my thesis reflects my perspective of this collaborative research endeavour. As such, I resist the temptation to present thesis as being co-produced - instead, it is one facet of a wider collective project.

Ethical dilemmas in co-production workshop

Dr Elsie Whittington[1], Dr Camille Warrington [2]

[1]Manchester Metropolitan University. [2]University of Bedford.

This workshop offers an opportunity to 'think through' some of the ethical tensions and practicalities of co-producing research *with* children and young people. Elsie and Camille will facilitate an interactive workshop that explores ethical and practice dilemmas associated with collaborative research about 'sensitive' topics *with* young people. They will draw on and share learning from participatory projects with young people about sexual consent, abuse and exploitation (all the fun topics!). In particular they focus on how rights to participation and to protection can sometimes come into tension but explore how this can be productively reconciled.

The session will be underpinned by children's rights to 'to be involved in and influence decision making *about issues which affect their lives in accordance with their evolving and developing capacity (United Nations Convention on the Rights of the Child (UNCRC), 1989).* The extent to which this right is upheld and enabled in research varies. Ranging from consultative at one end of a spectrum to child-led at the other, with 'collaborative' spanning the two and capturing a number of practices (Lansdown and O'Kane, 2015). There are strengths and challenges associated with each type of participation and there are tensions associated with the ethics of inclusion and research leadership in all cases. Tensions that we think should be embraced rather than avoided. We hope to offer a session that provokes and emboldens different ways of thinking doing when it comes child and youth centred ethics.

TRAINING WORKSHOP (G.16)

Bringing Ancient History to Life at KS2&3: Greek Olympics and Roman Games

Dr April Pudsey, Manchester Metropolitan University

This session will offer a practical workshop in inspiring pupils at KS2&3 through creative re-enactment and role-play. Through the Classical Association, we have developed ways of allowing pupils to create their own scenarios using material on the Olympic Games of classical Greece, and the Roman games in amphitheatres and circuses around the ancient world. This workshop will present some of these guided role-plays and re-enactment tasks and provide an opportunity for teachers to test the benefits and limitations of these methods in the classroom.

Note that this session runs from 10-11.15am.

SESSION 6: 12PM—1PM

Place, space and belonging

COLLABORATION (1.64)

"I have the key for the door, but the door has got no key-hole": Connectedness, place and space in a qualitative research project with children from armed forces families.

Claire Lee

School of Education, University of Bristol

In this presentation I consider themes of connectedness, belonging, place and space in my recent educational research PhD fieldwork, conducted with children from armed forces families in a UK primary school. In our weekly meetings over a fourteen month period, we explored the children's learning lives using arts-based participatory methods.

Mobility is considered a central feature of service children's lives. These children were no exception: of the group of eight, four moved house at least once during or immediately after the fieldwork, and all had memories of previous moves and were anticipating future ones. Little wonder, then, that connectedness and belonging were central concerns to the children.

I wish to discuss the ways in which the children used the research space to explore and perform their connectedness within, to and across the places and spaces which shaped their lives. These spaces were physical, virtual and imagined, local and global, past, present and future. Drawing on multimodal data and Bakhtinian theories of ideological becoming and self-authoring, I suggest the children actively sought out and created spaces in which they could work on becoming who they wanted to be, and were increasingly critical of practices within and around certain spaces which they felt constrained their personal development.

Los Niños de La Terminal: Documentary film presentation made with young people living/working/studying at The Terminal market, Guatemala City.

Dr Andrew Stevenson, Dr Jeremy Oldfield

Manchester Metropolitan University

Dr Andrew Stevenson and Dr Jeremy Oldfield have conducted extensive research since 2016 in Guatemala, researching resilience and place-making with collaborators from Guatemala, Emily Ortiz and Dr. Tannia Castenada (University de Valle, Guatemala). We used participatory photography, participatory drawing, ethnographic interviewing, ethnographic film and surveys in a combined, reflexive way.

As well as producing published academic papers, this project has yielded exhibited photographic work and documentary about children who live, work and study at The Terminal marketplace, Guatemala City. The Terminal is a market, bus station and home to hundreds of families. It has been described as 'a city within a city', and presents many risks for children who exist beyond the reach of mainstream schooling. In this film we learn, through the photographs, drawings and words of some of these children, how two volunteer educational outreach projects help them to develop a sense of belonging, hope and opportunity.

