

# **Co-designing Opportunities with Young People and Organisations in the North West of England**

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## Abstract

This practice-led research presents an understanding of how collaborative approaches to co-design can be applicable and valuable in providing support for young people in left behind and overlooked communities across the North West of England in partnership with a range of organisations based in the region. The study provides new knowledge on how co-design approaches can be used to address place-based disparities, such as employment and learning opportunities in the United Kingdom. The research is part of a doctoral research training programme funded by the AHRC called Transformation North West.

An action research approach and case study structure were applied in four projects with publicly funded organisations who specialised in design, arts, education, and youth support. Each case study focuses on utilising co-design approaches in a specific geographical location in and close to the North West of England, in areas where young people face significant barriers to work opportunities. The research included the design of workshops, structures, and tools to engage local young people and organisations, and explored the design of interventions to connect young people to opportunities and local support. Data on the design, application, impact, and perceived value of the approaches was reflected upon and captured during and after the projects. A thematic analysis process was carried out to generate theory and understanding of the approaches.

This research has multiple contributions to knowledge including detailed evidence that co-design approaches can be used as a tool to address geographical inequalities in opportunities for young people in partnership with local organisations and deliver a range of socio-economic outcomes. It contributes knowledge on the design of co-design approaches aiming to address complex socio-economic challenges, generate long-lasting social change, as well as the challenges and opportunities of co-design application in this context. The study provides timely evidence that co-design approaches can deliver value to communities who have been overlooked, making a difference to lives, as well as fostering conditions for a sustainable and inclusive economy.



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# Glossary of Terms

## **Co-design**

There is no one set definition of, or a set approach to co-design. However, there is an agreement that it involves the participation of people who will use or benefit from the intervention that the process aims to deliver (Sanders and Stappers, 2008; Kensing and Greenbaum, 2012; McKercher, 2020). Co-design means ‘collaborative design’, an approach in which ‘designers and people not trained in design working together in the design development process’ (Sanders and Stappers, 2008, p.6).

## **Co-design tools**

Co-design tools are designed components used within a co-design process. Tools may be used within co-design to frame steps within the process (Vaajakallio and Mattelmäki, 2014). Co-design dialogues and workshops can be structured or scaffolded using co-design tools and techniques (Brandt, Binder and Sanders, 2013).

## **Creative Industries**

The Creative Industries can be broadly defined as having their ‘origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’ (DCMS, 2015). Within the industries, design is the fastest growing sub-sector (DCMS, 2016).

## **Design**

The term ‘design’ can be used both as a noun (a design) and a verb (to design) (Waks, 2001; Lawson, 2005). When used as a noun, a design can take the form of an arrangement, pattern, blueprint, template, model, outline, plan, plot or sketch (Waks, 2001) or end product. When used as a verb, the activity of designing and design process (Lawson, 2005), which can involve drawing or creating a pattern, envisioning a plan, form, model, outline or sketch (Waks, 2001). Design can be a discipline, an industry, a process, and a problem-solving activity (Cooper and Press, 1995).

### **Design Activism**

Design activism is ‘design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change’ (Fuad-Luke, Chapter 1). Activism is ‘about taking actions catalyse, encourage, or bring about change, in order to elicit social, cultural and/or political transformations’ (Fuad-Luke, Chapter 1).

### **Deprived communities**

Deprived communities are places where many people do not have access to acceptable standards in necessities for living such as education and housing. In the UK, the official measure of deprivation is the Index of Multiple Deprivation (IMD), which gives each location a score based on data collected on seven different domains of deprivation, which include income, employment, education, skills and training to name a few (Department for Communities and Local Government, 2015).

### **Equality**

Equality focuses on ensuring that people have the same opportunities and resources (Espinoza, 2008).

### **Equity**

Equity, focuses on providing people with the resources they need to fit their individual circumstances (Espinoza, 2008).

### **Formal and Informal Learning**

Formal learning takes place inside institutionalised learning settings, such as schools, colleges, and universities whilst informal learning takes place outside of institutionalised settings.

### **Hard-to-reach**

The project engaged with young people that could be labelled as ‘hard-to-reach’ by government organisations. This means that they seldom participate in engagement activities but this term is problematic because it suggests that the problem lies with the groups and not the organisation’s approach. An alternative term is ‘underserved’, meaning that they are individuals who may not receive adequate support or services and who might slip through the net.

### **High-quality work**

Defined by the Taylor Review (2017) as ‘fair and decent with realistic scope for development and fulfilment’ (p.6). What represents high-quality work varies between people. In general, it means that people earn fair wages, have security, opportunities to progress and are treated with respect and decency at work. This contributes to people’s well-being, contributes to society, and increases productivity.

### **Inclusive Growth**

Inclusive growth ensures that economic growth delivers benefits to everyone throughout the country (RSA, 2017; Stott, 2017). It ‘creates opportunity for all segments of the population and distributes the dividends of increased prosperity both in monetary and on-monetary terms, fairly across society’(OECD, 2015).

### **Left Behind Places**

A term used to describe areas of the UK that have been neglected and ignored by government and policy (Local Trust, 2019; NCCPE, 2019, Farmer and Zanetti, 2021).

### **Levelling Up**

Ensuring that where people live is not a barrier to their opportunities in their future life. People throughout the United Kingdom have fair access to services, high-quality jobs, education, skills and improved infrastructure to ensure they can thrive where they live and not need to leave where they live to seek fulfilling work.

### **LEPS/Local Enterprise Partnerships**

Locally owned partnerships between local authorities and businesses to drive economic growth and create local jobs. For example, the Lancashire Enterprise Partnership operating across the county of Lancashire.

### **Lived Experience**

In its most basic form, lived experience ‘involves our immediate, pre-reflective consciousness of life: a reflective or self-given awareness’ (Dilthey, 1985, cited in van Manen, 2016, p.35). It is a representation of ‘experiences, choices, and options, and how those influence one’s perception of knowledge (Given, 2008, p.490).

**NEET**

Someone who is not in any form of employment, education or training. A person who is NEET is unemployed or economically inactive (ONS, 2016).

**Place-based**

Place-based research is defined as 'projects or interventions that work closely with local communities, towns, cities or on a regional scale' (NCCPE, 2019). A place-based approach aims to develop economies and society, acknowledging each individual context to advance wellbeing (Beer *et al.*, 2020).

**Social Design**

Social design is described as 'concepts and activities enacted within participatory approaches to researching, generating and realising new ways to make change happen towards collective and social ends, rather than predominantly commercial objectives' (Armstrong, 2014, p.15). Social design has also been defined as a field that aims to achieve social impact (Tromp and Hekkert, 2019).

**Social Capital**

Defined as 'networks together with shared norms, values and understandings that facilitate co-operation within or among groups' (OECD, 2007). This includes social connections to friends, family, and other people we know, which can help us emotionally, socially and economically. This is linked to human capital, which is 'the knowledge, skills, competencies and attributes embodied in individuals that facilitate the creation of personal, social and economic well-being' (OECD, 2007).

**Social Innovation**

Social innovation is 'new ideas for unmet needs' (Mulgan, 2012, p. 4), in which design can be used for 'design for social innovation'. It is also described as a 'process of change' involving the 'creative recombination of existing assets' (such as people, places, skills and knowledge) to 'achieve socially recognized goals in a new way' (Manzini, 2014, p. 57).

**Social mobility**

Social mobility is ensuring everyone has a fair opportunity to create a good life for themselves, regardless of their background or where they grew up.

**Young people**

This research uses the United Nations definition of young people (United Nations, no date). Young people, sometimes referred to as 'youth' are aged between 15 and 24 years old. It is acknowledged that the age group is more fluid than other fixed age groups, with young people at the stage of transitioning between compulsory education and finding their first job.

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## Declaration

This thesis has not been submitted in support of an application for another degree at this or any other university. It is the result of my own work and includes nothing that is the outcome of work done in collaboration except where specifically indicated. Many of the ideas in this thesis were the product of discussions with my supervisors Professor Nick Dunn and Professor Paul Rodgers.

Excerpts of this thesis have been published in the following conference manuscripts, academic publications, and reports:

Wareing, L., Dunn, N and Rodgers, P. A. (2021) *Levelling Up North for Rural Youth: Co-Design Possibilities and Challenges*. European Academy of Design 2021.

Wareing, L. (2020) *Youth by the Coast and Countryside: Designing Interventions in Underserved Coastal and Rural Communities*. Fourteenth International Conference, *Design Principles and Practices: Advocacy in Design: Engagement, Commitment, and Action*, Online, 11-12 November.

Wareing, L., Rodgers, P. A. and Dunn, N. (2019) *Working Where We Live: Designing Future Employment for Young People*. International Association of Societies of Design Research Conference 2019.

Wareing, L., Rodgers, P. A. and Dunn, N. (2019) *Co-designing Pathways to Opportunities for Young People in the North West of England*. *The Design Journal*, 22(sup1), pp.863-883.

Wareing, L. (2020) *Design Future First Project Report*. Lancaster. Available at:  
<https://files.futurefirst.org.uk/wp-content/uploads/images/20200928133456/Design-Future-First-Report-Sept-2020.pdf>

Wareing, L. (2019) *Redesign by the Sea: Young People Redesign a Local Festival in the Seaside Town of Morecambe, North West England*. Lancaster. Available at:  
[https://issuu.com/laurawareing/docs/redesign\\_by\\_the\\_sea\\_tnw\\_project\\_2019\\_web](https://issuu.com/laurawareing/docs/redesign_by_the_sea_tnw_project_2019_web)

Transformation North West Cohort (2018) *Driving Industrial Strategy for the North West: the role of the Creative Industries*. Lancaster. Available at:  
[https://www.researchgate.net/publication/349058988\\_Driving\\_Industrial\\_Strategy\\_for\\_North\\_West\\_Growth\\_-\\_The\\_Role\\_of\\_the\\_Creative\\_Industries](https://www.researchgate.net/publication/349058988_Driving_Industrial_Strategy_for_North_West_Growth_-_The_Role_of_the_Creative_Industries)

# Chapter 1 – Introduction

## 1.1 Introduction

This chapter sets the scene for this research, explain the rationale, and outline the aims, objectives and research questions. The chapter also explains the content and structure of this thesis, briefly explaining each of the subsequent eight chapters.

## 1.2 Research Focus

This thesis explores how co-design approaches with organisations and young people can provide support for futures in communities in the North West of England (NWoE), overcoming place-specific barriers to learning and employment opportunities. The research focused on:

- The application of co-design approaches in a variety of under-resourced and left behind communities with young people in the NWoE to explore ways to support and prepare young people for their future, contributing to equity in opportunities.
- The design of the co-design approaches and accompanying tools in partnership with several different organisations.
- The changes and value generated for participants in the co-design approaches and how this evolved for the wider community.

This research drew on four collaborative design projects conducted as part of the Transformation North West programme, introduced in section 1.3.2. In this research, co-design approaches are instances where those who are and are not trained in design, work together through design processes (Sanders and Stappers, 2008). Genuine co-design enables the beneficiaries of the design intervention to influence the outcomes and have more than just a say (Bratteteig and Wagner, 2014; McKercher, 2020; Meroni, Selloni, and Rossi, 2018). Each co-design approach brought together groups of young people and practitioners from organisations to share ideas, design and imagine outcomes that were valuable to young people growing up and accessing opportunities in a variety of communities in the NWoE. Design played vital roles in the co-design approaches, including the activities and spaces where co-design took place, and the techniques and tools used. These design processes and the resulting co-design activity are underpinned and guided by co-design principles. The co-design



outcomes were often not physical; instead, they are services, events, experiences, platforms and networks. Beyond these design outcomes, the co-design approaches helped explore the social, economic and cultural outcomes delivered to those who participated. Specifically, the co-design approaches in this research aimed to deliver long-lasting change to people, organisations and communities in the NWoE, and this research explored how.

A design company, a youth support charity, an arts organisation and a national education charity were the partners in this research. All of which wished to support and forge stronger relationships with young people in communities where there was a lack of employment and learning opportunities. The young people in the seven communities in former industrial, seaside and rural locations in and around the NWoE who participated in the co-design projects were aged between 14 and 21 years old. Definitions for terms used in this thesis are outlined as they emerge and included in the glossary of terms at the beginning of the thesis.

### 1.3 Research Rationale

The rationale for the focus of this research stems from personal motivations (section 1.3.1), the overarching research programme that it fits within (section 1.3.2), and a context of social and economic inequalities facing communities in the NWoE and a UK Government drive to address these inequalities. These themes will be outlined in this section.

#### 1.3.1 Personal Motivations

The author and researcher was born and grew up in Lancaster in Lancashire in the NWoE. The NWoE is close to the researcher's heart and ensuring that this research has a close connection to the region's people, places, and future prosperity of the region has been a key motivation throughout this research. Being creative and using these skills in multiple ways has been a passion from a very young age, which contributed to the researcher studying design at university, becoming the first in their family to attend university.

Originating from a relatively small city in the NWoE, the researcher became increasingly aware that where someone grows up can limit access to professional work opportunities. The injustice for young people in the North of England stood out when reading the UK Government's Industrial Strategy at the beginning of the PhD programme. Young people faced inequalities in education and work opportunities, many of whom would then be forced to move away, leaving behind their home towns and family. Shortly after the Industrial Strategy, the Social Mobility Commission's *State of the Nation* (2017) report was published, highlighting

that many places in the UK were being left behind and hollowed out economically and socially. The researcher knew at this point that exploring the use of design research and practice in transforming lives in left behind places, would be a highly motivational aim for doctoral research.

The motivation behind this research also links to the researcher's professional and educational background. The researcher has a degree in *Design for Industry* from Northumbria University in Newcastle upon Tyne, on which knowledge and skills required for designing products, services and experiences were developed. During this course, the researcher became interested in design for social change, which was inspired by an experience of the *DOTT07 festival*, the *Royal Society of the Arts (RSA) Student Design Awards* and input from the *Centre for Design Research* at Northumbria University. These interactions gave the researcher an awareness of a variety of social contexts in which design can be applied and ways in which to bring users into the design process.

Following this, the researcher completed a Masters in *Multidisciplinary Design Innovation* also at Northumbria University, which had been recently established in response to the emergence of 'Design Thinking', a need to train 'T-Shaped' designers, inspired by Tim Brown and the Cox Review of Creativity in Business (Cox, 2005). The researcher's place on the course was funded by *One NorthEast*, a regional development agency supporting economic development. In this course, the researcher worked with peers from different backgrounds on projects in collaboration with a variety of organisations. This experience helped bridge practical design skills and interest in social design with an understanding of how to apply design to different contexts with different people and contribute to regional economic prosperity, which complements this doctoral research.

In 2012, the researcher started working at ImaginationLancaster, the design research lab at Lancaster University. They worked on multiple design research projects, including Leapfrog, an AHRC-funded partnership between Lancaster University and Glasgow School of Art, which aimed to co-design new tools and approaches to facilitate new creative engagement activities for public services. Leapfrog was part of Connected Communities, a cross-research council programme led by the AHRC. Leapfrog featured a project with *Blackburn with Darwen Council* and *Child Action North West* in Lancashire, designing tools with young people in care, aiming to provide the young people with more control over interactions with public sector practitioners. This project enabled vulnerable young people to participate in design projects that delivered

social value and change. The researcher became increasingly interested in methods to meaningfully engage people in co-design processes and the broader effect on people and organisations. The researcher also became aware of how design and academia as a profession are often perceived as being elite and impractical, which provided motivation to explore how design practice and research can be adaptable, humble, accessible and generate positive and meaningful change in lives.

These experiences combined, aligned well with the opportunity to be part of the Transformation North West doctoral research cohort, a programme that focuses on using design to boost prosperity in the NWoE.

### 1.3.2 The Transformation North West Programme

This research is part of Transformation North West (TNW), which was a fully-funded doctoral training programme launched in October 2017 with a cohort of twelve PhD students from various creative disciplines. TNW spanned five universities across the NWoE; Lancaster, Liverpool, Manchester, Manchester Metropolitan and Salford. Lancaster University was the lead organisation, with expertise in leading similar applied PhD programmes, such as The Creative Exchange (CX). TNW was funded by the North West Consortium Doctoral Training Partnership (NWCDTP), which provides studentships and training to doctoral students in the UK through funds from the Arts and Humanities Research Council (AHRC). The funding for TNW originated from the UK Government's National Productivity Investment Fund (NPIF) to fund initiatives aiming to increase productivity in the UK in connection with Teresa May's UK Government's Industrial Strategy (HM Government, 2017a; BEIS, 2018), introduced in section 2.2.1.

The collective aim of Transformation North West research was to explore the application of design and creative techniques to develop products, services and interventions with organisations in the NWoE. In 2018, the cohort co-authored and published a report exploring and presenting how creative industries in the NWoE could drive Industrial Strategy (TNW, 2018). One of the themes included in the report called *Place and Community* explored how the Creative Industries, including design, could strengthen communities socially and economically across the region, drawing on the expertise of local people to shape places, services and infrastructure. Researching this theme was the starting point for this PhD. The report identified that the benefit of design techniques and processes could be more widely

used in the region beyond the large main cities of Manchester and Liverpool to deliver social and economic benefits to left behind and under-resourced communities. Each TNW PhD researcher was responsible for contacting and setting up collaborative projects with organisations. For this research, the aim was to deliver five to six collaborative projects, spanning up to six months each, which may overlap slightly; and to offer support to other TNW researchers on their projects. Chapter 3, Section 2, along with Chapters 4 to 7 explain how the TNW doctoral researchers collaborated.

### 1.3.3 Addressing Geographical Inequalities with Design

The UK is one of the most socio-economically unequal countries in the developed world, compared with 26 other developed countries (Davenport and Zaranko, 2020). Low levels of employment, skills, productivity, average wages and job creation are concentrated in the North of England (Johns *et al.*, 2020). This long-standing issue is far greater than in any other European country. These challenges are primarily due to the concentration of economic, political and financial activities in the South East of England (Centre for Cities, 2015). In particular, former industrial, coastal and rural locations struggle particularly (Davenport and Zaranko, 2020; National Youth Agency, 2021, Social Mobility Commission, 2017). The UK's public research and development funding is concentrated in three cities; London, Oxford and Cambridge, accounting for 46% of the total spent in the UK, contributing to the further success of prosperous areas (Forth and Jones, 2020). At the time of this research, the UK government prioritised addressing inequalities in the country (Davenport and Zaranko, 2020; HM Treasury, 2021; IPPR, 2020; Tomaney and Pike, 2020). Details of what this involved continued to unfold during this research, but it was thought that it should aim to include fundamental investment into improving people's daily lives, including learning, employment and well-being, as well as physical infrastructures, such as transport (Colebrook, 2018; Johns *et al.*, 2020; Kelsey and Kenny, 2021).

Where a young person grows up in the UK affects their future life chances. Young people growing up in places that are struggling socially and economically with insufficient work and learning opportunities are mainly concentrated in the North of England, forcing many young people to move away (Johns *et al.*, 2020; Martin *et al.*, 2015; Rowthorn, 2010). Young people in the North West of England are more likely not to be in education, employment or training (NEET) than in the rest of England (Impetus, 2019). Furthermore, the impact of the pandemic on young people has been systematic, deep and disproportionate (International Labour

Organisation, 2020). These challenges combined have detrimental effects on those communities, their economic potential and social cohesion.

There is a need for research that explores how design can tackle place-based inequality and distribute the benefits to more people and places in the UK (Bailey *et al.*, 2021; Design Council, 2018, 2021; Kimbell *et al.*, 2021). Research is needed into ways to engage those who are frequently marginalised and underrepresented, including young people in designing solutions that are participatory and transformative (United Nations, 2020). Collaborative design approaches have provided underrepresented people with an active role in developing design interventions that directly benefit them and their communities (Galleguillos Ramírez and Coşkun, 2020; Hagen *et al.*, 2018; Zamenopoulos and Alexiou, 2018). There is limited literature on using design approaches with young people who do not have fair access to learning and work opportunities in the UK. Therefore, this research looks to explore this area and make contributions to it.

#### 1.3.4 Turbulence in the UK during this Research

During this research (from the end of 2017 to the beginning of 2022), there were several turbulent events in the UK. This included changes in the UK Government, the replacement of the Industrial Strategy that the TNW programme had focused upon at its launch in 2017, the ongoing Covid-19 pandemic and the UK leaving the European Union.

People who lived in areas of the UK where there was a lower than average income, low educational attainment, and fewer qualifications and opportunities were more likely to vote to leave the EU (Goodwin and Heath, 2016). People with low qualifications and skills living in these areas also felt marginalised in the modern economy, contributing to a vote to leave (Goodwin and Heath, 2016). The vote to leave sparked an ongoing debate about geographical divides and 'left behind' areas in the UK. This resulted in the UK Government's aims for more distributed prosperity in the UK, presented in the 2017 Industrial Strategy and more recent agenda for "Levelling Up" (HM Government, 2022). 'Left behind places' is a term used to describe areas of the UK that have been neglected and ignored by government and policy (Local Trust, 2019; NCCPE, 2019, Farmer and Zanetti, 2021).

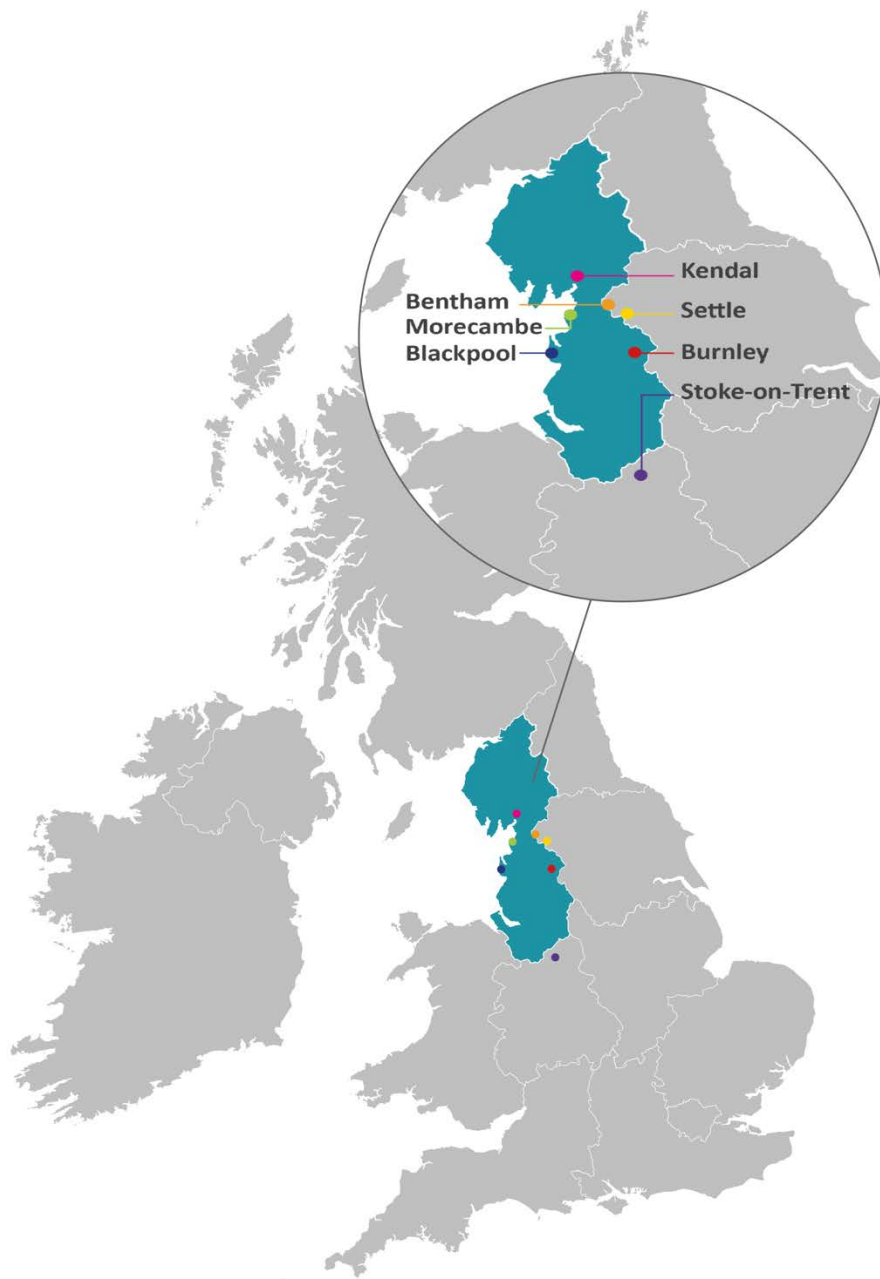
Furthermore, the Covid-19 virus was first recorded in the UK in January 2020 and was declared a global health emergency by the World Health Organisation (British Foreign Policy Group,

2021). By mid-March, the UK Government began to enforce restrictions, with a national lockdown commencing on the 23<sup>rd</sup> of March 2020 (British Foreign Policy Group, 2021). Restrictions on social mixing continued to be applied and eased at various points from March 2020 and throughout the remainder of the PhD. The NWoE was particularly severely affected by the pandemic compared to the rest of the UK due to high levels of social deprivation, health inequalities and social issues, and has endured prolonged periods of high-level restrictions for a large proportion of the region (Johns *et al.*, 2020b; UKHSA, 2021). The ongoing Covid-19 pandemic revealed geographical inequalities and exacerbated existing ones, affecting the North West socially and economically and harming young people's learning, employment and prospects. The challenge of addressing regional inequalities in the UK became more significant due to the Covid-19 pandemic. These events impacted the research and PhD experience overall. The third and fourth projects were disrupted as the face-to-face engagement was no longer possible, and partner organisations grappled with severe changes to their practice. The planned fifth project was cancelled entirely. Additionally, the TNW cohort continued to face disruption to planned events to disseminate examples of completed doctoral research. More details on this are provided in Chapters 2 to 7.

This turbulent social, economic and political environment emphasised the critical and timely need for design research that aims complex social and economic challenges, including design research to develop a new understanding of how design practice and research can be harnessed to address regional inequality.

## 1.4 Research Approach Overview

The main objective of this research was to explore and explain the roles that collaborative approaches to design can play in engaging and supporting young people in left behind communities in the NWoE to help them prepare for the future and overcome geographic barriers to work and learning opportunities. The research focuses on the co-design approaches undertaken in four projects, collaborating with four different organisations. The research takes place with groups of young people aged 14 to 21 in seven individual towns; former industrial towns, and rural and coastal areas (Figure 1). Table 1 provides an overview of the four projects, explained in detail in chapters 4 to 7.



*Figure 1: Map of the UK, highlighting project location in the North West region of England*

Table 1: Projects Overview

Project Name	Location	Participant Groups
Burnley Pathways (Case Study 1)	Burnley, Lancashire (Former industrial town)	97 young people aged 15 to 19, a digital design company and youth work organisation.
Redesign by the Sea (Case Study 2)	Morecambe, Lancashire (Seaside town)	12 young people aged 16 and 17, an arts organisation and school teachers
The Fold (Case Study 3)	Kendal, Cumbria, Settle and Bentham, Yorkshire Dales (Rural towns)	29 young people aged 14 to 21, an arts organisation and partner arts organisations
Designing Futures First (Case Study 4)	Blackpool, Lancashire (Seaside town) and Stoke-on-Trent, Staffordshire (Former industrial city)	12 young people aged 15 and 16 and an education charity.

The exploratory nature of the research meant that the first project, *Burnley Pathways*, formed a pilot project. The research aims and questions were broad and aimed at understanding how design teams generate socio-economic benefits in left behind and under-resourced communities. Following this project, a pattern emerged where the research was building on the knowledge of how to apply collaborative design approaches with organisations and young people to address place-specific challenges in helping young people to thrive in their local communities in the future.

The research questions then evolved as follows:

RQ1. How can collaborative design approaches with organisations and young people engage and support access to learning and work opportunities for young people in left behind communities in the North West of England?

RQ2. How are the co-design approaches designed and delivered to be effective and genuine?

RQ3. What challenges are experienced when delivering these approaches?



RQ4. What values and change do the co-design approaches deliver to the young people, community and the organisation(s)?

RQ5. How do the co-design approaches aim to deliver long-lasting benefits to young people, the community and the organisation(s)?

The research objectives were:

**O1.** Build an understanding of how to support equity in opportunities for young people through co-design research, practice and methods through a series of case studies in collaboration with organisations in a range of geographical locations in the NWoE, specifically former industrial, seaside and rural areas where there is a lack of opportunities.

**O2.** Build understanding through each case study of how the co-design approaches are designed and implemented, how they aim to be genuine, including the tools and activities used, and the roles of the actors involved.

**O3.** Develop an understanding of the challenges of designing and delivering the co-design approaches.

**O4.** Create an understanding of what the benefits of designing and delivering these approaches are for those involved, as well as any changes influenced by the approaches concerning support for young people, access to opportunities, capabilities and place.

**O5.** Explore and create an understanding of how these approaches can be sustained and evolved, as well as lead to long-lasting value and change in the communities.

Overall, the objectives aimed to explore and develop understanding, which could support further implementation by designers, design researchers and organisations interested in creating change in communities where there is a need for equity in opportunities.

There are four case studies featured in this research, which feature design projects in seven areas in the peripheral of the North West region: Kendal, Bentham, Settle, Morecambe, Blackpool, Burnley and Stoke-on-Trent (Figure 1). Although the areas have their strengths and challenges, which will be explored in each chapter, all share the challenge of retaining and attracting a younger population.

## 1.5 Thesis Structure and Chapters

This thesis has nine chapters in total, organised as follows:

*Chapter 2 – Literature Review.* This chapter includes a review of the critical literature, highlights areas where there is limited research and explains how this research will connect to the landscape.

*Chapter 3 – Research Design.* This chapter describes the theoretical perspective of the research, the methodology and the methods used in this research, outlining how these will build reliable knowledge.

*Chapters 4 to 7* are case study chapters, each of which contains details of the four projects carried out during this research. They are arranged in chronological order, each introducing the project, the project partners, the context, the approach, the activities and the learnings.

*Chapter 4 – Case Study 1, Burnley Pathways.* The first case study examines a collaborative design process adopted by designers and youth workers to create a means to connect young people and businesses in Burnley, Lancashire, to improve access to local learning and work opportunities.

*Chapter 5 – Case Study 2, Redesign by the Sea,* explores the use of a co-design approach in the seaside town of Morecambe in Lancashire with a local creative organisation and local young people. Through the co-design of a local festival, the co-designers explored what it is like to grow up in a seaside town in North West England and their possible futures there whilst engaging meaningfully with a local organisation.

*Chapter 6 – Case Study 3, Designing the Fold,* explores the use of a co-design approach with a creative organisation and young people local to three rural towns in Cumbria and the Yorkshire Dales in North West England. The project set out to understand young people's lives growing up in rural areas and what they imagine their futures to be like through the design of local events to support creativity, learning and working in rural communities.

*Chapter 7 – Case Study 4, Design Futures First,* explores a co-design approach that aimed to understand how young people view the support they were receiving from the project partner,

an educational charity. It also explores the challenges young people face where they live and their ideas for redesigning the support programmes to be more effective, sustainable and beneficial to young people in Blackpool and Stoke-on-Trent.

*Chapter 8 – Findings and Discussion.* This chapter includes reflections on the experience of conducting doctoral research, brings together the learnings from the previous four case study chapters and responds to the research questions.

*Chapter 9 – Conclusions and Future Work.* This chapter presents the conclusion to the research, outlining the contribution to knowledge, reflections, limitations and possible future work.

## 1.6 Chapter Summary

The chapter has introduced this thesis, including the aim and objectives of the research and research questions. The chapter introduces the doctoral training programme, Transformation North West and the UK Government's Industrial Strategy, from which this work stems. Themes in this research were introduced, including co-design approaches, the inequalities in the NWoE, and the young people who live there. The next chapter provides a critical review of the key literature related to this research, highlighting the strengths, weaknesses, and gaps this research aims to fill.

## Chapter 2 - Literature Review

### 2.1 Introduction

This chapter highlights the main areas of this study and critically examines the existing literature and fundamental theoretical concepts. The literature review will outline broad themes and interrogate literature that outlines geographical and socio-economic inequalities in the UK and NWoE. It will also explain how design approaches can address the complex challenges through co-design with young people, aiming to generate long-lasting change and value.

This is a partial review, as relevant literature is presented and reviewed for each of the four case studies in Chapters 4 to 7. The review contains a mix of academic and grey literature, including publications from government departments, policy organisations and think tanks. Grey literature reduces positive publication bias (Paez, 2017; Lancaster University, no date), reduces the time lag from practice to publication in emerging areas of research, and can have more local and regional information (Lancaster University, no date). Therefore, it is highly suitable for this emerging, regional and practice-focused area of research. At the end of each section, a summary and synthesis highlight gaps in knowledge and how this research will contribute to those areas.

### 2.2 Social and Economic Inequalities in the UK and North West England

#### 2.2.1 The Industrial Strategy, Building Back Better and Levelling Up

The main aims of the 2017 Industrial Strategy were ‘to improve living standards and economic growth across the country’ (HM Government, 2017, p. 29). The strategy had ‘five foundations of productivity’, which included *People* and *Places*. These interlinking foundations were an essential starting point for this research:

*People* foundation - aimed to ensure that everyone has fair access to high-quality work and education opportunities, wherever they live and whatever their background.

*Places* foundation - the emphasis was on ensuring that places throughout the UK, including rural locations, towns and cities, reach their full potential, ensuring people have decent pay,

work and access to opportunities. Figure 1 includes a list of issues highlighted in the Industrial Strategy that this research aimed to address.

Table 2: Key points from the People and Places Foundations in the Industrial Strategy

People Foundation	Places Foundation
<p><b>Access to high-quality guidance –</b> To support choices on future education and work opportunities, throughout the country and including those ‘hardest to reach’ (p. 119).</p>	<p>Many places in the North West (and the rest of the UK) are not '<b>realising their full potential</b>', which affects people's pay, work opportunities, and life chances (p. 216).</p>
<p><b>Increased encounters between young people and businesses</b>, which supports future choices.</p>	<p>Places <i>throughout</i> the region need to <b>use their strengths</b>, have people with the right skills, be well connected and have an ‘attractive cultural environment’ (p.217).</p>
<p><b>Fair access to learning and skills development</b> to support future work opportunities.</p>	<p>The strategy needs to include <b>towns, rural areas, and cities. Local businesses, organisations and communities need to work together</b> and ‘the people best placed to drive forward local economies are those who live, work and do business in them’ (p. 220).</p>
<p><b>Inclusive opportunities</b> for high-quality work and training, no matter where someone lives or their background. <b>Help all young people</b> reach their potential (p.115).</p>	<p><b>Regional disparities affecting young people</b>, including educational attainment (p.229).</p>

Examining and linking to the themes in Teresa May’s Government’s 2017 Industrial Strategy, the TNW cohort produced a publication (2018) on how the creative industries can drive industrial strategy in the NWoE. The UK Government led by Boris Johnson discarded The Industrial Strategy (2017) in March 2021, replacing it with the ‘Build Back Better’ Plan for Growth (2021). However, the main points highlighted in Table 2 connect to the main issue in the new Plan for Growth, which is for ‘levelling up’ in the UK. Experts believed that levelling up should ensure that where people live creates no barriers to finding ‘high-quality jobs’ (HM

Government, 2022, HM Government, 2017, p. 118; Taylor *et al.*, 2017) and that everyone should have fair access to education, and skills development and reliable infrastructure. Therefore, ensuring that people can thrive where they live and not be forced to leave to seek opportunities. Plans published for levelling up in 2022 focused on five forms of capital to drive levelling up, including social capital (discussed in chapter 7). The plans stated that policies must be ‘co-designed’ (p.245) to avoid short-term and fragmented approaches. However, details of this only included consultations on plans with individuals selected to be on panels (HM Government, 2022, p. 245), rather than genuine co-design.

Johns *et al.* (2020) argued that levelling up should focus on a different economy, an inclusive economy with investment in people. They argued that focusing on increasing productivity (GVA per hour worked) does not necessarily lead to an improvement of the quality in life or an increase in wages. Struggling people and places cannot wait until the productivity gap closes, they will only feel the benefit when changes are made that result in decent work, living wages and routes to progression (Johns *et al.*, 2020). Inclusive growth is a new model of growth where ‘as many people as possible are able to contribute to, and benefit from, economic prosperity’ (RSA, 2017, p. 6). This concept sees underperforming areas which have been managed as ‘social problems as growth opportunities’ (RSA, 2017, p.5). Inclusive growth invests in social infrastructure as well as physical infrastructure. Social infrastructure includes ‘the capacities and capabilities of individuals, families and communities to participate more fully in society and economic growth’ (RSA, 2017, p.15), this includes education, skills, life-long learning and employability support. Inclusive Growth is supported by the European Design Commission (2012), Design Council (2017), OECD and United Nations (2021). Without inclusive growth, productivity will lag, demand for already stretched public services will increase, inequality will become further entrenched, job opportunities will decrease, and public finances will be strained (RSA, 2017).

### 2.2.2 Policy and Initiatives to Improve the Futures of Young People

The prominent organisations implementing youth policy and initiatives to improve the futures of young people and increase employability in the UK included the Department for Education (DfE) and Department for Digital, Culture, Media and Sport (DCMS), local authorities and local enterprise partnerships (LEPs). Youth policies and initiatives that support young people’s employment opportunities are included in Table 3. Many were in response to increased

challenges facing young people in finding work experience and jobs in an economy impacted by Covid-19.

Notably, the focus and drive of the policy and initiatives are mainly from the perspective of the various government departments, allocating funding to address several problems rather than engaging with young people and communities or stating how to use the funding effectively. The policies and initiatives do not engage with young people to understand their views on accessing support and influence the design of services, support and experiences that will impact lives. Many also take a deficit view to provision for young people and places, addressing ‘disadvantaged’ communities and young people and those whose aspirations are not high enough or for those not in education, employment or training (NEET).

*Table 3: Policies and Initiatives to Improve Young People's Futures*

Organisation	Youth Policy or Initiative	Purpose
<b>Central Government</b>	Careers Strategy	Published in 2017, linking to the Industrial Strategy. Aiming to improve career advice in the UK, targeting social mobility and inclusivity, and increasing opportunities throughout England.
	Opportunity Areas Programme	Announced in 2016 and extended to August 2021. Aiming to increase social mobility in 12 of the most disadvantaged areas in England, including Blackpool in Lancashire.
	Gatsby Benchmarks	Eight benchmark frameworks for good career guidance in schools in the UK, which formed part of the Government’s Careers Strategy.
	Kickstart Scheme	Provides funding to companies to create jobs for 16 to 24-year-olds on universal credit and at risk of unemployment. In response to the Covid-19 impact and part of the government’s ‘Plan for Jobs’ scheme.
	Youth Investment Fund	£30 million funding for youth organisations, addressing limited youth centres and spaces for young people. Targeting ‘left behind’ places.

<b>Government-Backed Initiatives</b>	National Careers Service	Government service providing free and impartial careers advice for anyone over 13 years old.
	Careers and Enterprise Company	Established in 2014, the Careers and Enterprise Company aimed to transform career guidance in schools for young people aged 12 to 18 and encourage collaboration between schools, colleges and employers.
	National Citizen Service	Programme for 16 and 17-year-olds that aims for personal, social and civic development to increase social cohesion, social mobility and social engagement.
<b>Lancashire LEP</b>	Lancashire Skills and Employment Strategic Framework 2021 Refresh	Aiming to grow, attract and retain a skilled workforce in Lancashire as part of the recovery from Covid-19 impact on the local economy. Specifically, it flags up the need for UK Shared Prosperity Fund to help NEET in Lancashire, and boost young people’s aspirations, education and employment prospects. The scheme delivers career guidance experiences for young people virtually.
	Skills for Work	The recently launched website brings together young people and employers to develop work opportunities and skills.

Cottam (2018) argued that the UK government need to invest money in social progress, but investing in existing systems will not create change. Instead, there is a need to implement initiatives that are not managing people’s needs and putting people back together after they break (Cottam, 2018). Cottam also argue that design processes ‘create capability, not dependence’ (2018, p.18). Challenges such as finding good quality work are not one-off events; they require participants to create new ideas, connect with other people and create change. However, institutions were not designed to allow people to come together to create change, they are designed to keep people at a distance and manage them (Cottam, 2018). Participation should be made easy and intuitive, and designers could help understand perspectives by engaging in people’s everyday lives (Cottam, 2018). Cottam’s ideas for 21<sup>st</sup> Century Radical Help are presented (2018) in Figure 2.



20th Century Welfare	21st Century Radical Help
Fix the problem	Grow the good life
Manage need	Develop capability
Transactional culture	Above all relationships
Audit money	Connect multiple forms of resources
Contain risk	Create possibilities
Closed/targetted	Open: take care of everyone

Figure 2: Hilary Cottam's Principles of Radical Help (2018)

### 2.2.3 Inequalities in the UK and North West of England

The UK has long-lasting disparities in economic performance, affecting work opportunities and life prospects (Rowthorn, 2010; Martin *et al.*, 2015; HM Government, 2017). The disparities have increased in recent decades and have been drawing considerable attention (Pike *et al.*, 2016; Agrawal and Phillips, 2020; Johns *et al.*, 2020a; Tomaney and Pike, 2020). The issue in the UK is far greater than in any other European country. This challenge is primarily due to the concentration of economic, political and financial activities in London and surrounding areas (Centre for Cities, 2015). There is a decline in manufacturing industries, inequalities in the knowledge-based professional jobs, government policies and geographic distribution of industries (Centre for Cities, 2015), known as 'the geography of knowledge'. It is estimated that the North is £6 billion underfunded compared to London (Social Mobility Commission, 2017). The places that struggle in the UK have large proportions of unprofitable industries, taking what has been referred to as a 'coal mine to call centres route' (Centre for Cities, 2015). 2.3 times more jobs were created in the South than in the North, Midlands and Wales in the past century (Centre for Cities, 2015). Places that once had an industrial advantage due to their geography, including coastal areas, as well as areas without major universities or expertise in creating products that people still want:

*...have been left behind, as effects of advances in transport, logistics and power, the growth of air travel, and the impacts of globalisation have taken hold. (Centre for Cities, 2015)*

Places that are struggling economically and socially, with insufficient work and education opportunities for people who live there, lose talented and skilled people through outwards migration (Centre for Cities, 2015). This negatively affects the economic potential and social cohesion of those communities (Centre for Cities, 2015). The UK has a 'large and growing gap' between places that have good work and education opportunities, 'social mobility hotspots', and those that do not (Social Mobility Commission, 2017, p. 6). Social mobility 'cold spots are concentrated in remote rural or in coastal areas, and in former industrial areas' and are often places with low-educational attainment, low paid, low skilled jobs and poor transport (Social Mobility Commission, 2017, p. 6). People and places outside big cities face numerous challenges resulting from their industrial heritage and peripherality, perceived and actual, exacerbated by what Cox and Longlands (2016) state is a 'prevailing big city narrative'. Fifty-nine per cent of jobs in the UK are in cities, yet cities comprise only 12 per cent of the UK landmass (Serwicka, 2016; Farmer and Zanetti, 2021). Furthermore, high-growth firms likely to create high quantities of jobs are more likely to be found in cities (Anyadike-Danes, Bonner and Hart, 2012; Farmer and Zanetti, 2021).

'Left behind places' is a term increasingly used by academics, journalists, policy-makers, and politicians to describe areas of the UK that feel they have been neglected and ignored by government and policy, which is also associated with votes to leave the European Union (Local Trust, 2019; NCCPE, 2019; Farmer and Zanetti, 2021). Rodríguez-Pose (2018) states that those left behind include those who:

*witnessed long periods of decline, migration and brain drain, those that have seen better times and remember them with nostalgia, those that have been repeatedly told that the future lays elsewhere, have used the ballot box as their weapon.*

'Left behind' is a helpful frame for focusing attention on specific places and issues of deprivation and disconnection that communities identify with, in the absence of a better term

(Local Trust, 2019; NCCPE, 2019). The term has negative connotations, with it being suggested that some communities are focused on nostalgia and that it ignores the potential of these areas. Other similar terms include overlooked and let down, which suggest that places are neglected, ignored, under-resourced, underserved, and structurally held back. These terms point to the structural inequalities facing communities, rather than placing the blame on the individuals and communities. It has been argued that ‘left behind’ communities are different from those traditionally thought of as having high levels of deprivation (Local Trust and OCSI, 2019), highlighting that community assets make a significant difference to the social and economic outcomes for communities. The contrast is shown in Table 4.

The Local Trust (2019) identified 150 ‘left behind’ wards in England. The greatest number were in the NWoE (including Burnley and Blackpool), with a high proportion of former industrial and coastal areas. Additionally, many rural communities were not meeting their socio-economic potential (Leckie, Munro and Pragnell, 2021), with opportunities for rurally based young people consistently overlooked (National Youth Agency, 2021).

*Table 4: Differences between left behind and prospering places*

<b>Features of Left Behind Places (Local Trust, 2019)</b>	<b>Features of Prospering Places (Lee, 2014; Thomas, Serwicka and Swinney, 2015; Farmer and Zanetti, 2021)</b>
Fewer job opportunities and low social mobility.	Local people have a sense of belonging and a strong sense of place.
Declining industries.	Access to employment.
Lack of external investment.	High-quality built environment, shops, services, social and cultural facilities.
Lack of civic assets, which provide things to do.	Resilience to economic turbulence.
Lack of connectedness, including public transport and digital infrastructure.	
Lack of charities and groups supporting the area.	

The following interventions suggest ways to tackle the challenges facing left behind places:

- Improve the skills of the people who live there (Centre for Cities, 2015; Cox and Longlands, 2016).
- Make left behind areas more attractive places to live (Swinney and Williams, 2016).
- Create strong leadership (Centre for Cities, 2015).
- Create supportive networks for innovation, including links to universities (Centre for Cities, 2015; Cox and Longlands, 2016; Forth and Jones, 2020).
- Improve daily lives (learning, employment and well-being), including physical infrastructure, such as transport (Colebrook, 2018; Johns et al., 2020; Kelsey and Kenny, 2021).

The terms equality and equity are closely connected and often used interchangeably (Espinoza, 2008; Hoang, 2020). Equality focuses on ensuring that people have the same opportunities and resources (Espinoza, 2008). Equity focuses on providing people with the resources they need to fit their individual circumstances (Espinoza, 2008). Social equity is ‘the absence of avoidable or remediable differences among groups of people’ (WHO, 2010). It is important to give children equal access to resources, but some children may need more support to reach the resources (Mann, 2014; Social Change UK, 2019). There is considerable debate surrounding the terms (Espinoza, 2008; Hoang, 2020), but this is out of the scope of this research.

#### 2.2.4 The North West of England and Inequalities for Young People

This research focuses on inequalities facing young people in the North West of *England*. Some of the literature reviewed refers to inequalities on a larger scale in the United Kingdom as a whole but where available, the review focuses on the North West of England.

The NWoE contributes to more manufacturing in the UK than any other region (Young and Sly, 2011) and has the highest level of creative employment outside London. However, this is concentrated mainly around the larger cities of Manchester and Liverpool (Mateos-Garcia and Bakhshi, 2016). There are prosperous areas in the region, but there are also more disadvantaged communities than in many other regions in the country (Children’s Commissioner for England, 2018), which are badly affected by public funding cuts (CentreforCities, 2019). The region has a high level of unemployment, low skills and lower than average earnings (Young and Sly, 2011). Existing initiatives to strengthen the North of England, including *The Northern Powerhouse*, have been criticised for overlooking capabilities

outside big cities, and for focusing on 'shiny new buildings, new shops and pavements', but not improving people's daily lives (Children's Commissioner for England, 2018).