In our presentation we will be screening our short film (27 minutes) and providing a short contextualisation of this work, outlining our study.

Our film and presentation will address the issue of place-making and co-production, as well as other themes such as transforming communities. The co-productive element of our project relates to the participatory method we used. Outputs and visual data were produced in collaboration with participants who demonstrated the meanings attached to places through photography and drawing. Furthermore, the process of place-making was documented through film.

Trailer: https://vimeo.com/231724416

Engaging through co-production

COMPLEXITY (1.66)

Try for change: Engaging young people in the justice system through rugby

Dr Deborah Jump[1], Emma Sandbach[2] and Chris Mulleady[2]

Manchester Metropolitan University[1]. Salford Youth Justice Service[2].

We will be discussing interim findings from a rugby project and partnership between Manchester Youth Justice Services and Manchester Centre for Youth Studies. In this workshop we will discuss the barriers to young people engaging, and also the benefits of providing sport- based interventions. We will present the findings of a 2 -year Sport Relief funded programme, and dispel some myths about rugby and young people's participation.

Approaching collaborative research carefully: recognising the limits to 'voice'

Professor Gabrielle Ivinson[1], Professor Emma Renold[2] and Dr Mark Sackville-Ford[1]

Manchester Metropolitan University[1]. Cardiff University[2].

Co-production is a term that has come to mean many things. For many years we have worked with vulnerable young people researching sensitive issues and through this experience we have come to recognise the limits of 'voice' and the limits of the need for young people's physical present in disseminating work that can broadly be called co-produced research. In this presentation we explore alternative ways to communicate young people's concerns. We highlight the unequal relations between researchers and young people and call attention to our ethical responsibilities as researchers to attend to the 'more than' (Manning 2016) such as that which cannot be communicated via speech and discourse.

Community practices continue to carry expectations that have been forged in the past. Specific communities such as those in ex-mining and ex-mill towns are the places where the social order is changing and everyone has a sense of the 'degeneration in the fabric of social solidarity' (Guattari, 2006, p. 20). We have written elsewhere of how many young people experienced intergenerational legacies as burdens that can sometimes feel suffocating. Alternatively, past practises can bind young people to places and give them a sense of belonging. We use the term prehension following Erin Manning (2009) to signal collective knowledge that comes from the past that is 'known' by young people, yet not available to conscious awareness or articulation.

Inspired by speculative, post-qualitative and new feminist materialist onto-ethico-epistemologies, we approach collaborative research carefully. We have found it important to attune sensitively to what is being communicated in ways that do not go via language and the spoke word. Over time, we have developed arts-based practices, using art materials and working beside artists to encourage different modalities of expression. Arts-based activities introduced unfamiliar matter into the already unceasing movement of matter inherited from the past. Our arts-based interventions have encouraged the unfolding of difference and enabled something new to emerge as part of collective expressions and actions.

Yet, these collective, or co-produced, practices involve participants taking very different roles, positions and responsibilities. We highlight researchers' responsibilities to attune carefully to affects and forces within research contexts, and point to the importance of creating ontological security for young participants. This is a challenging and complex ask which requires researchers to be open to the contingencies of matter, to desist from 'making sense' too rapidly and to live with radical uncertainty.

The lessons we have learned about collaborative, creative research come from extensive longitudinal work in the ex-mining valleys of south Wales and more recent work in a Pupil Referral Unit (PRU) in Manchester.

TRAINING WORKSHOP (G.16)

Participatory Methods

Professor Hannah Smithson and Anna-Christina Jones, Manchester Metropolitan University

Committed to developing participatory work with children and young people, but unsure where or how to start? Participation, especially with those who are marginalised or excluded, can be challenging and time consuming. This practical session is based on our experience of delivering and developing both research and practical interventions at a national and international level. Drawing on our experience of working with children and young people in youth justice systems, we will discuss the development of a new framework of practice we call Participatory Youth Practice. Our work with children in South Asia will provide examples of how policy briefs can be co-produced with children. Expect practical examples of activities and methods of participation to guide your work, and help you develop a programme of participation with children and young people you work with.

Note that this session runs from 11.45am-1pm.