Employability issues affecting young people in the North West need to be addressed locally, as they vary between places (Gadsby, 2019). There is a lack of research on place-based inequalities in employment opportunities available to young people in the NWoE and broader in the North of England. However, a report by Impetus (2019b) shows that disadvantaged young people (18-24) in the North West are more likely not to be in education, employment or training (NEET) than the rest of England and low qualified young people are worse affected. In rural areas in NWoE, young people have worse opportunities than those from urban areas in the region (Gadsby, 2019). Young people in NWoE want to live near their families and have job opportunities that can compete with those elsewhere in the country (Children's Commissioner for England, 2018). Young people in the North believe that the regeneration of places is only skin deep, providing no direct benefit to lives (Children's Commissioner for England, 2018).

More recently, a large proportion of the workforce in NWoE has been negatively impacted by the Covid-19 pandemic (National Youth Agency, 2021, Wallace-Stephens and Lockey, 2020) and young people are one of the groups most badly affected (EHRC, 2020). Covid-19 pandemic recovery efforts should be focused on marginalised groups. Specifically, the voices of marginalised people should be included in economic and employment policies, and they should be engaged in designing and implementing solutions for recovery (United Nations, 2020).

## 2.2.5 Section Summary and Analysis

Key issues highlighted in the literature in terms of geographical socio-economic equalities in the UK and the North West are:

*Table 5: Key issues for Literature on Social and Economic Inequalities*

Issue	Summary
Inequalities in the UK	Where young people grow up affects their future learning and work opportunities. Low employment, skills, productivity, average wages and job creation are concentrated in the North of England, forcing some young people to move away. Prosperity and opportunities are concentrated in London and South East.
Left behind places	Left behind includes those with few opportunities and limited civic assets, including coastal, rural and former industrial towns. There is a need to improve people's daily lives, skills and make home towns more attractive places to live.
Government plans to address inequalities in opportunities and life chances in the UK and NWoE	The UK Government's priority at the time of the research was addressing inequalities. The aim was to focus on <i>people</i> , including fair access to support, learning and work opportunities and making <i>places</i> improved locations to live and work. Government initiatives for young people were 'top down', and often focused on managing problems and did not involve the people affected in shaping them.
Need for the design of new participatory ways to build people's capabilities.	People need to participate in designing interventions that impact their lives and Cottam (2018) argues for building their capabilities. Young people should be involved in designing and implementing interventions (United Nations, 2020).

This section has highlighted that generating social change for young people facing inequalities due to their geographical location is both critical and timely, aligning with government priorities.

There are gaps in the knowledge in:

The design of initiatives to support young people's fair access to learning and work opportunities that recognise that where someone lives can affect their future life chances. The

initiatives should support both the needs of young people and their future plans, as well as explore what can be done in the community to support them.

Knowledge of how to design and implement initiatives focused on the strengths and existing resources of people and places. This should build on people's capabilities rather than fixing existing problems.

Understanding how young people can work with organisations to actively help design interventions, which are locally relevant, rather than organisations and government departments making the decision.

How to shift away from the city-dominant narrative in addressing inequalities in the NWoE. Therefore, addressing the needs of local people in towns, including rural, seaside and former industrial, where there are pronounced socio-economic challenges (discussed more in each case study). It is imperative that young people in the NWoE are not forgotten in a drive to 'level up'.

### 2.3 Place-based Thinking and Research

'Place' is a 'unique location that is connected to other places but is also self-contained and distinctive' (Hopkins, 2013, p. 11). 'Place' is an increasingly important topic for policy interventions in the UK and it is a research investment priority (McCann, 2019; NCCPE, 2019; Pritchard *et al.*, 2019; Inns, 2020). The reason for the increasing prominence of place align with many of the regional inequalities discussed earlier in this chapter, including increasing inequalities in employment, earnings, health, and education in the UK and increasing attention on left behind places.

Existing design-led, place-based research funded by UK Research and Innovation (UKRI) has been defined as including 'place-based partner(s) for whom the specific geography of a place and its systems and clusters define the context of the research project' (Inns, 2020, p. 1). In place-based design research, particularly co-design and participatory design, the concept of community has been highlighted as key (McHattie and Dixon, 2021). Communities come together within a geographical location and may focus on specific shared resources and land assets, or maybe broader, such as in policy (McHattie and Dixon, 2021). When exploring community in design research, McHattie and Dixon (2021) called for knowledge on how design research can:

- Build on existing cultural and physical assets.
- Address inequalities and allow for a sense of ownership.
- Show which methods and strategies work best in which situations.
- Ensure change is enacted and research projects have a legacy.

Design-led place-based research has been allocated into three categories, *society, economy and the environment* (Inns, 2020). For the *National Co-ordinating Centre for Public Engagement* (NCCPE), similarly, place-based research is defined as ‘projects or interventions that work closely with local communities, towns, cities or a regional scale’ (2019). However, the NCCPE research highlights that the critical drivers for place-based research are poverty and regional distribution of inequality, left behind places and place-based innovation. The work of others including, Neumark and Simpson (2015), McCann (2019) and Nurse and Sykes (2020), also emphasises that a place-based shift in research and policy is focused on developing the economy in underperforming geographical areas. Addressing regional inequalities and generating inclusive growth should be place-based, recognising and building on existing strengths and should support businesses and individuals to work together and make the most of existing opportunities (RSA, 2017; Johns *et al.*, 2020).

Several challenges for design-led place-based projects have been outlined by Inns (2020), which could be applied to place-based projects outside of design research. The NCCPE (2019) outlines challenges and recommendations based on a review of place-based projects delivered inside and outside universities. The recommendations and challenges have been combined in Table 3.

*Table 6: Challenges and recommendations for place-based projects*

Challenges	Recommendations
<b>Long-term impact</b> – It can be difficult to establish long-term impact (Inns, 2020)	<b>Short-term projects</b> - can be a catalyst for gaining traction to address more considerable and more complex challenges (NCCPE, 2019).



<p><b>Time</b> - it takes time to build trust with project partners and understand the ecosystem (Inns, 2020). Before the project, spend time getting to know the local area, people, power dynamics, political agendas and cultures (NCCPE, 2019).</p>	<p><b>Relationships</b> - Work closely with local people and organisations and establish connections with local leaders. Issues affecting inequality are complex, therefore collaborate and bring in different expertise (NCCPE, 2019; Pritchard <i>et al.</i>, 2019)</p>
<p><b>Collaborative and creative methodologies – such as ‘co-production’</b> are thought to take considerable time and need significant expertise (NCCPE, 2019).</p>	<p><b>Collaborative and creative methodologies – ‘Co-production’</b> is the specific term given. Ensure they are genuine and can target power imbalances. Utilise creative ways to engage people who are ‘harder to reach’. Look for ways for communities to identify the topics they want to address (NCCPE, 2019).</p>
<p><b>University-Community partnerships –</b> Difficulties when working with universities can include; universities offering communities little in return for community participation and there is a risk that they have valued ‘text-book knowledge’ over ‘local experience’ (NCCPE, 2019, p. 22).</p>	<p><b>Sensitivity</b> – be sensitive to inequalities, and promote equity and diversity (NCCPE, 2019).</p>
<p><b>Funding and payment</b> – Universities should offer payment for participants’ time commitment (NCCPE, 2019).</p>	<p><b>Place awareness</b> – target places experiencing socio-economic disadvantage and understand the issues and boundaries of a place within the community. Beware of complex interdependencies of issues. Build on the assets in communities. (NCCPE, 2019; Pritchard <i>et al.</i>, 2019)</p>
<p><b>Sustainability</b> – There is a need for more design research into improve the sustainability of places. Design can be used to solve problems and visualise preferable futures for products, services and environments. (Inns, 2020)</p>	<p><b>Sustainability</b> – Aim to leave the organisation stronger after the partnership and build capacity in communities and organisations. Develop plans for long-term legacy and sustainability, including sharing findings. Include opportunities for reciprocal learning. (NCCPE, 2019; Pritchard <i>et al.</i>, 2019)</p>

Pritchard *et al.* (2019) stated that addressing place-based issues can involve working in smaller geographical contexts and helping fewer people. Place-based projects can address multiple

complex issues or address the root causes at a systems level (Pritchard *et al.*, 2019). This is the basis for their framework for different types of place-based projects (Figure 3). As place-based projects move towards place-based systems change, the research becomes more systematic, ambitious, collaborative and resource-intensive (Pritchard *et al.*, 2019).



Figure 3: Framework for Place-based Funding. Source: Pritchard (2019)

### 2.3.1 Place-based Inclusive Growth and Design's Role

In the UK, the Design Council and the Creative Industries Federation have recognised that the benefits of design and the creative industries (which design is part of), and the value they produce, need to be more evenly distributed across the country. This would benefit people from more diverse socio-economic backgrounds, and more of society (Design Council, 2018; Creative Industries Federation, 2020).

The design industry has played a role in the UK's transition to an economy powered by services and technology, and the design economy has generated £85.2bn in gross value added (GVA) to the UK economy and is growing, (Design Council, 2018). It is claimed that design skills provide the tools to respond to challenges, generate economic growth, and increase productivity, innovation and jobs that have the potential to drive the UK's future (Design Council, 2018). There are clusters of design companies in the North West with significant growth in GVA. However, they are based around Manchester and Liverpool (Mateos-Garcia and Bakhshi, 2016; Design Council, 2018).

In 2017, The Design Council stated that design could contribute to *inclusive growth*, aiming to make the economy work for everyone by tackling inequalities in work, poverty and deprivation (RSA, 2017). Areas for design to contribute were highlighted by the Design Council (2017) as technology, the location of workplaces, the built environment and governance systems. The European Design Commission (European Design Leadership Board, 2012) supported inclusive

growth in the UK but provided no details on its implementation. There is limited understanding of how design processes and methods can work at a place-based level and help develop social infrastructure and social value for local people. Design is believed to have the potential to play a vital role in levelling up (Design Council, 2021) and at the time of writing, The Design Council is planning to evaluate regional variations in the use of design. This will include the role of design in achieving more equitable economic and improved social, economic and environmental outcomes in underperforming places in the UK. The argument is that, in the face of complex challenges, including climate change, inequalities and the Covid-19 pandemic, it is no longer justifiable to focus solely on economic impact and prioritise short-term gains over long-term impact (Kimbell *et al.*, 2021). Beyond this, design literature has limited exploration of its role in addressing socio-economic and geographical inequalities in the UK.

### 2.3.2 Connected Communities

The UK Research Council's Connected Communities programme, led by the AHRC ran between 2010 and 2019 and consisted of 300 projects. The programme aimed to 'understand the changing nature of communities in their historical and cultural contexts, and the role of communities in sustaining and enhancing our quality of life' (UKRI, 2022), therefore relating to place-based research.

The programme asked:

- How community and university expertise can be best combined to better understand how communities are changing.
- What roles communities might play in responding to the problems and possibilities of the contemporary world?

The core themes of the project were:

- Community health and wellbeing community creativity.
- Prosperity and regeneration.
- Community values and participation.
- Sustainable community environments, places and spaces.
- Community cultures, diversity, cohesion, exclusion and conflict.

The programme also aimed to support the co-design and co-production of research through projects run with communities rather than about them. Five projects relevant to this research included:

*Unearth Hidden Assets through Community Co-design and Co-production* (2013 – 2014) was a collaboration between four universities in the UK. The project aimed ‘to find out how to achieve inclusive asset-based community developments through co-design and co-production’ (Lam *et al.*, 2017, p. S3603). The project utilised Kretzmann and McKnight’s (1993) approach to ‘Asset-Based Community Development’ (ABCD) (discussed further in Chapter 3), which argued that communities should focus on their existing valuable assets (knowledge, skills and social networks), rather than needs, problems and deficiencies. The project consisted of a one-day workshop where project partners shared and discussed their experience of ABCD projects and identified where co-design could contribute to the project and a one-day brainstorming workshop. Co-creation activities were piloted with four different communities in the UK, from which practical knowledge was identified. The project found that a co-design approach had the potential to support communities to discover hidden assets and using them to meet needs and aspirations. The use of co-design and co-production approaches in the pilots encouraged stakeholders to collaborate and produce outputs that met everyone’s needs and expectations. ‘Better outcomes’ were expected if playful and creative methods were used as part of asset-mapping and community partners-built capacity to undertake their own projects.

*Scaling-up Co-Design* (2013 – 2014) led by Theodore Zamenopoulos focused on ‘co-design practices within civil society organisations and how these practices and their impact on people and society could be scaled up’ (UKRI, 2022). The project consisted of workshops with civil society organisations using a technique called ‘Design Consensus’ developed by The Glass House, which used role-playing exercises to explore aims and aspirations for projects. Through this process, four ways to scale up co-design were identified:

*Scaling-up by extending out* – this included co-design approaches that were developed to form a ‘socio-technical’ infrastructure to help reach people in different locations and contexts. This enabled them to work collaboratively.

*Scaling-up by extending up* - Co-design approaches that generated connections and

collaborations with policy makers and gatekeepers.

*Scaling-up by spreading practice:* Co-design approaches that generated 'champions' or 'ambassadors' that take practices into new contexts.

*Scaling-up by connecting:* Co-design approaches that are developed by connecting practices, skills and expertise of people and organizations.

*Asset Mapping: Comparative Approaches (2014 – 2015)* led by Giota Alevizou aimed to understand how academics, the public sector, civil society and grass roots movements can work to address needs and boost capacities in communities. The project compared different methodological and creative tools from projects and initiatives in Greece and the UK. The findings of the review were that asset-based approaches have the potential to enhance inclusiveness, creativity, capacity and value within communities. Asset mapping approaches can be used in communities to understand 'public and symbolic capital', cultural belongings in the community (customs, behaviours, activities and narratives) and community relationships and networks. The review found that asset-based approaches within communities might help to generate a 'reinforcing cycle' building on community cohesion, solidarity and collaboration.

Two other notable projects include *Leapfrog* and *Stories 2 Connect*. *Leapfrog*, which the author worked on between 2015 and 2017, was a close collaboration with public sector and community partners aiming to design and evaluate creative approaches to consultation. *Leapfrog* is explained in Chapter 3, section 3.5.3. The *Stories 2 Connect* project, led by Candice Satchwell, worked with children and young people from Barnardo's to gather stories about young people's lives, train them to become researchers and collect narratives from other young people. In *Stories 2 Connect*, young people were given tools to enable them to design physical/digital hybrid objects to allow people to interact with the stories (Burnett and Coulton, 2017).

### 2.3.3 Section Analysis – Place-based Design Research to Address Place Specific Inequalities

Key issues highlighted in this section included:

Issue	Summary
Place-based research	Critical to governments and organisations seeking to address inequalities in the UK.
Place-based design research	Although identified as working with partners in a particular area (Inns, 2020), design literature on addressing place-based inequalities is limited, despite the priority given to it by the UK government.
Recent limited research on design to address geographical inequalities	Design and creative industries organisations can see that something needs to be done on addressing inequalities. However, there is virtually no research on how this can be implemented or knowledge on how it can impact people’s lives.
Considerations for place-based research	Research highlights challenges between long-term versus short-term interventions, and recommends building relationships, collaborative methodologies, building on strengths in place, sustainability and sensitivity to people’s challenges.
Place and co-design research	There is a need for an understanding of how design brings communities together, uses existing assets, addresses inequalities, practical methods and strategies in this area. They should aim to understand the legacy of projects.

This section has demonstrated that place-based research is a priority in the UK and that design literature in the area is in its very early stages. This research, therefore, aims to contribute to this area, understanding how the benefits of design can be more widely distributed in the NWoE. The gaps in knowledge are:

An understanding of how design research can be implemented to address inequalities in communities in the UK. Also, knowledge of how design approaches can bring communities together, be place-based and inclusive, the value generated as a result and how the outcomes can become sustainable.

An understanding of how changes can be made through design approaches that go beyond regenerating the aesthetics and physical makeup of places, therefore making a difference in lives, increasing capabilities and having a lasting positive impact on lives.

## 2.4 Design for Social Change

Typically designers respond to opportunities to improve people's lives (Tromp and Hekkert, 2019). Designers are increasingly responding to social, environmental, cultural and economic issues facing society, for example, inequalities, the environmental crisis and healthy ageing (Armstrong *et al.*, 2014; Rodgers, 2019; Tromp and Hekkert, 2019). The area of social design is in an early stage of understanding (Kimbell and Julier, 2019). An increasing interest in design research addressing social challenges results from a rise in the visibility of strategic design and social innovation (Armstrong *et al.*, 2014) and at times of economic and social challenge (Armstrong *et al.*, 2014; Chen *et al.*, 2015). The root of social design is the publication of Papanek's book *Design for the Real World* (1971), calling for designers to move away from commercial design practice and instead respond to people's 'true needs' and in the work of Whiteley (1993). Social design has various descriptions and practices associated, including design for *social entrepreneurship, social innovation, design activism and socially responsive design* (Armstrong *et al.*, 2014; Tromp and Hekkert, 2019). These fields all focus on ethical considerations, social values and people's 'true needs' (Papanek, 1985, p. x). and aim to create more than commercial profit (Tromp and Hekkert, 2019). The UK plays a central role in social design research and practice (Tromp and Hekkert, 2019), with work by the AHRC, The Design Council and Nesta as critical players.

It can be argued that all design research is social, but design for social change focuses on delivering long-lasting change in society (Tromp and Hekkert, 2019). It has also been argued that design for social change includes:

*...concepts and activities enacted within participatory approaches to research, generating and realizing new ways to make change happen towards collective and social ends. (Armstrong et al., 2014, p. 15)*

In a review of global social design research and practice (Tromp and Hekkert, 2019), three distinctive approaches in social design are outlined as:

**1. Improving the lives of underrepresented and underserved people** – focusing on the needs of and improving the lives of underserved people.

**2. Improving the performance of public sector bodies** – focusing on helping organisations with societal objectives, leading to improved policies and public services.

**3. Building social capital** – Designers work with the community, strengthening social capital (More about social capital in chapter 7) and ‘empowering people to redesign better alternatives for communal life themselves’ (Tromp and Hekkert, 2019, p.19).

Design in this context addresses ‘wicked problems’, which are ill-formulated, social system problems, that can be complex and confusing. Wicked problems often involve multiple actors, who may have conflicting values, and there are ‘no solutions in the sense of definitive and objective answers’ (Rittel and Webber, 1973, p. 155), which often results in inconclusive projects (Armstrong *et al.*, 2014). There is a danger that design practices are applied directly to complex societal problems, and that making assumptions is naïve, arrogant and disrespectful to those already working in the social field (Dorst, 2019). Designers in this context should seek to collaborate with experts in the area, be modest about impact, and not over exaggerate the impact the approach can have. They should also accept that design will not change everything and the change may not be immediate, but a small intervention has the potential to make a significant impact (Markussen, 2017; Tromp and Hekkert, 2019). Other criticisms of social design are that it is often carried out in short-term projects in partnership with organisations, resulting in fragmented approaches and outcomes (Armstrong *et al.*, 2014). External organisations need publications on social design research, but they are often difficult to access and understand, limiting the impact they can have (Armstrong *et al.*, 2014). Therefore, a balance needs to be struck between academic outputs and communication that is accessible and applicable to non-academic audiences.

Within social design, design processes are distributed and involve different participants, including people whom the issues affect (Armstrong *et al.*, 2014). They operate across the boundaries of organisations and sectors, combine different resources and make new connections to create new interventions for social issues (Armstrong *et al.*, 2014), arguably having similar aims to participatory design (PD) and co-design (the distinctions are discussed in Section 2.5). There is a convergence and overlap with PD and co-design principles (Manzini and Rizzo, 2011; Armstrong *et al.*, 2014; Manzini, 2014; Chen *et al.*, 2015; DESIS Network, 2017; Markussen, 2017; Meroni, Selloni and Rossi, 2018; Tromp and Hekkert, 2019). Co-design is crucial for social innovation to solve complex social challenges, space should be provided for



genuine participation from diverse groups of people (Meroni, Selloni and Rossi, 2018). Manzini (2014) points out that both PD and social design are highly dynamic, creative, and proactive processes that include a set of designed artefacts and complex activities that should be sustained and promoted. However, Tromp and Hekkert (2019) argue that while most social design is participatory, not all PD aims to create social value.

The vision of the role of the professional designer in these design initiatives is discussed extensively. Everybody is a designer, similar to the principles behind co-design (Manzini, 2014). Professional designers should change and use their skills to 'recognise, reinforce and transmit' design initiatives to have a more significant impact (Manzini, 2014). Designers in this area could be *facilitators* supporting collaborative design activities, *triggers* to start new social conversations and *activists*, launching new, meaningful design initiatives and shaping conversations about what and how to achieve them. Within participatory design or co-design for large-scale transformation, designers can use their skills 'to make things happen' and promote social conversation in future scenarios (Manzini and Rizzo, 2011).

#### 2.4.1 Social Innovation and Creative Communities

Social innovation is 'new ideas for unmet needs' (Mulgan, 2012, p. 4), in which design can be used for 'design for social innovation'. It is also described as a 'process of change' involving the 'creative recombination of existing assets' (such as people, places, skills and knowledge) to 'achieve socially recognized goals in a new way' (Manzini, 2014, p. 57). Social innovation is described as being radical or incremental and bottom-up or top-down (Manzini, 2014), which Markussen (2017) criticised as being too broad. Markussen (2017) argued that *social design* is a more 'humble' approach than social innovation, looking to foster change for marginal or minority groups, in which design processes and artefacts play an influential role in change. In contrast, social innovation focuses on public services to meet social needs, aiming for large-scale change, where others copy or transfer the ideas (Markussen, 2017).

Manzini and Meroni (2007, 2014) discuss 'creative communities' in which design for social innovation occurs. Creative communities are rooted in a particular place, make use of local resources, promote new methods of social exchange, and can be networked to other initiatives in other places to share problems. Through his work on social innovation, Manzini discussed how small and local design initiatives could create large-scale transformations, therefore a marked change, for other communities on a regional, national, or even international scale.

*The groundwork for great systemic changes, for macro-transformations, is laid by micro-transformations, i.e. by the radical innovations introduced into local systems. (Manzini, 2007)*

The micro-transformations can help us to imagine what new systems could be in place, providing a 'first-hand glimpse', first steps in the direction of a sustainable society, as well as generating social debate, creating shared views and demonstrating demand for particular types of services or products (Manzini, 2007). Ehn (2008) and Bjorgvinsson et al.'s (2009) ideas that PD has shifted from a product focus to 'Things' inspired the theory that participatory design can be a 'constellation of design initiatives' aiming to create socio-material assemblies for social innovation (Manzini and Rizzo, 2011). Multiple initiatives in a 'constellation' can be brought together in a 'framework project', which enables the ideas to be more probable, long-lasting and likely to spread (Manzini, 2014). An example of a framework project is Dott07 in the UK, a design-led programme of regional and local design promotion in the North East of England to promote design and generate social, economic and environmental sustainability in the region (Thackara, 2007; Manzini and Rizzo, 2011). These projects were brought together to be showcased in a festival, conferences and discussions.

#### 2.4.2 Value of Social Design

Design research can generate social, economic, cultural and environmental value, which is of increasing interest to governments and funding bodies as they seek to understand which initiatives are worth spending public money on (Rodgers, Mazzarella and Conerney, 2020). An increase in awareness of recent large-scale complex challenges facing society, including climate change, persistent inequalities, the Covid-19 pandemic and risks to the democratic processes, have made it no longer appropriate to prioritise economic value over other forms of value, as well as ignoring long-term impacts (Kimbell et al., 2021). Rodgers *et al.* (2020) define the types of value that design research delivers for positive change. 'Social value' can be defined as the individual or collective value gained by people that may improve quality of life, help develop skills or knowledge, and benefit the community. 'Economic value' can involve monetary exchange and employment opportunities, new business opportunities and models. 'Cultural value' can involve cultural engagement activities contributing to reflective individuals and enhanced citizen engagement. 'Environmental value' aims to protect biodiversity and ecological systems, aiming to reduce the negative impact on human wellbeing and sustainable use of resources, but this is out of the scope of this research.

### 2.4.3 Co-designing for Social Value

In 2009, Sanders and Simons highlighted how co-creation (defined as any act of collective creativity, of which co-design is a specific example using a design process) could affect social transformation. Co-creation for social value aims for ‘aspirations for longer term, humanistic, and more sustainable ways of living’ (Sanders and Simons, 2009), and starts by exploring open-ended questions. They outline that co-creation for social transformation needs to:

- Integrate experts and ‘everyday people’ working closely together.
- Rapid prototyping and collective visualization to enhance collective creativity.
- Multiple divergent views need to be expressed, listened to, and discussed.
- View all participants as creative, enabling them to be motivated to participate and providing the tools to allow them to do so in a face-to-face setting.
- Bring diverse groups of people together from different backgrounds to avoid predictable outcomes.
- Define the problem together, not just co-designing solutions.
- Use design tools, methods, and materials to put participants on common ground and visualise collective assets.
- Focus on experiences, not just products and services and focus on the whole experience.

Prendiville and Akama (2016) discuss how participants co-designing together were drawn together and made deep, meaningful, and lasting connections, absorbing each other's knowledge and lived experiences. It is not just design interventions that are created or ‘brought to life’ through co-designing, ‘transformation is also continually occurring to those who are part of its very process’ (Prendiville and Akama, 2016, p. 31). In terms of social value delivered by co-design approaches, the following has been stated:

- It can connect people, create an improved understanding of their situations, needs, values, and ideas, and imagine their futures (Zamenopoulos and Alexiou, 2018).
- Benefit participants with a feeling of involvement, ownership (Bradwell and Marr, 2008) and empowerment (Lam *et al.*, 2017).
- Strengthen relationships between groups of people and where they live (Lam *et al.*, 2017; Zamenopoulos and Alexiou, 2018).

- Increase well-being, resilience, social capacity and change behaviour (Boyle and Harris, 2009; Lam *et al.*, 2012).

There are few examples that go into detail as to how value from co-design approaches can be delivered and the associated evaluation methods. Both Blomkamp (2018) and Dudau *et al.* (2019) call for more detailed information on the value delivered by co-design approaches, the interaction between service providers and citizens, and how this shapes co-design. Blomkamp (2018) also calls for details of the associated methods. It is argued that if co-design is to be successfully utilised in processes to address citizens' collective and aspirational needs, the value co-design delivers must be understood to ensure it is legitimate, sustainable and feasible (Dudau, Glennon and Verschuere, 2019). To assist with this, Dudau *et al.* (2019) point out that value delivery in co-design is multi-faceted, delivering value to individuals, communities, organisations, and society.

#### 2.4.4 Section Analysis – Design for Social Change

Issue	Summary
Context	Evidence that design to address geographical inequalities in work and learning opportunities fits the aims of social design.
Underrepresented groups and social capital	Potential to contribute to knowledge in engaging underrepresented groups and generating social capital.
Long-lasting	A key theme is that design for social change should aim to be long-lasting.
Collaboration	Design for social change requires collaboration with experts in other fields, and co-design is an essential part of social design. However, organisations outside academia often find it difficult to access the learning from research projects.
Frameworks and constellations	A series of projects could produce examples of alternative ways to engage young people in reimagining support. Micro-transformations can be made locally to examine how they might be implemented on a larger scale.
Value	Potential to contribute to understanding social, economic, and cultural value through design projects.

There is a gap in the knowledge of how social design and associated participatory approaches are developed and implemented to tackle the wicked problem of geographic inequalities in opportunities for young people in the UK.

There is also a gap in knowledge about how design might deliver social, economic, and cultural value to communities. Further research on how designers and organisations work towards social change, the value delivered, and the challenges they face will help strengthen and scale social design and participatory approaches, including co-design. This research will take a co-design approach to generate and realise new ways to make change happen, examining the roles of both the designer and the organisational partners. Design processes and artefacts will be examined to examine their role in change and how they generate value to be 'legitimate, sustainable and feasible' (Dudau, Glennon and Verschuere, 2019).

This research was positioned in the social design space, aiming for socioeconomic change with groups of people who are underserved because of their ages and where they live. The research used participatory approaches to draw together experts in the field, as well as those with lived experience. The research aimed to take a humble approach and recognised that design approaches cannot change everything. However, the research was inspired by ideas from social innovation regarding the reconfiguration of existing assets and ways in which ideas can be transferred from one place to another to generate wider change. This research aimed to explore how co-design approaches that generate socioeconomic impact can be evolved or transferred between contexts.

The research will contribute to an understanding of how social design projects rooted in specific places might go from 'micro-transformations' to 'macro-transformations' (Manzini, 2007). It will also contribute to a critical need to understand the creation of social value (Kimbell *et al.*, 2021), positive changes to people's lives and how they might be sustained in the face of complex socio-economic challenges.

It will also contribute to a respectful and humble approach to social design and co-design by working experts already in the locations, seeking to understand how to create outcomes that are easy to access to increase impact in those organisations.

## 2.5 The Co-design Landscape

Co-design originates in an area of research and practice called Participatory Design (PD) (Sanders and Stappers, 2008; Simonsen and Robertson, 2012). PD focuses on the direct involvement of people in the co-design of the technologies they use (Simonsen and Robertson, 2012). PD is often focused on designing information technologies within an organisational setting, aiming for organisational change and focused on creating a product or system (Simonsen and Robertson, 2012; Iversen and Dindler, 2014). In comparison, co-design is a more recent term (Meroni, Selloni and Rossi, 2018), which can be applied in broader contexts. The foundations of PD are in social, political and civil rights movements in the 1970s and 80s, where people called for a more central role in making decisions that would affect their lives in both communities and workplaces (Kensing and Greenbaum, 2012; Simonsen and Robertson, 2012). Two reasons can be attributed to the rise in the popularity of co-design in the last decade. First, there is the era of participation, in which anyone, not just those in professional design roles, can have an input in the creation of products and services (Smith, Bossen and Kanstrup, 2017). Second, co-design is believed to be highly suitable for tackling current and future societal challenges. For example, the complexity of these challenges requires the skills and expertise of those with a wide range of experience rather than those from just the design profession (Armstrong *et al.*, 2014; Meroni, Selloni and Rossi, 2018).

There is no one set definition of or approach to co-design. However, there is an agreement that it involves the participation of people who will use or benefit from the intervention that the process aims to deliver (Sanders and Stappers, 2008; Kensing and Greenbaum, 2012; McKercher, 2020). Co-design means ‘collaborative design’, an approach in which ‘designers and people not trained in design working together in the design development process’ (Sanders and Stappers, 2008). It is described as a process where different stakeholders, including trained designers, engage in a ‘social conversation in which everybody is allowed to bring ideas and take action’ (Manzini, 2016, p.58).

The term can be understood by looking at the constituent terms (Burkett, 2011; Bannon and Ehn, 2012; Lam and Dearden, 2015; Blomkamp, 2018). The ‘co’ relates to the collaborative and cooperative ways people participate in the design process, which links to questions of ethics, politics, democracy and empowerment. The term ‘design’ in co-design is intentionally designing, aiming to create interventions or improvements to address problems or gain better outcomes whilst enabling people to be involved and have their ideas heard (Burkett, 2011;

Bannon and Ehn, 2012). Burkett (2011) and Blomkamp (2018) believe that the design activity in co-design is often the area that those wishing to engage and understand co-design approaches have less clarity on, and evidence from co-design in charity settings supports this (Lam and Dearden, 2015). Nevertheless, the *design* activity within co-design sets it apart from similar terms, such as co-creation and co-production (Burkett, 2011; Blomkamp, 2018), but the terms are often used interchangeably (Sanders and Stappers, 2008). Sanders (2014) defines co-design as being made up of methods, mindsets (expert or participatory mindset) and tools. Blomkamp (2018) builds on this for co-design for public services to include processes, principles and practical tools.

*Table 7: Blomkamp's (2018) processes, principles and practical tools within co-design*

<b>Processes</b>	A design-led process for innovation that creates new interventions, not merely consultation or co-production.
<b>Principles</b>	Following the principles of PD. People with lived experience are active participants in the design. Lived experience is valued in addition to professional experience.
<b>Practical tools</b>	Practical tools to enable participation are 'accessing, generating, testing experiences and ideas' (p.733) for real rather than assumed behaviours (O'Rafferty et al. 2016, p.15). Including enacting and making. Prototyping and facilitation are also essential.

Co-design may be used to collectively design products, services and processes and takes place in a range of settings, including communities, businesses (Thota, Hamsa, Munir, 2009; Meroni, Selloni and Rossi, 2018) and the public sector (Donetto et al., 2015; Meroni, Selloni and Rossi, 2018). A co-design approach can be used throughout the design process, not just in the initial idea-generating stage (Sanders and Stappers, 2008; Meroni, Selloni and Rossi, 2018). The co-design process is likely to involve collectively conducting research, interpreting findings to find opportunities, developing the ideas and prototyping and testing and implementing the ideas in a similar way to a traditional design process (Design Council, 2007; Lam and Dearden, 2015). When co-designing, groups of people learn, test and create together and move from a generative research stage to a development design stage, where ideas are developed, tested and refined (Burkett, 2011). Sanders and Stappers (2008) depict the co-design process as having a 'fuzzy front end', which requires considerable 'pre-design' work, open questions and often uncertainty around what the deliverable of the design process will be. Within the design process, participants may respond and visualise their ideas using a range of methods, and co-

design tools may be used within the process to frame steps within the process (Brandt, 2006; Vaajakallio and Mattelmäki, 2014). More is included on co-design tools in Chapter 3.

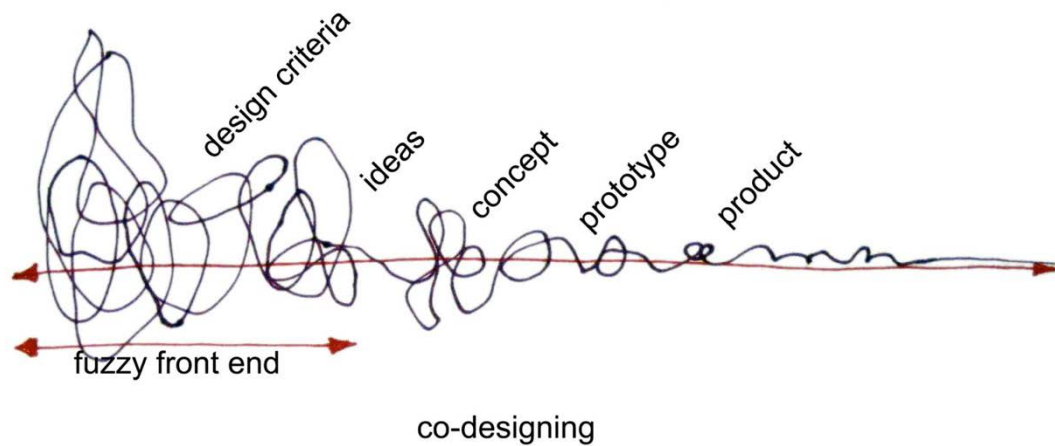


Figure 4: The co-design process by Sanders and Stappers (2008)

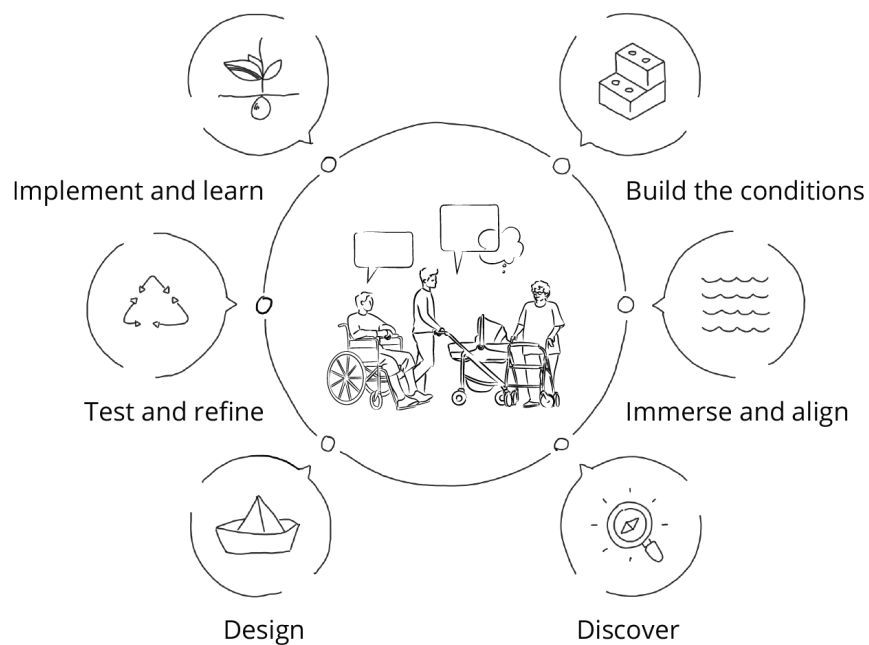


Figure 5: The co-design process by McKercher (2020)

There has been a shift in the role of the designer to design interventions for users, to design interventions with people with lived experience (Sanders and Stappers, 2014), and to the inclusive terms for participants, such as ‘people’, rather than ‘users’ (Binder, Brandt and Gregory, 2008; Sanders and Stappers, 2014; McKercher, 2020). The person whom the design process will serve is the expert of their own experience and participate where possible



throughout the design process (Sanders and Stappers, 2008). The designer and researcher supports the person with the lived experience to participate in the design process by using their design skills to design tools that frame activities in the process (Sanders and Stappers, 2008). Although people without formal design experience are involved in the co-design process, the designer's skills are still crucial for supporting the design process and developing design ideas (Sanders and Stappers, 2008).

The label 'co-design' has become a buzzword (Steen, Manschot and De Koning, 2011; Blomkamp, 2018) and is described as an enchanting and magical concept (Dudau, Glennon and Verschuere, 2019). Although co-design is seen as a solution to declining trust in organisations, public sector austerity and ensuring services are value for money, there is little literature on the benefits, outcomes and value delivered (Blomkamp, 2018), as well as where co-design processes went wrong (Steen, Brandsen and Verschuere, 2018; Dudau, Glennon and Verschuere, 2019). Blomkamp (2018) points out that when loosely defined as involving users in developing a service, nearly everyone claims they are doing 'co-design'. Dudau et al. (2019) and Britton (2017) criticised material on co-design as often acting as an advocate for programmes or organisations that practice in the field, stating that there is a risk that they claim more than they deliver in reality. Steen, Brandsen and Verschuere (2018) criticised existing optimistic literature on service co-creation and co-production. They also outlined the potential negative impacts of co-production processes, including services rejecting responsibility, rising associated costs and reinforced inequalities (Steen, Brandsen and Verschuere, 2018). More emphasis should be put on the 'how' in co-design, including how to avoid tokenism (Lee, 2008). Co-design ideals and principles, such as those of Sanders and Strappers (2008), are critiqued for striving to implement the ideals of co-design participation and democracy (Pedersen, 2015) to the extent that a 'logic of war' emerges when participants resist participation because co-design is not their priority, only the priority of the researchers. Pedersen (2015) suggests that co-design researchers take a less prescriptive attitude and be more open to experimenting with what is possible within the constraints.

Actual co-design is having more than just a voice; it means affecting the outcome of the design activity, therefore, having an influence (Bratteig *et al.*, 2012). A challenge for co-design is to move away from consultations to true collaboration, therefore, overcoming 'yes' or 'no' answers and moving to participants being part of complex ideas, visions and proposals (Meroni, Selloni and Rossi, 2018). It should move beyond tokenistic engagement as part of a tick-box exercise (McKercher, 2021). Co-design is believed to be tokenistic when

underrepresented groups are included, but no action is taken by an organisation in response to the group’s ideas (Farrington, 2016). Participants may be asked to endorse design interventions that have already been created by the organisations involved in co-design (Farrington, 2016).

McKercher (2021) created a test to see if an approach is co-design or consultation, in which essential elements of co-design are:

- *Mutual learning* – everyone involved has something to learn and contribute.
- *People with lived experience and other groups* involved are working together.
- *Co-designers make decisions*, not just suggestions.
- *The ‘design-bit’* – making something, a product, service, programme, policies.
- *Recognition* – co-designers are receiving something for their time and ideas.

Figures 6 and 7 show two spectrums for how citizens can influence the design of an intervention. Both show how they vary from collecting information from ‘users’ and to designers making the decisions, to citizens leading the design.

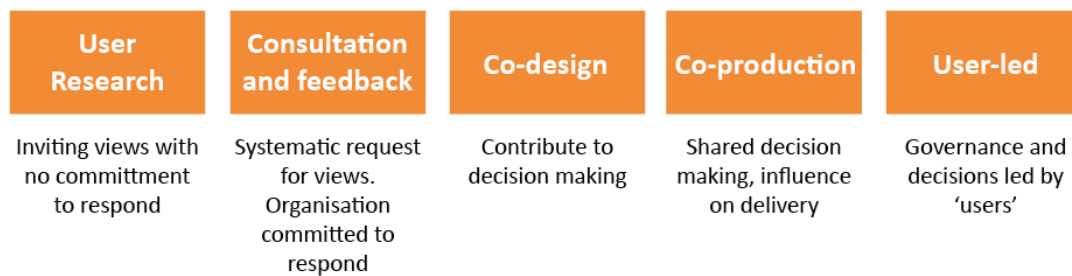


Figure 6: Adaptation of Man, Abram and McLeod's (2019) 'Spectrum of User Involvement Approaches'

<b>Designing at people</b>	The designer, professional or policy-maker are the expert. Features top-down decision making.	Focused on what designers and other decision-makers want.
<b>Designing for people</b>	Design thinking, 'centred' approaches, eg. human centred design.	Focused on what designers want to know and achieve, usually system-centred, designer-centred etc.
<b>Designing with people and the planet</b>	Co-design and participatory design.	What matters to people with lived experience and decision-makers, therefore co-decided.
<b>Led by the people</b>	Co-production, community-led design, citizen movements.	What people, communities, families want for themselves.

Figure 7: Adaptation of McKercher's (2020) spectrum of design approaches

Co-design has evolved over the last decade and its boundaries have blurred (Meroni, Selloni and Rossi, 2018). Ehn describes the evolution of co-design, moving from designing 'things', meaning objects, to designing 'Things', meaning socio-material assemblies of human and non-human elements. Co-design approaches are being used to design complex things including, services, strategies and scenarios and have moved to address challenges in everyday life (Meroni, Selloni and Rossi, 2018). Co-design approaches have moved from being 'transactional' (creating products) to 'transformational', producing a variety of outputs and social outcomes (McKercher, 2020). Co-design can be a long-term commitment to changing organisational culture and sharing power (McKercher, 2020). Design for transformations was first discussed by Burns et al. (2005), stating that once a design project has taken place, transformational design should seek to leave behind not only the shape of a new solution but the tools, skills and organisational capacity for change (p.21), emphasising radical change in services, socially progressive ends, or culture change. Design for transformation is discussed further in Chapter 3.

### 2.5.1 Co-designing with Young People

Children's human right rights are protected by an international law called the United Nations Convention on the Rights of the Child (1989), which was ratified by the UK Government in

1991. Article 12 states that children and young people have the right to freely express their views in areas they are involved in and these views should be listened to (Unicef, 1989). Participatory approaches to research are *with* young people, rather than *on* young people (Hopkins, 2013). Such approaches aim to avoid being condescending, use appealing methods and be more inclusive because they avoid methods that rely on reading, writing and talking (Tisdall, Davis and Gallagher, 2009; Hopkins, 2013).

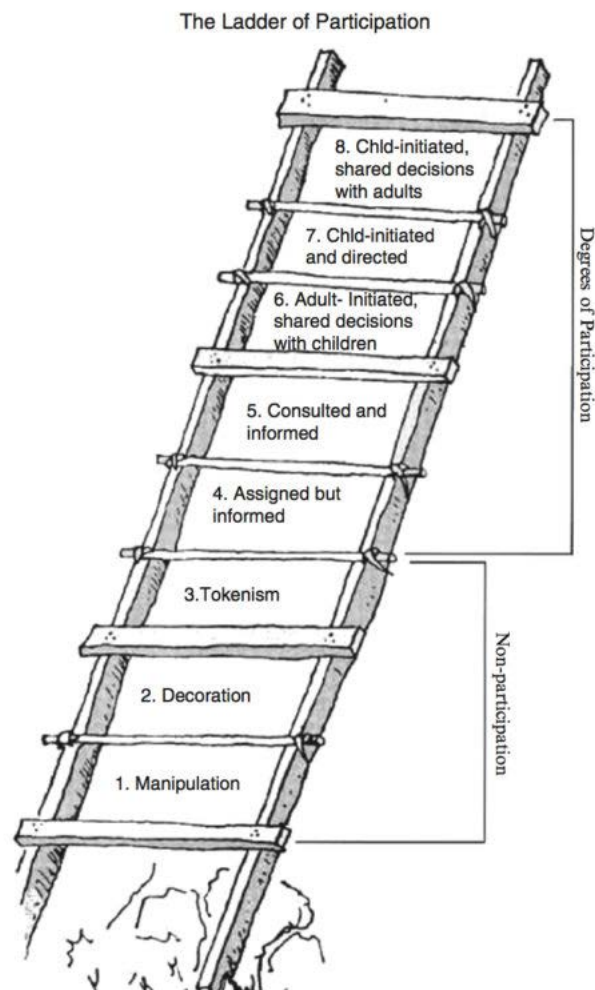


Figure 8: Ladder of Children's Participation by Hart (1992), based on Arnstein's Ladder of Citizen Participation (1969)

Most of the existing literature focuses on co-designing with young people for health-related interventions (Hagen *et al.*, 2012; Sustar *et al.*, 2013; Thabrew *et al.*, 2018) and digital technology (Iversen and Smith, 2012; Bell and Davis, 2016; Bustamante Duarte *et al.*, 2019). The lack of literature on PD and co-design with young people may be for two reasons; it is challenging to organise access to work with young people (Mazzone, Read and Beale, 2008), and working with young people is believed to be demanding. Design with young people

requires the careful choice of methods to engage and adapt design sessions in response to the participants' attitudes (Sustar *et al.*, 2013).

There are a few directly relevant examples of co-design projects relevant to this research: two in New Zealand, where the government has embraced co-design approaches, two in Scotland and two in England, represented in Table 8. The examples focus on one project in a particular location and provide varying detail on how young people were involved in the design of the intervention, the interaction between different actors and the sustainability of the intervention.

*Table 8: Information on the relevant project and research examples*

Name, location and researchers/organisation and focus	Methods if known	Findings
<p><i>Loops</i>, South England, Hilary Cottam's Participle (2008)</p> <p>Community as a new youth centre, bringing together community experience.</p>	<p>Participatory design tools and process</p>	<p>Not successful because the intervention was challenging on too many levels; confronting youth service practice, mindsets and assumptions and creating opposition to mixing age groups</p>
<p><i>Backr</i>, South England, Hilary Cottam's Participle (2011)</p> <p>'A relationships based approach to employability for everyone', developing a service that 'prepared people for a lifetime of employability' (Cottam, Hughes and Southgate, 2015).</p>	<p>Participatory design tools and processes. Developed tools and techniques</p>	<p>Developed people's capabilities, including relationships and confidence. This demonstrated meaningful impact in terms of capability and skill development.</p>

<p><i>Work/Life</i>, Scotland, (Murphy and McAra, 2018)</p> <p>Exploring barriers to equal participation in the workforce with 15 to 24-year-olds in Moray in Scotland.</p>	<p>Participatory research included design-led methods that were non-invasive and novel, including using design tools to describe school subject choices, skills, the local area and their future, and ethnographic photography to capture stories and places.</p>	<p>When considering their future careers and opportunities for development, young people wanted to feel a greater sense of ownership (e.g., spaces, means and access to social and cultural capital). Young people wanted to feel more empowered about their future.</p>
<p>Doctoral study with young people in Scotland (McAra, 2016, 2019)</p> <p>Involved young people who were identified as being vulnerable and at risk of becoming NEET in Scotland, exploring their experiences of education and future opportunities</p>	<p>PD workshops and filmmaking to understand factors that mobilise young people's sense of agency.</p>	<p>Filmmaking helped develop trust and rapport in a group that displayed low self-confidence.</p>
<p><i>The Attitude Gap</i> (2016) New Zealand.</p> <p>Focused on a lack of connection between local employers and young people.</p> <p>Focused on local challenges and involved multiple organisations and young people.</p> <p>The findings could be relevant in other global contexts with local challenges and multiple involved organisations and young people.</p>	<p>Interviews with stakeholders, distilling insights into main topics to be used in a series of workshops to explore interventions and a set of opportunity areas for action.</p>	<p>'A complex clash of norms and expectations, which could be overcome through greater preparedness and proximity between different groups involved' (The Auckland Co-design Lab, 2016, p. 5).</p>

Lifehack, Hagen <i>et al.</i> (2018)	The role of co-design was to support youth well-being and educational outcomes. In a 'reconfiguration of co-design'.	The project moved away from focusing on designing outputs to the influence of co-design on 'longer-term well-being benefits within a particular community', including mutual learning, capacity and skills, linking back to the origins of PD
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Table 9 shows key principles for co-designing with young people, which provides limited information on the interaction with the design element of the co-design.