SESSION 7: 3PM—4:30PM

Co-design

COLLABORATION (1.64)

The experience of Blended Learning Networks as a way to actively engage young carers in an innovative European project (Me-We)

Dr. Feylyn M. Lewis[1], Professor Elizabeth Hanson[2]

University of Sussex[1], Linnaeus University[2]

Across Europe, about 7-8% of children have caregiving responsibilities. They are called young carers and they are defined as follows: "children and young persons under 18 who provide or intend to provide care, assistance or support to a family member/friend. They carry out, often on a regular basis, significant or substantial caring tasks and assume a level of responsibility that would usually be associated with an adult. The person receiving care is often a parent but can be a sibling, grandparent or other relative/friend who is disabled, has some chronic illness, mental health problem or other condition connected with a need for care, support or supervision" (Saul Becker).

Young carers are largely invisible to public authorities and service providers. The failure to identify and support them negatively affects their (mental) health, educational experience, employability and social inclusion. In addition to the impact at individual level, there are long-term negative consequences for society as a whole.

The Me-We project (2018-2021) aims to challenge the *status quo* and to improve adolescent young carers' mental health and wellbeing, by strengthening their resilience (the process of positive adaptation within the context of significant adversity). Funded by the EU under the Horizon 2020 programme, the ME-WE project contributed to a fuller understanding of young carers' needs and preferences in six European countries (United Kingdom, Sweden, Netherlands, Italy, Slovenia, Switzerland). The project will develop an innovative framework of psychosocial interventions for primary prevention focused on improving young carers' mental health and well-being, to be tailored to each country contexts. The main findings of this ambitious research project will be shared with the audience. In particular, given the focus of the event, the co-design approach that informs the project will be presented to the audience.

The Me-We project implements innovative Blended Learning Networks, i.e. heterogeneous 'communities of practice' involving adolescent young carers and relevant stakeholders for discussing and finding best solutions. The main objective is to establish a continuous participatory involvement of adolescent young carers and stakeholders in the co-design and the development of country interventions (including the design and development of a new mobile app enhancing national interventions and enabling professional and peer support at a distance). Attendees can expect to gain insights into the work of these innovative communities of practices.

After an introduction on the project and the co-design approach by Professor Hanson, attendees will hear the first-hand experience of young carers involved in these Blended Learning Networks (likely via videos). Young carers will share the work they have being doing in the Blended Learning Networks and they will give comments on this experience, by focusing on what they got out of this active engagement (both positive and negative outcomes), what proved to be an opportunity/challenge.

Development of Methodological Guidance for the Coproduction of Secondary School-Based Health Interventions

Hayley Reed, Dr Rhiannon Evans, Professor Simon Murphy

DECIPHer, Cardiff University

The effectiveness of secondary school-based wellbeing interventions has been limited and short-term, primarily due to their lack of contextual fit and omission of stakeholders in intervention development. Mitigating these issues necessitates locating intervention development processes in schools, so stakeholders can coproduce contextually-tailored interventions that are fit for purpose. Therefore, coproduction guidance is needed and is being developed through an on-going project with two phases.

First, a systematic review and qualitative synthesis of coproduction studies has gaged understanding of the different approaches utilised, stakeholder acceptability, and the feasibility of approaches. From this synthesis, a system-level capacity building coproduction approach has been articulated through a logic model, which entails the establishment of research action groups of school stakeholders who are supported by a researcher through the coproduction process.

Currently, this approach is being delivered in two purposively sampled secondary schools, with a concurrent process evaluation assessing the implementation, contextual fit, and acceptability of the approach, and validity of the school plans developed. Students and teachers have formed action groups to explore the school-specific wellbeing context, decided on intervention targets and how they can be changed. The groups have understood wellbeing through considering the Welsh School Health Research Network (SHRN) 2017/18 student survey results for their school and a photography project undertaken with students. Group members and school decision-makers are being surveyed and interviewed to gather their understandings of the process and wellbeing plans; these are supplemented by researcher observations. The assessment findings will add to the coproduction logic model to produce guidance.

The presentation will focus on outlining the different coproduction approaches, the justification for using a system-level capacity building approach, and detailing the initial theory of the approach. In addition, an early indication of process evaluation findings will be given, focusing on how the SHRN survey and photography were received.

Hearing the Voice of Children and Young People in the Education and Recruitment of Children's Nursing Students: A Co-production

Joanne Ball[1], Claire Camara[2], Katherine Drape[2], Neil Davidson[1]

[1]Great North Children's Hospital, Newcastle upon Tyne. [2]Northumbria University.

Evidence shows that at present the voice of children and young people (CYP) in nurse education is often tokenistic, only focuses on children over 12 years and lacks the views of chronically ill or disabled service users. The benefits of involving CYP in the recruitment and education of student nurses can improve the quality of life for patients, foster a deeper understanding for students and enhance student learning.

Working in partnership with The Young Person's Advisory Group North England (YPAGne) to ensure the voices of children and young people are visible in the recruitment process. By creating a co-production model with YPAGne ensuring group members have the same responsibilities as researchers. To develop an understanding of nursing skills, values and attributes from the child's and young person's perspective. To embed service user feedback into our Children's Nursing Programme from the point of recruitment onwards.

From an ideas session with YPAGne, the following project developed: children in two existing community groups based in deprived socio-economic areas would work in teams of 4-5 to create a role play with the theme "Britain's Got the Best Children's Nurses", making a short scene showing a patient receiving what they believe is the best care. The children will film their own scenes. After all filming, a larger group will watch all scenes back and analyse the films looking for evidence of the best care or what nurses could do to improve care / make the patient in each scene feel more comfortable. Notes will be made at the time by children's nursing team members, nursing students and YPAGne members. Although still in progress, this project has highlighted the benefits of co-production and the best people to assess the views and preferences of CYP are their peers.

Digital collaborations

CREATIVITY (1.58)

Participative filmmaking with young people: reflections on research practice

Anastasia Loukianov

University of Surrey

The work that I present in this paper results from my PhD research with four small groups of young people aged 10 to 14 on the topic of the 'good life'. Ranging from Ancient Greek philosophies to today's marketing pitches, the concept of the 'good life' has been woven into a wide variety of narratives, each entailing a different relationship to social, economic, and environmental sustainability. As our ability to meet sustainable futures comes under growing threat, understanding which of these narratives resonate with lay people becomes essential. In this process, it is crucial that we give particular attention to the perspective of marginalised groups. Children are the largest minority group in the world, yet their voices are often excluded from the sustainability debate. Hoping to provide a platform for expression, I carried out a participative filmmaking study with children and young teenagers on what living well means to them. While I cover some of the findings, this paper is mostly focused on the methodological and epistemological insights that emerged from my work. Notably, I discuss how, in my experience, engaging in participative filmmaking with young people did not sit easily with my early goals of 'giving voice'. I broach how this

realisation in the field led me to rethink my research goals and research question, but also how I approached the research encounter itself. I argue that ultimately, participatory research methods give both the young people and the researcher a space for critical reflection, learning, and discussion about environmental issues and sustainable wellbeing, space which may not be afforded in everyday life. Basing my argumentation on Hammond's (2018) conception of sustainability as a democratic process, I argue that as such, participative methods provide a fruitful route for sustainable futures and making change happen.

The CYCLES project: reflections on challenges in an international, interdisciplinary photo-elicitation project

Dr Kate Burningham[1], Dr Susan Venn[1], Professor Bronwyn Hayward[2], Dr Sylvia Nissen[2]

[1]University of Surrey. [2]University of Canterbury, New Zealand.

Photo elicitation has become an increasingly popular method in research with young people, enabling reflection on aspects of everyday life and allowing participants to draw attention to experiences, practices and products of significance to them. Extensive literatures have discussed both ethical issues in visual research with young people, and the problems associated with applying 'universal' ethical guidelines across varied cultural contexts. However, there has been little consideration to date of specific issues raised in projects when photo-elicitation is being conducted with young people simultaneously in multiple national contexts. This paper contributes to knowledge in this area.

In this presentation, we reflect on our ongoing experiences of planning and conducting the International CYCLES project, which involved photo elicitation with young people in the UK, New Zealand, Brazil, India, Bangladesh, South Africa and Japan. Research teams within each of the countries were from diverse disciplinary backgrounds and settings, including political scientists, environmentalists, and sociologists at Universities and NGOs working with young people and communities on sustainable consumption, education and climate change initiatives.