Table 9: Key themes in co-designing with young people

<b>Key themes in Co-design with Young people</b>	<b>Brief explanation</b>
<i>Organisational culture</i>	Ensure the partner organisation's culture is ready for youth participation; otherwise, the work risks being under-resourced, underappreciated or tokenistic (Hagen <i>et al.</i> , 2016; Tait <i>et al.</i> , 2019).
<i>Consent</i>	Ensure young people (and/or their parent or guardian) have clear information on the nature and purpose of their participation, how the information collected will be used and their right to withdraw (particularly in school environments where young people may feel participation is compulsory) (Hagen <i>et al.</i> , 2016). Consent can be 'dynamic', and explaining participation and gathering consent can continue at regular intervals to make it easier to understand (Bustamante Duarte <i>et al.</i> , 2019).
<i>Space and comfort</i>	Create a safe and comfortable environment for the co-design, combined with a plan for regular breaks (Hagen <i>et al.</i> , 2016; Bustamante Duarte <i>et al.</i> , 2019). Ethical practices, reflective processes, content, and group-oriented spatial layout and dynamics also contribute to safe spaces (Bustamante Duarte <i>et al.</i> , 2019).

<i>Recruitment</i>	‘The young people who should be involved as co-designers are those who will use and stand to benefit from the proposed intervention’ (Hagen <i>et al.</i> , 2012). They should be inclusive, representing diverse perspectives. Routes include agencies, existing online communities, partner organisations and networks, snowball sampling and drop-in spaces (Hagen <i>et al.</i> , 2016)
<i>Incentives</i>	Incentives should not pressure young people into participating. It may be more appropriate to offer a ‘thank you’ gift after participation or reimbursement for travel (Hagen <i>et al.</i> , 2016). This contrasts with the guideline from the NCCPE (2019) encouraging payment for participants’ time. The opportunity to exchange knowledge and receive a certificate acknowledging participation may also be an incentive in the case of (Bustamante Duarte <i>et al.</i> , 2019) and (Wareing and Cruickshank, 2016).
<i>Engaging methods</i>	The needs of young people may influence the choice of methods (Sustar <i>et al.</i> , 2013; Hagen <i>et al.</i> , 2016). Aim for people and context-appropriate, non-invasive, creative and novel methods that generate richer insights, which can be designed, visual and tactile and make complex information more meaningfully understood (Murphy and McAra, 2018), encouraging focused engagement and discussion (Thabrew <i>et al.</i> , 2018).
<i>Communication</i>	Aim to maintain communication with participants, share outcomes and use inclusive language (Hagen <i>et al.</i> , 2018).
<i>Building Relationships</i>	It is important to take time to build relationships with young people who are participating in co-design projects, which can be achieved through spending time in the young people’s setting and through participating in creative methods (Bell and David, 2016; Hagen <i>et al.</i> , 2016; McAra, 2016).

## 2.5.2 Co-design to Include Young People

Young people are

*a group in society whose experiences, behaviours and attitudes are usually misrepresented, often demonised and frequently distorted* (Hopkins, 2013, p. 1)

They are also identified as being ‘hard-to-reach’ by government, local authorities and organisations, identifying problems such as cultural differences, time and ability to attend public meetings and lack of interest in issues (Cinderby, 2010). Labelling young people ‘hard-



to-reach' (or even hard-to-reach communities in areas in the UK, as in the Industrial Strategy) is problematic, contentious, and blames them, disguising the complexities of their lives (Cinderby, 2010; Symons, 2018). Often the approaches implemented to engage young people are likely to be a barrier (Cinderby, 2010; Symons, 2018), the services aiming to benefit them are 'hard-to-reach' (Boag-Munroe and Evangelou, 2010), and they can be fatigued by governments and researchers requiring them to perform (Symons, 2018). A shift to listening and responding is needed to make the service or experience easier to reach (Boag-Munroe and Evangelou, 2010). Symons (2018, p.208) states that so-called 'hard-to-reach' communities can be engaged if the communities are engaged in the 'co-design (of) their community engagement'. Linking back to reported reasons there is a lack of design literature on co-design and PD with young people, design researchers need to be careful not to blame young people for being demanding and hard-to-reach (Mazzone, Read and Beale, 2008; Sustar *et al.*, 2013) and there may need to be a more careful examination of design approaches to engage them.

One of the foundations of PD is to include people with a 'low voice' or 'no voice' in the design process (Kanstrup and Bertelsen, 2016). These groups may be referred to as unprivileged, underserved, left behind, marginalised and underrepresented. More recently, co-design approaches have been used to help give voice to marginalised and underserved people (excluding wider design practice, such as Inclusive Design). However, examples have mainly focused on design in underserved communities in developing countries (Harrington, Erete and Piper, 2019) and there are few examples in the UK. Harrington and colleagues (2019) define underserved communities as groups that have been ignored because of their position in society. A review by Galleguillos Ramírez and Coşkun (2020) of 46 papers focusing on PD with marginalised groups highlighted a lack of PD research exploring use in economically disadvantaged communities. Only two addressed economic disadvantage and discrimination, mainly for the process of accessing work, and both examples sit in Human Computer Interaction (HCI) and involve consultation with users rather than co-design. Only four dealt with resilience and social cohesion in specific communities. A lack of research on raising marginalised participants' participation in projects was also highlighted by Galleguillos Ramírez and Coşkun (2020).

*Inclusive design* has been described as:

*A general approach to designing in which designers ensure that their products and services address the needs of the widest possible audience, irrespective of age or ability* (Clarkson and Coleman, 2015, p. 1).

Inclusive design emerged in the UK in the 1990s, drawing together initiatives, insights and experiences that dated back to the 1960s (Clarkson and Coleman, 2015). In the United States and Japan, the term 'Universal Design' is widely used (Clarkson and Coleman, 2015; McGinley *et al.*, 2022). Both approaches aim to address the broadest possible needs of people of all ages and abilities when designing (Clarkson and Coleman, 2015; McGinley *et al.*, 2022). The purpose of Inclusive Design was to link design and social need and challenge assumptions around ageing, disability and social equality (Clarkson and Coleman, 2015). Inclusive Design has focused on designing for older and disabled people, and designing products, services and environments. Keates *et al.* (2000) described Inclusive Design as focusing on older and disabled people, Newell *et al.* (2010) describe Inclusive Design as encouraging designers to extend design briefs to older and disabled people, and Clarkson and Coleman (2015) discussed the use of Inclusive Design to integrate older and disabled people into mainstream society. McGinley *et al.* (2022) note that participatory and co-design approaches are important for designing inclusively, outlining examples of co-design studies with older people.

*The Helen Hamlyn Centre for Design* at the Royal College of Art focuses on Inclusive Design, including projects and processes in the area of age and diversity and the field of healthcare (The Helen Hamlyn Centre for Design, 2021). In 2021, *The Helen Hamlyn Centre for Design* indicated that Inclusive Design had broadened from a focus on ageing and disability 'to newer forms of inclusion based on race, health and social equity' (The Helen Hamlyn Centre for Design Research, 2021). Recent projects at the Centre include:

- *Personas Plus*, which captures the life experiences of a broad range of people considered 'older', who live in different circumstances,
- *Invisible Creations* understands the experiences of older people's housing stock,
- *Common Ambition* to enable equitable health services for people with learning disabilities and autism,
- *REMAIN*, co-designing with young people with ADHD to remotely co-design a wearable unit,

- *Believe In Us*, is a project putting people with learning disabilities and autistic people in control of redesigning health services.

Design research has shifted into the space of social justice. According to the United Nations (2020), social justice is:

*...based on equal rights for all peoples and the possibility for everyone, without discrimination, to benefit from economic and social progress around the world. Promoting social justice is not just about increasing income and creating jobs, it spotlights human rights, dignity and freedom of expression for workers, along with economic, social and political autonomy.*

Focusing on what the majority of research participants need can often lead to the reinforcement of inequalities and power relationships, which privileges elite social groups and marginalises others (Bardzell, 2010; Light, 2011; Dombrowski, Harmon and Fox, 2016). Taking a social justice approach in design can help to address this, facilitating equitable social change (Dombrowski, Harmon and Fox, 2016b). A social justice approach to design can address how individuals have experienced oppression including how benefits, burdens, obligations, power, opportunity, and privilege have been (in)equitably distributed within society (Dombrowski, Harmon and Fox, 2016).

Costanza-Chock (2018) introduced the Design Justice Principles, part of a growing Design Justice movement that aims to bring about a more equitable distribution of design's benefits. They argued that design has a significant impact on our lives, but very few of us participate in design processes. Costanza-Chock discussed 'privileged design sites', where more resources are invested into the design, usually due to the potential for profits; therefore, design processes often benefit wealthy people. It is proposed that designers ask questions about where they design, which design sites are already privileged, which sites are overlooked or marginalised and how they might make design sites more accessible to beneficiaries of the design process. Harrington et al. (2019) argued that although PD is seen as an approach for democratising the design process and amplifying the voices of those seldom heard participatory design workshops are often affluent and privileged design activities. Designers are in danger of undervaluing participants' experiences because they have not experienced

high levels of education or were previously exposed to creative or design thinking methods (Harrington, Erete and Piper, 2019).

A blend of approaches to engage and include communities, which may be considered ‘left behind’ or ‘hard-to-reach’ from McKercher (2020), Costanza-Chock (2018), Harrington et al. (2019) and Symons (2018) are included in Table 10. These are from an international design perspective, drawing from experience designing and researching with minority groups, whereas Symons is a UK art and cultural perspective.

Table 10: Approaches to engage and include communities

Themes	Explanation
<b>Who to work with</b>	Work with existing local organisations and groups, building on existing ideas (Costanza-Chock, 2018; Symons, 2018, McKercher, 2020). Put the views of those who will be impacted by the design at the centre of the process (Costanza-Chock, 2018).
<b>Whose ideas</b>	Support the development of local people’s ideas (Symons, 2018). Everyone is an expert in their own lived experience (Costanza-Chock, 2018). Do not exploit ideas (Costanza-Chock, 2018, McKercher, 2020). Centre the ideas of those who will benefit directly from the design intervention. Place equal value on lived experience and professional experience (McKercher, 2020).
<b>Change and sustainability</b>	Change is emergent from accessible and collaborative processes rather than at the endpoint (Constanza-Chock, 2018, McKercher, 2020). Aim for sustainable, community-led outcomes that the community wants, and which can be sustained (Constanza-Chock, 2018, Harrington et al., 2019).
<b>Designer/Researcher Role</b>	The designer/researcher is the facilitator, not the expert (Constanza-Chock, 2018). Share design knowledge and tools with the community (Constanza-Chock, 2018). Build trust before engagement and be present after the project, offering feedback, findings and actions (Harrington et al., 2019). Be conscious of the ‘elite’ status of design, and do not undervalue people because of their education levels or familiarity with design (Harrington et al., 2019).
<b>How to engage</b>	Engage in ways and places that are comfortable to participants (Harrington et al., 2019). Embrace uncertainty (McKercher, 2020).

When researching with young people, researchers should consider whether methods will be tailored to be youth-centred (Punch, 2002) and avoid being elitist and patronising, instead aiming to be respectful and facilitative (Hopkins, 2013). Research with young people should also aim to be fair, benefit young people, provide agency, include choices of how to participate and provide satisfaction (Hill, 2006; Hopkins, 2013). An advocacy perspective in qualitative research is where a researcher starts by identifying an inequality and seeks to address it, in which research should be participatory (Creswell, 2009). Advocacy is traditionally used where people lack the confidence and skills to speak up and where people face barriers to being involved (Beresford, 2013). In HCD, Rose (2016) argued that design should take an advocacy perspective by focusing on vulnerable populations to design more equitable access to services and systems.

### 2.5.3 Co-designing for long-lasting change

A reoccurring theme running through the literature has been that to create social and economic change, co-design initiatives must consider how to sustain the value of projects. When researchers leave at the end of co-design projects, there is a risk that the initiative and its benefits will fade away (Iversen and Dindler, 2014). Sustaining PD is a central issue but it is an underdeveloped area (Iversen and Dindler, 2014). There is some literature on sustaining PD initiatives and outcomes, focusing on the design of technologies, but limited literature focusing on suggestions for sustaining co-design. According to Smith et al. (2020), little is known about translating PD initiatives to a national scale. Research on concepts for sustaining PD, such as *meta-design* (Fischer and Diacardi, 2004) and *co-configuration* (Engestöm, 2007), focus on interactions between people and technology. These concepts have been criticised by Bottero and Hyysalo (2013) for being suited to high budget projects with ‘users’ who are competent in adapting technologies beyond projects, not for designing in community settings. Sanders and Stappers’ frequently cited model for co-designing is also criticised for limited use in understanding how co-design in communities might evolve (Bottero and Hyysalo, 2013).

Based on a review of PD literature, the ideal forms of sustaining PD are through *maintaining*, *scaling*, *replicating* and *evolving*, which are argued to be supported by PD tools (Iversen and Dindler, 2014). PD researchers and designers should ensure that participants receive extended benefits from their participation (Iversen and Dindler, 2014). It is important to consider what happens at the beginning and during projects, and how projects are left at the end Iversen

and Dindler, 2014). Several strategies for sustaining PD are organised under headings relevant to this.

#### Co-design Set-up

- Carry out *PD as action research*, which enables projects to develop responses ‘on the fly’ when situations arise, preventing ‘PD tunnel vision’ (Bødker and Kyng, 2018).
- Carry out a teaser session as part of ‘access design’ to see if participants wish to continue (Botero and Hyysalo, 2013).

#### During Co-design

- *Have an open agenda, avoid locking onto design choices and stay flexible* to different alternatives. (Björgvinsson, 2009; Botero and Hyysalo, 2013)
- Building *scaffolds* can help participants to imagine what is possible in the future (Botero and Hyysalo, 2013).
- *Design for after design takes place*. After a design project, participants can be inspired to design using the ‘traces, obstacles, objects and things’ left behind by the professional designer (Ehn, 2008).
- Working prototypes, which can be used inside and outside the co-design activities, enable scaling-up and understanding from groups in new organisations (Bødker and Kyng, 2018). Do this iteratively, rapidly and early on (Botero and Hyysalo, 2013).
- *Foster ownership of the process* by offering advice but allowing the community to make the decisions, decide on the direction together and clarify why (Botero and Hyysalo, 2013).
- *Mutual learning* is core to sustainability, facilitated by the design (Iversen and Dindler, 2014; Avram, Ciolfi and Maye, 2019; Smith *et al.*, 2020). Mutual learning means that the different groups within the collaborative design process learn enough about each other to enable the creation of a solution or change.

#### For Beyond Co-design

- Develop and maintain *strong alliances*, locally and nationally, which are critical and can create additional resources and funding (Bødker and Kyng, 2018).
- Go from local to large scale through networked projects, similar to the ideas discussed by Manzini (2014).

## 2.5.4 Summary of the section and how it relates to this research

Issue	Summary
What is co-design	Actively involving people in the design of an intervention that will affect their lives. The process of designing is what sets it apart from co-creation and co-production. Co-design approaches are processes, principles (or mindsets) and practical design tools.
Social outcomes	A shift from transactional co-design of products in organisations to the design of social outcomes. Co-design is a suitable method for addressing complex social challenges.
Criticisms of co-design	Co-design has become a buzzword. There is little literature on the outcomes, value delivered and challenges. Consultation can be labelled as co-design and engaging with groups can become a tick-box exercise.
Co-designing with young people	It is believed that there are barriers to co-designing with young people. There is limited literature on the topic overall as well as few examples of co-designing with young people for future opportunities. Several key themes included ensuring the right organisational culture, creating comfortable environments and using engaging methods.
Co-designing to include	Inclusive design is when designers ensure that their products and services address the needs of the widest possible audience. Recently, design research has begun to explore its application for social justice, equity and advocacy targeting underprivileged sites and people. There are few examples in the UK, and many are in the field of HCI.
Co-designing for lasting change	Considering how to sustain co-design outcomes is key to initiatives wishing to make changes to people's lives and address complex social challenges. There is limited literature on how to do this, particularly beyond the area of PD for digital technology.

The gaps in knowledge in co-design literature:

- There is a lack of detailed examples of how co-design is designed, delivered and implemented. There is a need for a clearer understanding of the design processes taking place within co-design approaches, particularly as part of a shift towards 'transformational' co-design (McKercher, 2020). This involves understanding what is

and is not effective, and a closer inspection of the interaction between actors, particularly for organisations and practitioners and the processes implemented. These approaches need to be accessible and support the shift in the application of co-design to deliver social outcomes.

- Understanding needs to be built around realistically and flexibly implementing co-design approaches that aim to genuinely involve participants in designing instead of being consulted and the challenges involved.
- Knowledge of the value co-design delivers and how.

More specifically, there are gaps in knowledge in the:

- Co-designing effectively and inclusively with young people in the UK, particularly to address socio-economic challenges in left behind locations that may feel neglected, ignored, and stereotyped. There is a need to challenge the assumption that young people are 'hard-to-reach' and co-design with.
- Further understanding of how to sustain co-design beyond the boundaries of projects implemented by researchers, and how the outcomes are sustained. Currently, the literature is limited mainly to PD-specific examples.

Contributing to these gaps is crucial because co-design approaches are running the risk of being devalued as the term is increasingly used as a buzzword, and there is limited evidence on the types of social outcome delivered and how, as well as how projects might be maintained, and scaled, replicated and evolved (Iversen and Dindler, 2014).

## 2.6 Literature Review Conclusions

Chapter 2 has examined the key themes and theories supporting this research, outlining key terms, concepts, definitions and models to build a foundation for this research. This literature review has highlighted that this research is important and timely in the UK, as the inequalities experienced by young people trying to access high-quality work and learning opportunities grow, particularly in places outside the main cities. This forces some young people to move away from their home towns and further exacerbates socio-economic challenges for places referred to as 'left behind'. There is minimal existing research on how design can address



complex challenges in this area. However, literature on design for social change and complementary co-design approaches reveal the potential for such approaches. Therefore, this research seeks to fill a gap in knowledge about *how* co-design approaches can be implemented to support young people's access to work and learning opportunities in the NWoE (RQ1 and 2). Young people are particularly severely impacted by socio-economic challenges in left behind locations and left out of shaping decisions on interventions aimed to benefit them. Therefore, this research focuses specifically on designing with young people, an area where there is also limited existing design research.

RQ1. How can collaborative design approaches with organisations and young people engage and support access to learning and work opportunities for young people in left behind communities in the North West of England?

Co-design approaches were highlighted as having the potential to be effective in engaging local young people with lived experience and local organisations that have expertise and resources relevant to engaging and supporting various communities. Furthermore, the literature on co-design highlights that the approaches can deliver social outcomes beyond design outputs. This is essential, given that ultimately, by addressing inequalities in opportunities, the effective and meaningful application of co-design could deliver positive, long-lasting social change. The review highlighted that although co-design is viewed as a remedy for addressing social challenges, there are very different ways of implementing co-design. There was a lack of literature exploring what value co-design approaches can deliver and exactly how co-design approaches delivers value. The literature lacks a detailed understanding of the *designing* part of co-design and how it supports value creation and inclusion. This, plus the understanding that co-design literature often excludes the challenges, runs the risk of devaluing co-design, although the approach has the potential to act as a tool to engage and address place-based inequalities. Therefore, this research aims to address these gaps in knowledge and explore both the potential benefit and challenges of implementing co-design in this area (RQ2-4.)

RQ2. How are the co-design approaches designed and delivered to be effective and genuine?

RQ3. What challenges are experienced when delivering these approaches?

RQ4. What values and change do the co-design approaches deliver to the young people, community and organisation(s)?

A thread running through the theme in the literature is the importance of sustaining interventions as a pathway to creating long-lasting change and social value when addressing complex challenges such as place-based inequalities. Through the implementation of multiple case studies (discussed further in the next chapter), this research has a unique opportunity to contribute to a gap in knowledge in how co-design approaches are designed to sustain benefits for participants past the boundaries of projects, as well as how the partnering organisations can benefit and sustain the outcomes of the projects. Therefore, contributing to RQ5.

RQ5. How do the co-design approaches aim to deliver long-lasting benefits to young people, the community and the organisation(s)?

The next chapter will provide specific information about how the research approach aimed to explore co-design approaches in this context and contribute to gaps in the knowledge.

## Chapter 3 – Research Design

### 3.1 Introduction

This chapter describes the methodological choices made for this research, aligning them with the TNW programme aims. The chapter will first give a brief reinstatement of the research aim and questions. It will then discuss the theoretical perspectives through which the research approach can be understood. The theoretical perspectives underpinning this research will be covered, including ontological, epistemological and methodological perspectives. Finally, the chapter will discuss the methods used to produce the knowledge.

To reiterate, the research questions were:

RQ1. How can collaborative design approaches with organisations and young people engage and support access to learning and work opportunities for young people in left behind communities in the North West of England?

RQ2. How are the co-design approaches designed and delivered to be effective and genuine?

RQ3. What challenges are experienced when delivering these approaches?

RQ4. What values and change do the co-design approaches deliver to the young people, community and organisation (s)?

RQ5. How do the co-design approaches aim to deliver long-lasting benefits to the young people, community and organisation (s)?

Crotty (1998, p. 2-9) frames the research process by epistemology, theoretical perspective, methodology and methods, which will be used to organise this chapter. There are two primary questions to answer when developing a research proposal, according to Crotty (1998). The questions ask which methodologies and methods will be used in the proposed research, and how is this choice and use justified?

- An epistemology is the theory of knowledge that defines what kind of knowledge is possible and legitimate.
- A theoretical perspective is a philosophical stance that grounds methodological logic and criteria.
- A methodology is a strategy that links the choice of methods to the desired outcomes.

- Methods are the techniques used to gather and analyse data related to the research question or hypothesis.

### 3.2 Practice-led Design Research Through TNW

This research is part of a more extensive, practice-based design PhD programme called Transformation North West (TNW). On TNW, PhD researchers collaborate with organisations to develop new products and services and build new knowledge. In their AHRC review, Rust, Mottram and Till (2007, p. 11) loosely defined practice-based research in arts and design as ‘research in which the professional and/or creative practices of art, design or architecture play an instrumental part in an inquiry’. More recently, Candy and Edmonds (2018) stated that practice-based research is ‘an original investigation undertaken to gain new knowledge, partly by means of practice and the outcomes of that practice’ (2018, p. 63). Specifically, they stated that if a creative artefact is central to the contribution of knowledge, then the research is ‘practice-based’, and if the research leads to a greater understanding of practice, it is ‘practice-led’. Candy and Edmonds (2018) explain that research and practice are interdependent and complementary. Practice is embedded into the research process, questions arise from the process of practice, and the answers enlighten practice. This research is set in specific contexts but reaches beyond the context to contribute to knowledge. Yee (2010) argues that all design PhDs are practice-led, deriving from design practice, studying people, processes or products, as suggested by Cross (1999). This research contains designed artefacts and processes, studying how people interact with them and the benefits produced. It aims to contribute a greater understanding of practice. It is, therefore, more aligned with the definition of practice-led research, enlightening practice and contributing to knowledge beyond the specific contexts it is applied within.

Specifically, this practice-led research TNW programme (detailed in Chapter 1, section 1.3.2), in which twelve PhD researchers at five universities have undertaken a series of projects with organisations in the NWoE. The programme was based on The Creative Exchange programme (2012 to 2016), in which multidisciplinary PhD researchers worked together across a range of different projects (Cooper *et al.*, 2018). In TNW, the cohort from diverse disciplines generated new knowledge through their projects whilst informing practice when working closely with various organisations. This research aimed to understand how collaborative design approaches can support young people's futures in the NWoE. The methodology described in

this chapter reflects the aims of TNW. The research aimed to understand how collaborative design techniques can support young people in this context and the value they can deliver.

John Law (2003) argues that often research practice needs to be ‘messy and heterogeneous’ because that is how research is and ‘that is the way the largest part of the world is: messy, unknowable in a regular and routinized way’ (p. 3). Unknowable, therefore, in ways that are definite or coherent’ (p.595–597). In the research of complex social situations, researchers will come up against ‘slippery phenomena’ that change shape and are ‘fuzzy around the edges’ (Law, 2003, p.598). In this context, Law argues that taking a rigid methodological approach to understanding and describing the mess is likely to ‘make a mess’ of describing the research. This stance connects with the argument that design practice is a fluid discipline that has moved from being ‘discipline-based’ to ‘issue- or project based’, within which the design researcher or practitioner can create new connections and understanding for the complex issues faced in society (Rodgers and Bremner, 2013). Design practice has moved to the understanding that what we do not know is a ‘necessary and welcome condition for the beginning of any design research pursuit’ (Rodgers, Innella and Bremner, 2017, p. S4444). Design practice, therefore, supports the creation of new understanding and interventions. In this research, the approach taken, methods applied, and the way the research is presented has remained flexible in the various contexts the research has operated in, as well as blurring the boundaries of disciplines to address complex challenges. This approach suits the complexities of working within the parameters of the TNW programme, addressing complex societal and economic issues, whilst working on multiple projects with multiple project partners, from different backgrounds to create knowledge.

### 3.3 Epistemological and Theoretical Perspective

This section will explore the epistemology that informs the theoretical perspective and what theoretical perspective lies behind the methodology. The assumptions that underpin understanding reality and the epistemology and theoretical perspective must be understood to justify the choice of research methodology and methods. Epistemology is the theory of knowledge, embedded in the theoretical perspective and methodology; it is ‘how we know what we know’ (Crotty, 1998, p. 8) and ‘tries to understand what it means to know’ (Gray, 2018, p. 21). The epistemological question is ‘what is the nature of the relationship between the knower or would-be knower and what can be known?’ (Guba and Lincoln, 1994, p. 108). Epistemologies contain assumptions about the nature of the world, and the assumptions are embedded into the choice of methods (Feast, 2010).

Constructionism focuses on meaning being constructed through our minds, interacting with the world; this 'implies that people in different cultures construct meaning in different ways, even in relation to the same phenomenon' (Feast, 2010, p. 2). There are two branches to constructive theory; constructionism and constructivism. 'Constructionism' is often used interchangeably with the term 'constructivism' (Young and Collin, 2004), and the terminology is often inconsistent (Crotty, 1998). Constructionism is focused on the 'meaning-making of the individual mind', whereas constructivism is 'the collective generation (and transmission) of meaning' (Crotty, 1998, p. 58). Ackermann (2001, p. 4) states that from constructivism to constructionism, 'the emphasis shifts from universals to individual learners' conversation with their own favourite representations, artefacts, or objects-to-think with'. Ackermann (2001) argues that integrating both perspectives highlights the different ways in which individuals make sense of their experiences.

Similarly, Jonassen, Myers and McKillop (1996) explain that it is possible to engage both constructivist and constructionist perspectives in their field of designing educational technology, in which learners construct knowledge that reflects their own and their community's understanding. Feast states that design is a complex process that requires more knowledge and in-depth expertise than a designer can possess on their own, requiring design researchers to focus on people's activities, values and understanding (Feast, 2010). Therefore, this research will take a constructivist and constructionist perspective. Those who engage in the design projects, including the researcher, project partners and groups of young people will construct an understanding by reflecting on their individual and community understanding. This will be through designed artefacts, workshops and tools to generate new knowledge.

The theoretical perspective is the philosophical stance informing the methodology, which structures the logic and criteria of the research (Crotty, 1998). There are different types of reasoning linked to different forms of research. Deductive reasoning, typical in logic and mathematics reduces possibilities to form a conclusion and inductive reasoning is a process of developing conclusions from observing a pattern (Steen, 2013). Abductive reasoning is similar to inductive reasoning; it is when 'the researcher grounds a theoretical understanding of the contexts of and people they are studying in the language, meanings and perspectives of their worldview' (Bryman, 2016, p. 394). Abductive reasoning has been linked with 'inference to the best explanation' (Walton, 2014). Steen (2013) describes the process of abduction as experiencing a particularly problematic situation and developing possible conclusions or

solutions for the situation, which may be possible to apply elsewhere. They argue that (co-) design processes use abductive reasoning because it is concerned with envisioning and realising alternative situations using facts and values. In this process, the research discovers knowledge within one group that may apply to other groups. Therefore, in this research, the reasoning used is abductive. Challenges occurring in particular places with particular groups of people will be explored, which will lead to knowledge that may be applicable elsewhere.

### 3.4 Methodology

This section presents the methodology that has influenced the choice and use of methods in this research. *Methodology* means the strategy or plan behind the choice of particular methods and the methods to achieve the desired outcomes (Crotty, 1998).

#### 3.4.1 Research through Design

This is design research; therefore, it is essential to understand how design research generates knowledge. In Frayling's paper 'Research in Art and Design', he describes the definition of 'Research' and 'research' using the Oxford English Dictionary. Research, with a little 'r', is 'the act of searching, closely or carefully, for or after a specific thing or person' (Frayling, 1993, p. 1). Research with a big 'R' is often used with the word 'development' and means 'work directed towards the innovation, introduction, and improvement of products and processes' (Frayling, 1993, p. 1). Therefore, research with a big 'R' is looking to generate new knowledge in the study. Frayling splits design Research into three areas; 'Research through art and design' (RtD), 'Redesign into art and design' and 'Research for art and design'. RtD includes material research, development work and action research, therefore focusing on the process of design. Research into art and design includes research into the history, aesthetic and theoretical aspects of the arts and design practices, therefore focusing on a context. Research for art and design, research with a little 'r' is searching for materials to produce an artefact.

In Godin and Zahedi's (2014) RtD literature review, they explain that RtD focuses on the knowledge produced by creating an artefact, not the end product itself. Therefore, in RtD, producing an artefact or artefacts is important to the research, but knowledge is the focus. Stappers and Giaccardi (2017) discuss RtD, explaining that design activities produced by designers play an influential role in the generation of knowledge. They also explain that design activities can create a provocation for discussion and can enable the observation of people engaging in interactions that were not possible before. Additionally, as designers create a prototype, they are engaged in a thinking process that brings to light new knowledge that can

be shared with others. Stappers and Giaccardi (2017) point out that the prototype may not be physical; it can be a 'service or a (design) method, technique or practice'. The design researcher may generate knowledge from learning about the prototype they create, how they designed it, the interactions between the prototype and people, generalisability and how the research could be done better when implementing RtD, which may generate new knowledge for the domain or for the discipline to which it is related (Stappers and Giaccardi, 2017). RtD overlaps with other ideas, including *practice-led research* (section 3.2), *action research* (section 3.4.2) and *reflective practice*. Schön (1983) refined the term '*reflective practitioner*', examining the reflection of practitioners in their work and introducing the concepts of '*reflection-in-action*', occurring during practice, often relying on tacit knowledge (knowledge that cannot be easily expressed) and '*reflection-on-action*', where the practitioner reflects on their past activity. These explanations help to understand how new knowledge will be generated in this research through design. For example, there will be reflections as artefacts and processes are created to enable co-design. There will also be reflections on how practitioners and groups of young people engage with the artefacts and processes, therefore reflection-on-action and reflection-in-action (Schön, 1983).

Several authors have criticised Frayling's typology (Jonas, 2007; Rust, Mottram and Till, 2007; Sevaldson, 2010; Godin and Zahedi, 2014), viewing it as 'fuzzy' and 'imprecise', arguing it does not 'contribute to the development of design as a knowledge building discipline' (Jonas, 2007, p.2) and provides little practical assistance (Mattelmäki and Matthews, 2009). It has been suggested that it is more suitable as a 'touchstone' rather than a basis for the theoretical implications of a researcher's project (Rust, Mottram and Till, 2007). Mattelmäki and Matthews (2009, p. 6) demonstrate that RtD should be seen as 'a family of heterogeneous approaches to design research', contributing knowledge to research in diverse ways. For example, they suggested how to organise design, identify methodological issues for design, and contextualise the value of a method. Yee describes RtD as 'research where art or design practice is the vehicle of the research, and a means to communicate the result' (2010, p. 3). Yee also argued that the framework is a practical way to describe the different types of design research; people, processes or products, but the three types of design research are not mutually exclusive; they are complementary. To this end, this research uses Frayling's typology as practical criteria for design research, framing diverse approaches that may cross the boundaries between the categories. Jonas (2007) suggests that looking to action research may contribute to the epistemological status of RtD, which will be discussed next in this section. This research will aim to produce knowledge helpful to designers, non-designers and



researchers, which they can use in their co-design processes, aiming to be explicit, discussable and transferable.

### 3.4.2 Action Research Approach

Action research (AR) focuses on creating action (change) and research (understanding) outcomes, with both action and research enhancing one another (Dick, 2001). The process of AR was conceptualised by Lewin (1946), who discussed research conditions and the effects that lead to social action, for which *'research that produces nothing but books will not suffice'* (Lewin, 1946, p. 35). Lewin developed a theory of AR with a spiral of steps involving planning, fact-finding and execution (1946), which later became an AR cycle of planning, acting, observing and reflection, which can be ongoing (McNiff, 2013) and shown in Figure 9.

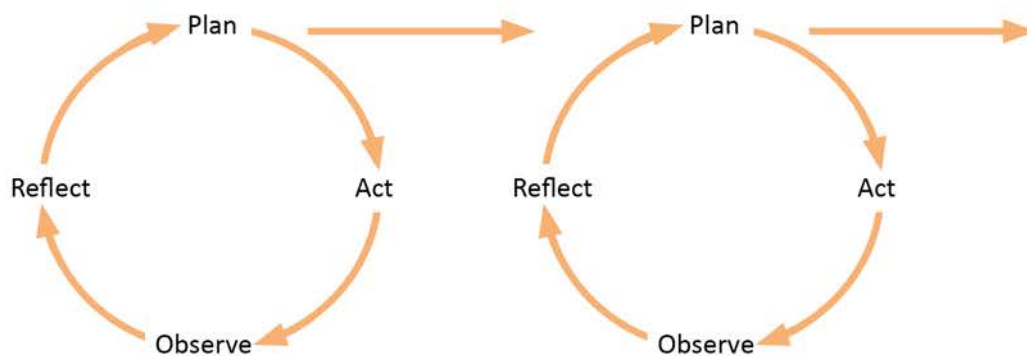


Figure 9: Sequences of the action-reflection cycles. Adapted from McNiff (2013)

McTaggart (1994) argues that rigidly following the process is *'not doing action research'* and that action research is not a method. McTaggart (1994) argued that first, a group decides there is an *'imperfectly understood concern or desire to take action'* (p. 316). They then work together on a *'thematic concern'* (Kemmis and McTaggart, 1998) because they collectively wish to create change. AR influences change in individuals and culture in groups, institutions and societies they are part of (McTaggart, 1994). Kemmis, McTaggart and Nixon (2014) state that AR has moved beyond improvement cycles. They state the purpose is to change social practice, understand the practice, organisations and society, and research practice itself, making it more rational, reasonable, productive, sustainable, just and inclusive. Greenwood and Levin (2007) state that AR aims for social change, and therefore, communities and organisations seek to control their futures and improve their capacity to do so. AR has been defined by Reason and Bradbury (2012, p. 3) as a:

*Participatory, democratic process concerned with developing practical knowing in the pursuit of worthwhile human purposes...It seeks to bring together action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people. And more generally the flourishing of individual persons and communities.*

AR is about change, collaboration and democratic practices, and focusing on well-being and the living planet (McNiff, 2014). Reason and Bradbury (2012, p.1) define it as

*an orientation to inquiry that seeks to create participative communities of inquiry in which qualities of engagement, curiosity and question posing are brought to bear on significant practical issues.*

The emphasis is on working towards change *with* others (Reason and Bradbury, 2012; McNiff, 2014). The researcher's role is twofold;

- They are generating new knowledge through the process that contributes to their discipline.
- They are actively participating in the process with others to generate social change and learning (Fendt and Kaminska-Labbé, 2011; Villari, 2015).

The researcher plays a central role within an AR approach (Reason and Bradbury, 2001; Ladkin, 2005). A challenge for design researchers engaging in AR is to take into account their subjective experience without being, as Ladkin suggests, 'self-indulgent', which leads to the discovery of new knowledge from other people (2005, p. 109). Reflecting on subjectivity and appreciating the 'other' may involve engaging in 'critical subjectivity' (Heron and Reason, 2001; Ladkin, 2005). Critical subjectivity involves noticing frames of reference (such as cultural, political and racial) brought to the approach and looking beyond habitual responses to situations and being more open. Critical subjectivity, developed by Heron and Reason (2001), means maintaining personal knowledge whilst being objective, and building an individual perspective in collaboration with others. Marshall (2001) addresses the issue by suggesting attending to 'inner arcs', therefore paying attention to assumptions used and 'outer arcs', therefore 'reaching out of themselves' actively questioning and testing out developing ideas.

The cycles of reflections in the AR process also contribute to challenging assumptions and enhancing validity (Heron and Reason, 2001). Ladkin (2005) suggests that the key is to balance self-awareness with curiosity and attention to others. In this research, which included the participation of numerous groups and used AR approach, the researcher aimed to play a central role in the research, frequently designing co-design activities and actively participating in the processes. Therefore, it was vital that the researcher engaged in critical subjectivity, remaining present and open and questioning observations and assumptions with partner practitioners who collaborated in the projects.

AR has been defined as a 'family of approaches' (Reason and Bradbury, 2012), which have different histories, principles and techniques, but they all share underlying values (McNiff, 2014). The main focuses of AR are action, participation, learning, knowledge and critical reflection (Dick, 1995; Reason and Bradbury, 2012; McNiff, 2014). In terms of *action*, AR can bring about social change (Reason and Bradbury, 2012); therefore, *action* creates understanding in parallel. For action to occur, those affected have to be committed to taking action, which is more likely to occur if they have been actively involved (Dick, 1995), which leads to the following key feature: participation. In terms of *participation*, AR involves engaging and researching with people in '*collaborative relationships*' addressing critical issues to those involved. It should open spaces for development and dialogue, creating social change. The extent of participation varies in that sometimes there is a clear difference between the researcher and participants, and sometimes the distinction disappears (Dick, 1995). AR complements the constructivist perspective of this research because it is based on the idea of socially constructed knowledge (Reason and Bradbury, 2012). A branch of AR is participatory action research (PAR). The principles of PAR include empowered participation, commitment to action and social change and collaborative and equitable research (Coghlan and Brydon-Miller, 2014b). In PAR, the emphasis is on engaging participants in all stages of the research.

In AR, a central part of the process is that participants learn from their experiences, reflect and make their learning accessible to others (McTaggart, 1994). Both the researcher and the participants learn from the process. The learning produces knowledge for the improvement of practice and research. In terms of *critical reflection*, AR involves a form of collective self-reflective inquiry (Kemmis and McTaggart 1988). It involves the researcher and participants reflecting on and critiquing what has happened in the process, which helps generate further action (Dick, 1995). This involves challenging assumptions, taking a social constructivist

perspective, and paying attention to power and emancipation (Coghlan and Brydon-Miller, 2014b). Furthermore, AR is believed to be responsive; therefore, it can be flexible and respond to situations that arise in research (McTaggart, 1994). AR is emergent and recognises that real social situations are complex and unexpected situations may arise, reflecting the work of Law (2003) outlining messy research, discussed in section 3.2. The benefit is that the early stages of the process help decide on the later stages, which makes it more rigorous (Dick, 1995).

*Action research provides enough flexibility to allow fuzzy beginnings while progressing towards appropriate endings. (Dick, 1995)*

Dick also argues that AR provides a good umbrella for other methodologies to suit the specific research demands, which will be explained in the next section, 3.5. This makes it an appropriate methodology for the emergent nature of this research, starting with a pilot project (Chapter 4) with '*fuzzy beginnings*' and leading to appropriate understanding in the subsequent case studies.

A criticism of AR is that it may overstate what it can deliver, such as empowering people and improving well-being. McTaggart states that AR can provide participants with increased control of their work or increase their capacity for change (1994). This research will prompt honest reflection from participants to discover whether it impacts their capacity for change. Another criticism is that in AR, the research occurs within a particular context with particular people; therefore, it cannot be guaranteed that the results will be applicable in other situations (Checkland and Holwell, 1998; Reason and Bradbury, 2012). However, Reason and Bradbury (2012, p. 2) include examples where AR research has transferred from local projects to '*coalitions of several organisations of shared learning*' across regions. Checkland and Holwell (1998) argue that for AR to be applicable outside the original context, the area of concern and methodology must be made explicit so that the research is repeatable to interested outsiders (Checkland and Holwell, 1998). One way in which this research has addressed this issue was to deliver multiple case studies in different contexts (discussed in Section 3.5.1). Although each project was place-based, responding to the needs of each place, patterns emerged revealing what might be applicable across different contexts. Additionally, the area of concern and methodology has been made explicit.

AR has been linked to design research (Swann, 2002; Fendt and Kaminska-Labbé, 2011; Villari, 2015; Stappers and Giaccardi, 2017). It has been suggested that the action research process

(planning, acting, observing and reflecting) is similar to the stages of the design process (Swann, 2002). Barab *et al.* (2004, p. 255) describe the researcher's role in AR as a '*change agent*' who creates structures collaboratively to '*critique and support the transformation of the communities being studied*'. The action research process particularly echoes the principles of design for social change, a concept introduced in section 2.3 (Swann, 2002; Zimmerman, Stolterman and Forlizzi, 2010; Sangiorgi and Scott, 2015; Song and Lou, 2016). Design researchers have been increasingly engaged in organisational and social change projects. The focus is on designing with people to increase capacity and generate long-lasting change, rather than solely on a design solution (Sangiorgi and Scott, 2015). Sangiorgi and Scott (2015) explain that this has led to designers working with people in fields where they have limited background knowledge of the field and when working with vulnerable groups, they have increased responsibilities. AR in design research is suitable because it provides a rigorous, systematic and reflective approach (Sangiorgi and Scott, 2015). Sangiorgi and Scott (2015) also provide principles for researchers and practitioners working in design for social change and action research that is aiming for transformation which includes:

1. Active citizens.
2. Intervention at a community scale to enable large-scale change.
3. Building capacities and project partnerships.
4. Redistributing power.
5. Designing infrastructures and enabling platforms.
6. Enhancing imagination and hope.
7. Evaluating success and impact.



Figure 10: Transformation Principles by Sangiorgi (2011)

*Change* is altering something that already exists, and in the context of organisations, this can be an incremental change (Appelbaum and Wohl, 2000). *Transformation* is not about changing what already exists; it is about creating something new (Appelbaum and Wohl, 2000) and may relate to larger-scale changes (Hölscher, Wittmayer and Loorbach, 2018). This is design research for social change, which aimed to increase the capacity of groups and individuals and long-lasting change through the creation of structures and co-design processes are argued to lead to transformation outcomes (McKercher, 2020). Therefore, AR was a suitable methodology for this research, which aimed to use the seven principles set out by Sangiorgi and Scott (2015). The aim was to gather information for the research and produce a beneficial outcome for participants. Co-design, described in Section 3.5.3 also fits with AR in that the practice and knowledge production are intertwined, creating processes, structures and tools for interactions and recording reflections. McNiff (2014) presented a diagram depicting the action and research stories interweaving, explaining the practice contributing to improving situations and explanations for what happened, what was learnt from the process, the significance of the learning to the research and others' practice. Figure 11 shows an

adaptation of the diagram with *design and action stories* interweaving with the research stories presented in this research.



Figure 11: Interweaving action and research stories, adapted from McNiff (2014)

### 3.4.3 An Asset-Based Approach

Asset-based community development (ABCD) originates from a need to address socio-economic problems facing communities in the United States of America (Kretzman and McKnight, 1993). ABCD is an alternative to a deficit approach, focusing on needs, challenges and problems (Kretzman and McKnight, 1993), which can disempower the communities and prevent them from gaining control of their lives and the community's future (Foot and Hopkins, 2010). Kretzman and McKnight (1993) argued that the key to regenerating communities was to find the 'local assets and connect them to one another in ways that multiply their power and effectiveness' (p.5), which can attract investment to undertake community projects. Community assets can be physical, human, social, financial, environmental, cultural and political (Green and Haines, 2007). ABCD is identified as having the following features: (Kretzmann and McKnight, 1993; Green and Haines, 2007; Coghlan and Brydon-Miller, 2014)

- It is a *place-based approach*, focusing on a specific geographical location, making it suitable for this research.
- Can enhance *community quality of life* in the long-term by harnessing assets.
- It is a *multi-level approach* to transformation involving individuals and organisations.
- It promotes a *sustainable and just community*.
- It helps *leverage external funding*.
- It views *developing the community's capacity* as critical to the completion of community projects.

Designers are in danger of taking a deficit-based approach, in which they make assumptions about communities' needs and imbalances of power in social design processes (Thorpe and Gamman, 2011). Lam *et al.* (2017) found that co-design approaches can help communities

identify assets and engaging people in the creative process helped people identify themselves as assets. Lam *et al.* (2017) also linked asset-based approaches with PD and the Design Justice Principles (Costanza-Chock, 2018). ABCD approaches have been linked to addressing inequalities through 'Levelling Up' in the UK (Local Government Association, 2020). This research aimed to explore how co-design can make a difference in addressing equalities in the UK. The people and communities engaged in this research were often viewed in a negative light; it was therefore important for this research to take an asset-based approach to build capacity in the communities, which started by asking questions about the strengths of people and place, through co-design processes (Foot and Hopkins, 2010).

#### 3.4.4 Methodological Innovation

Methodological innovation has been defined as 'new designs, concepts and ways of doing things' (Taylor and Coffey, 2008, p.8). It can involve advances or developments of existing methods (Taylor and Coffey, 2008; Wiles *et al.*, 2010) and 'novel research practice outside of the mainstream' (Jewitt, Xambo and Price, 2016, p. 55). Methodological innovations are thought to be only useful and appropriate if they improve methods of exploration or understanding of the social world, as well as diffusion and adaption elsewhere (Wiles *et al.*, 2010). According to Yee (2010, p.16-17) doctoral research can present a number of methodological innovations including a 'pick and mix' approach, a form of bricolage to research design and 'linking practice with theory' through reflective practice (Schön, 1983). This research will sought to identify if and how methodological innovations occurred by examining existing approaches and looking for adaptation and diffusion beyond the research.

### 3.5 Methods

Methods are the techniques used to gather and analyse data related to the research question or hypothesis (Crotty, 1998). This research combines a selection of methods to suit the particular context of each project. Multiple methods, including case studies, semi-structured interviews, co-design workshops and tools were used in this research. Multiple methods enabled a variety of data to be captured from the projects from the distinct groups involved in this research. They enabled different people to participate, co-design and reflect at different points in time, making the research more rigorous and flexible for the different contexts. Multiple methods are beneficial in that they can be effectively combined to make use of the strengths of each method. The methods combined can be complementary, helping to explore elements of a project and develop more credible and accurate conclusion. This approach can



ensure more voices heard in the research, fitting with co-design principles (Clark and Ivankova, 2017).

Methods used frequently throughout the case studies in this research will be presented in this section, with more detail in each chapter.

### 3.5.1 Case Study Research

This research contains multiple case studies, each featuring one of four projects presented in this thesis (Chapters 4 to 7). A case study is described as being a versatile and pragmatic qualitative inquiry that is well suited to an in-depth investigation of a complex issue (event, situation, organisation or group) in a particular context, where the boundary between the context and the issue is blurred (Harrison *et al.*, 2017). Case studies are descriptive, exploratory or explanatory, therefore suitable for how and why research questions, complex social situations (Yin, 2003). They can ‘the holistic and meaningful characters of real-life events’, expanding local theory to become more generalisable (Yin, 2003) and can be used as a research strategy (Teegavarapu, Summers and Mocko, 2008). They often highlight decisions, why they were taken, the action taken and the results (Teegavarapu, Summers and Mocko, 2008). Case studies align with the goals of both *action research* and *Research through design* used in this research. Breslin and Buchanan (2008) and Teegavarapu *et al.* (2008) discuss case studies as a method for design research. Breslin and Buchanan (2008, p. 40) state that case study research is particularly suitable for ‘third and fourth order design’, whereas it is unsuitable for ‘first and second order design’. The *Four Orders of Design* is described as a heuristic device, often presented as a matrix, highlighting the challenges and opportunities that designers address. The *Four Orders* are as follows, according to Buchanan (1992, 2001):

- The first order of design, *Signs*, may contain graphic communication design, including signs, words, images and symbols, including digital media.
- The second order of design is *Things*, which includes the creation of artefacts and physical objects.
- The third order of design, *Actions*, includes designing activities and services, focusing on planning actions and creating experiences.
- The fourth order of design, *Thoughts*, includes complex systems or environments for living, working, playing and learning, focusing on human systems, including the combination of information, physical artefacts and interactions.

Breslin and Buchanan (2008) argue that the transition into third and fourth order design examines human experiences, systems, environments and organisations, and that case studies can help the theory be extended, as well as:

*Develop theory and practice in close relationship for the benefit of everyone involved in the enterprise of design (p.40).*

Case studies can feature numerous research methods, and using multiple case studies is thought to lead to substantial, compelling and robust research (Yin, 2003). Criticisms of case study research include that it is often perceived to lack rigour, systematic procedures include bias, and generalises from a few cases (Yin, 2003; Harrison *et al.*, 2017). Case studies do not generate theory that can be applied universally but to a set of research propositions or questions (Teegavarapu, Summers and Mocko, 2008). It is recommended that research questions and propositions are used to select the cases and define the focus to frame and manage the research. Furthermore, it is recommended that the research data is triangulated, using multiple methods to create a more rigorous view of the issues studied (Teegavarapu, Summers and Mocko, 2008; Harrison *et al.*, 2017).

Breslin and Buchanan (2008, p.39) state that examining practice in context across a series of design case studies enables:

*The opportunity to begin talking about as theory instead of merely a practical application of wisdom and rule of thumb.*

Notably, this addresses the criticisms of theory from action research only being applied locally. The research used multiple case studies to explore the use of co-design with young people to increase access to opportunities and generate theory that could be used in different contexts. This involved multiple organisations, groups of young people and communities across the NWoE to gain different perspectives. In each case study, the unit of analysis was a collaborative design project, including organisations and groups of young people in communities in the NWoE. The data was captured at various points in the process, which used various methods to understand how the collaborative design approaches with organisations could support and engage. This is explained in more detail in each case study.

The selection criteria for the case studies included:

- Each case study would be in or close to the region of the NWoE.
- Each case aimed to focus on communities that are considered left behind and underserved.
- And in places with place-specific barriers to learning and work opportunities for young people.

In each case study, partner organisations were interested in engaging with young people and the communities they operated in, improving young people's prospects and changing or developing their practice. The organisations had to be interested in engaging in collaborative design to benefit local communities. Each project lasted no longer than six months to ensure they are manageable within the context of the PhD and the time available to the project partners. Each case study chapter includes details of how each organisation and group of young people were selected, recruited and the approach taken.

### 3.5.2 Project Partner Recruitment and Collaboration

The researcher found project partner organisations with minimal support from the university. Early in the research, the researcher decided that the focus of this study would be through collaborations with organisations wishing to make social and economic changes in the NWoE. A list of potential organisations was drawn up from desk research (Appendix 39) and the researcher then contacted organisations through Twitter and email. Practitioners who were directors from the organisations recruited for case studies one, two and three were already known to the researcher through previous work, and there was already an element of mutual trust between the organisation and the researcher. The charity in case study four was found through the researcher meeting the Director at a *Royal Society of Arts* event, which focused on addressing social challenges affecting communities. The researcher had multiple meetings with various organisations, some of which involved travelling to different locations and discussing potential collaborations, many of which did not lead anywhere. Reasons for this included; interests and priorities did not align, the organisations were sometimes unresponsive, and some organisations wanting the researcher to work for them on their priorities, rather than mutually agree on a direction for the research. A spreadsheet of contacts was maintained and once a meeting was held, the researcher wrote up notes, comparing the positives and negatives of potential collaborations (see Appendix 39). The strategy for speaking to potential partner organisations about collaborating was to focus on

the challenges the organisations might face and what they would like to research if they had more capacity to do so. This way, the organisation could see value in participating in the research. As the research progressed and the researcher had examples of successful collaborative projects to share, it became easier to find potential collaborators, but time was limited, and Covid-19 restrictions eventually limited the researcher's capacity, cancelling case study 5, for which the plan was to work with a youth organisation in Blackpool.

At the beginning of each project, the researcher had numerous meetings to scope the potential project. In collaboration with the partner organisation, the researcher drafted project proposals at the beginning of each project that agreed on the project aims, objectives, roles and outcomes. The project partners were supplied with a project partner agreement document created by Lancaster University that outlined the terms and agreements of the project (see example in Appendix 10). In this research, the names of the partner organisations are anonymised due to confidentiality and to enable free discussion of the challenges that arose.

Separate ethics information and consent forms were produced for each project, which were suitable for different audiences, including professional practitioners and groups of young people. All participation information sheets and consent forms that were created for young people were designed to be visually appealing, explaining the projects and purpose in clear, jargon-free language, as well as explaining the benefit of participating. An example is shown in Figure 12.



# OPPORTUNITY

## Young People by the sea

**We would like to invite you to be part of a new creative project taking place in Morecambe.**

**We want to find out:**

- Your thoughts and ideas about what creative events and activities are available to you in Morecambe.
- Help us to imagine and design together part of vintage festival that attracts local young people like you.

**We are:**

Laura, a design researcher from a project called Transformation North West aiming to make the North West region a better place to live and work. Laura is based at Lancaster University.

[www.transformationnorthwest.org](http://www.transformationnorthwest.org)

Elena and Lauren, the Directors of Deco Publique, an award winning creative practice based in Morecambe, who run the Vintage by the Sea festival every year, along with other other events.

[www.decopublique.co.uk](http://www.decopublique.co.uk)

**Why have you been invited?**

We think it is important to find out what young people in Morecambe think about what happens in their town. We hope you can help us learn more about this.

**What will I have to do if I take part?**

Join us for creative and interactive workshops. Together we will think about what you would like to see in Morecambe and come up with ideas for future events. This will mean attending workshops where you will get to use lots of different materials to show us your ideas.

We will help you make those ideas into activities that could become reality at the next Vintage by the Sea festival!

The details of creative sessions to be finalised with school, therefore we will let you know when it will take place.

**What can you get out of taking part?**

- Have your thoughts and ideas heard on what young people want to see in Morecambe.
- Become a designer. We would like you to help us create something that happens and benefits other young people at the Vintage by the Sea Festival in Morecambe in September 2019.
- As we are all designing together, whatever we create will be owned by you too.
- Work with and learn from people from an award winning Morecambe based creative company and local university. This could give you future job ideas and a chance to learn new skills.

**Turn over for more info and how to take part** →



Figure 12: An example of the participant information form for young people in Case Study 2

### 3.5.3 Co-design Tools and Methods

Collaborative design methods will be used within the action research methodology to facilitate learning, reflection and exploration. Co-design fits well with the epistemological and theoretical perspective and methodology described in this chapter. The knowledge produced by co-design aligns with abductive reasoning (discussed in 3.3). It does not generate universal knowledge; it generates knowledge that ‘proves a possible existence of a certain reality’ and an understanding of its meanings (Zamenopoulos and Alexiou, 2018, p. 29).

Across all the case studies, many dialogues took place between different groups of people involved in the project who were working towards a design outcome or outcomes. Co-design dialogues occur through various interactions, including meetings, emails and video and voice calls. The collective practical design work took place in workshop settings, each of which was recorded where possible. Building on the work of Sanders (2002), Steen, Manschot and De Koning (2011, p. 54) state that co-design workshops provide the means to organise collective creativity and within it *‘people can jointly explore and articulate their latent needs and jointly explore and ‘make’ solutions’*. Co-design workshops can be viewed as a co-design tool, helping immerse participants and create a shared understanding of an issue, using personal views and research findings to *‘generate, explore and evaluate new ideas and alternatives’* (Hagen *et al.*, 2012, p. 13).

A co-design approach can be used throughout the design process, not just in the initial idea-generating stage (Sanders and Stappers, 2008; Meroni, Selloni and Rossi, 2018). Tools may be used within co-design to frame steps within the process (Vaajakallio and Mattelmäki, 2014). Co-design dialogues and workshops can be structured or scaffolded using co-design tools and techniques (Brandt, Binder and Sanders, 2013). Co-design tools help participants work through the stages of the design activities within a co-design space or workshop. Co-design tools can be physical and digital, and examples include diaries, collages, card sorting, maps, templates and model making. Sanders, Brandt and Binder (2010) provide a set of definitions for the use of tools in participatory design and co-design activities (Table 12).

Table 11: Terms for co-design structures and tools

Term	Definition
<b>Tools</b>	The material components used in PD and co-design activities
<b>Toolkit</b>	A collection of tools that are used in combination to serve a specific purpose
<b>Technique</b>	How tools and toolkits are put into action, for example, a deck of cards can be used in multiple ways
<b>Method</b>	A combination of tools, toolkits and techniques, strategically put together to address defined goals in a project or research plan
<b>Approach</b>	The overall mindset within which the research plan is being conducted

These definitions highlight the multiple considerations for designing and developing co-design approaches. Regarding developing methods, there will be defined goals within each project for both the researcher and the partner organisations. These goals for the projects influenced the strategic combination of tools, therefore, the overall design of the co-design approach. Sanders, Brandt and Binder (2010, p. 198) state that in designing the method (in this case, the co-design approach), it is crucial to consider the purpose, context and the entire experience that the participants are going to go through, and that 'each activity should prepare or prime them to successfully execute the next activity'.

Regarding the design decisions for each tool and technique, Vaajakallio and Mattelmäki (2007) discuss how visual representations can suggest alternatives in design processes, and that simple, seemingly unfinished materials can help people understand tools as a means for ideation. Co-design tools should be concrete enough to support communication and abstract enough to make space for creativity (Vaajakallio and Mattelmäki, 2007). There can be 'cues, affordances, and constraints indicators for use' (Cruickshank *et al.*, 2017, p. 50). In this research, across all case studies, the tools are designed specifically for the purpose, context and entire experience, providing support for participants to execute the next activity, in line with Sanders, Brandt and Binder (2010).

Co-design tools are argued to connect thoughts and ideas from people with different backgrounds (Sanders, 2000, 2002; Cruickshank *et al.*, 2017), help generate understanding of things, events and places, future and unspoken ideas, resulting in relevant and useful ideas

and enable genuine contributions to design outcomes (Sanders, 2002). Conventional user research techniques such as interviews and focus groups can draw out exact needs and observational knowledge. However, they do not help draw out ideas about the future (Sleeswijk Visser *et al.*, 2007). Sanders introduced generative techniques (1992) to understand what people know, feel and dream about, which reveals tacit knowledge (what people can act upon but cannot easily express in words (Polanyi, 1964) and latent needs (those that people are not aware of yet). Figure 13, adapted from Sanders and Stappers (2012), shows the types of information and how to access it by taking small steps to help people understand and express their needs by using ‘designerly’ techniques to create artefacts and tell stories (Sleeswijk Visser *et al.*, 2007).

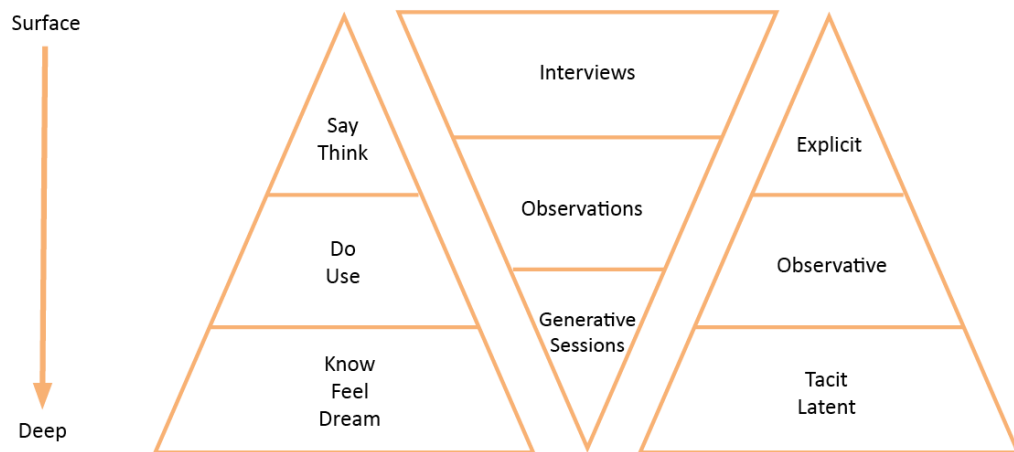


Figure 13: Levels of knowledge and experience are drawn upon by different techniques (Sanders and Stappers, 2012)

Co-design tools and techniques have been organised into frameworks. Sanders (2002, p. 4) argues that co-design tools can be ‘emotional’ (e.g. collages and models) or ‘cognitive’ (e.g. diagrams and maps) to help understand participants’ experiences, tell stories and build a collective understanding of what participants *know, feel and dream*. Sanders, Brandt and Binder (2010) introduced *making, telling and enacting*. Functions of tools include *probing* (Gaver, Dunne and Pacenti, 1999) to discover knowledge, *provoking* (Disalvo, 2015), including ‘things’ to provoke critical thinking, *projecting* (Bødker, 2000), generating ideas and images of the future). Moreover, *prototyping* to develop and test ideas (Sanders and Stappers, 2010). Hagen *et al.* (2012) categorise tools for *Generating* (creating ideas), *Checking* (testing proposals) and *Listening* (gaining input on lives).



Co-design for social transformations is more than just co-design workshops and tools; it should include an ongoing and inclusive conversation, a co-design 'mindset' and strong facilitation for conversations and interactions (Sanders and Simons, 2009; Burkett, 2011; Zamenopoulos and Alexiou, 2018; McKercher, 2020). Furthermore, ideas are generated through designer and participant interaction, and designers 'seek opportunities mid the action' in co-design (Vaajakallio and Mattelmäki, 2007). Other roles played by the designer (Zamenopoulos and Alexiou, 2018) in co-design approaches may include :

- *Enabler* - who brings processes and materials to support co-design, eventually steps away, and co-design continues without them.
- *Participant observer* – who observes the process and focuses on reflection and evaluation.
- *Advocate* – who supports groups that are often marginalised and include their issues and actions.
- *Translator* – who translates the ideas into design solutions, which may be a designer.

This research also argues that effective co-design for social change involves multiple interwoven considerations, including design scaffolding, mindsets and multiple roles. In setting out to explore the research questions, this research aimed to understand tool design, processes, mindsets and other elements influencing the co-design projects.

#### 3.5.4 Designing Co-Design Tools and Approaches

The process for designing the co-design approach with the partner organisations is shown in Figure 14.

Includes reflection, discussion and notes throughout

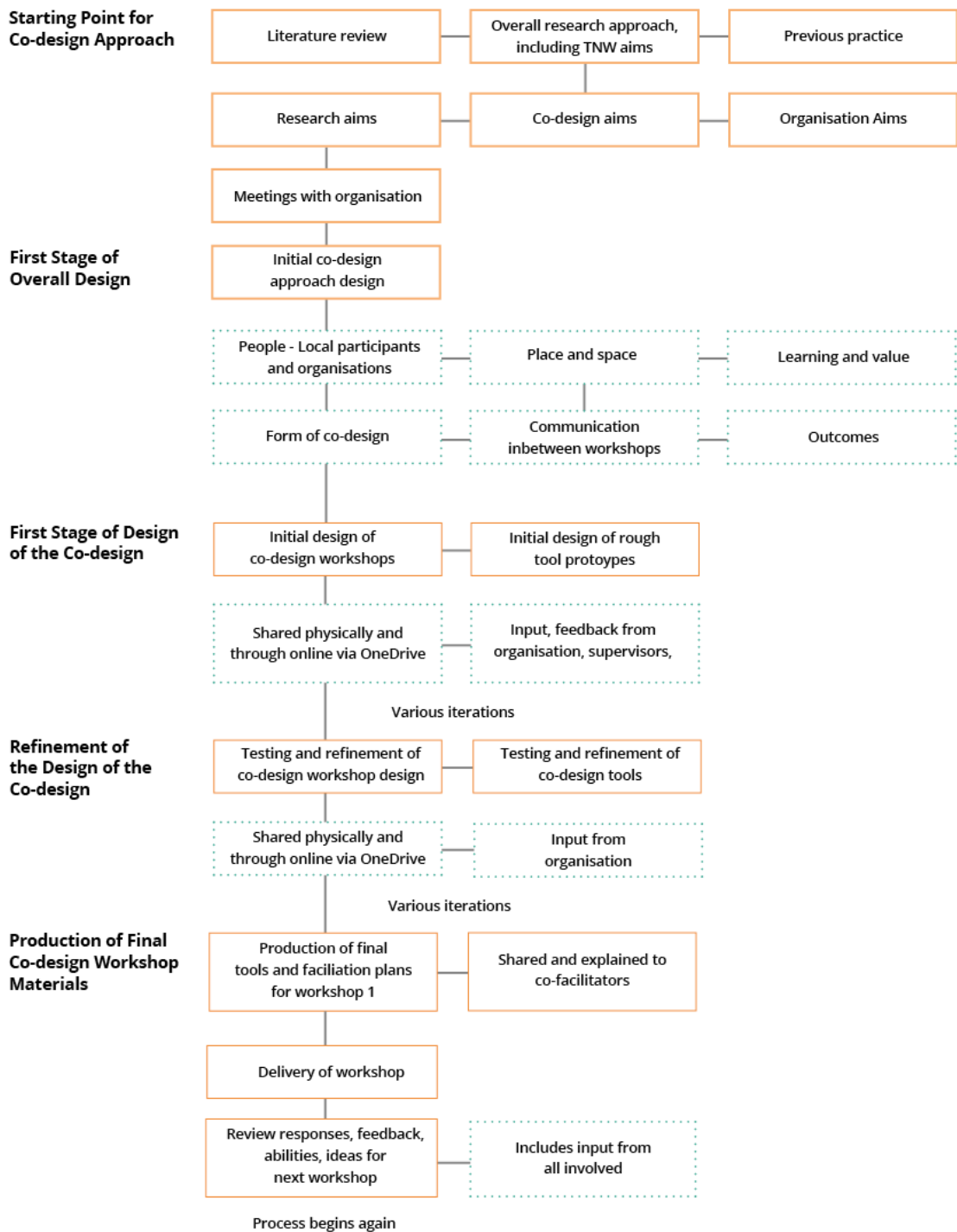


Figure 14: Typical process for the design of the approach

For this research, the starting point for designing the co-design tools and workshops was to agree on and establish the aims and context for the co-design activities with the organisations involved. The aims for the co-design activities were based on what the desired outcome of the

workshop should be, the aims of the organisation and the aims of the research. The context of the workshops took into consideration the space in which the co-design would take place and who would participate. Several questions highlighting what would be discovered through the co-design activities were agreed upon with the organisation, based on their requirements and those of the researcher.

The process of designing the co-design tools and activities involved a series of iterations of the tool designs. The process began with sketches on paper and moved to creations using Adobe graphic design software. The iterations of tools were shared and discussed with the organisations in meetings and through *One Drive* and *Google Drive* file storage, depending on the preferences of the organisations. Running in parallel to the development of the co-design tools was the iteration of a plan for the workshops. The plan for the workshop was formed by first agreeing start and end points of the workshop. Between the start and end point, a series of strategic steps were created, each supported by connected co-design tools to guide the participants through the process. Figure 15 shows the process of designing the tools. See Appendix 19 for an example of a workshop plan.

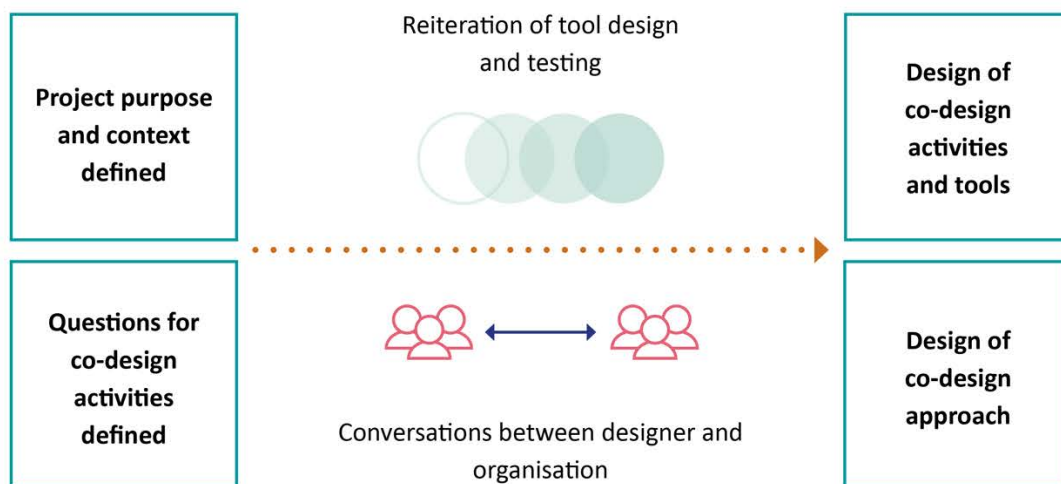


Figure 15: A visualisation of how co-design tools and the overall approach were designed

The co-design process was loosely shaped by the *Design Council's Double Diamond*, which was launched in 2004 (Design Council, 2019). The *Double Diamond* is a clear and visual description of the design process, which features four key stages of divergent and convergent thinking. The stages are; *discover*, *define*, *develop* and *deliver*. The Double Diamond is suitable

for a guideline, but it is important to note that design process is not linear and often loops back upon itself.

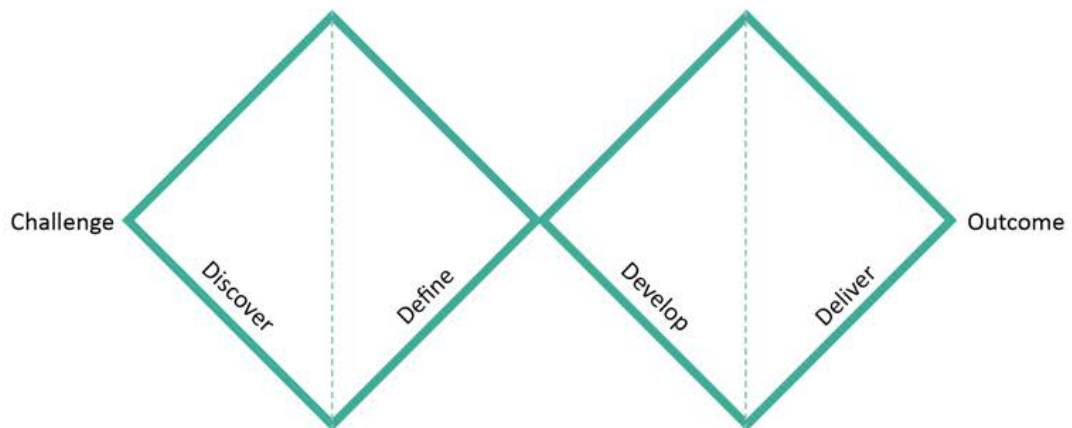


Figure 16: A representation of the Design Council's Double Diamond

In the co-design workshops, the following occurred at the different points of the double diamond:

*Discover* - Participants and co-design facilitators spent time understanding the issue(s) which were the focus of the co-design.

*Define* - The information gathered and shared in the discover stage was used by the participants and facilitators to influence the design process and outcomes.

*Develop* - Ideas were developed and co-designed by the participants with assistance from the facilitators.

*Deliver* - Ideas are discussed and tested to refine and choose ideas that will work. However, it was not always possible to reach this stage in the time provided.

The co-design practice and methods used in this doctoral research are partly influenced by the researcher's practice focusing on the co-design of tools by academic researchers engaged in knowledge exchange and community engagement practitioners at ImaginationLancaster, Lancaster University before the doctoral research. One of the projects was Leapfrog, an AHRC-funded partnership between Lancaster University and Glasgow School of Art, which aimed to co-design new tools and approaches to facilitate new creative engagement activities for public services (ImaginationLancaster, 2016). The focus was on co-design to engage practitioners in creating adaptable and accessible tools that they can use in their practice, rather than

developing solutions to challenges (Whitham *et al.*, 2019). The tools were initially produced by a professional designer (often the author) and often appeared unfinished to encourage use and adaptation (Whitham *et al.*, 2019, p. 577). As part of Leapfrog, engagement practitioners were invited to attend co-design workshops where they would work through design activities facilitated by the Leapfrog researchers (including the author) to design the tools. Both engagement practitioners' tools and those used in the workshop were often paper-based templates, varying in size, which may be responded to with writing, drawing and stickers.

### 3.5.5 Semi-structured Interviews and Evaluation Processes

Semi-structured interviews bring some structure to interviews and involve the researcher asking pre-determined but open-ended questions (Given, 2012). Semi-structured interviews were conducted to record the experiences and reflections of the practitioners involved in each project. Where possible, these took place before, during and after the projects to prompt reflection during the AR approach. In some cases, the practitioners operating in small companies with time constraints responded to a short set of questions received by email or online questionnaire. Practitioners were also encouraged to reflect and give feedback informally throughout the project whenever they felt appropriate and complete evaluation forms assessing the researcher's impact to be passed back to Transformation North West. More information on the processes is included in chapters 4 to 7.

Evaluation refers to 'judging' or the 'need to comprehend or verify the value of something' (Scriven, 2007; Farrell *et al.*, 2002). There are limited literature published on evaluating co-design and participatory design processes (Bossen, Dindler and Iversen, 2016; Manohar, Smith and Calvo, 2016; Drain, Shekar and Grigg, 2018; Whicher and Crick, 2019). The criticism is that collaborative design approaches lack demonstrable benefits over traditional approaches (Drain, Shekar and Grigg, 2018). Bossen, Dindler and Iversen (2016) state that formal evaluations of participatory design that are '*explicit and systematic*' are rare, do not include details of the methods used and are always researcher-led. They note that there is a vast amount of analysis of specific cases of PD and an interest in learning from past experiences. However, this interest has not led to explicit and systematic evaluation. They, therefore, suggest that this is due to the time and resources available to evaluate participatory design projects. Manohar, Smith and Calvo (2016) suggest that evaluation in co-design should be unobtrusive, engaging and enjoyable, should be consistent across projects, and aim to gather both hard and soft measures of success. Whicher and Crick (2019) suggest building evaluation

into co-design projects from the outset, gathering qualitative testimonials, benchmarking and monitoring progress throughout projects. There are thought to be three stages for evaluating co-design (Man, Abrams and Mcleod, 2019):

1. Assessing benefits of co-design for participants using a range of data collection methods to understand what happened, what was experienced and why.
2. Assessing the quality by asking questions about before, during and after the co-design approach from all groups involved, such as what made someone get involved, if their opinions were listened to, and how did they feel after the process.
3. Assess how the evaluation findings fit with intended outcomes and what helped participants, the critical design features and experiences.

Quality in action research approaches is measured using five types of validity (Reason and Bradbury, 2001), which Sangiorgi (2011) links to measuring the transformational change design projects can have.

1. *Outcome validity* – improvement of quality of life and problem resolution.
2. *Democratic validity* – Those affected by the project participate in the problem definition and solution.
3. *Process validity* – How the project allows for the learning and improvement of participants.
4. *Catalytic validity* – How the project empowers participants to create change and how the local knowledge could be applied on a wider scale.
5. *Dialogical validity* – how researchers discuss findings with participants.

Sangiorgi (2011) argues for design researchers to consider the change from both organisational and community perspectives to result in the most significant impact and for design researchers engaged in projects aiming for transformational change to:

*...track and reflect on processes, conflicts, roles, design decision points, mapping multiple perspectives and exploring individual and collaborative interpretations and evaluations of design situations and outcomes (2011, p.37).*

The young participants' reflections on the co-design approaches and what they gained from participating were important to understanding how the co-design worked and what was gained from being involved. However, their time was constrained within the co-design workshops; therefore, 'co-design evaluation tools' were explicitly designed for use in case studies 2 to 4.

In Chapter 2, section 3, the types of value that design research delivers were discussed alongside a set of definitions for social, economic and cultural value (Rodgers, Mazzarella and Conerney, 2020). The definitions build on definitions of value and theories from economics, sustainable development and social sciences.

- 'Social value' can be defined as the individual or collective value gained by people that may improve quality of life, help develop skills or knowledge, and benefit the community.
- 'Economic value' can involve monetary exchange and employment opportunities, new business opportunities and models.
- 'Cultural value' can involve cultural engagement activities contributing to reflective individuals and enhanced citizen engagement.
- 'Environmental value' aims to protect biodiversity and ecological systems, aiming to reduce the negative impact on human wellbeing and sustainable use of resources, but this is out of the scope of this research.

They are a holistic approach to understanding the value of design research towards enacting positive change. Therefore, these definitions are used in this research to understand the value delivered in the four case studies. The aim is to extend the understanding of the worth of co-design approaches. This value demonstrates the worth of the projects to researchers, practitioners and decision-makers in funding and government bodies. Following the completion of the case studies, the values were categorised under the headings social, economic and cultural. Partner organisations were explicitly asked to reflect on the value they believe was delivered by the projects.

This research acknowledged the recommendations from previous studies and therefore evaluated from the onset of projects wherever possible throughout the process, striking a balance between gathering enough information frequently and not being too onerous for

participants. Details of how the evaluation tools are designed and implemented are included with each case study.

### 3.5.6 Data Recording and Analysis

As the projects vary, the data captured varies slightly but mainly includes meeting and reflection notes, photographs, and responses captured on design tools and audio recordings, some transcribed (more detail in Table 13). Following each project, a deep familiarisation with the data sets was undertaken, which involved reading and looking over the data. Sketching and visualisation skills were used to produce rough mind-maps, drawings and diagrams at this stage to help with the familiarisation and begin to categorise information (See Appendix 41).

Table 12: The type of data collected and how it was recorded

Type of Data	How the data was Recorded
Interviews with practitioners	Audio was recorded on a Dictaphone and then transcribed by the researcher.
Responses to short online questionnaires	Responses to questions were captured by <i>Typeform</i> and were downloaded as excel spreadsheets.
Discussion in workshops and meetings	Notes were made in notebooks and in some cases, where possible, an audio recording was made. These were typed up. Templates for workshop observations were used in case study 3. Photographs were taken of participants working together in the workshops.
Responses to co-design tools	Responses written or drawn on co-design tools in workshops were gathered together and either photographed or scanned, before saving together in a folder relevant to the activities.

Thematic analysis was used to analyse the data from the four case studies in Chapters 4 to 7. During thematic analysis, patterns and themes are identified in qualitative data. Thematic analysis is a 'flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data' (Braun and Clarke, 2006, p.78). Thematic analysis is suitable for searching across a data set, including interviews or focus groups, or a range of texts to find repeated patterns of meaning' (Braun and Clarke, 2006, p.86). Within thematic



analysis, the researcher plays an active role in identifying and selecting themes of interest (Braun and Clarke, 2006). Braun and Clarke (2006) highlight that thematic analysis can be used across an entire data set, providing the reader with a set of important themes, and maintaining a rich overall description. This can be useful for investigating an under-researched area. Overall, thematic analysis was a suitable and flexible method for analysing the breadth of data collected within and across the case studies in this research. The analysis aimed to reveal important themes with rich overall descriptions in response to the research questions.

Braun and Clarke's (2006) six-step framework were used to structure the thematic analysis in this research. The process was not linear and involved moving back and forth between phases, as highlighted by Braun and Clarke (2006).

1. Familiarisation with the data.
2. Generating initial codes.
3. Searching for themes.
4. Reviewing themes
5. Defining and naming themes.
6. Producing the report.

These stages are used to describe the approach to thematic analysis in this research.

#### 1. Data Familiarisation

The data in this research contained observation and meeting notes, interview transcripts and responses captured on co-design tools through workshops. The researcher transcribed audio recordings of interviews and whilst doing so became more familiar with the data. Following each case study, the data collected with cleaned to improve readability and then read and re-read by the researcher. At this stage, some rough notes were made whilst reading the data.

#### 2. Initial Codes Generated

The data was organised into codes, which reduced 'lots of data into small chunks of meaning' (Maguire and Delahunt, 2017, p. 3355). The approach to coding was *inductive* and used *open coding*, therefore codes were developed and modified throughout the process. In most cases,

this was done by hand, working through physical copies with coloured pens. In some cases, the codes were written into a Word document, which made it easier to organise themes.

### 3. Searched for themes

A theme is a pattern that captures something significant or interesting about the data (Maguire and Delahunt, 2017). Braun and Clarke (2006) stated that in this phase, the researcher starts to analyse codes and 'consider how different codes may combine to form an overarching theme' (p.89). At this stage, the researcher tried grouping codes using visuals, including mind maps (See Appendix 41) and grouped sets of codes in Word documents.

### 4. Review themes

The themes were reviewed and developed to make sure they made sense. Braun and Clarke (2006) suggested reviewing themes in two phases. In the first phase, the extracts for each theme are read to ensure they 'form a coherent pattern' (p.92) and in the second phase, the entire data set is re-read to see if the themes make sense in relation to the whole data set. As suggested by Maguire and Delahunt (2017), the themes in this research were reviewed to see if they made sense if there were overlaps between other themes and if the theme tried to include too much.

### 5. Define themes

The themes for the data collected in each study were defined. Braun and Clarke (2006) suggest writing a detailed analysis for each theme, identifying 'a story that each theme tells' (p.92), which fits within a broader overall 'story' about the data and the stories that connect to the research questions. Sub-themes can be used to give structure to large or complex themes (Braun and Clarke, 2006). A description for each theme was written and saved for use in reports, research papers and case study chapter writing. Before 'writing up' the themes, the themes for each case study were organised into a table alongside one another. This supported connections and themes identified and analysed across the case studies presented in the Discussion chapter.

Triangulation of evidence captures data from different participants with a range of methods to strengthen the base on which the theory is built (Coghlan and Brydon-Miller, 2014b). Insights from the research were shared with the young people and the organisations whenever

possible and appropriate for feedback. Additionally, each project produced findings shared in peer-reviewed papers and presented at academic conferences. According to Coghlan and Brydon-Miller (2014), telling the stories and articulating the contribution to knowledge from action research projects often includes:

- The context in which the action research was conducted.
- Emerging knowledge from the academic community and the organisation or community.
- The learning is achieved by the organisation or community and researcher.
- Evidence that the research has been conducted rigorously.
- This concludes with recommendations for organisations and communities and the contribution to knowledge.

Therefore, each case study in chapters 3 to 7 reflects these recommendations for structure.

### **3.6 Summary of Research Design**

This chapter has provided an outline for the research, the perspectives, approach and methods. The methodology for this research is presented in a diagram in Figure 17. The chapter has briefly restated the aims of the research and discussed the methodology, including the epistemological and theoretical perspective, methodology and methods that are brought together to form the overall research design. Each choice has been described, alongside the rationale for the selection, complete with a discussion of the possible weaknesses and how they may be addressed. This explains how the research contributes to practice and generates new knowledge that is reliable, demonstratable, and justifiable.

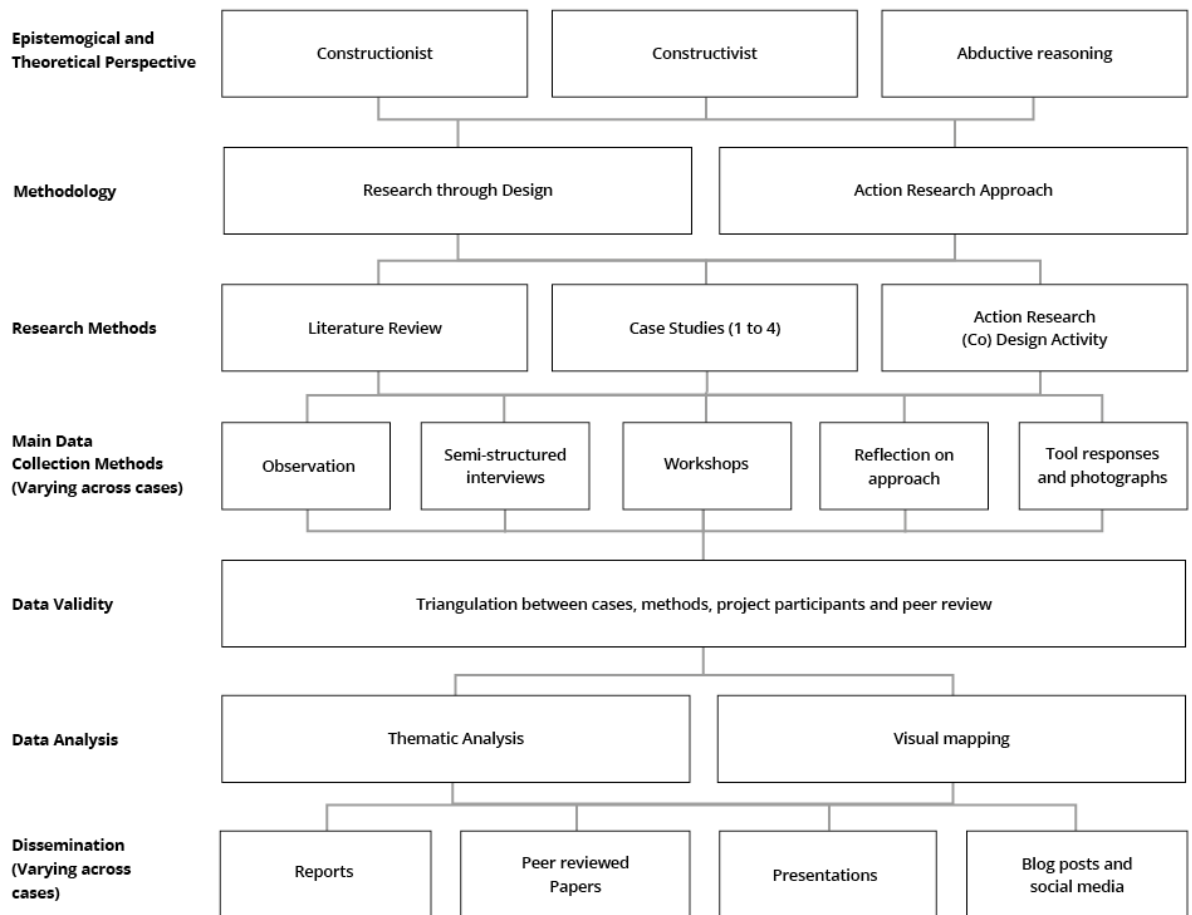


Figure 17: Overview of the Research Approach, inspired by Tan (2012), Warwick (2015) and Gray (2018)

An integrated constructivist and constructionist perspective has been taken while working with different groups of people in a collaborative process where participants constructed understanding through their individual and community experience, supported by designed processes and tools. In a co-design approach, groups constructed an understanding of current challenges, opportunities, places, experiences and desired futures through interactions with processes, tools and people. The outcomes of the interactions produced information that was collected and analysed, producing knowledge that proved the possible existence of a particular reality, which can be applicable in other contexts.

This research is practice-led, in that design practice in collaboration with organisations and during the co-design approach enlightens practice and generates new knowledge. The research takes the stance that physical (such as tools) and non-physical design outcomes (such as services, methods or techniques) produced by designers and co-designers in the research

projects play an influential role in producing new knowledge. It has been outlined that this approach is suitable for an action research approach.

This research is aligned with Reason and Bradbury's (2001) definition of action research in that it aimed to combine action, reflection, theory and practice in collaborative projects with organisations and young people. This was in pursuit of co-designing design interventions that addressed the lack of opportunities for young people, aiming to contribute to flourishing individuals, communities and organisations. The researcher's role within this is twofold, contributing to research and actively participating in processes with others to generate social change and learning. Action through design, collaborative relationships and critical reflection are key to the research projects. Another critical feature is that the research will focus on place-based projects with specific communities but will explore the creation of connections and capacity between people and organisations to generate sustainable interventions applicable elsewhere.

One of the ways in which this will be achieved is through undertaking multiple projects in different locations and with different project partners that formed case studies, therefore expanding local theory to a more generalisable theory. In each case study, the analysis focused on design projects, including organisations and groups of young people in communities in the NWoE and explored access to work and learning opportunities. This supported the understanding of how the collaborative design approaches with organisations can support and engage, data was captured at various points, using various methods during the projects, such as co-design workshops, tools and semi-structured interviews. The chapter has concluded with details of how co-design approaches will be applied, the evaluation of the processes, data analysis and triangulation to generate reliable and robust results.

There is an emphasis on flexibility running throughout the research approach, which fits the complex, varied and messy research context with different people, addressing place-based barriers to work and learning opportunities. With the methodological framework established, this research will next present each case study in the order the projects were undertaken. Each chapter will introduce the project, the project partners, the approach and what was learnt from the process, accompanied by additional methodological details that fit within that context.

## Chapter 4

### Case Study 1 - Burnley Pathways

#### 4.1 Introduction

This chapter presents the first project in this research, *Burnley Pathways*. The project explored the use of collaborative design processes applied by a design company and a youth organisation to connect young people and businesses in Burnley and increase local socio-economic prosperity. The researcher became part of a small team who were already planning to design an intervention to help young people living in the district of Burnley and the surrounding area in East Lancashire. The intervention aimed to connect local young people with local companies, offering skills and career development and work opportunities. In the long-term, the intervention aimed to increase work opportunities for young people in Burnley, encourage young people to live and work locally in the future and increase prosperity in the local area. The fundamental details for this project are in Table 13.

Table 13: Key details for Case Study 1

<b>Partner Organisation(s) details</b>	A. Small digital design company, Preston-based, Lancashire B. Youth organisation, Burnley-based, Lancashire
<b>Project duration</b>	April 2018 – September 2018
<b>Project partner's funding</b>	National Lottery Community Fund
<b>Project location(s)</b>	Burnley, Lancashire, a former industrial town
<b>Groups involved</b>	97 young people aged 14-18 across Burnley District, some from nearby Pendle District and three large Burnley-based businesses
<b>Overview of the challenges and opportunities in the local area (discussed further in Section 4.2)</b>	<ul style="list-style-type: none"><li>• Increase local young people's knowledge of local opportunities and how to access them.</li><li>• Address outward migration of young people from the Burnley area.</li><li>• Create change in an area with high levels of young people not in employment, education or training</li></ul>

	(NEET) and a lack of high-quality job opportunities locally.
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This chapter will define the context of this project, exploring the context of Burnley, particularly for young people growing up there and the potential of the area. The partner business and organisation for the project are introduced, explaining the aims and rationale for the project. The groups of people involved in this project are introduced, along with details on recruitment and the research methods used on the project.

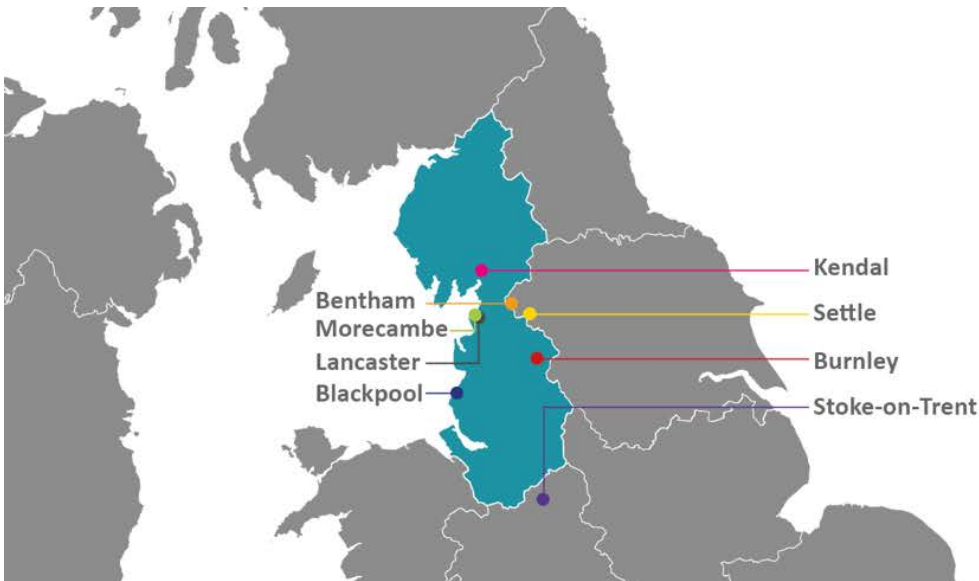


Figure 18. Map showing the location of Burnley, Lancashire and other projects in the North West of England

#### 4.1.1 Project Partners

The main project partner was a small Lancashire-based digital design company who specialised in the design of digital products to support the health, education and social care sectors. In this chapter, they will be referred to as *'the design company,'* and their employees will be referred to as the *'designers'*. This project included a partnership with a not-for-profit youth organisation based in Burnley and specialised in working with young people in areas including skills and career development, as well as educational attainment. The not-for-profit organisation will be referred to as *'the youth organisation,'* and the youth organisation employees working on this project will be referred to as *'the youth workers'*. Figure 19 shows the different actors, organisations and funders involved in this project.