In each city, young people aged 12-24 took photos or drew pictures to illustrate 'a day in our lives' and then discussed their images with us, focusing on what they valued and what they would like to change. While some issues such as varying access to technology for taking and sharing photos and diverse cultural sensitivities around the use of photography were anticipated in advance, other issues were more unexpected.

Balancing the need for methods to be appropriate, ethical and feasible for young people and researchers from different disciplinary and institutional backgrounds within each setting with the desire for comparable data across the project is challenging. We argue that an 'ethics in context' approach and an

attitude of 'methodological immaturity' is critical in international visual research projects with young people.

Co(de)-production: the app as an inventive method in a co-production setting with young carers

Dr David Jackson[1], Dr James Duggan[1], Rekko Smith[2]

[1]Manchester Metropolitan University. [2]Gaddum Center Charity, Manchester.

Our presentation provides insights from ongoing research that engages young carers in the co-design of a digital musical response to youth loneliness. We propose ways in which the idea of the app and app design processes provides an 'inventive method' (Lury and Wakeford, 2012) for research in co-production settings. Enright, Facer and Larner (2017, 44) identify the need to 'invent new research temporalities,' as alternatives to 'the temporality of conventional academic subjectivities' In the project reviewed, the accelerating pressures academics face to find a temporal affinity with young carers, who in turn have precious little time to commit to research projects due to their caring commitments provides a fraught context within which to conduct research. The use of an app as goal and solution provides 'a method through which things are made, and a resource for their analysis and un-/re-making' (Suchman, 2012). Participants are able to discuss issues of loneliness during the co-design of software applications and through the onward process of prototyping and testing (Gothelf and Seiden, 2016) are able to participate in their un-/re-making.

Further problematising the research on youth loneliness is the finding that the supposedly most connected generation in history is experiencing high levels of loneliness (Batsleer and Duggan, forthcoming). Yet these technologies have been developed to stimulate computable human interaction at any cost value extraction on territories of social connection and friendship, repurposed as 'behavioural surplus' (Zuboff, 2019). Whilst not exerting direct control over software design processes, these well-known exemplars of current techno-culture provide a powerful background rhetoric (e.g., the idea that it is 'essential' for any app to be designed for large populations of users (Google, nd)). Researchers using app design processes as inventive methods have to grapple with this rhetoric, principally through the potential presuppositions of participants, team members and funders.

Despite concerns around 'solutionism' (Mozorov, 2013), there are persuasive reasons for thinking that a digital response is beneficial. If digital app culture is a known cause of loneliness in young people, then it is important to find ways to engage with and contest its biases. To re-envision app development as an inventive method is to create a multi-scalar focus that traverses inquiry and intervention, and the production and experience of digital cultures. Mood/Music is a project funded by The Building Connections Fund a partnership between Government, Big Lottery Fund and the Co-op Foundation to

explore the possibilities of developing an 'app' based response to help young carers to connection through shared encounters with music.

The project team propose to host a participatory workshop that will invite attendees to design an app to reduce loneliness using design resources we developed as part of Mood/Music. Through this process we aim to convene a dialogue with peers about the thorny issues, outlined above, in the development of the app as an inventive and co-productive method. The activity has close practical and academic ties with the theme of creative methods and co-production as a way of creating change.

Participatory action research

COMPLEXITY (1.66)

Mind the Gap: Co-inquiry based approaches to developing healthy futures with young people

Professor Barry Percy-Smith

University of Huddersfield

Children and young people's participation is so often interpreted as (ideally) being young people-led wherein young people decide and initiative everything. This is great if they want to and indeed should have the opportunity and support to do so. Yet in reality, young people often derive more meaningful engagement experiences through research and development processes with adults or wider community groups through for example having opportunities for meaningful dialogue. Within the context of the wider tradition of participative research predating the zeitgeist of 'coproduction' rooted in the work of, for example, Yolanda Wadsworth, Peter Reason, Danny Wildemeersch and, in the context of research with young people, Michelle Fine, Caitlin Cahill and indeed my own work, the issue of who leads or initiates research processes is less important than the opportunity for meaningful transformational learning processes as a critical epistemology in which those involved question, through inquiry, the processes and context that influence the issue at hand. In such contexts, challenging the views, assumptions and position of others is implicit in the process and, I argue, as defining principles of participatory action research, offers a more methodologically robust approach to giving meaning to co-production. This paper discusses a community based research initiative that involved young people, adult professionals and community leaders working together to explore what living a healthy life means to young people. The process involved youth peer research as a basis for dialogue and inquiry in a Knowledge (World) café event involving 100 people and collaborative action inquiry to envision solutions in response to key issues that emerged. The knowledge café process involved using novel visual forms to explore, capture and facilitate

dialogue around key issues for young people such as stress and mental health issues. The paper highlights successes and challenges with this approach.