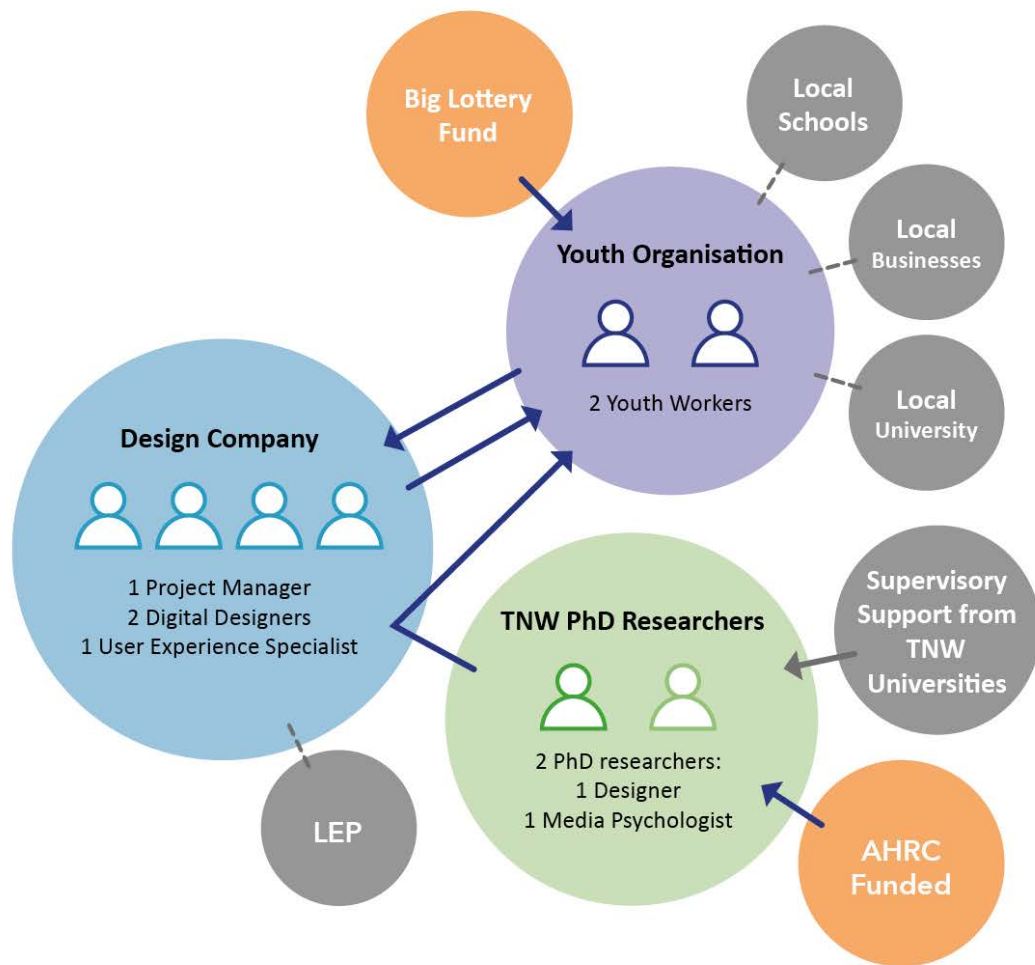


Figure 19: Project Ecosystem, a diagram of actors involved in Case Study 1

The project was funded with a small grant of just under £10,000 from *The National Lottery Community Fund*.

## 4.2 Background

### 4.2.1 Raising Aspirations and Careers Guidance

Over the last twenty years, consecutive UK governments have had strategies to raise the aspirations of young people from disadvantaged backgrounds (Baars, 2014; Harrison and Waller, 2018; Spohrer, Stahl and Bowers-Brown, 2018; Huijsmans, Ansell and Froerer, 2020). Strategies to raise aspirations have been criticised by education researchers, who argue that they place the blame on individuals from socio-economically disadvantaged backgrounds, rather than structural inequalities, including jobs, education and housing, made worse by austerity measures (Baars, 2014; Spohrer, Stahl and Bowers-Brown, 2018; Rainford, 2021).



Spohrer, Stahl and Bowers-Brown (2018) analysed a range of UK government aspiration policy documents, finding that:

- A lack of aspiration is often associated with young people from disadvantaged socio-economic backgrounds, particularly working-class boys.
- Places that are struggling are portrayed as 'closed and restricting' and view raising aspirations as ways to 'liberate' young people.
- Young people have also been portrayed as 'having potential', which interventions may aim to alter.
- Higher educational and professional work occupations have been presented as the only pathway to economic success, achieving social mobility and well-being.

Aiming to raise the aspirations of young people is problematic for many because it runs the risk of creating unrealistic ideas of young people's futures, without creating change through redistributing economic and educational resources (Spohrer, 2018; Spohrer, Stahl and Bowers-Brown, 2018). Careers education needs to move away from the focus of higher education and professional careers to incorporating discussion around what makes a 'good life', which may challenge the dominant idea concept of 'success' in society, 'drawing on people's everyday experiences, values and resources' (Spohrer, 2015, p. 422). Career discussion could look to the wider community, local job market, and deindustrialisation and help young people consider their lives, socio-economic context and their own lives (Spohrer, 2015). According to (Nussbaum, 2011; Johns *et al.*, 2020) a good life is:

- A healthy life, with access to food and housing,
- The ability to move freely between places,
- The ability to think and imagine,
- To have social interactions and freedom of speech,
- Enjoy connections with community, family, friends and leisure
- To have a say in decisions that impact one's life.

The UK government's Industrial Strategy (HM Government, 2017) discussed the importance of a new *Careers Strategy* (Department of Education, 2017) for improving access to work opportunities across the country, which positions a framework called *The Gatsby Benchmarks* (CDI and The Careers & Enterprise Company, 2018) as essential for schools organising their

career guidance offering. Benchmarks five and six required school pupils to have ‘encounters with employers and employees’ and ‘experiences of workplaces’, both aims of the project. The benchmarks were significant for the project, outlining the importance of connecting local young people and businesses in Burnley through local schools. Opportunities for young people to have ‘positive engagements’ with employees from a variety of organisations can have a significant impact on young people’s future employment prospects and helps to prevent them from becoming NEET (Collins and Barnes, 2017; Department for Education, 2017c).

Locally, Burnley Council’s Strategy for ‘Raising Aspirations’ (2017a) was an influence on the project and youth organisation. Schools and colleges in Burnley state that many young people in Burnley do not reach their potential because they have low self-confidence and other factors impact their lives (Burnley Council, 2017). Throughout the project, the designers and youth workers were motivated to raise the aspirations of young people in the Burnley Area, which was influenced by their ongoing practice in the community and by local and central government strategies to increase young people’s aspirations.

It was noted many reports and strategies on the challenges facing young people in areas like Burnley focus on the problems, reinforcing the deficit view, but point to meaningful engagement between young people and businesses as an intervention with positive impacts. However, few examples outline any details on how to make it happen. Therefore, this research would seek to explore whether or not collaborative design approaches could make a difference in this area or not.

#### 4.2.2 Burnley

Burnley is a town in the North East of Lancashire (Figure 18) with an estimated population of 87,700 (Burnley Council, 2017). Burnley is a former-industrial town that was once one of the largest textile producers in the world (Rhodes, 2012). Former-industrial towns have already been identified in this research as areas where young people face significant inequalities in access to learning and work opportunities. ‘Former-industrial town’ is a term used to describe the transition from a society based on the manufacture of physical goods to a service-based one (Bell, 1976). In the last 100 years, Burnley has lost over 50 per cent of employment and has a large portion of low-skilled jobs.

The four largest sectors of employment in Burnley are health, manufacturing, education and retail (Burnley Council, 2017). Burnley has 1.5 times the amount of people employed in

manufacturing and aerospace as the rest of the UK (Burnley Council, 2017). It faces challenges of educational attainment being below the national average, the highest level of NEET young people in Lancashire and it was the 11<sup>th</sup> most deprived area out of 317 districts in England (Lancashire County Council, 2018). It also had high levels of people without any qualifications, and the population is in long-term decline due to the outwards migration of young people, and many people commute to Burnley to work (Lancashire County Council, 2019).

Data on Burnley paints a negative picture of the town, recently voted as one of the worst places to live in the UK (Gaunt, 2022). Yet, the area has the opportunity to utilise local business assets and create positive engagements to help young people reach their potential. Burnley was awarded 'Most Enterprising Area' in the UK in 2013 and is in the top ten for private-sector job growth (Burnley Council, 2017), demonstrating a variety of opportunities. Furthermore, positive engagement between young people and businesses can make a significant difference to future prospects and social mobility, as well as contribute to social and economic sustainability in the area (Burnley Council, 2017; Collins and Barnes, 2017; Department of Education, 2017).

## 4.3 Project Aims and Objectives

### 4.3.1 Research Aims and Objectives

The researcher's aim was to participate in and observe the approach that the design company and youth workers took to collaboratively design an intervention to support young people growing up in Burnley. At this stage of the research, the initial research questions were:

1. How can design processes be used to develop interventions to tackle social challenges, such as increasing employment opportunities?
2. What do the processes enable?
3. What are the limitations of the processes used?

### 4.3.2 Design Project Aims and Objectives

The design company and the youth organisation had project ownership. The youth organisation and the design manager had worked together in Burnley previously, where they had built rapport and discovered a common interest in helping local young people. The project partners originally described their design project aim as:

*To run workshops with young people aged 14 to 18 to develop online software to develop digital curriculum vitae (CVs) that could then be shared with potential employers in the Burnley District with the aim of supporting young people and improving employment prospects.*

(The National Lottery Community Fund, 2018)

This aim shifted when initial research by the designers revealed that many digital CV generating websites were already available. Therefore, the design company decided to take a more open and exploratory approach, where engagement with young people and local businesses would shape the outcome. The design project aimed to create an intervention that would connect young people and businesses in the Burnley area, providing easy access to support, learning and employment opportunities. This would be a sustainable tool for the youth workers to use with young people in Burnley to provide targeted support to the young people they engage with through their work. The project aimed to:

- Engage with groups of school pupils aged 14 to 18 s at a variety of schools, colleges and youth organisations with a variety of backgrounds across Burnley, as well as some young people from the adjoining borough of Pendle in Lancashire.
- Local businesses would also be involved in the project to provide their view of recruiting and engaging with local young people, and local organisations who were working in the local area and interested in improving the employment prospects of young people.

This project was shaped by a four-stage design process, utilised *by the design company and based on a Design Thinking Process* illustrated and outlined by the *Interaction Design Foundation*, which is inspired by the *Design Thinking Model* created by *Hasso Plattner Institute* (Plattner, Meinel, and Leifer, 2011). The names given to each stage reflect the model in Figure 20, except for ‘Empathise’, which is referred to as the ‘Discovery Phase’. The dashed lines between the stages represent that the process is non-linear, and the design team may move back and forth between the stages.

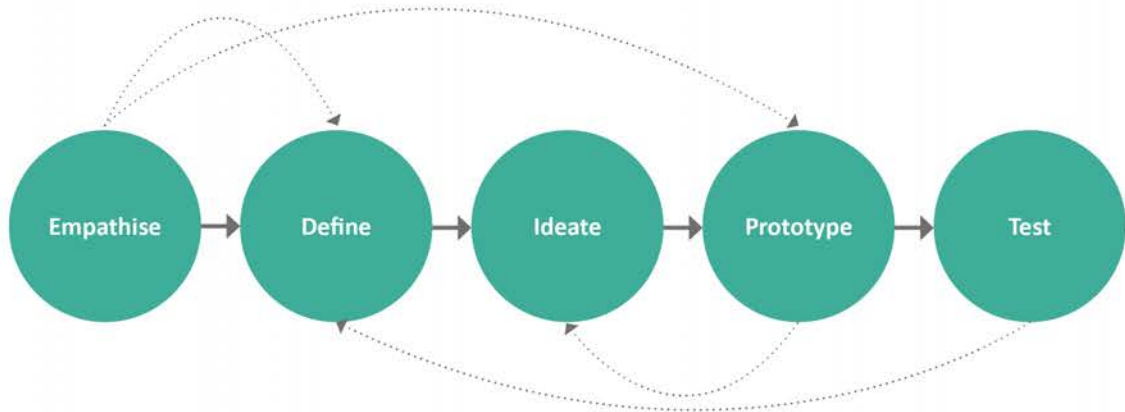


Figure 20. Design Thinking Process, adapted from the process by the Interaction Design Foundation (2011)

The stages of the *Design Thinking Process* adapted for this project are included in Table 14. The description of the stages is taken from Plattner, Meinel, and Leifer (2011). This is not a co-design process but rather a human-centred design (HCD) process, where those who will use the end design intervention are referred to as ‘the user’ and not active participants in the design process. From the onset of the project, the design company said they would bring together the young people and the business to ‘co-design’ together. This would occur after the *Discover stage*, either at the *Define* or *Ideate Stage*.

Table 14: Table of stages of the design process used in this project

Stage	Action
1. Discover	Understand the problem space through engagement and observation with young people and businesses in workshop settings.
2. Define	Define the challenge(s) they will address by bringing together the knowledge collected in the Discover phase and summarising it.
3. Ideate	A variety of possible design interventions are created, from which one or a few are developed.
4. Prototype	Prototypes of possible interventions are created
5. Test	The prototypes are tested with those who will use the design intervention

The youth organisation took the lead in the facilitation of the engagement with local young people and businesses due to their local knowledge. The design company led the design process, including the creation of the design outcome.

## 4.4 The Approach

Key interactions and activities during the project are presented and organised using the phases of the design project, including *recruitment, discover, define, ideate and prototype*.

### 4.4.1 Research Approach

A multi-methods approach was adopted, combining participant observation alongside semi-structured interviews and questionnaires. Participant observation, used for just this one project in the thesis, is a methodological approach in which a researcher overtly or covertly becomes part of a setting, group or organisation to study it (Sage, 2021), learning about explicit and tacit aspects of a team's activity (DeWalt and DeWalt, 2010). This complements other methods of data collection and can improve the quality of the collection and interpretation of the data during the research (DeWalt and DeWalt, 2010). The researcher participated in team meetings and workshops, as well as behind-the-scenes work, such as discussion in emails and travelling to and from the venues, which was an opportunity to build rapport with the individuals in the team. Where possible, notes and photographs were taken, and copies of materials produced by the team were collected. The main focus of this research was on the team's process and reflections, with less focus on the responses from the young people participating in the workshops.

A quick and remote snapshot of the team members' thoughts on the project was captured through short online questionnaires at the beginning of the project because the team had limited time and semi-structured interviews at the end of each stage of the project to gain a reflection from the team. The researcher shared observations and findings and asked for feedback throughout and after the project to improve the accuracy of the research and ensure that the team benefitted from the research, as suggested by Marshall and Batten (2004). Another doctoral student from the TNW cohort attended some workshops on the project, providing an opportunity to discuss and compare observation notes. Once the researcher's involvement in the project had concluded, contact was made every four to six months to enquire about the progress of the project.

#### 4.4.2 Project Preparation and Recruitment

To begin, the team met on numerous occasions to plan the project. The youth workers led the recruitment of participants for the project because they both lived and worked in the Burnley area; therefore, they had strong and valuable knowledge of the local area. The youth workers also arranged for the team to attend assemblies at the beginning of the school day to explain the project to the year groups and seek volunteers to take part in workshops. This approach successfully drew in large groups, often around 20 young participants to each workshop.

Representatives from three large businesses based in Burnley, with whom the youth organisation already had relationships, were recruited to participate in a business-focused workshop. Throughout, the project team sought support for and shared information on the project with influential organisations in the local community.

At this stage, the researcher was the observer of the team's actions, asking questions, rather than actively participating in the planning, to build trust as the new team member, conscious of being an outsider or influencing the team or appearing to know better as an academic expert.

#### 4.4.3 Discover Stage with Young People

Five two-hour engagement workshops were held at schools, colleges and youth organisations across the Burnley and Pendle area, most of which were held during the school day, but some were during the evening or weekend to suit specific groups.

The aim was to gain an understanding of:

1. The young people's thoughts on where they live.
2. The work and learning opportunities available where they live.
3. Role models and plans for the future.
4. Areas where the young people needed more support, for example, job applications.

The youth workers led the design and production of numerous tools for engaging with young people, drawing on their youth engagement experience. The tools were designed to be simple and cost-effective to reproduce. These tools were combined in a sequence of activities within the two-hour workshops (shown in Table 15), supported by facilitation from the designers and youth workers, and examples of completed tools were displayed on a PowerPoint

presentation. Tables and chairs were arranged into small groups, and a refreshment table was set up to support an informal experience.

*Table 15: Activities in the Discover workshops with young people.*

<b>Tool Name</b>	<b>How the tool is used for an activity during the workshop</b>
<b>Bucket List (Figure 21)</b>	Each young person listed things they would like to achieve in five years' time, with an emphasis on it not being just about education, qualifications and work. This aligned with the recommendation by Spohrer (2015) to reflect on interests and strengths rather than just professional employment and higher education.
<b>Personal Qualities (Figure 12)</b>	Each young person recorded information on their personal qualities, hobbies and interests using a tool featuring an outline of a person.
<b>Aspirations questions (Figure 13)</b>	Each young person described their qualities, dream job, success, role models (someone who was known to them and someone, whom they did not know), responding in boxes on the tools.
<b>Thoughts on Burnley (Figure 14)</b>	Young people were asked to rate Burnley, describe what it is like to live there, what it is like to find opportunities there and if they thought they would like to live there in the future.





# THE BUCKET LIST

- Try to skydive from a helicopter.
- Do / create something that I can be recognised with.
- Start a small family.
- Have a fancy small house
- Own a car. Not a Lamborghini and not a mini something in middle.
- Travel to various countries and see their culture.
- Try to do youtube if it works out.
- Before I die, I wanna have grand kids.
- Have a medium sized tattoo on my left arm.

Figure 21: The Bucket List tool (Left: in use within a group, Right: a completed example)

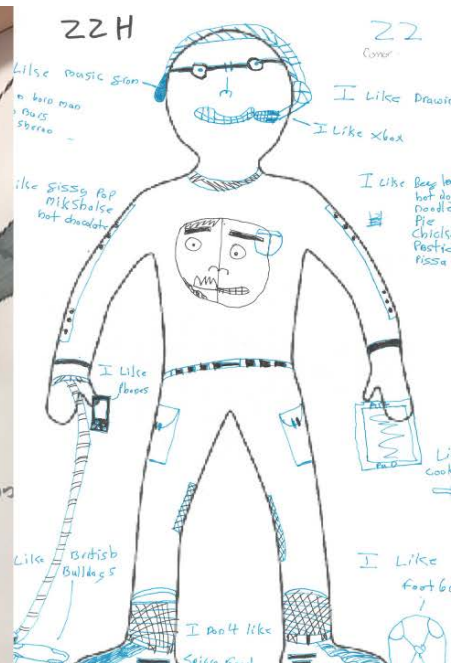
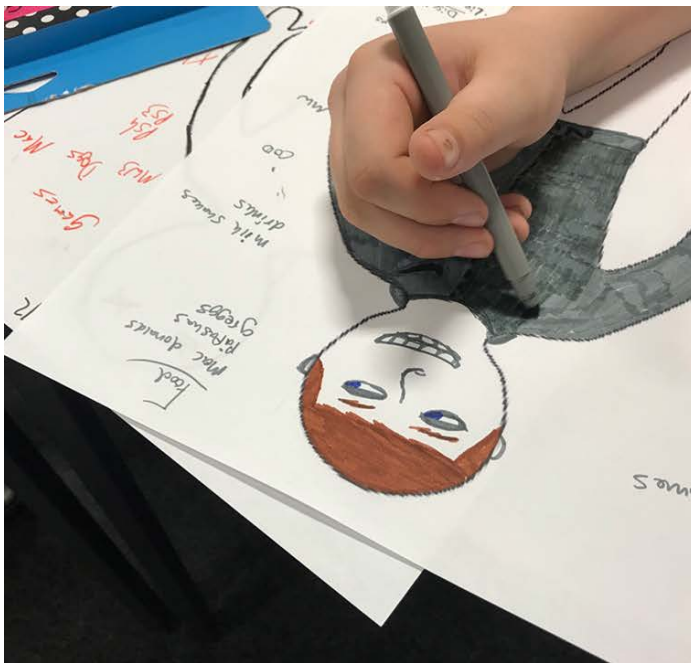


Figure 22: Personality Tool (Left: personalised by a participant, Right: Completed example)

Qualities..... • NIGHTVISION • HUMEROUS • CARING		Dream job..... Architecture - They make Floor plans for buildings.	Qualities..... What I think the other person thinks I find helpful Supportive Care My friend helpful love Qualities Careless Good friend nice Supportive	22 ZZ H	Dream job..... Being a Shaggy I've wanted to be a Shaggy ever since cooking for the first time.
Success is ..... To have things of my own e. g. HOUSE, Money, car. FAMILY.		Success is ..... to fulfil care of my family and to set a family and a British Building and to be wealthy and not to go to prison			
Role model.....	Role model home ..... M PARENTS BECAUSE THEY LOOK AFTER ME		Role model.....	Role model home ..... MUM Because she helps me if something happens at school and she is looking after my 5 friends	

Figure 23: Aspirations questions, completed tool examples.

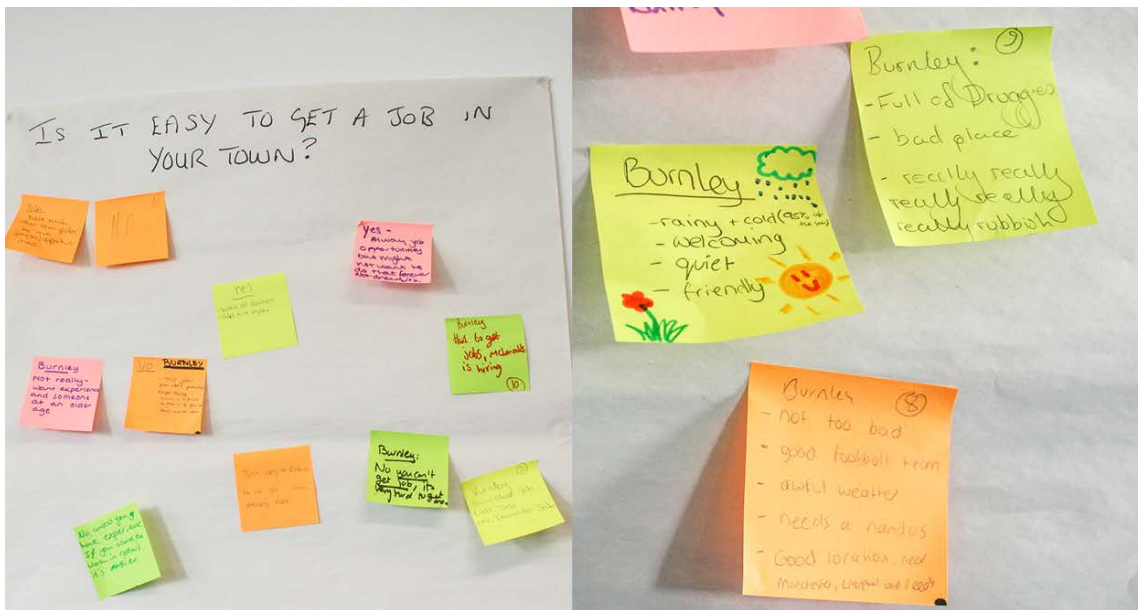


Figure 24: Thoughts on Burnley activity examples

At the end of the workshops, five participants with a range of future aspirations were selected by the team to be interviewed to gain more in-depth insight. At this stage, the young people were not engaged in developing ideas in connection to the final design solution. For the design team, the purpose was to gain information on a range of topics, which would feed into the design ideation work. It was observed that many of the participants had volunteered to attend the workshops because they were excited about digital design and working with designers, yet this played no part in the workshops. In the workshops, younger participants' responses were influenced by their peers and facilitator support was often key to encouraging responses. The researcher helped shape questions to guide the workshops and interviews, helped facilitate the workshops and observed the interviews.

#### 4.4.4 Discover Stage with Businesses

Representatives from the three large local businesses attended a two-hour workshop at the youth workers' offices in Burnley. The workshop aimed to discover information on current youth engagement and barriers faced and generate ideas for how the design intervention may work, an opportunity unexplored at the *Discover Stage* with young people. The original plan was to run a workshop where representatives worked in small groups with a member of the design team to discuss the project, and the challenges they face when engaging with young people and develop with ideas for interventions. However, as workshop numbers were small due to recruitment challenges, it became a discussion answering the following questions, which were decided by the designer and researcher.

Q1. How does your business engage with young people in the community?

Q2. How does your business face obstacles when trying to engage with young people?

Q3. What might be solutions for better connecting young people to businesses?

The researcher encouraged the inclusion of Q3 to enable the team to move towards active input from those who would use and benefit from the design intervention, rather than the team guessing how the businesses wanted to engage with local young people. This was a shift in approach for the team, but it was reflected that it prevented the workshop from being a meeting to list problems without moving to solutions. The main points of the discussion were recorded throughout (Figure 25).



Figure 25: Small business engagement workshop and example of questions

The team visited a manufacturer in Burnley to discuss the challenges of delivering work experience opportunities (Figure 26) and held meetings with other local organisations. Many meetings and informal conversations were initiated by the team with organisations, such as the Lancashire Enterprise Partnerships and the University of Central Lancashire, who were interested in similar aims in the local area. These conversations aimed to strengthen the project and build support for the design intervention.



Figure 26: Team visit to the factory to learn about work experience

#### 4.4.5 Define Stage

The 'Define Stage' took place over two full days at the design company's office space. The stage helped the team to revisit the data together, discussing and debating the implications of the insights gathered collectively, which would help to prioritise specifications for the final design. The design practitioners facilitated the sessions due to their experience in the process. The responses from the young people were displayed around the workshop space, grouped to represent individuals, along with an analysis of the interviews, aiming to emerge the team in the young people's lives (Figure 27).



Figure 27: Photos from the Define days, including the display of the data and frameworks and team discussion.

The designers introduced a framework called *Octalysis* to help understand the aspirations and views of the groups of young people. *Octalysis* was developed for gamification and behavioural design, including eight motivations for people to engage (Chou, 2015). It was found that the majority of the young people, particularly the younger ones involved in the project, were motivated by other people. For example, one spoke about going to university because their older sister was the first one in the family to do so, but they also aimed to stay close to family in Burnley. Older young people were most engaged in making decisions about future education and training to enable them to obtain preferred future jobs.

The designers were leading this part of the process, and the youth workers and researcher were acting as champions for the young people's needs. Although the young people were not present, the drawings and written responses from the young people were brought to life, particularly by the youth workers. However, the youth workers struggled to understand the meanings of the elements of the *Octalysis* framework. At this stage, the analysis only accounted for young people's motivations and discounted the information that had been collected on views of Burnley, difficulties accessing careers advice and the views of local businesses because the framework was only designed for user's motivations. It may have been appropriate to create a framework or adapt the *Octalysis Framework* to map and categorise all the information gathered, and the various organisations involved in the context.

Similar to the Discover phase, original plans to start actively designing in the Ideate Stage were discarded due to a lack of time. The designers stated that although they wanted to bring together young people and businesses for a workshop to discuss and generate ideas together, therefore, 'co-design' they no longer had the time or resources to do it. They said the 'co-design' in the project would be between the designers, youth workers and researchers.

#### 4.4.6 Ideate Stage

The 'Ideate Stage', covering two days, generated a variety of ideas for the functions of the design intervention. The team had to shift from focusing on the needs of the young people to considering the needs of the businesses, as well as reflect on how the implementation of the intervention may be maintained and supported by youth workers. The design team decided to create a website to connect young people to opportunities, despite moving back and forth between website design and being open to different ideas throughout the process. The process included:

1. Use of personas representing the young people and the team moving around, discussing their needs and generating ideas on sticky notes.
2. The ideas were categorised, becoming five features of the website.
3. Further refinement of ideas through discussion, sketching and development of 'wireframe' design prototypes.



Figure 28: Photos from both Ideate Days

The researcher and the youth workers contributed to the discussion and ideas around encouraging young people to use the website and the ‘real life’ support for young people that might surround the platform, which could utilise the skills of youth workers and other local experts. It was felt by the youth workers and researchers that this would strengthen the website and make its use more sustainable. At this point, some tension was expressed by the youth workers, who felt the quality of the communication from the design team became poor, and they felt left out of the decision-making.

#### 4.4.7 Prototype Stage

The designers stepped back from the collaborative process, working on finalising a digital prototype using their experience and knowledge of designing websites using digital design software, without input from the rest of the team. The prototype was intended to create interest from potential funders, which would enable the design company to continue working on the development of the website. Table 16 includes the breadth of features of the website, and Figure 29 shows the finished prototype, which was used for testing with young people in schools and to show to businesses.

The design company's prototype website design was not the focus of the research on this project, therefore limited information on the prototype is included here.

*Table 16: The features of the website*

Feature	Purpose
Aptitude Test	A questionnaire that produces results that helps the young person to understand and build upon their skills, creating links to business needs.
Fellowship	Enables a young person to find a role model on the platform and look at their skill set.
One-to-One Support	Specific support from a careers mentor or youth worker.
Match Making	Enables young people and businesses to connect depending on interests and needs.
Plan My Route	To help young people break down their route to particular careers.



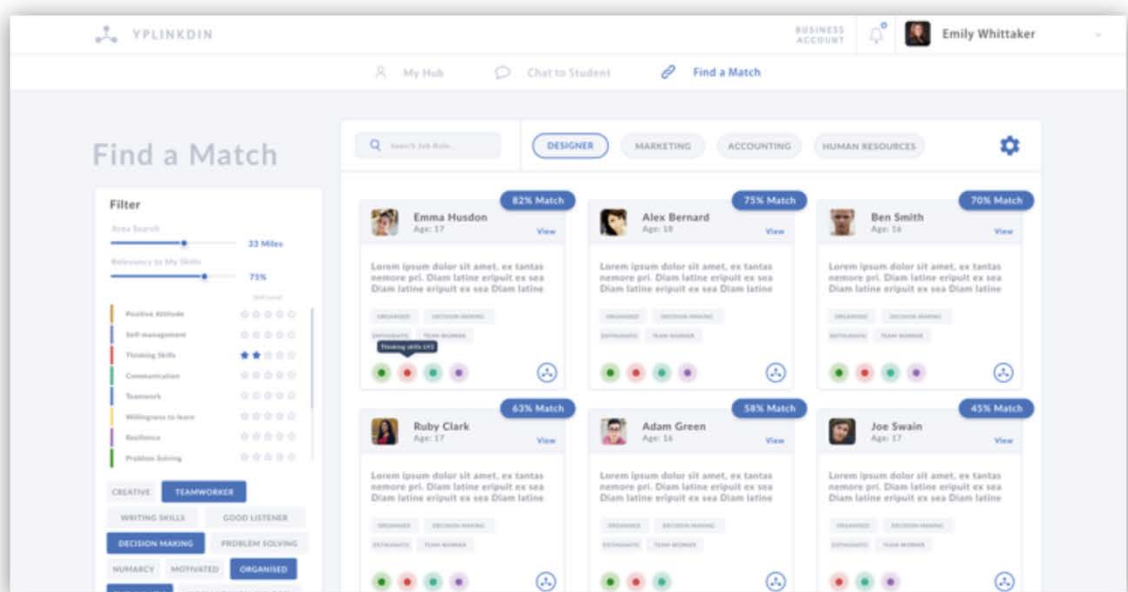
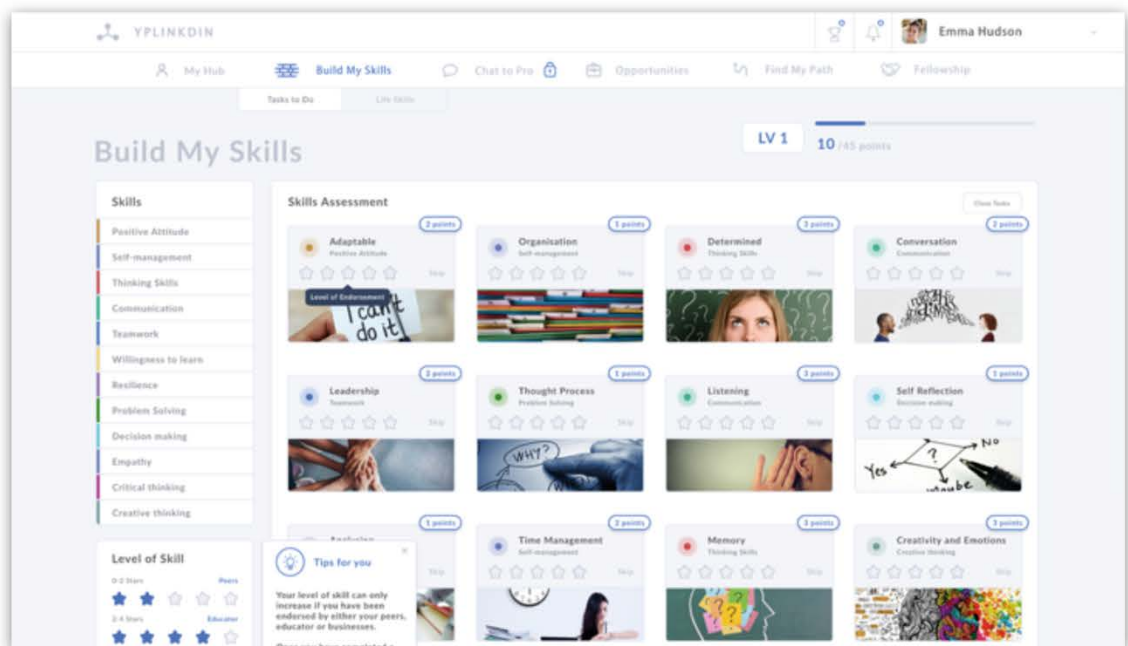


Figure 29: Screenshots from the prototype website

## 4.5 Learnings and Reflection

Figure 30 shows the overall advantages and disadvantages of the approach in this case study, which are discussed in the following sub-sections of this chapter.







Themes	Advantages	Disadvantages
<b>Local/Place-focus</b> 	<ul style="list-style-type: none"> <li>- Local knowledge of youth workers</li> </ul>	<ul style="list-style-type: none"> <li>- Design intervention is not taking the local/place-based dimension of the research into account</li> <li>- Challenge of navigating the big local network and “stepping on toes”</li> </ul>
<b>Youth Engagement</b> 	<ul style="list-style-type: none"> <li>- Youth workers led engagement with knowledge of when and how to engage “hard to reach youth”</li> <li>- Workshops are a rare opportunity to reflect on interests and future, using tools to articulate difficult topics</li> <li>- Youth workers and researcher advocate for the needs of young people to be taken into account in the design</li> <li>- Looking beyond the traditional view of future jobs or deficit views, towards what young people wish for in the future</li> </ul>	<ul style="list-style-type: none"> <li>- Young people are not actively participating in the design of the intervention</li> <li>- No benefits coming from the process for the young people, except for the design intervention</li> <li>- Danger of false promises - many young people volunteer because they want to be involved in website design</li> <li>- Co-design is believed to take too much time and resource</li> </ul>
<b>Design Process</b> 	<ul style="list-style-type: none"> <li>- Design process and methods drives the project forward; from collecting insights to taking action</li> </ul>	<ul style="list-style-type: none"> <li>- Designers have tight control over the process and tools, which alienates the youth workers at times</li> <li>- Refinement of the intervention leaves the project partners in the dark and frustrated</li> </ul>
<b>Research Approach</b> 	<ul style="list-style-type: none"> <li>- An opportunity to be part of a team doing collaborative design for social change, without initiating or leading the project</li> </ul>	<ul style="list-style-type: none"> <li>- Tendency of designers to try and promote a polished view of the project to the researcher</li> </ul>
<b>Outcomes</b> 	<ul style="list-style-type: none"> <li>- Skill development and training in design techniques</li> <li>- Improved awareness of local needs to create new services and improve existing services.</li> <li>- Social, economic and cultural</li> </ul>	<ul style="list-style-type: none"> <li>- Youth workers do not feel they have sufficient ownership of the outcome</li> </ul>
<b>Sustainability</b> 	<ul style="list-style-type: none"> <li>- Local youth organisation with local connections help to create network and improve sustainability</li> <li>- Designers consider the economic sustainability of the intervention as a template to scale up and transfer</li> </ul>	<ul style="list-style-type: none"> <li>- Mismatch in sustainability goals. The youth workers want to embed in place, understand what motivates people to use the intervention and how they can use it. Designers aim for economic sustainability.</li> <li>- Youth workers do not feel they have ownership to progress the project without the designers</li> </ul>

Figure 30: Advantages and Disadvantages of the Design Approach for Case Study 1

#### 4.5.1 Learnings from Engagement with Local Young People

The project enabled the design team to gain a clearer understanding and awareness of the challenges faced by young people in the Burnley community, when planning for their futures. Some of the challenges brought to the surface by the process were unexpected by both the youth workers and the design team, indicating the importance of speaking to those with lived experience. The main findings from the workshops with young people were:

1. Regardless of their age or where they lived, all of the young people shared a **lack of clarity on how to find jobs.**
2. There was **little awareness of the opportunities available locally.**
3. **Life circumstances**, including where the pupils were living, had an impact on their ambitions. For those with **chaotic lives, the future was not a priority.**
4. **The family had a big influence** on future plans.
5. The majority of the young people, especially those from disadvantaged backgrounds, **struggled to describe their skills and how they related to a future career path.**

*They were looking for skills that were extraordinary, and they do not see skills such as good communication, et cetera as skills for progressing in the future.*

(Youth worker, Interview Following the Discover Stage)

6. Very few young people were motivated by financial or material gain, many preferring to **aspire to stability in their future lives.**
7. The young people's views of Burnley were mostly negative, with many **describing a lack of opportunities and no desire to continue to live there.** However, some of the young people felt Burnley had developed a bad reputation; they believed the town had some assets, such as **'friendly people' and their families.**

The young people did not lack aspirations; they lacked awareness of how to find jobs and the local job market and could not identify their strengths and how their strengths could link to

future opportunities. Arguably, the young people needed more targeted support to help identify and develop skills, and knowledge of how and where to find jobs.

The prototype website included features that would help young people address some of the challenges listed above; for example, the intervention helps to pinpoint, and develop skills and help young people find local opportunities. However, the main challenge, as noticed by the youth workers, was how to encourage local young people, like those engaged in the project, to be motivated to access and use the website. Furthermore, for the website to be useful and sustainable, a high number of local businesses with opportunities would need to see the benefit, access the website and upload opportunities for young people. The design intervention did not address local young people's views on living and growing up in Burnley, despite the engagement supporting the design activities being place specific. As identified, the frameworks had a narrow focus on just website users' motivations, missing an opportunity to address any of the young people's views on Burnley. This is discussed in more detail in section 4.3.5.

The young people's direct involvement in designing the intervention was not part of the design process, which was stated to be due to a lack of resources and time. It may also be due to a lack of knowledge within the team of how to engage young people in co-design. The youth workers and the researcher advocated for the young people's needs throughout the design process. Young people gave feedback on the prototype at the end of the design process, and although little information was shared on this to inform this research, a lack of further development of the concept suggests the feedback made a limited impact. Many of the young people had volunteered to participate because they wanted to work with a digital design company (*computer games designer* was the most popular future job). The engagement workshops could have been reconfigured to enable learning about design with designers. This would involve talking about what they do and incorporating this into starting to co-design the intervention. This would also enable young people's experience to directly shape the intervention and increase the sustainability of the intervention, as well as potentially deliver value to the young people, by contributing to their learning and experience. This would link with the Gatsby Benchmarks to create meaningful engagements with businesses.

The youth workers' existing local knowledge and relationships with the local community were instrumental in effectively setting up workshops with young people from a variety of backgrounds and ages. This included young people from disadvantaged backgrounds, those

struggling at school, as well as a group at risk of homelessness, which may be classed by as 'hard-to-reach'. Additionally, they were able to engage with these groups at times and in places that worked best for the organisations and young people. This ensured that detailed information about the challenges young people living in Burnley and Pendle face, fed into the design of the end product to inclusively support local young people, including those from disadvantaged backgrounds. An insight was that local youth workers possess the knowledge and skills to successfully engage with a range of underserved young people when engaged in collaborative design projects. Furthermore, they have the skills to help designers organise, deliver and facilitate successful youth engagement workshops. It was observed that through participation in the workshops, the young people had a rare and stimulating opportunity to learn about their skills and the possibility of future work and education alongside peers, youth workers and design professionals. However, there was no formal evaluation to explore how the young people benefitted. This is because the youth workers were leading this part of the engagement, and an evaluation was not relevant to their work. Future projects operating in this context could explore how engagement workshops for design projects could act as career guidance activities and evaluate what young people learn from participating.

#### 4.5.2 Learnings from Local Business and Organisation Engagement

From the business engagement workshop, the team learned that:

- It is difficult for businesses to engage with schools. Businesses believe that schools do prioritise employer engagement, it is seen as a 'tick box' exercise, and it is often left until the end of the school year.
- There is a lack of evaluation of the impact such engagements have on young people and their future careers, which businesses could use to justify their time and improve their engagements.
- The young people the businesses meet often lack confidence in their abilities and do not interact with businesses at career events.

During the project, the team also spoke to other local organisations who were interested in supporting young people and the local economy. This revealed that other organisations did not know how to engage with young people, did not engage with young people at all or found it extremely challenging. Through conversations, it was clear that the most compelling aspect of this project to other organisations, such as the Lancashire LEP, was that the project was successfully engaging with a large number of young people in the local area. This highlighted a

demand for knowledge and processes for how to engage young people for local organisations during service development.

#### 4.5.3 Learnings from the Engagement and Design

Figure 31 visualises the changing design approach and roles during the project. There is an intention to co-design at the beginning, guided by an HCD process from Plattner, Meinel, and Leifer (2011), which becomes HCD due to a perceived lack of time and resources. At the point where co-design is no longer viable, the researcher and the youth workers champion and advocate for the needs of the local young people, whereas the designers lead the project process and sustainability of the intervention.

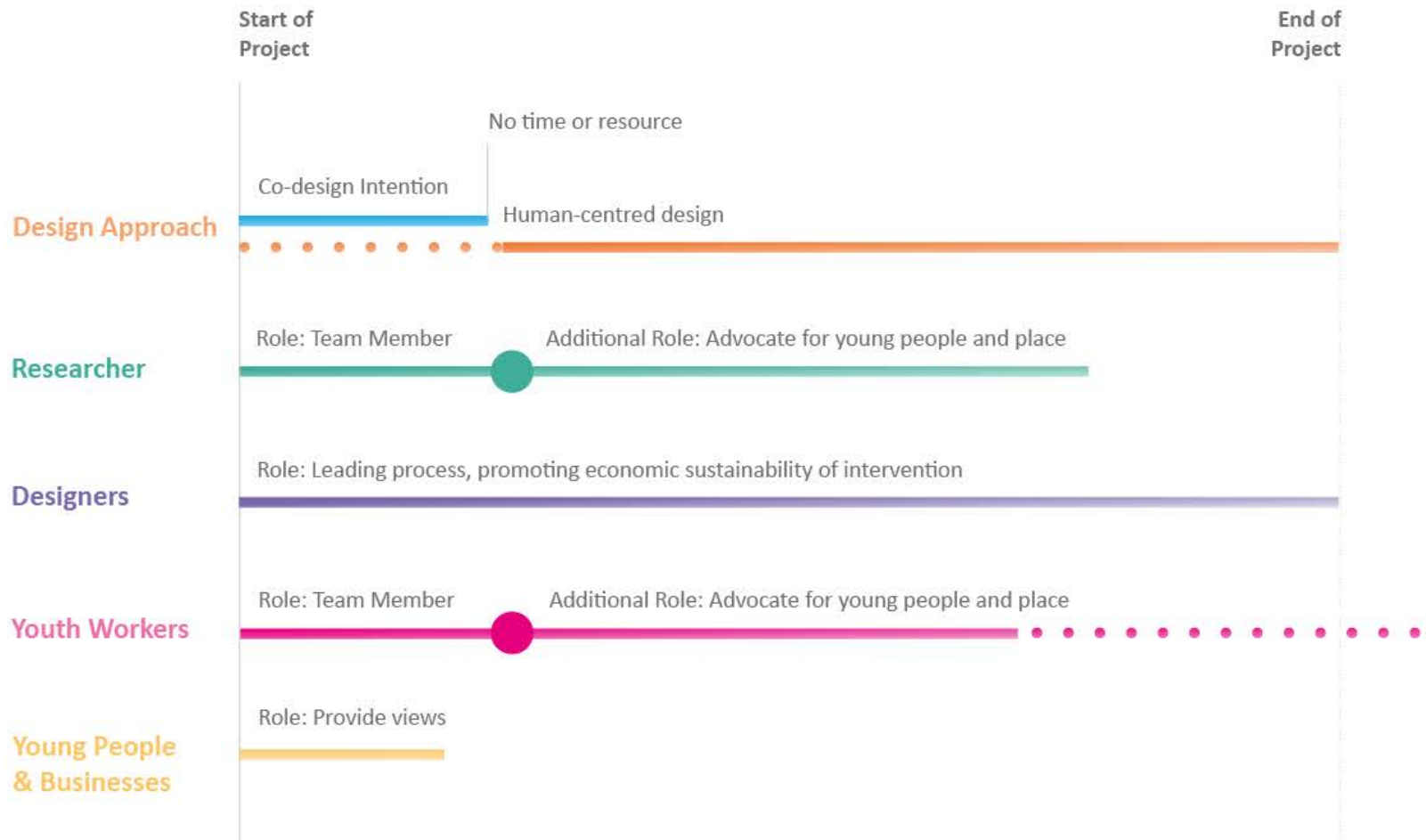


Figure 31: Diagram showing the changing design approach and roles during the project

Each of the engagement and design tools used in this project has been presented in Table 9, showing the name of the tool, the benefit for the participants and the benefit of the design. Table 9 highlights what each activity is aiming to achieve in the project and why.

*Table 17: A breakdown of the tools and frameworks used in this project*

<b>Tool Name and Purpose</b>	<b>Benefit for Participants</b>	<b>Learning for Co-design</b>
<b>Bucket list (A1)</b> <b>Future, People</b>	Creating an optimistic, non-education-based plan for young people and aiding reflection.	For the team to understand young people's lives, interests and motivations.
<b>Personal Qualities (A2)</b> <b>People</b>	Identifying assets and supporting personal reflection and learning with peers and facilitators.	
<b>Aspirations questions (A3)</b> <b>People, future</b>		
<b>Thoughts on Burnley</b> <b>People, future, place</b>		
<b>(A5) Meeting with businesses, using sticky notes and questions</b> <b>Business, people, place</b>	Business reflection and learning.	For the team to understand business needs, interests and motivations.
<b>(A6) Octalysis framework</b> <b>Synthesising, refocusing</b>	N/A	For the team to narrow down the data collected.
<b>(A7) Personas</b> <b>Synthesising, refocusing</b>	N/A	Represent a range of young people to support the design stage.
<b>(A9) Design Prototype</b> <b>Testing, feedback</b>	None directly at this stage.	Visualise and prototype what the intervention might be like for testing, feedback, funding.



The activities and aims demonstrate that the engagement with the young people focused on views about personal lives and attributes, plans for the *future* and reflections on *place*. The engagement also includes identifying *positive assets*, including skills, role models and positives in Burnley. The engagement encourages reflection on everyday experiences, values and resources relating to a broader view of a good life, connecting to research by Spohrer (2015). The approach is an example of how to sensitively engage young people using design tools focused on future aspirations in left behind and overlooked communities. Table 9 also shows that the value delivered by the tools may be an opportunity to reflect with others and the facilitators, but ultimately, the emphasis is on supporting the human-centred design for the team. The relationship with the participants stopped after the single engagement, and therefore it could be argued the team were in danger of exploiting the participants to develop the design because they were not directly benefitting from taking part.

Additional ways to effectively engage communities in design projects in this context that were identified included:

- The youth workers had experience in designing and producing engagement tools and workshops, which could be built upon by designers.
- Engaging with participants at times and in places that suit them, utilising existing relationships of youth workers, helps to engage people that may not otherwise engage.
- Designers can effectively lead collaborative design processes but should engage project partners in developing and implementing the design processes, recognising that design tools may not be appropriate for non-designers.

#### 4.5.4 Influence on Practice and Skills

The youth workers and design team reported that they were learning new skills and methods from designing together, that they could implement in future practice; therefore, participating in the design process was building their capacity beyond the project. The youth organisations used new knowledge developed in the project to indicate specific areas in which local young people need support, which resulted in changes to existing services and the design of new services to meet these needs. They continued to develop relationships with local businesses and promote local learning and work opportunities to young people. Reflecting on the impact of the project on their practice, one of the youth workers said:

*Personally, I got a lot out of the whole process from start to end; when I am now engaging with different groups, it makes me think through things more.*  
(Youth worker 1, 2019)

*I think it has influenced some of our ideas, we have changed the youth bus project to offer careers and 1:1 support and advice. We have also been talking to a lot of businesspeople about how they can link better with young people. We are advertising as many opportunities as possible locally for young people, on all our social media pages as well, hopefully raising the profile for what's (work and learning opportunities in Burnley) on offer.*  
(Youth worker 1, 2019)

The youth workers also learnt how to progress a design project from understanding the problem area through various stages to producing a new intervention, which they stated they would be able to use for future projects and service development. They likened the experience of working together to 'training' in collaborative project work. One of the designers who recently graduated from a university design course said they learnt new skills in designing in collaboration with others, as well as listening to those who would benefit from using the resulting intervention. Therefore, the cross-disciplinary collaboration developed the team's skills and knowledge whilst working to tackle social challenges. An understanding of the influence of the future of the designers' practice is unknown as the designers did not respond to invitations to reflect on the project and eventually moved on to work in other companies.

#### 4.5.5 People and Place-based Design Project

The project created connections between different people and organisations who were interested in or could benefit from engaging to generate opportunities for young people in Burnley, which are visualised in Figure 32. When the project finished, the youth workers continued to maintain the connections from the project. Feeding into these connections and relationships were skills developed and knowledge of local needs from the project activity.

The partnership with the youth workers played a vital role in providing knowledge from their experiences of working in the community. One of the youth workers stated:

*Me and (Other Youth Worker) have worked in these areas for such a long time. It's the connections we have, with the businesses as well, all the people*

we have engaged with, the connections with the schools. It's knowledge of all the groups that are out there.

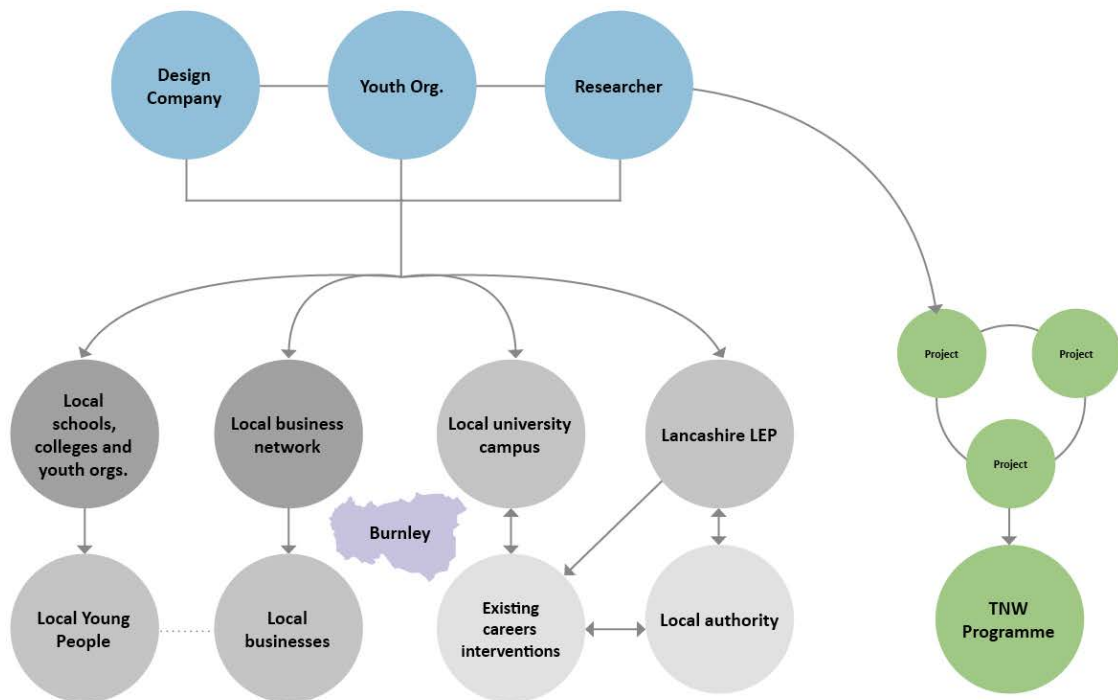


Figure 32: Map of the network created by the project in Burnley and beyond

Reflecting on the absence of young people in the design activities and the place-specific needs of the young people who would benefit from the design intervention, one of the youth workers said:

*Trying to see it from the young people's point of view. They're not there, it's that representation for young people because we work with them all the time. We know the areas really well. We know the challenges facing those young people in those areas.*

*(Youth Worker, 2018)*

The youth workers, who were deeply embedded in the place:

- Brought their knowledge of the local area, local organisations and existing relationships to the project, helping to create new ones.

- Developed new skills and awareness of local challenges and local potential through the design project, which evolved into new services, projects and support for local young people.
- Built new local connections through the project that increased visibility and awareness of the project, methods and aims.
- Developed new partnerships to broaden the outreach of the project, transfer knowledge and sustain the outcomes of the project.

As highlighted by NCCPE (2019) and Pritchard *et al.* (2019), place-based projects can reveal complex interdependencies. During the project, the designers stated:

*There's a massive network there that we didn't know we would stumble upon, and it's fuzzing everything up.*

(Designer 1)

This 'massive network' was disjointed and difficult to navigate. For example, the team became aware of existing tensions between local organisations operating in the local area, and expectations rose when the local university expressed interest in collaborating on the project and then changed its mind after the team had put time and resources into developing work.

#### 4.5.6 Sustainability of the Intervention

In section 2.3, it was suggested that place-based projects should aim to leave the organisation stronger after the partnership, build capacity in communities and organisations, and develop plans for long-term legacy and sustainability, including sharing findings and include opportunities for mutual learning (NCCPE, 2019; Pritchard *et al.*, 2019). The youth workers developed knowledge and skills as a result of the project (discussed in section 4.5.4), which strengthened their practice and future projects and services in the local community, therefore, building their capacity.

The design outcome, the prototype website, was not a sustainable part of the project, but the design process itself produced other outcomes, such as knowledge, awareness, skill development and relationships with organisations through the youth workers that continued to evolve beyond the end of the project. The youth workers reflected at the end of the project on why the project had not progressed:

*With the changes taking place at (the design company) and being one of the key stakeholders in this project, we have not been able to move on from our initial design stage'*

*(Youth Worker 1)*

*We did try and look at funding, but we could not move any further as there was no more support from (the design company). We were also unable to maintain any communication with them also.*

*(Youth Worker 2)*

The design company originally believed that involving the youth workers in the design would result in funding for the project and give them ownership of the intervention.

*By co-designing a product with another partner (the youth workers), this product has the potential to grow if we get it right and license it out to universities, enterprise partnerships, schools, allowing funding for the youth workers to do the grassroots work.*

*(Designer 1)*

The youth workers originally had ideas for how to build and sustain the website, as shown in the following quote:

*We have to get more businesses on board. We have to speak to more businesses. Burnley Council's Chief Executive is pushing from an aspirations point of view, it might be worth speaking to them. It's one of their focuses to keep young people in the area and promoting what we have locally. We have to go to them with this.*

*(Youth Worker 1)*

However, the youth workers did not feel comfortable taking a digital service prototype forward on their own without the support of the designers. Instead, they transferred what they had learnt about young people, Burnley and design processes from the project and transformed these into new projects, practices, youth services and bids, arguably continuing the project indirectly. This demonstrates the transferrable skills and knowledge that can be left behind after a project, which Burns *et al.* (2005) argue could lead to transformations in practice and communities. The designers kept fairly close control over the design process, including the prototype production, which the youth workers found frustrating at times.

For the youth workers, sustaining the intervention was place-based and focused on the local community and about drawing different groups, such as businesses, the local council and young people, into the project, even including a co-design style workshop. They said:

*If this is going to work, they need to have that input. Maybe we could run a small workshop with young people and businesses. We have to get it right for them. (Youth Worker 1)*

This statement might point to a reflection and realisation that genuine input from young people and businesses would have made the outcome of the design process more effective and that young people would need to benefit from the design project. On the other hand, design company focuses on producing a template that could be scaled up and transferred to other organisations, despite taking a place-based approach to engagement. This reflects the criticisms in the literature that highlights how designers may risk being naïve in social innovation projects. From the outset, the sustainability of the project could have been increased by sharing learning within the project and with organisations, engaging them in the design to leave a greater legacy.

#### 4.5.7 Project Value and Impact

Using the definitions of social, economic and cultural value in design research and practice from Rodgers, Mazzarella and Conerney (2020), the value delivered by the project has been categorised to demonstrate how the project makes changes in a left behind and overlooked town.

##### **Social value**

*Defined as the impact on individual and collective happiness and well-being, an improvement in the quality of life, and the development of skills and knowledge that benefits the community.*

1. Young people were engaged in reflecting on their skills and future life ideas with peers and experienced youth workers.
2. The youth workers developed their skills and knowledge to use in future project creation and increased their awareness of the place-specific challenges faced by local young people, which resulted in both new and improved local services and strengthened connections with local businesses offering opportunities.

3. New services were delivered to young people across Burnley who may be considered 'hard-to-reach' and from disadvantaged backgrounds.

### **Economic Value**

*Money exchanged, as well as new business opportunities, for example, meeting unmet customer/audience/user needs, rethinking strategies and cost reduction.*

1. This project influenced the design of new local projects, helping to attract further funding.
2. The project strengthened connections with businesses and generated knowledge of the needs of local young people.
3. The youth workers increased promotion of local jobs and work experience opportunities or young people as a result of the project. Therefore, assisting with local job recruitment.
4. Promoted local job opportunities to young people, contributing to raising the profile of work and learning opportunities in Burnley.

### **Cultural value**

*This may include activities involving arts and design, but also value delivered to the whole community, such as community cohesion and enhanced citizen engagement.*

1. Enhanced citizen engagement through the youth workers, local businesses and young people.
2. Inclusive citizen engagement by the youth workers engaged young people from across the Burnley area from a variety of backgrounds.

#### **4.5.8 Researcher's Reflections**

The design team set out to draw in many local groups who might be interested in the project, including further and higher education providers, career advisors and large companies. However, as illustrated in this chapter, various challenges emerged during the project, making the team's project ambitions difficult to achieve.

This project was a unique opportunity to build an understanding of how designers and youth workers collaborate on design projects for social change in the NWoE, independent of

academic research aims and funding. Most examples of existing social design research are university researcher led. Participant Observation allowed the observation and understanding of the team’s activities, but the value of the method was difficult for the designers and youth workers to grasp at the time. For example, the designers would sometimes act as if they were promoting their work rather than reflecting on their practice and were eager for the researcher to act as an employee in the team.

The researcher bridged the space in-between the designers and the youth workers due to their experience as a designer and also their past experience working with youth workers. This may reflect the changing role of the designer operating in a social and co-design area, where the design researcher acts as an enabler and facilitator (Zamenopoulos and Alexiou, 2018). According to the partner organisations, the researcher provided an objective view throughout, introduced the team to government strategies and policies in the area, acted as a mediator between the two main partners and helped the team reflect and improve on their practice. Additionally, the junior designer learnt about collaborative design from working with the researcher. The youth workers’ funding bids benefitted from association with the university and publications.

#### 4.5.9 Summary of Findings for Burnley Pathways

<b>Case Study 1: Burnley Pathways</b> <b>RQ1: How can co-design approaches support young people in preparation for their futures in overlooked areas in NWE?</b>
1. <b>Targeting - Targeting people and places</b> often overlooked with socio-economic challenges.
2. <b>Place-based design</b> - working with local experts, people and linking existing assets.
3. <b>Design to engage locally</b> - Using <b>design processes and tools to engage</b> and understand <b>local needs</b> .
4. <b>Connections and Accessibility</b> - Using design skills, processes and methods to <b>connect opportunities and make them accessible</b> .
5. Awareness of <b>local and national policy and initiatives</b> .
6. <b>Design Upskilling</b> - Developing the <b>design skills of local practitioners</b> .



<p><b>Case Study 1: Burnley Pathways</b></p> <p><b>RQ2.</b> How do these co-design approaches help overcome place-specific barriers to learning and employment opportunities?</p>
<p>1. <b>Targeting and sustaining</b> - Aiming to improve local young people's <b>future prospects in overlooked areas and embed to sustain benefits.</b></p>
<p>2. <b>Visibility, awareness and accessibility</b> - Increase visibility, awareness, and accessibility of local opportunities, skill development and support.</p>
<p>3. <b>Involving and engaging local</b> young people and organisations with design tools.</p>
<p>4. <b>Place-based</b> - Draws on <b>existing assets, linking local</b> businesses with local young people.</p>
<p>5. <b>Targeted tools</b> – <b>The project created tools for local</b> youth workers to provide <b>targeted support.</b></p>
<p>6. <b>Upskilling</b> - Developing the <b>design skills of local practitioners.</b></p>

<p><b>Case Study 1: Burnley Pathways</b></p> <p><b>RQ3.</b> How are the co-design approaches effectively designed and delivered? What were the challenges?</p>
<p>1. <b>Place-based</b> - <b>Local knowledge, conversations and connections</b> important.</p>
<p>2. <b>Advocacy</b> - Team members take on the role of <b>advocate for young people</b> in their absence in the co-design process.</p>
<p>3. <b>Consuming Co-design</b> - Viewed as <b>time, funding and resource consuming.</b></p>
<p>4. <b>Cross-organisation learning</b> - Potential for <b>learning during collaborative design across organisations.</b></p>
<p>5. Challenge – <b>User centred design approach loses the richness of insights</b> from young people and businesses.</p>
<p>6. Challenge – <b>Explaining the benefit</b> of being involved with other organisations.</p>
<p>7. Challenge – <b>Politics, complex, messy problem</b> with multiple organisations, trying not to 'step on toes'.</p>

<b>Case Study 1: Burnley Pathways</b>
<b>RQ4.</b> What benefits do these approaches deliver to those involved?
1. <b>Reflection and future plans</b> – For young people, it was opportunity to <b>reflect on skills and future plans</b> with the support of facilitators and tools.
2. <b>Inclusivity</b> – Youth workers can <b>reach and include young people from a variety of socio-economic backgrounds</b> .
3. <b>Reflection</b> – For the organisations, the research approach was an opportunity to reflect on the project and workshop design.
4. <b>Mutual learning</b> – Both organisations learnt from each other and experienced ‘training’ during the project.
5. <b>Wider benefits</b> – (Organisations/young people/community) – the project influenced new services, funding and improves existing services. The project improved support for local young people. <b>Local economy</b> – It helped businesses connect and support young people, which also leads to the employment of people with the right skills and training.
6. <b>Reputation</b> – Enhanced bids through affiliation with Lancaster University through the researcher/

<b>Case Study 1: Burnley Pathways</b>
<b>RQ5.</b> How do they aim to deliver long-lasting benefits to local people?
1. <b>Place-based and embedded</b> - Working with a local organisation, embeds learning from a project into the community for continuing impact.
2. <b>Benefits evolve past design</b> – The design intervention was unsustainable but learning and service improvements continue
3. <b>Lack of capability</b> - Despite considering economic sustainability throughout, the youth workers did not have the capabilities to sustain intervention without the design company.
4. <b>Local First</b> - Embed local sustainability of the intervention, before looking to scale up.

## 4.6 Conclusions

This case study has presented a place-based design project, situated in a town struggling socioeconomically in the NWoE, aiming to improve future prospects for young people. The design approach aimed to build the capacity of the youth and business community in Burnley by creating an online tool to create connections to a range of opportunities. \the project

therefore took an asset-based approach and building on potential, rather than seeking to free young people from their home town. Unfortunately, the design intervention did not proceed further than prototype testing, but the research demonstrates that the youth workers' participation in the design process resulted in increased capacity, the development of skills, and new and improved services, addressing the place-specific needs of young people. The approach also created a network of local organisations in Burnley that were interested in creating opportunities for young people. This was made possible for the design project through a partnership with an organisation embedded in the location and through a sensitive, asset-based approach to local engagement.

The engagement with the young people effectively and inclusively drew views from local young people from a range of backgrounds. The engagement used tools that sought to understand young people's strengths, interests, role models and ambitions for the future. At different points during the engagement, information was gathered about each *person*, their *future plans* and the *place* they lived. The youth engagement fed into the design of the online tool, which aimed to enable connections between young people and businesses but did not aim to immediately benefit the young participants.

Through this case study, it was learnt that co-designing beyond the designers, youth workers and researchers was viewed as too time-consuming and resource intensive. The approach taken was instead HCD, in that information on the young people's lives and ambitions was drawn out to be used by the small design team in a separate part of the process. To conclude, some of the limitations of the project were:

- Arriving at a conclusion for a design outcome too early on in the process, without fully exploring other suitable possibilities.
- Designers applying inflexible processes and frameworks that sometimes alienate people outside of the professional design discipline.
- Excluding information gathered from the local organisations and information specifically focusing on Burnley when developing and realising the design intervention.
- Excluding what would motivate young people and local businesses to use the website.
- The youth workers' frustration towards the end of the design process, when they were left out the finalisation of the intervention and lack of confidence to progress the project without the designers.

These limitations would likely be addressed through a more open and collaborative approach. The young people and business representatives could be more effectively drawn into exploring a design intervention, leading to a more sustainable outcome. Through actively participating in the design process, the groups involved would be given more ownership and be more invested in the ongoing use of the design intervention. Overall, the case study demonstrates a way for design practice and research to create support for young people facing inequalities in work and job opportunities in an overlooked town in the NWoE, which is to:

- Design interventions that bring together people and opportunities in the local area.
- Draw local partners into the designer process, who, through the process, can develop networks and gain social, economic and cultural value for their organisation and the communities they work with.

This would therefore support local young people and, in the long-term, improve the appeal of living and working in the local area.

## Chapter 5

### Case Study 2 - Redesign by the Sea

#### 5.1 Introduction

This chapter explores the use of a co-design approach with young people and a local organisation in the seaside town of Morecambe in Lancashire (Figure 33) as part of a project called *Redesign by the Sea*. Local young people were engaged in co-designing a major annual festival in Morecambe. They aimed to make it appealing and beneficial to local young people. This was the vehicle for the young people to voice their views about living in Morecambe and explore their possible futures living and working in Morecambe. Key details for the project are in Table 18.

Table 18: Key project details for case study 2

<b>Partner Organisation(s) details</b>	Small arts and culture organisation, Morecambe-based, Lancashire (6 employees)
<b>Project duration</b>	6 months (Winter 2018 – Summer 2019)
<b>Project partner's funding</b>	No additional funding for the project
<b>Project location(s)</b>	Morecambe, Lancashire, a seaside town
<b>Groups involved</b>	12 young people aged 16 and 17 from a local secondary school. Two business studies teachers from a local secondary school

This chapter begins with background information on challenges and opportunities in seaside towns, as well as arts, culture and festivals. The chapter outlines the project's aims and objectives, the approach taken and what was learnt during the project from both practice and reflection.

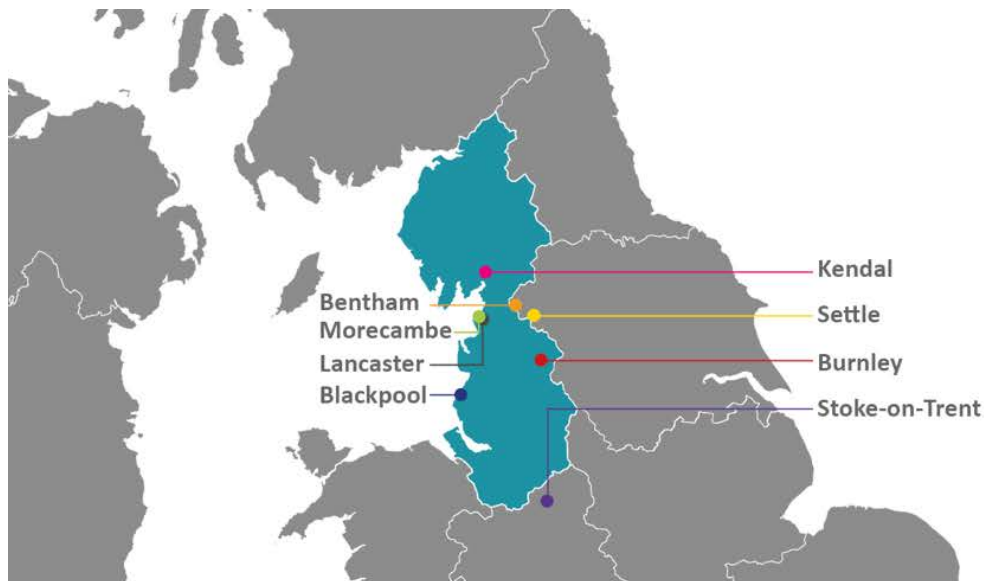


Figure 33: Map showing the location of Morecambe, as well as the location of other projects in the NWoE

### 5.1.1 Project Partners

The project featured a collaboration with an arts organisation based in Morecambe in Lancashire, which will be referred to as *'the arts organisation'* in this chapter and the key contact involved in this project was one of their directors, referred to as *'Director 1'*. An arts organisation works in the production, performance or promotion of the arts and, or culture (Tait *et al.*, 2019). The small arts organisation had six employees at the time but their work has reached over 500,000 people who interacted with their events and has an estimated economic impact in Lancashire of £12 million (Arts Organisation, 2021). The art organisation's overall aim was to transform and celebrate places in the North of England, making it an appealing place to live and work, as well as delivering positive social, economic and cultural change to communities. This complemented the aims and objectives of this research.

The focus of this research was to bring together a local arts organisation and local young people and consider how local events could be more relevant to local young people. Figure 34 shows the different actors involved in this project.

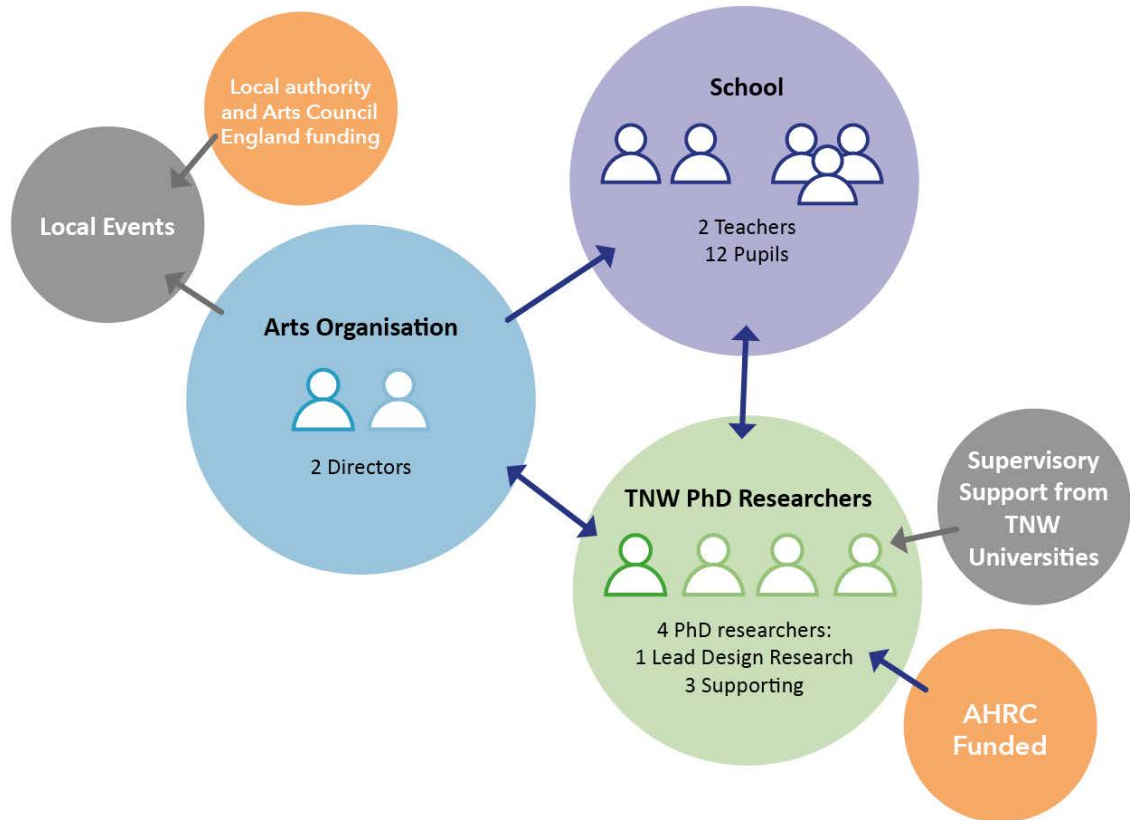


Figure 34: Project Ecosystem: Diagram of actors involved in Case Study 2

## 5.2 Background

### 5.2.1 Seaside Towns

UK seaside towns are amongst the most deprived areas in the country (Balata, 2015; McDowell and Bonner-Thompson, 2019) with a complex combination of social and economic challenges (Agarwal and Brunt, 2006; Agarwal *et al.*, 2018; The Select Committee on Regenerating Seaside Towns and Communities, 2019; EG Radius, 2020). Challenges facing seaside towns often include:

- High levels of unemployment and seasonal work.
- Low educational attainment, barriers to access to post-16 opportunities.
- Growing ageing populations, outward migration of young people and low incomes.
- They are isolated due to location and poor transport links.
- Concentrated deprivation, funding cuts, derelict and outdated infrastructure.

- Limited access to work and learning opportunities, as well as an ageing population and high levels of local deprivation, affects all young people in seaside towns when preparing for their futures (Shepherd and Hooley, 2016).

These socio-economic challenges are the result of a decrease in demand for traditional UK seaside holidays in favour of holidays abroad, as well as a decline in traditional industries such as fishing, shipbuilding and port activities. Populations in seaside towns have felt left behind politically and economically due to funding cuts and a lack of investment, highlighted by 90% of coastal authorities voting to leave the European Union in the 2016 referendum (EG Radius, 2020). More recently, jobs in seaside towns have been negatively affected by the Covid-19 pandemic (Centre for Towns, 2020). The Select Committee on Regenerating Seaside Towns and Communities (2019, p. 5) stated:

*Their [seaside towns] location on the periphery of the country places them on the periphery of the economy, bringing consequential social problems. This combination of challenges warrants dedicated attention and support.*

Seaside towns in the NWoE have struggled with employment and outwards migration more than seaside towns in the South, due to the prosperity of the South East of England (Beatty and Fothergill, 2003). Beatty and Fothergill (2003) argued that out of all the types of areas struggling in the UK, seaside towns are the least researched. *The Select Committee on Regenerating Seaside Towns and Communities* (2019) stated that seaside towns need to evolve and do the following:

- Produce a 'long-term, place-based vision', working with a range of different people to address social challenges whilst building on local assets, supported by local leaders (p.3).
- Use the Creative Industries to help seaside towns 'diversify their economies' and 'enhance their local cultural assets' (p.38).

Young people in seaside towns are being 'let down and left behind' due to poor local provision, and barriers to education and employment opportunities, often forcing them to move away (Select Committee on Regenerating Seaside Towns and Communities, 2019, p. 5). To support young people in seaside towns, the following is argued to be needed:



- Partnerships between schools, educational institutions, local businesses and industries to support young people in finding opportunities (Select Committee on Regenerating Seaside Towns and Communities, 2019).
- Retaining and attracting young people to live and work in seaside towns could give the local economies a significant boost by generating investment, repurposing and regeneration (EG Radius, 2020).
- There is a gap in research into understanding the needs of young people who are growing up in seaside towns and their future prospects (McDowell and Bonner-Thompson, 2019).
- There is a need for government policy to connect to their needs, rather than exclude them from policy (UCL Global Youth, 2021).

Morecambe, the seaside town that is the focus of this project has a population of 48,425 (Coastal Community Teams, 2017), with a declining working age population, much lower than the average in England (Morecambe Bay Partnership, 2017). It has high levels of deprivation and unemployment, placing large areas in the top 10% most deprived in the UK, highlighting challenges in income, education, skills, health, crime, houses and lack of public investment (Morecambe Bay Partnership, 2017). It is home to striking natural beauty, as well as local heritage and culture, including the iconic Midland Hotel and the annual vintage festival. It is also being considered as a site for Eden Project North (Pidd, 2021), which is believed to have already contributed to changes in how the local area is perceived (Morecambe Bay Partnership, 2017). Some of the main challenges for the area are developing skills and community capacity, as well as investing in and improving the potential of local heritage, the public realm and transport (Morecambe Bay Partnership, 2017).

In the area of design research in UK seaside towns, architecture (Gray, 2006) and regeneration has been have been explore (Smith, 2004; Walton, 2008; Kennell, 2011). Specifically, attempts at the regeneration of the physical environment in UK seaside towns have been criticised for incompatibility with local aspirations and identities (Watt, 2013). However, literature connecting seaside towns within the space of *co-design*, *PD*, *design with communities* and *design for social change* is non-existent. A rare example from the Design Council working in Amble in the North East of England, asked ‘can design save our coastal towns?’ (Design Council, 2016), with little detail other than the repurposing of existing resources to make the town of Amble thrive. Therefore, this research seeks to contribute knowledge in co-designing to

address socio-economic challenges in seaside towns and explore local aspirations and identities, rather than the regeneration of the built environment.

### 5.2.2 Arts, Culture and Festivals

This project sought to engage young people in expressing and designing arts and cultural events in their home town to benefit local young people. Arts and culture, which design forms part of, can be publicly funded, commercial, amateur and participatory, ranging from art galleries and museums to film and music to local art clubs and crafting at home (Crossick and Kaszynska, 2016). Public funding for arts and culture is distributed unequally in the UK, with London receiving nearly half of *Arts Council England* funding (Stark, Gordon and Powell, 2013; Brown, 2016; Cooper, 2020). Evidence shows that the largest funding cuts to arts and museums are in places that would benefit the most from cultural investment (Brown, 2016). Culture attracts people to live, work, visit and invest in places, attracting skilled workers and retaining graduates (DCMS, 2019). There is also evidence that the cultural offering of a place, influences the location of businesses, particularly creative businesses (DCMS, 2017). Arts and culture can also have a social impact, such as health and well-being benefits, community pride, social cohesion and social inclusion (Crossick and Kaszynska, 2016; DCMS, 2019).

Festivals are 'public, themed celebrations that are held regularly' (Wilson *et al.*, 2017). Arts and cultural festivals can have a positive impact on local economies, and generate jobs, attract visitors and reinvent the image of a place (Quinn, 2005; Wilson *et al.*, 2017; Wallstam, Loannides and Pettersson, 2020). Festivals also have the potential to improve quality of life, and social cohesion, and generate pride and self-esteem, for which the literature calls for more exploration (Quinn, 2005; Jepson and Clarke, 2014; Wilson *et al.*, 2017). Organisers and local authorities have been criticised for focusing exclusively on economic impact and the delivery of the festival (Quinn, 2005; Jepson, Wiltshier and Clarke, 2008; Jepson and Clarke, 2014). It is also argued that place-based festivals often exclude local audiences, miss opportunities to embed the festival in the local community and as a consequence, risk delivering festivals representing middle-aged and middle-class taste in culture (Quinn, 2005; Jepson, Wiltshier and Clarke, 2008; Jepson and Clarke, 2014). There has been increasing interest in co-producing content with audiences (Crossick and Kaszynska, 2016).

As investment in arts and culture, including local festivals, was argued to have an impact on the socio-economic prosperity of a town and attract people to live and work there. Therefore,

justifying the exploration of how young people can benefit from arts and cultural events in a seaside town through a co-design approach as part of this research. The project research aimed to contribute knowledge to understanding the co-designing of arts and cultural events for the socio-economic benefit in seaside towns, working to actively include local communities and young people, who were at risk of exclusion from the benefits of such local events.

### 5.2.3 Vintage Festival in Morecambe

The arts organisation co-curate an award-winning vintage festival that runs annually in Morecambe attracting over 40,000 visitors and injecting approximately £1 million of economic impact into the local area. The vintage festival is inspired by the decades from the 1920s, to the 1990s, the festival combines art, food, music, theatre and music in Morecambe (Figure 35), aiming to integrate with the local community and area.



*Figure 35: Photographs from the vintage festival with permission from the arts organisation*

Although the festival takes place only once a year in late Summer, the arts organisation described how a year-round influence is seen through the commission of permanent artwork and galleries appearing throughout the town. The festival is a local asset, as is the creative business that chooses to live and be based in Morecambe. However, many members of the local community do not participate and see it as not for them, which corresponds with research that finds local festivals often exclude and do not benefit local audiences (Quinn,

2005; Jepson, Wiltshier and Clarke, 2008; Jepson and Clarke, 2014). The arts organisation stated that they found it difficult to raise support and investment from the local council and felt frustrated at the large amount of funding invested into arts and cultural events in the South of England (detailed in 5.2.2). As the focus is on celebrating the art, design and culture of past decades and the history of Morecambe, there is a danger that it alienates younger people, particularly in a town with a growing ageing population. Furthermore, it is believed that a fifth of young people aged 16 to 24 do not attend or participate in the arts, due to 'attitudinal barriers', for example, a feeling like they do not belong, and it is not for them (Tait *et al.*, 2019, p. 9). Young people also believe there are various barriers to engaging with arts and cultural events, which according to Tait *et al.* (2019) are:

- 'Functional barriers', which means there is there is a lack of opportunities for young people to be involved.
- 'Practical barriers', meaning that there is a lack of information on events and they are perceived to be inconvenient or too expensive.
- 'Attitudinal barriers', include a negative perception of art venues and language used by arts organisations, the feeling the arts are irrelevant and that arts organisations and events do not recognise of the diversity of young people.

Attitudinal barriers are believed to be the greatest barrier, but also the most challenging to address (Tait *et al.*, 2019). To overcome these barriers, Tait *et al.* (2019) provide a framework for arts organisations wishing to engage with young people (Figure 36). Each level of the framework interlinks, and level 1 is the foundation for engaging with young people.



**1. Organisational Commitment to young people**

Involves shifting organisational mindset to involve young people in decision making, with clear long-term goals for engagement.

**2. Active participation of young people**

Actively involve young in the design and delivery programmes, engagements and opportunities, move from young people as “receivers” to designers. Take young people seriously, listen and do not assume what is good for communities. Funders should ask how actively involved young people are.

**3. Programming** - Actively involve young people in making choices for the art form, its format and how it is marketed. Take time to learn about young people’s lives and involve them in decision making.

**People** - Engage in community, where young people spend time and through groups such as schools, parents and community groups.

**Place (and space)** - Consider where to engage, and make sure a space is familiar, welcoming and accessible to be inclusive.

**4. Promotion** - Careful use of language, going where young people are and local advertising and word of mouth are superior to digital marketing.

*Figure 36: Framework for effectively engaging young people inspired by Tait et al. (2019, p.16)*

A key component is young people’s *active participation*, which should meaningfully and sustainably engage young people in the design and delivery of programmes, engagements and opportunities for greater ownership, engagement and relevance to the community (DCMS and Freshminds, 2007; Tait et al., 2019). This links to a co-design approach with young people which actively involves young people in the design.

## 5.3 Project Aims and Objectives

### 5.3.1 Research Aims and Objectives

The research aimed to explore the benefits of connecting a local organisation with local young people through a co-design approach and exploring ideas for their futures and their home town. Given the particular challenges and difficulties facing young people in seaside towns (explained in section 5.2.1), aligned with the challenges of arts organisations engaging with young people (explained in section 5.2.3), the research aimed to understand:

1. How co-design can engage young people in discussing their home town and redesigning the local vintage festival, making it more relevant to young people, as well as reflecting their views of the local area.
2. How participating in this co-design experience might help support young people to thrive in their home town, delivering a creative and meaningful interaction with a creative local business.

The co-design approach is both an asset and place-based approach, therefore, avoiding a deficit view of young people growing up in a seaside and with challenges of finding local opportunities. Therefore, Table 19 shows the challenges as highlighted by the literature in contrast to the opportunities presented through the co-design.

*Table 19: Challenges and Opportunities for Young People Through Co-design*

Challenges for Young People	Opportunities for Young People through Co-design
Outwards migration of young people from Morecambe	<p>It was an opportunity for young people to reflect on what might drive them away from Morecambe, and what might make improvements in the local area.</p> <p>It was an opportunity to be actively involved in the design of local events that celebrate and enliven the local area for local communities, young people and the future, aiming to make Morecambe a more appealing place to live.</p>

<p>Increase young people's perception of the local area</p>	<p>An opportunity to explore what it is like to work in a local creative organisation that makes an impact locally and aimed to transform perceptions of the local area.</p> <p>An opportunity to identify local strengths and young people's interests, which were fed those into the redesign of the festival. Therefore, the festival connected local assets, including local people and aimed to make Morecambe an appealing place to live in the future.</p>
<p>Lack of high-quality job opportunities locally</p>	<p>An opportunity to explore the types of jobs young people would like to do in the future.</p> <p>An opportunity for young people experience a valuable hands-on, creative interaction with a local company through co-design, learning about their practice locally.</p>

The researcher led the project, designing workshops and the tools to encourage responses and design ideas from the young people. As the approach to this project has similarities to the projects in the next two chapters, details were included in Chapter 3. The tools and plans (see Appendix 13) were shared with the arts organisation for feedback and input throughout the project. Three TNW PhD researchers assisted at different stages of the project, depending on their availability and were able to help validate observations.

### 5.3.2 The Co-Design Aims, Objectives and Roles

The aim was to develop a co-design approach that would enable young people to actively participate in the design of a new programme for the annual vintage festival in Morecambe with the arts organisation that curated it. Through co-designing the programme, the young people would be more likely to engage with local arts and culture and have greater ownership of a festival that has limited value to some local community groups, including young people (DCMS and Freshminds, 2007; Tait *et al.*, 2019).

The arts organisation aimed to understand how they might include local young people in the development of local events, ensure the events they curate benefit local people and look to make the festival more sustainable in the future. More broadly, the arts organisation aimed to discover the local young people's views on the festival, and young people's engagement with

arts and culture in Morecambe and elsewhere. They provided a list of questions to explore as part of the collaboration (see Appendix 8).

The arts organisation's role was to:

- Share knowledge with the young people on running a creative company in Morecambe.
- Support the young people's design of the festival.
- Feed their expertise in arts and cultural event curation and place-making into the development of the co-design approach.
- Support workshop facilitation.

Design outcomes aimed to include the design of festival programmes, produced by the young people. The arts organisation also stated that they would budget for the young people's designs to be made a reality at the festival. The aim was to run three workshops in total, which would gradually build up the design of young person and place-centric festival programming.

- **Workshop 1** – Young people's experiences of living in Morecambe, their futures and views of arts and culture in and outside of Morecambe. An introduction to the work of the arts organisation.
- **Workshop 2** – A focus on the vintage festival and designs for a new programme.
- **Workshop 3** – Choosing and refining the ideas for the festival, considering how they would work in Morecambe and benefit the local community.

## 5.4 The Approach

### 5.4.1 Project Recruitment and Preparation

Twelve 16- and 17-year-olds were recruited to participate in the project from a secondary school in the centre of Morecambe. The researcher met with vocational studies teachers at the school to discuss the potential of the project and sought advice on who to include and how to embed educational value into the co-design experience. Vocational studies teachers viewed school students' participation in the project as an opportunity for them to learn how a successful creative business operates in the local area. The experience would be most



valuable to young people aged 16 and 17, studying business and art and design-based subjects, who were considering their futures after school. The researcher also discussed:

- That the young people's participation was entirely voluntary, and open to all regardless of their academic attainment and backgrounds, which aimed to avoid recruitment based on merit.
- The procedure for distributing participation information sheets and collecting consent forms from young people who wished to participate (see Appendix 12)
- The times and spaces which were available for the workshops.

The teachers said that participation would be particularly beneficial to 'Pupil Premium' (pupils from disadvantaged backgrounds, for whom the school receives additional funding). The teachers highlighted that from their experience, many the disadvantaged pupils rarely ventured much further than their neighbourhoods in Morecambe and were unlikely to attend the festival. The researcher was told not to have high expectations for the creativity that the young people would bring to the project, highlighting a pre-existing deficit view of the young people. Time for co-design workshops was limited to a two-hour time slot, which was available once a week during the school day. It was advised that afterschool times would be problematic because of other commitments the school pupils had.

In response, the workshops and tools were designed to fit within the two-hour time slot and allow for diverse responses and viewpoints from the young people. Only after the first workshop, would further stages of the co-design be designed to respond to the attitudes and abilities of the group. The first workshop took place at the school and the second took place in a design studio space in the Lancaster Institute for Contemporary Arts at Lancaster University, which was larger and would provide the young people with the opportunity to see a creative university space. Three TNW students, Veronica Pialorsi, Jemma Street and Gemma Potter supported the planning and facilitation of this project through a group meeting and email conversations.

#### 5.4.2 Research and Co-design Approach

Once the first workshop was delivered, responses from the workshop and input from all the participants were reviewed to enable the development of workshop 2. Cycles of observation, reflection, planning and action through design took place throughout the process, similar to the cycle presented in Chapter 3 (McNiff, 2013).

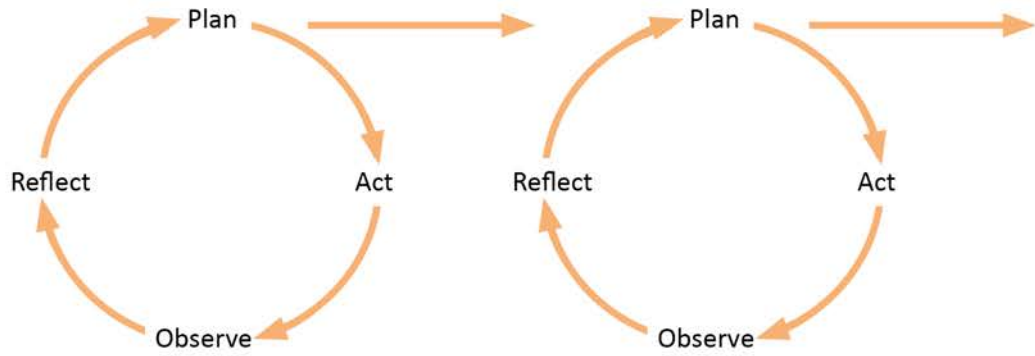


Figure 37: Action research cycles. Adapted from McNiff (2013).

This was supported by conversations and email exchanges with participants. Further understanding of the co-design approach was gained through analysing responses captured by the design tools during the workshops and an interview with the arts organisation at the end of the project (See Appendix 14 and 15). The teachers and young people took part in an evaluation of the approach at the end of each workshop, using a tool designed specifically for evaluating the co-design approach. The evaluation tool shown in Figure 38 asked a series of questions focusing on what young people thought of the workshop, what they gained and if they were motivated to do anything differently as a result of their participation. This aimed to gain an understanding of changes to the young people's views, the value delivered and any actions generated by the co-design. The tool took a short time to complete and could be folded up to be delivered to the facilitator confidentially, which aimed to encourage honest responses.

# HOW WAS TODAY?

TRANS  
FORMA  
TION  
DECO  
PUBLIQUE

How did you find the session?

Very fun thinking of ideas.

Why? seeing all the events that happen in morecambe already.

Suggestions below...

- fun • surprising • not relevant • useful
- difficult to understand • inspiring • creative
- a chance to learn something new • different

Has the session made you think about anything differently?

morecambe have more events

Why? because different events which I didn't think I would be interested.

Suggestions below...

- about yourself • university • future jobs
- creative work • Morecambe • festival design
- local community • research •

Have you been inspired to do anything as a result of these sessions? If so, what?

• be more creative with my ideas.

Why? allowed my ideas to be explored with others.

Suggestions...

- Attend Vintage by the Sea • Do more in the local area • Learn more about creative careers • Look at Lancaster University • Nothing differently • Learn a new skill •

Would you like to be included in a future session where we make the ideas into something real for the festival?

Yeah

What would make it interesting for you?

being included in certain things

If yes, please tell us the best way to contact you:

Fold in 4 & hand it back

Figure 38: Example of a completed evaluation tool

# HOW DID IT GO?

TRANS  
FORMA  
TIO   
DECO  
PUBLIQUE

How did you find the sessions? Why?

Excellent. Very inspiring with regards to the design of my resources.

Were the sessions what you expected? Why?

No, a lot better, really creative.

How do you think it has influenced the pupils? Why?

They've seen a design space and can now relate to 'real life' with regards to areas such as market research.

Do you think you will do anything differently in your practice in the future as a result?

I'll stress the importance of these activities to my superiors. They're ace!

What would improve the sessions? Why?

I couldn't. Sell yourselves more at what you do!

Figure 39: Evaluation tool completed by the teacher

The researcher designed the structure of the workshops, the tools and the facilitation plan to guide a small group of supporting facilitators. The facilitation plan included a break and refreshments to make the young people comfortable. The purpose of the research was explained at the beginning of each workshop and participation consent from the young people was repeatedly gathered throughout the workshops to ensure the young people were clear on the purpose of their contribution.

#### 5.4.3 Workshop 1 - Morecambe Now and in the Future

Table 20: Key information for Redesign by the Sea, Workshop One

<b>Workshop One - Morecambe Now and in the Future</b>	
<b>Aim</b>	To understand young people’s experiences of living in Morecambe, their futures and views of arts and culture, both in and outside of Morecambe. To also understand views of the vintage festival and introduce the work of the arts organisation.
<b>Space and Duration</b>	A school classroom rearranged for one large table for the group. 2 hours duration.
<b>Participants</b>	12 young people 1 lead facilitator (Researcher) 2 support facilitators (Director 1 and 1 TNW colleague) 1 – 2 teachers at different points



Figure 40: Photograph showing the workshop space and table arrangement.

At the beginning of the workshop, the facilitators, workshop and project were introduced, and it was explained to the young people that the workshop was not a school lesson, no one was being assessed, there were no wrong answers, and their participation was entirely voluntary. Each young person received a name badge that gave them the title of *Co-designer* to emphasise their importance and value to the project.

#### **Activity 1 – Morecambe Postcard (Figure 29 and Figure 42)**

A postcard-inspired tool that was quick and straightforward introduction activity was used to discuss what the young people thought about their home town and their future there. One side of the postcard featured historical images of Morecambe (provided by another TNW student, Jemma Street with permission from the Royal Institute of British Architects, RIBA) and the other side prompted thoughts on living in Morecambe, utilising vintage style graphics. The tool took an asset-based approach to encourage young people to identify positive aspects of the town. This counteracted the deficit view placed on 'left behind' towns and aimed to encourage positive views of opportunities in Morecambe, rather than challenges.