Creating a bricolage with young people to research childhood experiences of separation and divorce: challenges, rewards and outcomes

Dr Sue Kay-Flowers

Liverpool John Moores University

This presentation will outline the process of working *with* young people to determine the research design and methods employed in a research study giving 'voice' to young adults' childhood experiences of separation and divorce. It will explain the co-creation and co-production of specific research tools to undertake the study and identify future directions in relation to use of the study's findings.

Focus group discussions emphasised the need to create a place and space where participants felt comfortable talking about their personal family experience. Young people were unanimous in the view that the internet was the most suitable environment and that an online questionnaire would be appropriate, although they thought a 'hook' to engage their interest would be useful. A short film clip of a fictionalised case study uploaded to YouTube and linked to the questionnaire was suggested. This would also encourage participants to reflect on their own experiences.

In creating these specific research tools, we were involved in bricolage. I developed the case study and questionnaire, young people dramatised the case study, filmed and uploaded it on to YouTube. Known as the Prompt Stimulation Video (PSV), the film clip showed three siblings' experiences of their parents' separation and their future desires.

Young people's involvement led to an innovative project in which participants felt able to give 'voice' to their own personal experiences; this was a considerable reward and the desired outcome. However it was not without its challenges.

Key findings were reported in a framework for understanding children's accommodation of parental separation in order to make them accessible to practitioners working with children, young people and families. Its usefulness is being tested out in a number of settings in England and a child-friendly version is under development for use in schools and other youth settings.

Young people's views on access to and engagement with mental health services in England: An action-based participatory project

Laura Mayhew Manistre

Cardiff University

At a time of increasing rates of mental illness among young people, services are failing to support transition between services or those presenting with sub threshold needs.

This research examined young people's perspectives on access and engagement with services and how the treatment gap can be bridged, looking at the potential of a Youth Information Advice and Counselling model (YIACS).

Action research methods were used from a critical standpoint. Young people participated in developing the research focus, interview schedule and advertisement materials for the research. One to one interviews and focus groups were coded using thematic analysis. Themes derived from the data included: barriers to accessing services, developing youth friendly services, multiuse spaces, fear of discrimination, age appropriate services and causation.

Young people perceive stigma and discrimination as a significant barrier. Suggestions to improve engagement with services included flexible, integrated services in community settings and incorporating arts, music and sports in treating sub threshold presentations of anxiety and depression. Young people appreciate non-judgmental practitioners. Workers that can assimilate knowledge of mental health practice combined with authentic participation can contribute to service development.

Age appropriate care is of paramount importance. A longitudinal study into extending the age of transition to 25 could examine the benefits of such. The YIACS model is well placed to complement the work of CAMHS practitioners. Providing support to young people at the earliest opportunity. This could contribute to a resolution to the issue of increasing prevalence rates of child and adolescent mental health illness. It is encouraged that local commissioners support partnership building in this area. Participation in service development is beneficial, both to participants and organisations, but requires well thought out implementation (Day, 2008). Further research is needed to measure the impact this has on young people's recovery from mental health illness.

TRAINING WORKSHOP (G.16)

Having a say: Supporting young people in democratic action

Dr Ben Bowman, Manchester Metropolitan University

Contemporary approaches to young people's politics typically emphasize engagement with existing democratic institutions, and supporting young people in having a voice in democratic processes. Yet, young people are generally marginalised from those institutions and short-changed by democratic processes. In this workshop we explore practical ways to support young people as empowered actors in their own right. We discuss ways to celebrate, support and co-create projects for citizenship education, democratic action and social change with young people. The workshop focusses on learning from young people's democratic practices in order to support youth led strategies and tactics in familiar forms of action, such as elections, petitions and protests.

Note that this session runs from 3pm-4:30pm.