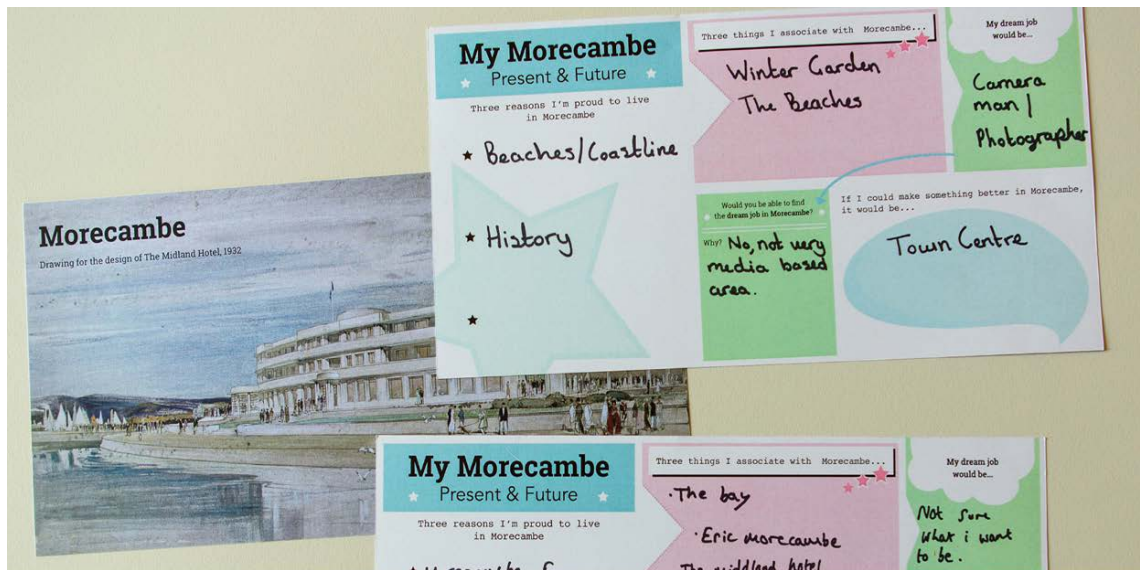


Figure 41: Morecambe Postcard tools completed

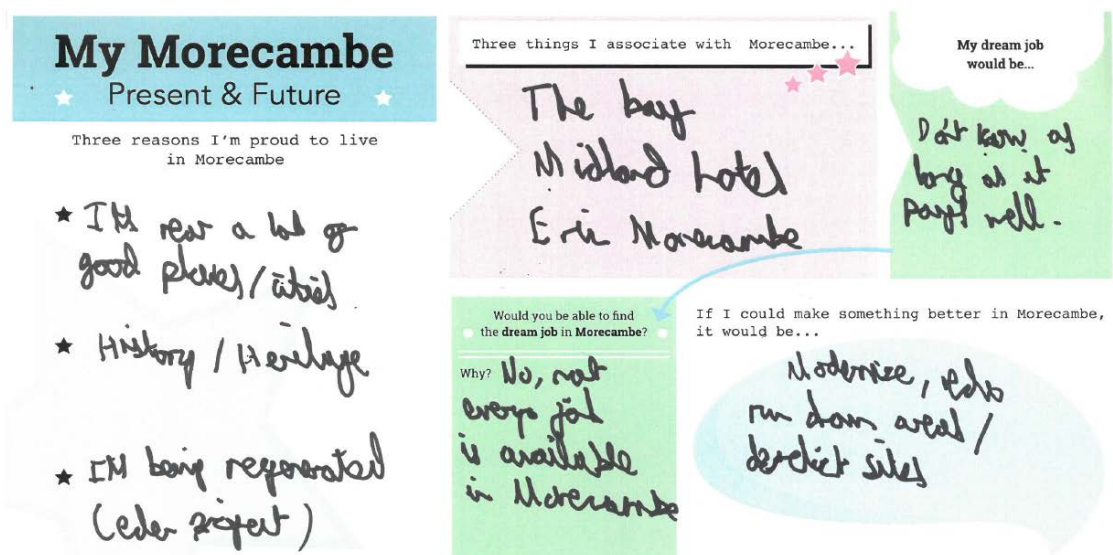


Figure 42: A closer look at a Morecambe postcard

### Activity 2 – What does the vintage festival mean to you? (Figure 43)

Honest responses were encouraged in response to the question ‘What does the vintage festival mean to you?’, which aimed to understand if young people attended the festival and why. The activity used *Hexagon Cards*, a tactile tool developed as an alternative to sticky notes, designed by the researcher on a project called *New Ideas* (Wareing, 2012). *Hexagon Cards* aim to be inclusive, encouraging all participants to express and attach their answers to central questions.



Figure 43: Using hexagon cards to respond to questions about the vintage festival as a whole group



Figure 44: Example of responses written on Hexagon Cards



### **Activity 3 – Running a creative business in Morecambe (Figure 45)**

Director 1 gave a presentation supported by physical artefacts, such as brochures and posters. The presentation explained what the organisation does, the vintage festival, why they choose to be based in Morecambe, their career paths to-date and what benefits their work brings to the local community. The emphasis of the presentation was on the local aspect of the organisation and the pathway to successfully set up a business in Morecambe, which aimed to shed light on the possibilities of working in the local area.



*Figure 45: Presentation from the arts organisation on their work in Morecambe*

### **Activity 4 – In and Around Morecambe (Figure 46)**

To re-energise the group after listening to a presentation, the young people were asked to stand up around a large map of Morecambe. All participants discussed what was available for young people to do in Morecambe, what was missing, their activities outside the Morecambe area and how the local area could be improved. The group were encouraged to respond however they preferred, through drawing, model making or writing, but most of the group opted to attach sticky notes. The group discussed Morecambe's weaknesses but shared optimism for the future in connection to a recent television series based in Morecambe, *The Bay* and a recent announcement that *The Eden Project* might build a new local site. They agreed overall that what they desired were more places for their age group to go for 'wi-fi, warmth and food'.



Figure 46: In and Out of Morecambe

### Activity 5 – Morecambe Trip Advisor (Figure 47)

Using a *Trip Advisor* inspired activity (a website that enables users to review and rate places they visit), the young people rated the best activities for Morecambe inside and outside of Morecambe were rated and reviewed individually. This provided a further opportunity to explore the strengths of Morecambe, including features which might be utilised in the redesign of the festival in the next workshop. This built on the idea that popular culture can be an effective way to engage young people in co-design (Sustar *et al.*, 2013).



Figure 47: Rating and reviewing activities in Morecambe

Individually, participants evaluated the experience of participating in the workshop through the first of the evaluation tools discussed in 5.4.2. Photographs were shared through email with an invitation to ask questions and suggest ways to improve the experience.

#### 5.4.4 Workshop Two – Redesign by the Sea

Table 21: Key information for Redesign by the Sea, Workshop 2

<b>Workshop One – Redesign by the Sea</b>	
<b>Aim</b>	A focus on the vintage festival and designs for a new programme.
<b>Space and Duration</b>	2 hours in the design teaching and studio space at Lancaster Institute of Contemporary Art at Lancaster University.
<b>Participants</b>	9 young people 1 lead facilitator (Researcher) 3 support facilitators (Director 1 and 2 TNW colleagues) 1 teacher

In verbal feedback after workshop two, the teacher said the young people collectively felt the quality of the co-design experience made them feel ‘special, but they did not understand why Director 1 and the researcher would choose to work with them. In response to this feedback, workshop two began with a re-introduction to the project aims, emphasising:

1. How co-designing benefits the arts organisation and the local festival.
2. How co-designing benefits the research.
3. How co-designing might benefit the young people.
4. How co-designing might benefit the local community.

### Activity 1 – Vintage Festival Card Sort (Figure 48)

In groups, the young people sorted and discussed cards representing the existing vintage festival programme into piles titled *keep*, *remove* or *maybe*, with strips of tape dividing the table into categories. This was a quick way to understand young people’s opinions of the existing festival and learn about possible festival events.



Figure 48: Vintage Festival Card Sorting

### Activity 2 - Three to keep/Three to change (Figure 50)

In pairs, the young people were guided through steps to start designing their own festival programmes. They selected three activities from the existing programme to keep and three to adapt to be more suitable for local young people and celebrate the local area (Figure 50 and Figure 52). To support this activity and ensure the outcomes were grounded in what the group had discussed in the previous workshop, the group completed this activity with the infographic (represented in Figure 49) and a *Festival Designer’s Brief* (Figure 51), with points to consider. Collectively the group decided to cross out point number four on the brief, as they felt that ‘vintage’ was a barrier to their ideas and ‘old fashioned’. This action empowered the group to produce their own alternative ideas.

**REDESIGN** What You Said  
**BY\*THE\*SEA** Last Time

Over half the group said Vintage by the Sea doesn't appeal to them.

Reasons given:  
 "It's for older people."  
 "It's not for younger people."  
 "Don't know much about it."

When thinking about the Festival, most of the group think of:



Vintage Cars



Vintage Clothes & Dressing Up

More of the females in the group have been to the festival before than the males.



Your Top Reasons to be Proud of Morecambe

1. Buildings & Landmarks ★
2. Fish & Chip Shops ★
3. History ★
4. Morecambe Football Club ★
5. Seaside

Top 3 Things We Associate with Morecambe

- Eric Morecambe
- .....
- Seaside & Sea
- .....
- The Bay

Three Things We Would Make Better

- Modernisation & Regeneration
- .....
- More to do eg. Better shops
- .....
- Better transport

Other Things We Mentioned...

- |                       |               |
|-----------------------|---------------|
| Eden Project          | Promenade     |
| ★                     | ★             |
| Scenery               | Midland Hotel |
| ★                     | ★             |
| Sunsets               |               |
| ★                     |               |
| Close to Other Places |               |
- Only **1/12** said their dream job was in Morecambe

Figure 49: An example of one page of the infographic created for the young people



Figure 50: Participants using the tools to support their ideas for changing existing activities and generating new ones

## Festival Designer's Brief **REDESIGN BY\*THE\*SEA**

Design a new Vintage by the Sea Festival programme that...

1. Reflects Morecambe, including the people and place.
2. Is creative and fun.
3. Is interesting to you and other people your age.
4. Is inspired by vintage style or history, if possible.
5. Is inspired by the work we did together in the last session.


Figure 51: Festival designer's brief, from which point 4 was disregarded

RE-DESIGN  
**VINTAGE**  
 BY THE SEA

Activities to keep

DECO  
 PUBLIQUE  
**TRANS**  
**FORMA**  
 TION NW


**Car Rally**



60 old fashioned cars drive over from Bradford in Yorkshire to Morecambe in this car rally.

TRANS FORMA TION NW | **VINTAGE** BY THE SEA | DECO PUBLIQUE

**Fairground**



Traditional seaside fairground.

TRANS FORMA TION NW | **VINTAGE** BY THE SEA | DECO PUBLIQUE

**Vintage Pooch Parade**



A competition for dogs (and owners) dressed up in vintage costumes.

TRANS FORMA TION NW | **VINTAGE** BY THE SEA | DECO PUBLIQUE

I'm keeping this because...  
 Its one of the main features that attracts lots of people - to look at them, take photos and admire them.

I'm keeping this because...  
 Fun, interactive, attracts younger people, entertaining

I'm keeping this because...  
 Competitive, photos, gets more people to take part.  
 Interactive.

RE-DESIGN  
**VINTAGE**  
 BY THE SEA

Activities to change

DECO  
 PUBLIQUE  
**TRANS**  
**FORMA**  
 TION NW

Which activity?  
**Vintage RAF flyover**

What would you change?  
 • Make the flyover last a little longer  
 • More planes

Why?  
 • quite easy to miss

Which activity?  
**Vintage Cinema**

What would you change?  
 • Food and drink outside "Tango ice blast" - Ben  
 • publish the times  
 • Shorter movies

Why?  
 • Cinema food - attract younger people  
 • You can know what time to get there for.  
 • More opportunities to get in.

Which activity?  
**DJ Bus**

What would you change?  
 • Try and combine new and vintage music  
 - play a variety

Why?  
 • Attracts more younger people while it still being vintage.

Figure 52: Examples of activities chosen (top) and examples of activities to change (bottom)

### **Activity 3 – Festival Event Designs (Figure 53)**

Small groups used a *festival co-design pack* of materials designed to support them to generate festival ideas that brought together all the ideas discussed in the workshops to this point. The pack contained:

- A Festival designer’s brief (Figure 51) was referred to as a ‘checklist’ of what the designs might include.
- A selection of images of Morecambe’s assets (mentioned by young people in workshop 1) and possible arts events (selected by the arts organisation) as inspiration and for collaging, if they were uncomfortable with drawing (Figure 53).
- A tool that had a sequence of spaces to fill with a range of initial ideas, which then would be narrowed down and refined to a chosen idea, featuring a series of design question prompts, such as ‘how could more young people get involved?’ (Figure 54). The tool is inspired by the design process, as depicted by the Design Council (2005), moving from divergent thinking, therefore, widely considering multiple ideas to convergent thinking, therefore, taking a narrow focus to idea refinement.

The tools helped the young people develop several ideas, which were shared with the whole group, with feedback from Director 1.








Figure 53: Co-designing festival programmes with collage materials and frameworks

RE-DESIGN VINTAGE BY-THE-SEA TRANSFORMATIO DECO PUBLIQUE

<p>The Inspiration for this idea is...</p>  <p>• write • draw • collage •</p>	<p>The Inspiration for this idea is...</p> 	<p>The Inspiration for this idea is...</p> 	<p>The Inspiration for this idea is...</p> 
<p>The idea is...</p> <p>outdoor cinema in happy Mountpark Playing vintage films Food/picnic/streetfood/cinema food</p>	<p>The idea is...</p> <p>Tribute bands performing popular songs from different eras.</p>	<p>Pop up Aquarium based off Marine World -SHARK</p>	<p>The idea is...</p> <p>Teens area to experience vintage teen life (vintage arcade, VR experience of vintage morecambe)</p>

Remember - Inspired by Morecambe - The Last Session - Vintage Twist - Creative & Fun to Do

Design Story Board for 'Festival Idea One'

 <p>Stick people encouraged</p>			<p>Idea D</p>
<p>Drive in cinema but with deck chairs at front and spaces for people to drive in at back.</p>	<p>food stalls around - fish and chips - cinema food. - Alcohol for adults</p>	<p>• people walking around selling little souvenirs</p>	

• What makes it different? • What does it need to work? • Where does it take place? • Why would someone go to it? • How do people get to it? • How does it reflect Morecambe? • How could it carry on after the festival? • How could more young people get involved? •

You're ready to

Figure 54: A close-up of the festival programme designing tool



*Figure 55: Pairs share their ideas for the festival with the group and arts organisation*

#### 5.4.5 Concluding the Co-designing and Outcomes

Following a buzz of excitement in the room from presenting the festival ideas, all nine of the young people said they wanted to continue participating in the project and develop the ideas. The workshop concluded with the completion of an evaluation tool for each young person, (discussed in 5.4.2) and the presentation of a certificate to acknowledge each participant's contribution, which could be referred to for future education and employment opportunities. Each young person was given a business card with contact details for any questions and details of the project's social media.

Although each group of young people produced several ideas at the end of the second workshop, the amount of time available limited the exploration of developing the festival activities in more detail. It had been the intention to explore issues such as how young people might be involved in the delivery or how the activities might have an impact in Morecambe outside the festival weekend. However, attempts to deliver a third co-design workshop came up against various barriers including exams, school holidays and the persistent challenge of arranging dates with the school and arts organisation. Furthermore, the arts organisation felt that the information they gathered from two workshops was enough. It would have been difficult to take the project further without the art organisation's input.

The outcomes from the co-design in this case study included three to five festival programme ideas from four groups. The ideas, plus the information collected was analysed and presented

together to the arts organisations (see Appendix 16) along with a visual report of the project<sup>1</sup>. The arts organisation said that the knowledge gained from the co-design workshops would filter into the festival and other projects in Morecambe over the next few years. Festival ideas vaguely inspired by the co-design activities were planned for the 2019 festival, however, neither idea was implemented. One young person who attended both co-design events and became increasingly interested in a creative career, requested work experience with the creative company and was offered work experience at the festival. The 2020 and 2021 festivals were cancelled due to the Covid-19 pandemic. Therefore, it has been difficult to evaluate the impact on festival content. Social, cultural and economic value delivered through the project is discussed further in *Learnings and Reflections*.

## 5.5 Learnings and Reflections

Figure 56 shows the advantages and disadvantages of the co-design approach in this case study, organised into themes, which are discussed in the following sub-sections of this chapter.

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<sup>1</sup> The report can be found at

[https://issuu.com/laurawareing/docs/redesign\\_by\\_the\\_sea\\_tnw\\_project\\_2019\\_web](https://issuu.com/laurawareing/docs/redesign_by_the_sea_tnw_project_2019_web)







Themes	Advantages	Disadvantages
<b>Local/Place-focus</b> 	<ul style="list-style-type: none"> <li>- Young people, organisations and researcher all have local knowledge.</li> <li>- Generating designs based on local assets and knowledge.</li> <li>- Aiming to make cultural events locally relevant.</li> </ul>	<ul style="list-style-type: none"> <li>- Not developing the community's ideas for the local events further.</li> <li>- Barriers to disseminating the outcomes in the community.</li> </ul>
<b>Youth Engagement</b> 	<ul style="list-style-type: none"> <li>- Young people positioned as experts.</li> <li>- Quality of tools makes young people feel valued.</li> <li>- Co-designing as careers support in the community.</li> <li>- Value from generating own ideas and designs.</li> <li>- University environment has positive impact.</li> </ul>	<ul style="list-style-type: none"> <li>- Challenges accessing the young people through gatekeepers.</li> <li>- Young people wish to continue co-designing, but barriers prevent further progress.</li> </ul>
<b>Design Approach</b> 	<ul style="list-style-type: none"> <li>- Mutual learning opportunities designed into the co-design.</li> <li>- People, place, future focused tools create a positive focus on assets and opportunities.</li> </ul>	<ul style="list-style-type: none"> <li>- Time limitations, access challenges and barriers to continuing the co-design.</li> </ul>
<b>Research Approach</b> 	<ul style="list-style-type: none"> <li>- Researcher has freedom to design the co-design.</li> </ul>	<ul style="list-style-type: none"> <li>- Difficulty trying to disseminate the findings.</li> </ul>
<b>Outcomes</b> 	<ul style="list-style-type: none"> <li>- Capabilities - future ideas, creativity, motivated to pursue ideas, participate in community events.</li> <li>- Values delivered to community through co-designing.</li> <li>- Organisation's practice and views change.</li> <li>- Supports funding applications</li> </ul>	<ul style="list-style-type: none"> <li>- None identified.</li> </ul>
<b>Sustainability</b> 	<ul style="list-style-type: none"> <li>- Project evolves into the next project, helping to generate funding.</li> <li>- Changing the organisation's practice has the potential to be a long-lasting outcome.</li> <li>- Changing young people's ideas for the future, pride of place and motivation to attend events has the potential to be long-lasting.</li> </ul>	<ul style="list-style-type: none"> <li>- Barriers to converting the ideas into local events and changes for young people.</li> </ul>

Figure 56: Advantages and disadvantages of the co-design approach for Redesign by the Sea

5.5.1 Learning through Designing and Co-designing

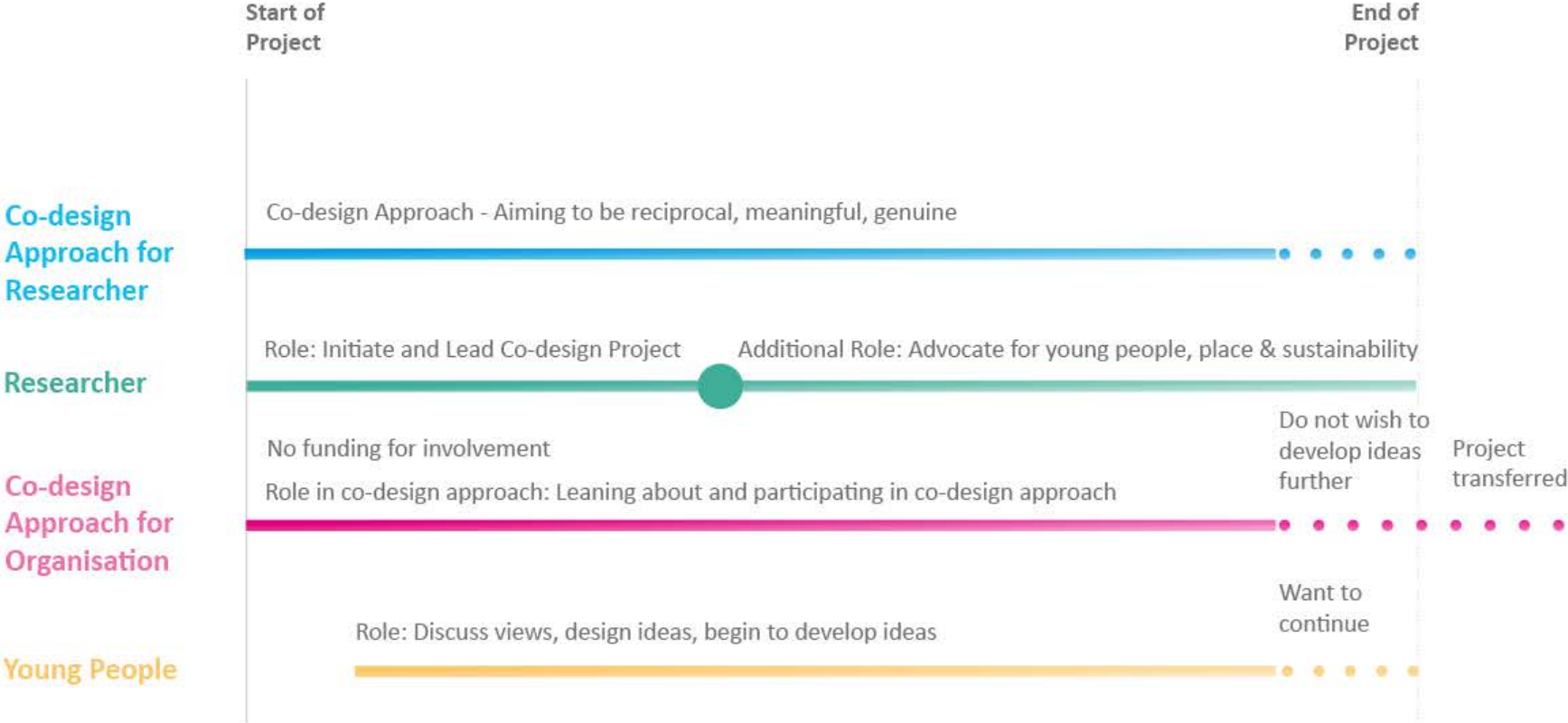


Figure 57: Diagram showing the changing design approach and roles during the Redesign by the Sea project

Figure 56 shows that with the researcher initiating and leading the co-design approach, the approach continues to aim to be reciprocal, meaningful and genuine throughout. The organisation contributes to shaping the co-design approach, whilst learning about the application. The researcher began to advocate for the young people’s ideas, by designing in opportunities for the young people to shape the festival, making it place-specific and hopefully sustainable. However, the co-design approach changes shape forwards the end of the project when the organisation does not want to develop the ideas further and prefers to transfer the approach to another project, presented in the next case study.

The activities and tools designed for the co-design approach have been presented in Table 22, showing the tool names, how interacting with the tool benefits the co-design participants and what the activities contribute to the overall co-design approach. This provides detail on the structure of the co-design approach and whwhat it achieved at the different stages.

*Table 22: The activities and tools designed and implemented in Case Study 2*

<b>Activity/Tool Name and Purpose</b>	<b>Benefit for Participants</b>	<b>Learning for Co-design Approach</b>
Morecambe Postcard (B1) Focus: People, place, future	Reflection, discussion on Morecambe and young people’s futures.	Built an understanding of what young people appreciated about Morecambe and where they might fit within Morecambe in the future. Quickly and generally helped the team get to know the young people, and helped the young people understand each other’s ideas.
Hexagon cards/what the festival means to the group (B2) Focus: People, place, culture	Positioned young people as the experts, set the tone for questions, creativity and discussion. Energised the participants.	Understanding of how young people viewed the festival.

<p>Presentation from the organisation (B3) Focus: People, place, culture, future</p>	<p>Background, learning, reflection, ambitions, relatable role models, imagining what is possible in Morecambe.</p>	<p>Authenticity, allowed further understanding of the festival and provided background.</p>
<p>Inside and outside Morecambe (B4) Focus: People, place, culture</p>	<p>Young people's lived experience was valued, a reflection on local assets, and an opportunity to see Morecambe from an asset-based perspective.</p>	<p>This was an energising and conversation-starting activity, which identified interests and assets in Morecambe for co-designing festival programme.</p>
<p>Morecambe Trip Advisor (B5) Focus: People, place, culture</p>	<p>Reflection on the strengths of the place, as well as the opinions of others.</p>	<p>Young people's interests fed into the co-design of the festival programme.</p>
<p>Evaluation tool (B6) Focus: People</p>	<p>Reflection on the co-design approach.</p>	<p>An understanding of the value delivered to young people through co-designing.</p>
<p>Festival cards (B7) Focus: Culture</p>	<p>Demonstrated the importance of their views, demonstrated agency, and provided learning about the existing festival.</p>	<p>Built young people's creative confidence. The approach did not tear up the original festival but instead took aspects forward. Avoided starting with an intimidating blank canvas.</p>
<p>Three to keep/three to change (B8) Focus: Idea generation</p>	<p>Valued their opinion, provided agency and generated ideas.</p>	
<p>Festival Designer's Brief (B9) Focus: Refocusing, people, place, culture</p>	<p>Empowerment, structure and confidence.</p>	<p>Created boundaries and gave permission and encouragement to design.</p>
<p>Co-design pack (B10) Focus: Idea generation</p>	<p>Empowerment, confidence, structure, creativity, ownership, being valued and provided feedback.</p>	<p>Structured the creation of ideas with a series of prompts.</p>



Several other key design decisions were revealed, which included:

*Space and physicality* - the activities made use of the physical space in the workshop, to create excitement, and energy and vary the activities. This involved varying the physical size and form of each tool and moving to different areas within the room in workshop two to physically define the different stages of co-design. Director 1 (2019) stated:

*I really noticed that around the physicality of the work. All of the locations for each workshop were set completely different. First, we sat in a circle, second, we were standing up around big tables, then sat drawing and actually stood talking to talking about a giant map that's on the wall. Moving from place to place is good and creating physical environments for people to actually be in is a really positive way to keep people engaged and keep their energy level up.*

*Design choices for the tools* – Each tool was designed individually but also to fit into a series of steps towards the desired outcome for the workshop. The tool designs contained careful manipulation of visual elements (Cullen, 2005), size and weight of paper and accompanying materials, such as the Hexagon cards. This influenced the belief that the resources were ‘high-quality’, discussed further in the next section.

*Flexibility* – The design of the co-design workshops, including the tools, was designed to provide structure to co-designing but also designed to flex to allow changes appropriate for the group. For example, using different materials to express an idea.

*Speed* – The time to co-design with the young people was limited by the school and other commitments, therefore, the timing of the activities was critical to ensure everything on the plan was covered.

### 5.5.2 Learnings through co-designing with local young people

The following principles were key to how the project approached co-designing with young people:

- The young people were **treated with respect and were treated as adults**.
- They were encouraged to give **honest answers and express themselves in a way that they felt most comfortable, whether verbally, using the tools or in another way**. This encouraged young people who were not the most verbal to participate.
- The young people had **lived experience of growing up in Morecambe**, with valuable insight to develop local events.
- Facilitators **avoided using confusing or excluding terms, such as 'arts and culture'** and instead talked about the breadth of activities that young people might like to do in their spare time.

The co-design evaluation tools aimed to broadly explore and build an understanding of what the young people believed they had gained from participating in the workshops. From this open exploration, a range of benefits delivered to the young people surfaced, which is discussed in this section.

The young people had never participated in anything like the co-design workshops before and all expressed a wish to participate in further co-design interactions, particularly if it involved being in the university design space and involving the whole group. Figure 58 shows examples of comments from the participants, highlighting authentic enjoyment and value from the workshops, sharing and developing ideas and influencing Morecambe.

fun, useful

~~useful~~  
different

fun and informative

it was

Good, Fun, interesting

very useful

relevant

learned something new

fun. Interesting as I have learnt something new.

fun, useful, easy to understand.

Fun  
Interesting

Good and insightful

good, fun, interesting

Interesting, fun, better than school.

Why?

Great to be involved in a project which influenced Morecambe, good resource.

How did you find the session?

fun, interesting, creative entertaining

Why?

I was able to share some of my ideas

Fun, useful, something new

Why?

creating new ideas, teamwork to share ideas.

How did you find the session?

Fun, creative, something new, good quality, something new,

Fun creative. resources.

Why?

lots of activities, very fun, liked the developing ideas.

Suggestions below...

How did you find the session?

Very fun and creative helping me understand Vintage Festival better.

Figure 58: Comments from the young people on what they thought of the co-design workshops.

Participating in the co-design also influenced young people in terms of:

### **Futures**

This included statements of newly formed plans for their future work and education because of attending the workshops. Specifically, new or broader interests in careers in the creative industries, how those creative careers have the potential to draw on the local area, for example, local photography and ambitions to attend university. As well as the agency to actively seek local work experience.

*...I genuinely feel really positive about this project and genuinely think it could have changed the direction for those pupils even in a very, very small way. I think just being listened to influences how they feel about their opportunities. They know there's a creative company in Morecambe, that can happen, entrepreneurs are working in this town...*  
(Director 1, Interview, 2019)

The significance of this is that a relationship between participation in co-design and personal futures in terms of careers and education, with links to the local area, has not been discussed in the literature. The co-design approach brought together local young people and a local business in positive engagement, actively generating the change for individuals and the local community. Bringing a local arts organisation into co-design resulted specifically in new creative career ambitions and the potential of their town.

### **Creativity and Idea Development**

Participation in the workshops developed creative confidence in the young people, which some of the individuals had not realised before. The teachers had said the creative abilities of the group may be limited and some of the young people said they were not creative, yet it was observed that the young people most enthusiastically engaged in the co-design when they were participating in generating ideas for the festival in workshop two. In the evaluation, the opportunity to share their own ideas and develop ideas was mentioned often as a valuable experience presented by the co-design.

### **Understanding and connecting to local arts and culture**

Through the workshops, the young people developed a new understanding of arts and culture and the benefit to the local community, which motivated them to participate in future arts and

cultural events. This contributes to the understanding that active participation in developing arts and cultural programming can overcome barriers to young people accessing arts and culture, therefore, helping them reach the recognised benefits of such events (Crossick and Kaszynska, 2016; DCMS, 2019). This builds an understanding of applying co-design approaches in this area.

### **Making young people feel ‘special’ through co-design and relationships**

Participating in the co-design made the young people feel special and valued, turning the tables in a town that could be labelled as ‘left behind’, where young people living there might feel ‘let down’ (The Select Committee on Regenerating Seaside Towns and Communities, 2019). This can be attributed to the respectful approach taken to co-designing, in the way that the facilitators spoke and interacted with the young people during the workshops. Both young people, the teacher and the arts organisation referred to the high quality of the activities and tools implemented in the co-design workshops, indicating that the design choices for the tools contributed to young people feeling valued and also contributed to feeling included and listened to. Co-design research has discussed how low-fidelity tools encourage engagement, but the influence of high-quality tools has not been explored. Director 1 said ‘the tools were facilitating them (the young people) becoming more confident’ (Interview, 2019).

*I’m convinced that it’s to do with the way the workshops were delivered because if we’d have asked them to write or just talk about their ideas, or just write concepts down, they wouldn’t have felt it was in anyway way for them, and I suppose the whole process helped them to understand why it mattered to hear their opinion.*

*(Director 1, Interview, 2019)*

Actively engaging in co-designing delivered *social value* to young people, as defined by (Rodgers, Mazzarella and Conerney, 2020). The co-design developed skills capability, agency and future plans, and shaped how young people viewed arts and cultural events and their future plans concerning their local community. Arguably, the social value generated has the potential to influence social, cultural and economic value delivered to the young people and the wider community, particularly if young people are encouraged to live in the local area in the future.

### 5.5.3 Learnings from engaging with the arts organisation in co-design

The co-design approach helped the arts organisation understand the young people's relationship to the vintage festival and Morecambe. The co-design approach influenced how they will approach engaging with communities in the future. Director 1 said:

*For me, I feel like I learnt quite a lot and it definitely is something we will now try to think about how to apply to it in all of the different areas in our business when we're trying to work in a way with community groups, whether its academics, pupils or all kinds of different communities. It's really, really helpful.*

(Director 1, Interview, 2019)

The approach has the potential to influence the shaping of Morecambe and engagement with local citizens in the future, not just in terms of the outcomes but the process and the approach. Director 1, who attended both co-design workshops, described the experience as 'co-design training', which enabled their learning about a co-design approach while working closely with the researcher. They added that:

*If we did it again, Director 2 could do it. Then we would both have that learning experience or we'd both do it with you. For the company, then it's more broad development.*

(Director 1, Interview, 2019)

Their involvement in the project caused a shift in how they felt about participation in future academic research. Previously, they believed that academic research could be over-facing and deliver outcomes that are not directly useful to their business. However, this experience changed their view, highlighting the value of collaboration on flexible and mutually beneficial action research projects and encouraging an ongoing relationship with the researcher. The following statement from Director 1 highlights how an action research partnership was valuable and complementary to the practice of an arts organisation:

*The first barrier is always time for a creative practice to link with a university. When it's framed as research it's hard to justify your time out but with this, it is research together but it's with real results, real visible, tangible results that I can take back to 'Director 2' and our team and integrate it into what we do. ...it is really action orientated, which feels more suitable to businesses.*

(Director 1, Interview, 2019)

Redesign by the Sea was used to raise the profile of the arts organisation. The project was credited when the arts organisation won *Lancashire Cultural Organisation* of the year in 2019 and referred in a successful bid to Arts Council England for funds for further arts and cultural events in Morecambe (over £30,000) and a successful bid of over £100,000 towards the project presented in chapter 6.

This co-design project delivered *economic value* (Rodgers, Mazzarella and Conerney, 2020) to the arts organisation and wider community. This included new funding, new business strategies and more effective engagement within the community. The co-design project impacted cultural value delivered to the local community in terms of shaping the arts and cultural events delivered in the local area.

#### 5.5.4 Sustainability

The sustainability of place-based projects should build capacity in communities and organisations (NCCPE, 2019; Pritchard, 2019), which the project has achieved. This project was not sustained in the same form, but the co-design approach continued to evolve from *Redesign by the Sea* through the art organisation's practice and directly influenced funding for another project *The Fold*, inspired by *Redesign by the Sea*, presented in chapter 6. Iversen and Dindler (2014) discussed four ideal forms of sustaining co-design, including *maintaining, scaling, replicating and evolving*. This project was not maintained, but it evolved, and it could also be argued that aspects were replicated and scaled for the larger project across three locations presented in Case Study 3. The fact the arts organisation felt that working closely with the researcher was 'co-design training', providing first-hand experience and learning through co-design is likely to have contributed to building the organisation's increase in capacity. Figure 59 shows how the project evolved.

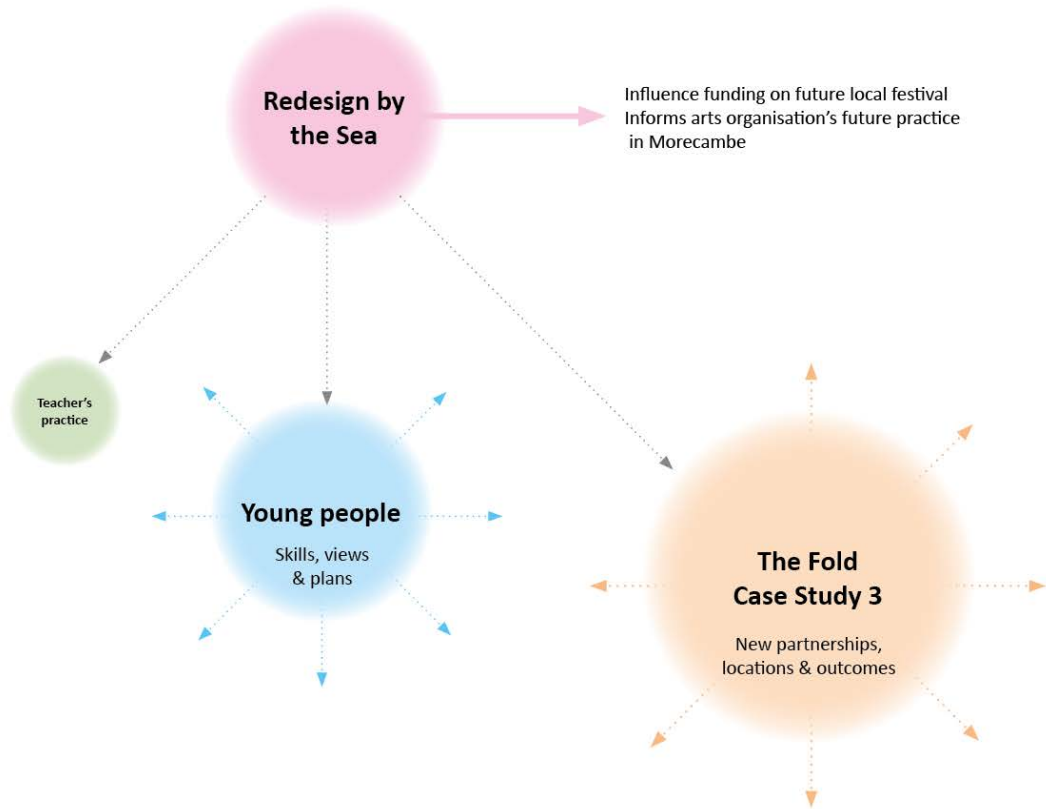


Figure 59: Case Study 2 Evolving

The outcomes for the young people concerning new plans for the future, new interest in arts and cultural events, a new connection with the arts organisation, feeling valued and developing creative abilities, all have the potential to make a difference in young people’s daily lives and futures. However, attempts to maintain contact to further understand the development of this with the young people were unsuccessful.

#### 5.5.5 Place-based Co-design

The project is place-based in that it focuses on a specific town and the people and organisations there, aiming to address socio-economic inequalities through co-design, therefore, it is referred to as *place-based co-design*. The project achieves the following:

- It acts as a catalyst for further funding, time and resource investment for case study 3 through the involvement of the local organisation.
- It creates new local relationships, shown in Figure 60 and aims for genuine collaboration between young people who have few opportunities to be heard and shape the local community. It does this sensitively, promoting equality.



- It is an example of where a researcher and local university value local knowledge and generate value and capacity growth for the local young people, school and an arts organisation, rather than harvesting knowledge from the community.
- It demonstrates that co-design does require specific expertise, but the expertise can lead to sustainable projects in the community, even through the implementation of relatively short co-design projects.

The co-design approach contributed to ensuring that publicly funded events in Morecambe are made more valuable and relevant to the local community. The co-design approach helped guard against the common perception that events and festivals ‘parachute’ into locations and leave no long-lasting influences.

Connections to different groups of people generated by the project are visualised in Figure 60, with stronger connections in darker grey. The arts organisation and the festival had connections to the local authority and local business network. Upon completion of the project, the researcher attended a meeting with the local business network on youth engagement, but no strong connections were developed. Therefore, only a weak connection is represented in the diagram. The learnings from the project from both the researcher and arts organisation fed into the constellation of projects forming this research, particularly Case Study 3.

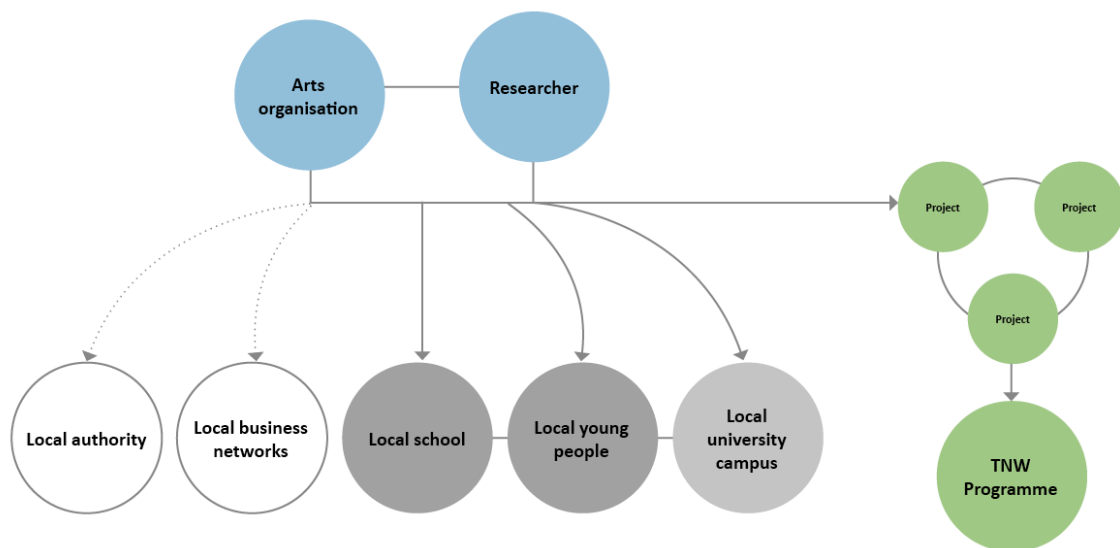


Figure 60: Map of the project network

### 5.5.6 Challenges

Organising co-design workshops with both the school and the arts organisation was challenging because both parties were difficult to communicate with, often not responding to emails and phone calls, and both found it hard to commit to dates. Arguably, for both the school and the arts organisation, participating in the co-design workshops was not a priority for their time. The researcher had to be patient and flexible, as also outlined by Pedersen (2015), but it was difficult to put time into preparing the project when at times it was doubtful whether it would go ahead.

There was a mismatch in the value young people placed generating their own design ideas for the festival and the value placed on this approach by the arts organisation. Many of the young people indicated how developing their own ideas within the group was a valuable experience. This is likely to have influenced their confidence, feeling special and empowered within the co-design approach. However, the arts organisation was most focused on seeking information to answer their questions about local arts and culture, which is why they felt no further engagement was required after workshop two. This indicates that more understanding is needed to build or shift the organisational co-design mindset to move beyond seeing participants as receivers and commit to long-term goals. Despite this, this project created the beginning of a shift, evidenced by Director 1 (2019) stating:

*They (the young people) spent four hours doing a creative experience with professional people and they were respected and treated well and valued. All those things make you feel good about yourself. Sometimes I think it's really easy to go into a situation and just harvest information, and we've probably been guilty of it, not all the time, but we've definitely done it, but it's not what happened here.*

### 5.5.7 Researcher's Reflections

Redesign by the Sea was a challenging project, for reasons included in the previous section, including significant time constraints which prevented developing further understanding. Despite the young people being involved in the co-design, the researcher still felt the need to be an advocate for the needs of the young people involved in this project, to ensure the arts organisation listened and took on board the ideas and views. Between workshops, the researcher synthesised the views and ideas of the young people and presented them back to the arts organisation.

No additional funding was provided to the arts organisation through the project, just the additional capacity of the researcher to explore a new area. However, the project was referred to in the art organisation’s successful funding bids. Funders value collaborative work such as co-design, co-production and co-creation, therefore, could funders ask for more evidence of genuine co-design activity to incentivise organisations to move beyond tokenistic engagement?

The project did provide the freedom to develop a co-design project that aimed to involve young people actively and genuinely in co-designing to shape opportunities where they live. This resulted in an enhanced understanding of how a co-design can be transformational in left behind and overlooked communities. The freedom to lead the co-design project had both advantages and disadvantages. On one hand, there was creative freedom to shape the project to pair with the direction of the research, whilst still responding to the needs of the project partner. On the other hand, the arts organisation was providing their time to the project voluntarily and without financial reimbursement, which may have contributed to their lack of time dedicated to the project. To motivate them to actively collaborate, the project needed to be designed and delivered to create mutual benefit, which is why an action research approach was highly appropriate.

#### 5.5.8 Summary of Findings for Redesign by the Sea

<p><b>Case Study 2: Redesign by the Sea</b></p> <p><b>RQ1: How can co-design approaches support young people in preparation for their futures in overlooked areas in NWE?</b></p>
<p>1. <b>Strategically taking social design projects to people and places</b> overlooked with socio-economic challenges, but with <b>sensitivity and flexibility</b>.</p>
<p>2. <b>Co-design to create connections</b> - Connecting local young people and entrepreneurs through designing together and learning together.</p>
<p>3. <b>Place-based design</b> - Working with local experts and people, as well as focusing on linking existing assets within the co-design (place-based).</p>
<p>4. <b>Dual benefits and designing for people and place</b> - Local young people and entrepreneurs designed something together to elevate place and benefit local youth.</p>

5. <b>Informal careers guidance through co-design</b> - Provided informal careers guidance through hands-on experience and discussion.
6. <b>Engaged, involved and valued young people and their ideas</b> – Used design tools to engage, understand, involve and value young people and their ideas.
7. <b>Transformed the organisation’s engagement and support in the community.</b>

<b>Case Study 2: Redesign by the Sea</b> <b>RQ2.</b> How do these co-design approaches help overcome place-specific barriers to learning and employment opportunities?
1. <b>Strategic and sustainable</b> - Aimed to improve local young people’s future prospects in overlooked areas and embedded sustainable benefits.
2. <b>Connecting and dual benefits.</b> Connected with successful local entrepreneurs and involved them in their work to design to elevate the local area and benefit local young people.
3. <b>Place-based and asset-based</b> - Drew on local strengths
4. <b>Valued people and places, Respect, and Mutual learning through design</b> - Valued young people and where they live through respect, mutual learning, involvement and high-quality experience through design.
5. <b>Upskilling and funding</b> for local organisations and the local area.
6. Potential to make the local area a <b>more attractive place</b> to live culturally in the future.
7. <b>Social value delivered to young people</b> in relation to opportunities and place.

<b>Case Study 2: Redesign by the Sea</b> <b>RQ3.</b> How are the co-design approaches effectively designed and delivered? + Challenges
1. <b>Valued</b> young people and treated people and the place with <b>respect</b> .
2. <b>Combination of expertise</b>
3. Possible to deliver <b>value and learning in a short space of time</b> .
4. <b>Incorporated learning about the organisation</b> into the co-design activities
5. <b>Layers to the co-design interactions – tools, environment, people, principles</b>

6. <b>Transparency</b> - Explain clearly why we were doing the project and that it aimed to include aspiring to affect change
7. Designer <b>advocated for young people's ideas</b>
8. <b>Demonstrated listening through design</b> - Created opportunities to listen to young people listened to, used design skills to visually demonstrate this to them and use this for the design process going forward.
9. <b>Handling of design ideas</b> – The young people valued the opportunity to generate design ideas, have them listened to and included in the plan going forward

<b>Case Study 2: Redesign by the Sea</b>
<b>RQ4.</b> What benefits do these approaches deliver to those involved?
1. <b>Relationships and social capital</b> - Built relationships through co-design
2. <b>University setting</b> - Added benefit of participating in co-design in the university setting, may lead to the ambition to attend higher education
3. <b>Feeling valued through ideas</b> - Value of creating ideas and listening to each other
4. <b>Future ideas</b> – Generated ideas for the future and a broader range of ideas for the future
5. <b>Development of skills and recognising capabilities</b> – developed a greater understanding of their potential and capability to achieve
5. <b>Community careers</b> – Developed an interest in creative careers that benefit the community
6. <b>Changed view of Morecambe</b> – Developed different views of working in Morecambe in the future
7. <b>Interest in culture</b> – Developed a new interest in participating in arts and cultural events in Morecambe
8. <b>Young people felt valued, respected and special</b>
9. <b>Diversity</b> – including pupil premium (young people from disadvantaged backgrounds) but this could be improved further.
11. Organisation – involvement helped <b>strengthen and secure funding for further projects.</b>
12. Organisation – Helped to <b>upskill practitioners</b> involved in <b>'co-design training'</b>
13. Organisation – Ignited interest and capability in <b>incorporating co-design into practice.</b>

14. Organisation – <b>Affiliation with university</b> and positive change in organisation’s attitude towards working with researchers
15. Organisation – <b>Improved understanding of the community served</b> and ideas for strengthened and sustainable events in the future
16. <b>Wider benefits</b> – funding, skills transfedr and benefit to local communities, improved engagement with the local community, young people’s views of Morecambe and improved teaching resources.

<b>Case Study 2: Redesign by the Sea</b> <b>RQ5.</b> How do they aim to deliver long-lasting benefits to local people?
1. Organisation skill development
2. <b>Stronger funding bids, drew in funding to the local community</b>
3. Potential for young people to <b>stay and work in Morecambe in the future</b>
4. Potential for <b>increased social cohesion</b>
5. Increase in <b>social capital</b>
6. <b>Annual publicly funded community events</b> are more suitable and beneficial to the local community

## 5.6 Conclusions

This case study highlighted the challenges facing UK seaside towns, particularly for young people growing up there, struggling to access local work and learning opportunities. This case study has explored the use of a place- and asset- based co-design approach with young people living in a seaside town and a local arts organisation to investigate views and opportunities that address inequalities experienced in seaside towns. Co-designing a local festival to make it appealing and appropriate for local communities was the vehicle for the research.

This case study included a detailed presentation of the principles and processes used to design the co-design activities on the project in collaboration with the arts organisation, which includes several iterations and feedback. By examining the focus of each step of how the co-design approach aimed to reach the desired outcomes, it was understood that there are many foundations for the co-design approach, including principles, place and partnerships, which move through several stages to understand lived experience, value young people and make

use of local assets aiming to transform opportunities and possibilities. Within this approach were a number of tools that aimed for mutual learning and benefit. The place-based co-design tools fit into four main categories for engaging, which are *people, place, futures and culture*.

The case study has established a detailed understanding of how the co-design approaches with organisations and young people can support local and future opportunities, relating to RQ1 in this research. The case study explored the social, economic and cultural value believed to have been delivered to the young people, the organisation and the wider community, with reflections on how the project continued to evolve and its main challenges. Overall, the case study demonstrated how co-designing can support young people facing inequalities in work and job opportunities living in an under-resourced and left behind seaside town in the NWoE. The co-design approach did this by creating a structured and inclusive opportunity for local young people and organisations to work together through a co-design approach, which provided:

- A hands-on creative and mutually beneficial learning experience by bringing together young people and an organisation through co-designing place-based events in the local area.
- An asset-based approach to help young people reconfigure local assets and highlight young people's value and potential to work in the local area.

This case study responds to the research questions and fills gaps in knowledge with a detailed understanding of how co-design can be designed and implemented to address place-based inequalities, drawing on existing strengths and understanding real needs in a seaside town. This case study also contributed to the understanding of the challenges experienced and the value generated. Through this approach to co-designing, young people have developed new ideas and awareness for their futures, developed creative skills, became motivated to engage in the local community and felt valued by local organisations through the opportunity to design. The arts organisation's practice and capacity were transformed and funding was secured to develop further events in the North of England.

## Chapter 6

### Case Study 3 - *The Fold*

#### 6.1 Introduction

*The Fold* involved young people in three rural locations in the NWoE (Figure 61) and is an example of how a project can grow and evolve beyond the involvement of a design researcher.

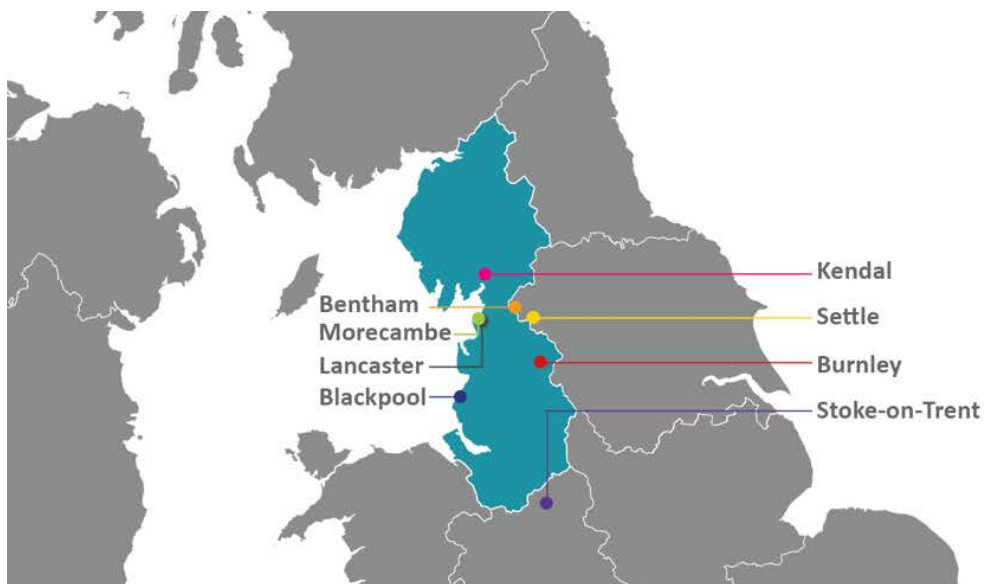


Figure 61: Map showing the location of Kendal, Bentham and Settle

Two co-design workshops were delivered with young people living in three rural towns in Cumbria and the Yorkshire Dales, with six workshops in total. The young people created programmes of events that celebrated life rural locations and provided opportunities to develop new skills, participate in arts and cultural experiences and gain support and inspiration from creative practitioners and business owners. The co-design approach also aimed to uncover their views on growing up in rural areas in the NWoE and the barriers to learning and employment, as well as creating opportunities to address these. Table 23 highlights the key details of the project.



Table 23: Key details for case study 3

<b>Partner Organisation(s) details</b>	Small arts and culture organisation (featured in Case Study 2)
<b>Project duration</b>	Autumn 2019 to Summer 2020 (interrupted by Covid-19) Co-design activities January – March 2020
<b>Project partner time funding</b>	The project partner was funded by a youth-focused place-making initiative funded by Arts Council England, National Lottery Heritage Fund, Craven and South Lakeland District Councils, and the Lake District and Yorkshire Dales National Parks.
<b>Project location(s)</b>	Rural: Kendal (Cumbria), Bentham and Settle (Yorkshire Dales)
<b>Groups involved</b>	Young people in three locations, aged 14 to 21, groups varying in size

In this case study, the project partner will briefly be reintroduced, followed by the project aims and objects, the co-design approach and what was learnt as a result. The chapter ends with a conclusion.

### 6.1.1 Project Partner

The arts organisation received funding from a youth-focused place-making initiative, aiming to encourage young people to live and work in the Lake District and Yorkshire Dales National Parks in the North of England. The co-design approach used for this case study was influenced by the *Redesign by the Sea* project (Case Study 2, Chapter 5). The co-design approach for *Redesign by the Sea* was referenced and discussed in the successful funding bid for this project. Table 24 shows the actors involved in the project. In this chapter, the organisation is referred to as the ‘arts organisation’, the arts organisation team are referred to as ‘the practitioners’ and specific titles are assigned to each practitioner, which are detailed in Table 24. The project ecosystem is visualised in Figure 62.

Table 24: Key individuals and groups involved in the project

<b>Key Individuals and groups</b>	<b>Details</b>
Arts organisation	Director 1 – Involved in <i>Redesign by the Sea</i> Director 2 – Leading the project delivery Project Assistant – Assisting with project delivery

Young people	Settle group (14 – 19 years old) Bentham group (15 – 19 years old) Kendal group (15 – 21 years old)
Host organisations in each location	Settle creative organisation Bentham creative organisation Kendal creative organisation
Design researcher	From Lancaster University

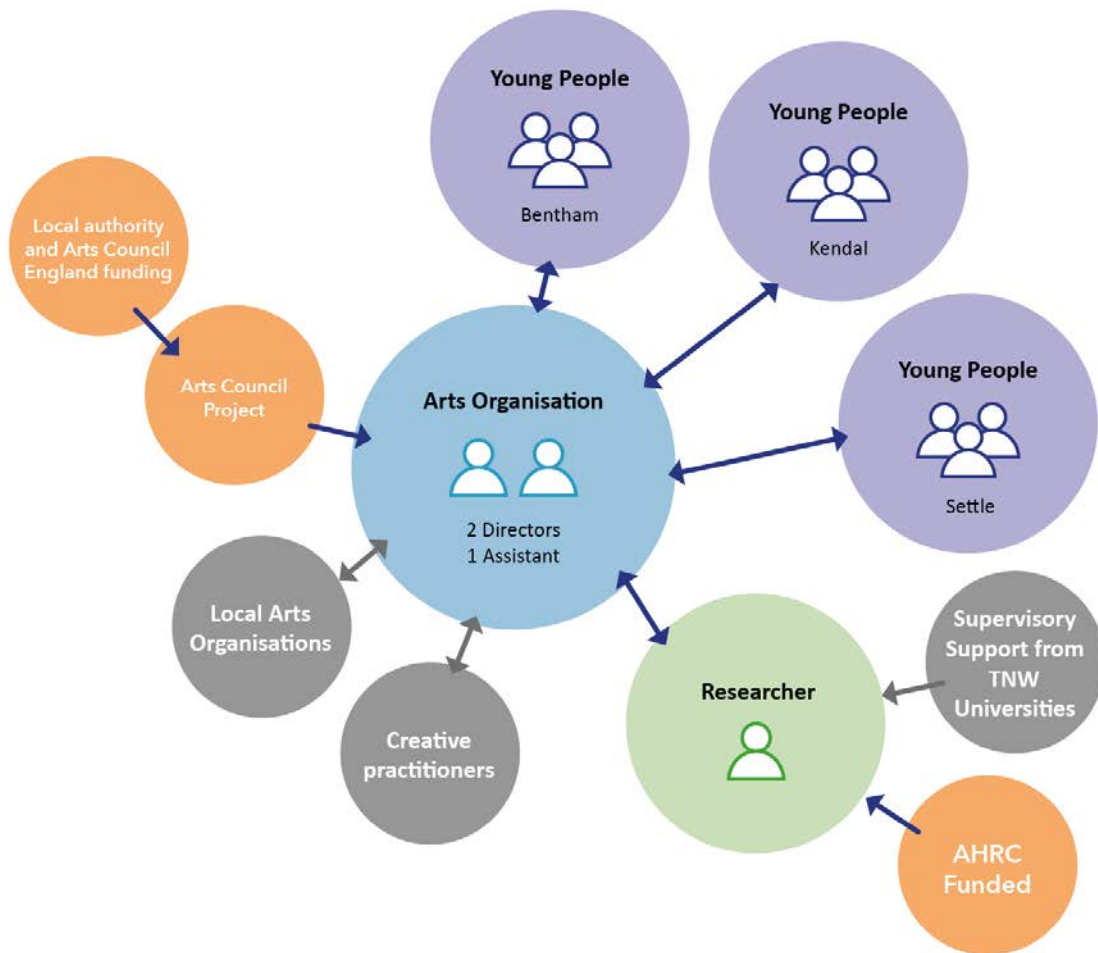


Figure 62: Ecosystem of the project: The actors involved in Case Study 3

## 6.2 Background

### 6.2.1 Rural Economy and Research

Rural areas in the UK are diverse, varying in remoteness, sparsity of the population and geographical characteristics, which impacts the place-based challenges faced. In England, 90% of the land is rural and is home to 17% of the population (House of Lords Select Committee on

the Rural Economy, 2019). The rural economy is often diverse and contributes a Gross Added Value of £400 billion to the UK economy. There is a misconception that the rural economy comprises mainly agriculture, forestry, and fishing, but this sector employs only 15% of the rural workforce, whilst 70% work in small and micro enterprises in rural areas. The creative industries help to diversify rural economies, supporting tourism and bringing communities together (Arts Council England, 2017).

Research into design's contribution to rural communities in the UK is limited. Examples include exploring design methods to address transport challenges in rural communities (Burns *et al.*, 2005), design tools to sustain the craft and creative economy in Scottish Islands (Broadley, Champion and Mchattie, 2017) and an exploration of how effectively co-design activities can be carried out in the remote and rural areas of the Scottish Highland and Islands (Broadley and Smith, 2018). Murphy and McAra (2018) used design-led approaches to engage with young people around future education choices in rural Scotland and McAra (2020) goes on to examine young people's perceptions and connections to their local heritage in the Scottish Islands, using participatory design methods. The research in this case study will extend this area of design research to the application of co-design approaches with young people in rural North West England. The research will explore topics of work and life in communities for young people and involve them in the creation of new interventions to improve their prospects.

### 6.2.2 Rurally based Young People

The working-age population in rural communities is declining and is predicted to decline by 75,000 people by the year 2038 (House of Lords Select Committee on the Rural Economy, 2019). Young people are often forced to leave rural areas when they reach working age and the reason for this is often cited as a lack of affordable housing, jobs, post-16 education and training opportunities, as well as insufficient services provided in rural areas to meet the needs of young people. Furthermore, there is a lack of leisure facilities and services for young people (ACRE, 2014), impacting their social lives and the accessibility of work and education opportunities. It is crucial that young people are involved in imagining the future of the rural communities they live in (ACRE, 2014), which will ensure sustainable and equitable places to live and work in the future. The future aspirations of young people in rural areas are shaped not just by their personal circumstances but also by the rural communities they live in (Gutman and Akerman, 2008). A lack of awareness of opportunities, as well as structural factors, such as transport and opportunities for work and training, have a greater influence on

future ambitions than personal circumstances, such as parental influence (Spielhofer, Golden and Evans, 2011). The geographical challenges faced by many in rural areas in the North of England have been exacerbated by the economic crisis caused by the Covid-19 pandemic (RSA, 2020). This particularly affects people living in national parks and coastal areas where many are employed in hospitality and retail, manufacturing and construction industries.

### 6.2.3 Bentham, Settle and Kendal

Bentham, Settle and Kendal are classified as predominately rural districts, based on the population of the local and surrounding area (DEFRA, 2020). Bentham is a market town in Craven, North Yorkshire and has a population of just over 3000 (Nomis, 2011). The main employment in Bentham is in manufacturing, construction, retail, education and health and social care (Nomis, 2011). Settle is a market town with a population of just over 2500 (Settle Town Council, 2020). The economy in Settle mainly consists of agriculture, retail and hospitality, outdoor recreation and public services (Craven District Council, 2011). Craven, the district including Bentham and Settle has a high number of small businesses and self-employed people. The population of the market town of Kendal is around 28,000 (Cumbria LEP, 2020), of which nearly 21% are aged 15 to 19 (Cumbria LEP, 2020). The main industries in the area are distribution, hotels and restaurants, retail, banking and finance. The Creative Industries are also a key sector in Cumbria, and Kendal has the greatest concentration of creative businesses and assets in Cumbria. Challenges in all three towns include a decreasing working population, a growing ageing population and relatively high house prices (South Lakeland District Council, 2014).

## 6.3 Project Aims and Objectives

### 6.3.1 Research Aims and Objectives

The research aimed to explore how a co-design approach can be used to assist young people's fair access to support, learning and work opportunities in the context of rural communities in the NWoE, in collaboration with local organisations. The project also aimed to focus on the value delivered to the different groups involved in the project and how the approaches can deliver long-lasting benefits to the local communities.

The project was created in partnership with the organisation, commencing with an agreed research project proposal (see Appendix 17). The project included frequent reflections on the approach through conversations, emails and online templates (example in Appendix 24).

Semi-structured interviews were conducted with the practitioners towards the end of the project, prompting thoughts on what worked well, the challenges, learnings and implications for future work. All the young participants were provided with clear and visual participant information sheets at the beginning of the co-design and reminded of what their voluntary participation entailed verbally throughout the co-design. A copy of the ethics application for this project can be found in (see Appendix 29). At the end of each workshop, they used simple and exploratory evaluation tools (Figure 76 and Figure 78) to reflect on what they gained from the workshops, as well as other topics such as new ideas and motivations. This approach aimed to be flexible to allow for the limited time in each co-design workshop, any unexpected events and individual participant preferences.

The researcher led the co-design approach, designing workshops and tools to encourage responses and design ideas from the young people. Viewed as an expert in managing co-design projects by the arts organisation, the researcher also made recommendations to the arts organisation on recruitment, numbers and age of young people, how to structure the co-design workshops and the time required. As the approach to this project has similarities to the projects in the next two chapters, details were included in Chapter 3. The plans (See Appendix 19 and 20) were shared with the arts organisation for feedback and input throughout the project.

### 6.3.2 The Co-Design Aims, Objectives and Roles

The co-design approach aimed to enable the design of programmes of events for young people aged 16 to 21 in the three locations. The events would feature a variety of arts and culture, as well as support, skills development and an opportunity to learn about future work opportunities in the creative industries from those who already work within them.

The arts organisation's proposal for the project (see Appendix 18) included multiple aims, which have been represented in a word cloud in Figure 63.



Figure 63: Words taken from the creative organisation's project proposal

Some of the art organisation's aims that most closely related to the research aims were:

- *Connections* - enhanced local networks of young people, connections to their local area and more likely to engage in cultural opportunities in the future.
- *Support and awareness* - mentoring, skill development and increase in confidence.
- *Future plans* – Awareness of opportunities in the region and enhanced future plans.
- *Voice and inclusivity* – An opportunity to voice their needs and concerns regarding where they live and for those who do and do not already engage in arts and culture to be involved.
- *Legacy* – Leaving 'emboldened and informed young people' (Arts organisation, 2019), capable of collaborating, carrying forward experiences and building on assets in the community.

The researcher proposed that two co-design workshops were delivered in each location, bringing together the young people from the three locations to develop the programmes in further workshops in anticipation that the number of participants would reduce and to make the delivery more efficient based on the limited capacity of the small team and researcher. The aim was to recruit between twelve to fifteen young people aged 16 to 21 to participate in

workshops in each location, based on the manageable number of young people participating in *Redesign by the Sea* (Chapter 5).

The researcher highlighted two main areas to drive the co-design activity:

1. The young people's interests, skills, ambitions for the future and the support they needed to achieve this, which may not be provided locally and could be incorporated into the events.
2. The three individual locations the events would take place. This involved listening to local young people's views on the assets there, as well as what was missing.

### **Workshop 1**

This workshop was designed as a space for participants to reflect and share views of rural life and their future ambitions, resulting in mutual learning for the participants and the organisation, as well as creating the foundations for the events programme design.

### **Workshop 2**

The second workshop aimed to act based on the young people's ideas and views from the first workshop by co-designing together.

### **Further development workshops**

Based on the outcomes of the first and second workshops, further workshops would further develop the designs for the programme of events.

The roles within the team are organised into categories in Table 25. The original plan was for the researcher to lead the facilitation in the first two workshops, be present in the third and fourth workshops and for the arts organisation to fully facilitate the fifth and sixth workshops. This was due to the limited capacity of the researcher, but also believed to support the sustainability of the project. It was anticipated that a balance needed to be struck between allowing enough time to understand young people in all three locations and avoiding over-stretching a small team.

Co-design Logistics	Co-design Design and Delivery
1. Recruitment of young people in each location. (Organisation)	1. Design of tools and workshop structure. (Researcher)
2. Co-design venue choice and booking in each location. (Organisation)	2. Making, preparing and packing tools. (Researcher)
3. Communication with young people before and after co-design sessions. (Organisation, some from the researcher)	3. Writing co-design facilitation plan and explanation to the whole team. (Researcher)
4. Refreshments provision. (Organisation)	4. Co-design facilitation in workshops. (Researcher and arts organisation)
5. Workshop set-up and tidy-up. (Both)	5. Reviewing workshop outcomes in-between workshops to respond to in further workshops. (Both)
6. Ethics and consent forms distribution and collection. (Organisation)	6. Communicating outcomes of the previous workshop as grounding for design idea development. (Researcher)
7. Transporting facilitators and resources to each co-design workshop (Both)	7. Facilitating the realisation of the design of the programme of events (Both)
8. Recording of the outcomes of the co-design activities (Researcher, some organisation)	

Table 25: The logistics and delivery of the co-design elements of the project

### 6.3.3 Reflections

The scale of the project presented an opportunity to engage with different groups of young people through the same project, which would enhance the research. As the arts organisation were funded to deliver a programme of youth co-designed events in each location, they were



fully committed to the delivery of the project in the long term. This was different to their involvement in Case Study 2, where they had no funding for their time. This project presented an opportunity for the researcher to understand how the value delivered by the co-design approach could be sustained after the project.

The arts organisation initially had vague plans, was difficult to reach and continued to delay the start of the project and recruitment due to their limited capacity. This caused the researcher some difficulties when planning the project to fit with other projects. At one point the researcher considered cancelling their involvement in the project due to the organisation's lack of commitment to starting the project. However, the researcher felt strongly about enabling young people to design valuable activities in places where provision was non-existent and proceeded to approach and implement further case study plans with other organisations.

## 6.4 The Approach

### 6.4.1 Project Preparation and Recruitment

Meetings and phone calls between the arts organisation and the researcher were held to decide on the plan for the project. The arts organisation chose Bentham, Settle and Kendal as locations for the workshops because they are distributed relatively evenly throughout the geographical area their funder was focusing on in the Lake District and Yorkshire Dales and connected by transport links. The arts organisation approach various existing arts and culture venues in each town to negotiate spaces in which to hold the workshops. The workshops were advertised to young people through a combination of social media, flyers, presentations in school assemblies, local clubs and organisations including *Young Carers* in Kendal and *Young Farmers* in Bentham. The arts organisation explained the project and research to the young people and provided interested individuals with visual participant information sheets and consent forms, created with input from the arts organisation (See Appendix 30). Texting young people to remind them of when and where the workshops would take place was the most effective recruitment method. This recruitment strategy varied in success as shown in Table 26.

Table 26: Young people across locations

Location	Number	Group Characteristics
Bentham	9 – 12 varying between workshops	Age range between 15 and 19, evenly split between males and females, no one already engaged in arts and culture.
Settle	2-6 varying between workshops	Age range between 14 and 18, mostly female, mostly already engaged in arts and culture.
Kendal	12	Wide age range between 15 and 21, creating a natural split between age groups and interests in the group. The group consisted of mainly females, all already engaged in arts and culture. Some of the group were young carers.

The workshops were two and half hours long and took place in the evening on a weekday and after school in three arts centres based centrally in each location, with a free meal provided. The venues included a community arts and well-being centre in Bentham, a community storytelling centre in Settle and a combined arts centre in Kendal. Although holding youth arts engagement activities in cultural venues has been criticised for creating barriers to young people who do not normally engage, the arts organisation reflected that the only other options were pubs or religious community centres, reflecting a lack of rural youth provision (ACRE, 2014; National Youth Agency, 2021). Figure 64 shows the overall structure of the project. Two workshops were held in each location at the beginning of 2020, followed by further engagement where possible before the Covid-19 pandemic restrictions disrupted the plan for the project.

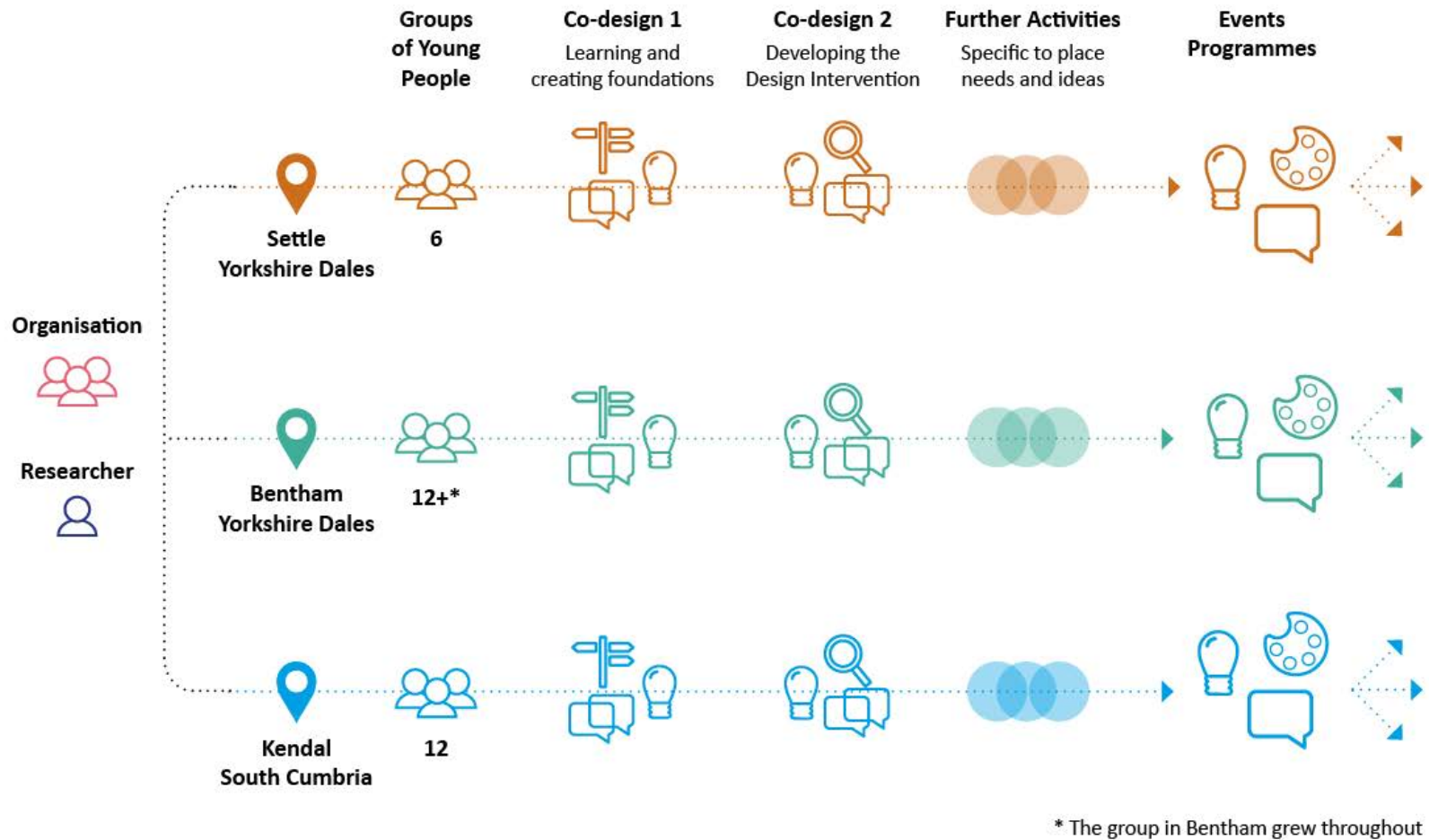


Figure 64: A representation of the overall project engagements

Between workshops, where possible, the researcher and arts organisation recorded observations verbally or on online templates (see Appendix 24). Gathering, organising, preparing and distributing workshop materials between workshops was time-consuming and limited time was available to analyse the outcomes of each workshop.

#### 6.4.2 First Workshops – Learning and Creating Foundations

<b>Workshop One – Learning and Creating Foundations</b>	
<b>Aim</b>	To enable young people to reflect and share views of rural life and their future ambitions. This aimed to enable mutual learning for the participants and the organisation, as well as creating the foundations for the events programme design.
<b>Space and Duration</b>	2.5 hours in three arts centres in three locations.
<b>Participants</b>	Settle – 2 young people, Researcher, 2 Directors Bentham – 15 young people, 1 Director, 1 Project Assistant Kendal – 12 young people, Researcher, 1 Director, 1 Project Assistant, 1 Volunteer PhD researcher

Figure 65: Key information for *The Fold*, Workshop 1

To initiate each workshop, the researcher and the arts organisation were introduced to the young people, outlining the purpose of the project and why they had been invited to participate. It was emphasised that it was entirely voluntary, the young people were the experts in living in their local area, there were no wrong answers, and all views and ideas were welcomed. Through *Redesign by the Sea* (Chapter 5), the researcher and arts organisation learnt the importance of clearly explaining why the young people were invited to be involved.



*Figure 66: Introduction to workshop 1 in Kendal*

### **Activity 1: My Place**

Individually the young people described and ranked the top three activities they liked to do where they live, creating an accompanying abstract map, representing the features of aspects of the local area that they felt were important (Figure 67). The use of this tool was requested by the arts organisation and built on the Trip Advisor-inspired tool in *Redesign by the Sea*, described in 5.4.3. The tool aimed to understand what activities the young people enjoyed and what they thought were the key assets where they lived, generating a positive view of where they live. This helped the group learn about the lives of the young people and helped create a programme of events that reflected the local young people and assets.

**Your Top Things to See & Do in Settle**

Europe > United Kingdom > England > Lakes and Dales > Settle

**Your Top 3**

- 1. What is it?**

Review it: *Artery*  
 Eg. Why did you choose it?  
*It is really fun and the community surrounding it is EXTREMELY supportive*

Ratings: Fun: 5/5, How easy to do: 5/5, Cost: 5/5
- 2. What is it?**

Review it: *The Bower and the Hound (Cafe)*  
 Eg. Why did you choose it?  
*It has really nice white hot food and the people who run it are really nice (as it is family run)*

Ratings: Fun: 4/5, How easy to do: 4/5, Cost: 4/5
- 3. What is it?**

Review it: *Walking (down water km)*  
 Eg. Why did you choose it?  
*It is really fun and it usually goes with my friend (Fiona) and her dog Cooper and we go to a little bridge hidden in a field.*

Ratings: Fun: 5/5, How easy to do: 5/5, Cost: 5/5

**Your Map of Settle** Draw a map that represents your Settle. It can include the things you have reviewed and more.

**Things you could include:** Sights & Landmarks, Nature & Parks, Nightlife, Shopping, Music, Concerts & Shows, Fun & Games, Museums, Transport, Other

**Your Top Things to See & Do in Settle**

Europe > United Kingdom > England > Lakes and Dales > Settle

**Your Top 3**

- 1. What is it?**

Review it: *Bookshop*  
 Eg. Why did you choose it?  
*A new little bookshop in town, lovely atmosphere, nice people, they have places to sit*

Ratings: Fun: 5/5, How easy to do: 5/5, Cost: 5/5
- 2. What is it?**

Review it: *Cafe*  
 Eg. Why did you choose it?  
*Lay of the land, Bower and Hound, nice places to sit and chat with friends especially when raining*

Ratings: Fun: 4/5, How easy to do: 4/5, Cost: 4/5
- 3. What is it?**

Review it: *Walking*  
 Eg. Why did you choose it?  
*Smaller walks, go with friends, then come back into Settle to the cafe*

Ratings: Fun: 4/5, How easy to do: 4/5, Cost: 4/5

**Your Map of Settle** Draw a map that represents your Settle. It can include the things you have reviewed and more.

**Things you could include:** Sights & Landmarks, Nature & Parks, Nightlife, Shopping, Music, Concerts & Shows, Fun & Games, Museums, Transport, Other

Figure 67: Two examples of the My Place tool completed in Settle.



Figure 68: Example of the My Place tool completed in the Kendal workshop

### Activity 2: Plan from Now into the Future

A tool to support reflection on the young person's present rural life, interests and skills, future ambitions and plans to achieve this. This was designed to deliver mutual benefits and contribute to the events programme and research. It included moving through spaces similar to a board game and encouraged the group to reflect and make links between their skills, future ambitions and how they might achieve these aims, which could help with further future plans. These responses aimed to help shape a local events programme that supported skill and network development, as well as their future plans. This aimed to build an understanding of the young people's ambitions and the challenges they faced.

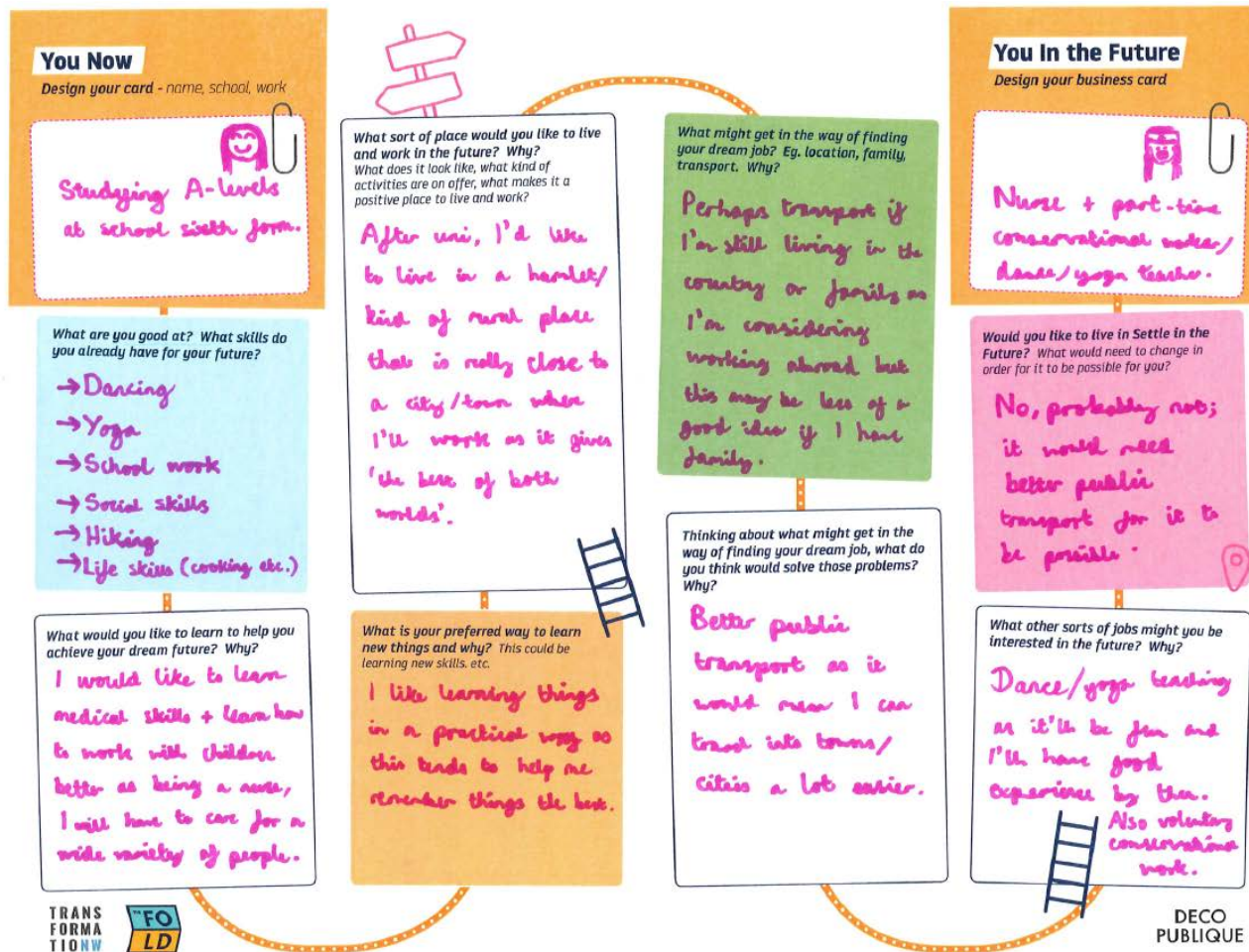


Figure 69: An example of a completed Plan from Now into the Future tool



### Activity 3: Group Energiser and Discussions

To energise the group and prompt discussion, large posters with questions about their town, future and interests were placed around the room, and the young people were asked to move around adding responses with sticky notes. The groups were excited to move around and use sticky notes. The simplicity of the tool enabled it to be re-used in multiple locations.



Figure 70: Young people move around the room, responding to questions, whilst discussing with others.

### Activity 4: General Event Programme Activity Card Sort

A group card sorting activity, like the one used in Redesign by the Sea in 5.4.4, with themes such as 'crafts' and 'mentoring' to discuss possible programme features. Blank cards were included in the pack to provide the option for the young people to create own ideas, in response to which, one young person exclaimed '*we have got the power!*'. The inclusion of this activity in this workshop was not the researcher's original plan but the arts organisation had wanted to include the activity at the end so that even if the young people did not commit to a second workshop, they would have an idea of their preferences for the events programme.

The workshop concluded with the group completing an evaluation sheet like the one used in *Redesign by the Sea, 5.4.2*, exploring the value gained from participating and what the young people might do differently as a result of the experience.



Figure 71: Photos from all three groups of young people participating in the card-sorting activity

#### 6.4.3 Second Workshops – Developing the Events Programme

A rough plan was initially made for workshop 2, with more detail added in response to the first workshop. It was during planning for the second workshop that the arts organisation resisted suggestions to support the young people’s freedom to make design decisions in workshop 2. Their reason was that they felt that providing the young people with the freedom to design their own events for the programme might result in plans that the organisation could not deliver. This resulted in challenges with reaching an agreement for activities as part of workshop 2, which are explained alongside the following activity explanations.

<b>Workshop Two – Developing the Events Programme</b>	
<b>Aim</b>	Collectively act on the young people’s ideas and views from the first workshop by co-designing the events programme together.
<b>Space and Duration</b>	2.5 hours in three arts centres in three locations
<b>Participants</b>	<p>Settle – 6 young people*, Researcher, 2 Directors, 1 volunteer Artist</p> <p>Bentham – 8 young people, Researcher, 1 Director, 1 Project Assistant, 1 volunteer PhD researcher</p> <p>Kendal – 12 young people, 2 Directors, 1 Project Assistant</p> <p>*Some of the group who attended the first Bentham workshop were from Settle and switched to attend the second Settle workshop</p>

To commence the second workshop, the team reintroduced the aim of the project with the addition of an overview of the outcomes from the first workshop and a tour of materials created.

#### **Activity 1 – Imagine a Future in...**

The young people worked in pairs or threes to create their ideal future home town. The structure for this was a large poster with question prompts, encouraging the cartoon-style drawings and supporting text (Figure 72). The questions asked what sort of place they might like to work and where they might go to meet people. In Kendal, the group made a connection between the activity and a recent project in Kendal called ‘Kendal Vision’, in which businesses in Kendal had created a vision for the future of a prosperous Kendal (Kendal Futures Team, 2020). Some of the groups looked through the Kendal Vision on their phones to help inspire their ideas for their future Kendal, which worked well. This activity was originally planned for workshop 1 but was moved to workshop 2 by the arts organisation to allow for workshop 1, activity 4.



Figure 72: Young people in Settle and Bentham imagined their town in the future

### Activity 2 - A Successful Events Programme...

In Settle, the group discussed what a successful programme of events would look like in their community, producing a list on flipchart paper. The aim was to ensure the young people had an opportunity to clearly express what would make the events successful, appealing and appropriate for young people in their towns. To build on this, lists were produced in Bentham and Kendal, alongside a map activity introduced to support the conversation, link back to the discussion in workshop 1 and ensure the ideas reflected each location (Figure 73). Packs of stickers distinct to each of the locations were produced, featuring the features of the local area drawn by the young people in workshop 1, activity 1, which prompted discussion around how each programme of events could reflect the unique characteristics of the town and people there.



Figure 73: Discussions in Settle (Top left), Map and checklist activity in Bentham

### Activity 3 – Event Programme Card Sorting Activity with Extras

The groups were given A5 pieces of paper, each featuring a title of an activity that an artist had proposed for the events programme, a photo and a description (Figure 74). The purpose of the A5 sheets was to ask the young people to complete another card sort exercise but with the exact activity descriptions, rather than the general ones used in workshop 1. These were designed and produced by the arts organisation, based on the cards produced for workshop 1. The young people chose their three favourite activities, whilst the arts organisation was on hand to help the young people understand the descriptions.

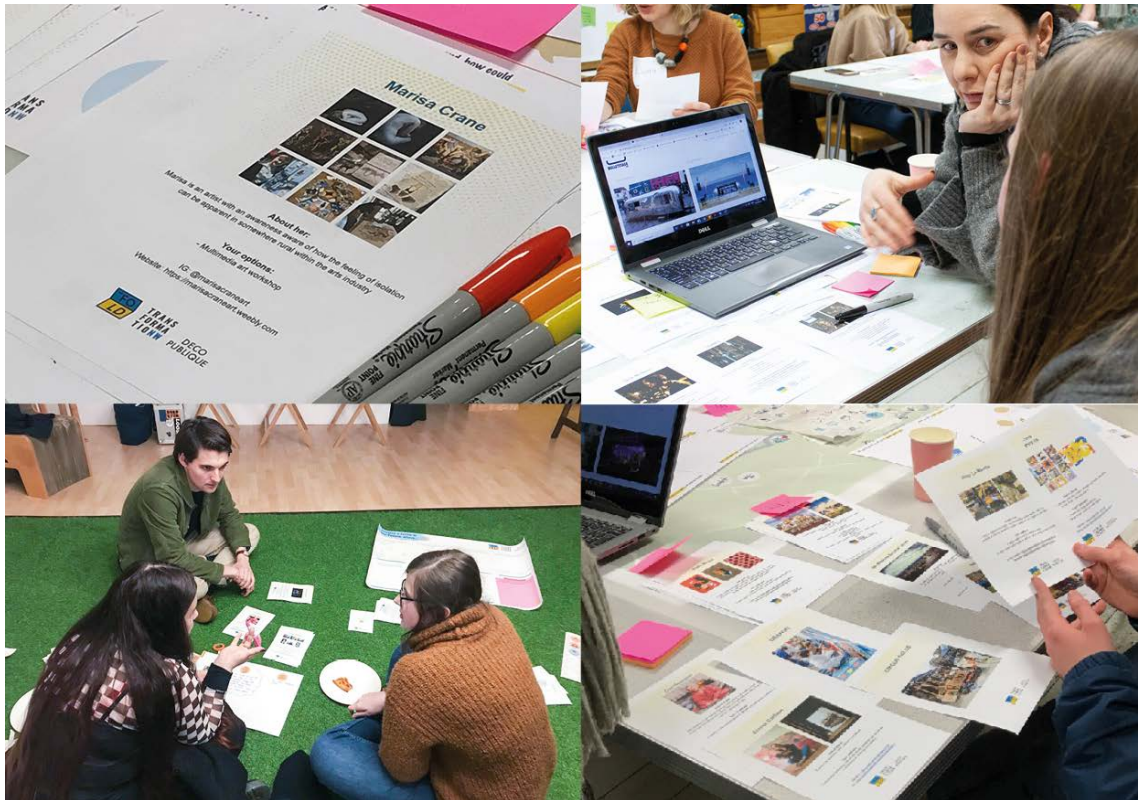


Figure 74: Artist card sorting activity

#### Activity 4 – Shaping the Artist’s Activities

The final activity provided each group of young people with a set of questions to respond to and provided them with more ownership of the content of the events programme. They were asked how they might adapt the activities they had chosen in the previous activity to make them more specific to their home towns and to the needs of the group and other young people (Figure 75). They were also asked question about how the activity might continue to deliver benefits in the long-term (Figure 75).

To conclude, the young people completed evaluation tools like those in workshop 1 (Figure 78) and wrote what they gained from taking part in the co-design overall in large speech bubbles (Figure 76). Writing their thoughts in large speech bubbles carried the risk that would be influenced by other young people’s responses. To counteract this, the activity was coupled with the folding evaluation sheet for anonymised comments.

What makes this activity suitable for young people where you live?

- engaging with the environment (that's important to many here) in a different way. Not traditional landscape painting (that has political problems.) Also touches on Mindfulness/Mental health.

- actually building lasting communities in the area

- Exciting local artist + building community.

Which FOLD Activity Did you Choose?

What do you think would make it even better if you could change it?

- integrate more natural elements - collecting natural things, making things out of it.

- More structure to workshop.

- Exhibition of her work as well as a workshop - her work looks really interesting!

Where might this take place and how would we encourage people to come?

- outside: Scout Scar (if there was transport there). Castle or Goose Hill or park. Emphasise natural connection side/mental health side.

- outside/inside or both. Expand on the collaborative/lasting community side of it

- Young contemporary, exciting artist emphasize. Take place in Brangy - space for exhibition/workshop.



After the FOLD comes to an end, how could someone keep this or something like this going where you live?

Regular classes/workshops. Facilitate a way for them to do it individually as well like meditation

- Regular meeting place/workshop. Lives in head! Run a space for more collaboration - make a community.

- Maybe connection with Lancaster Uni. Online network/website with the artist community created/the info.



Figure 75: An example response from a group shaping the artist's activities.

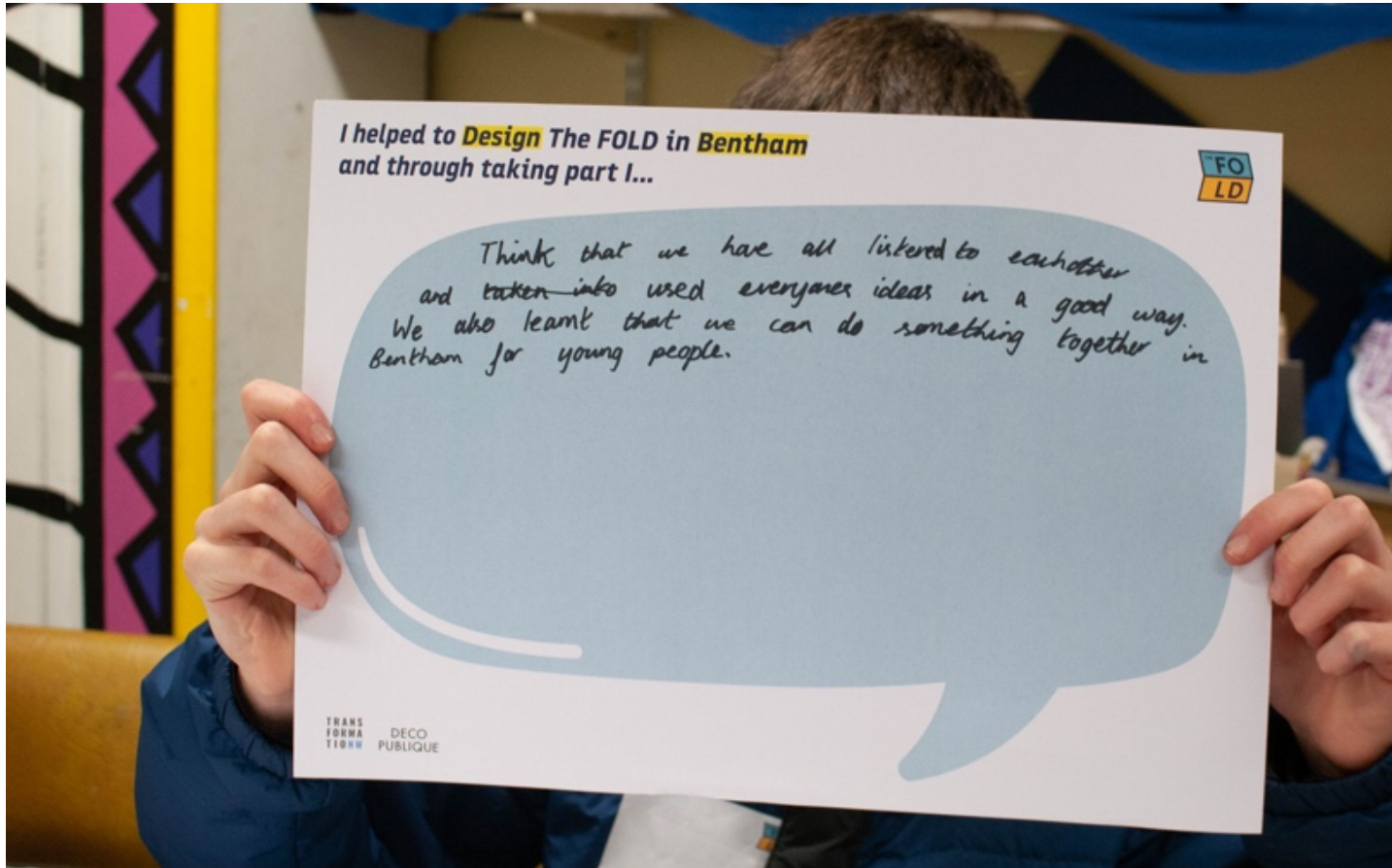


Figure 76: Examples of responses in speech bubbles



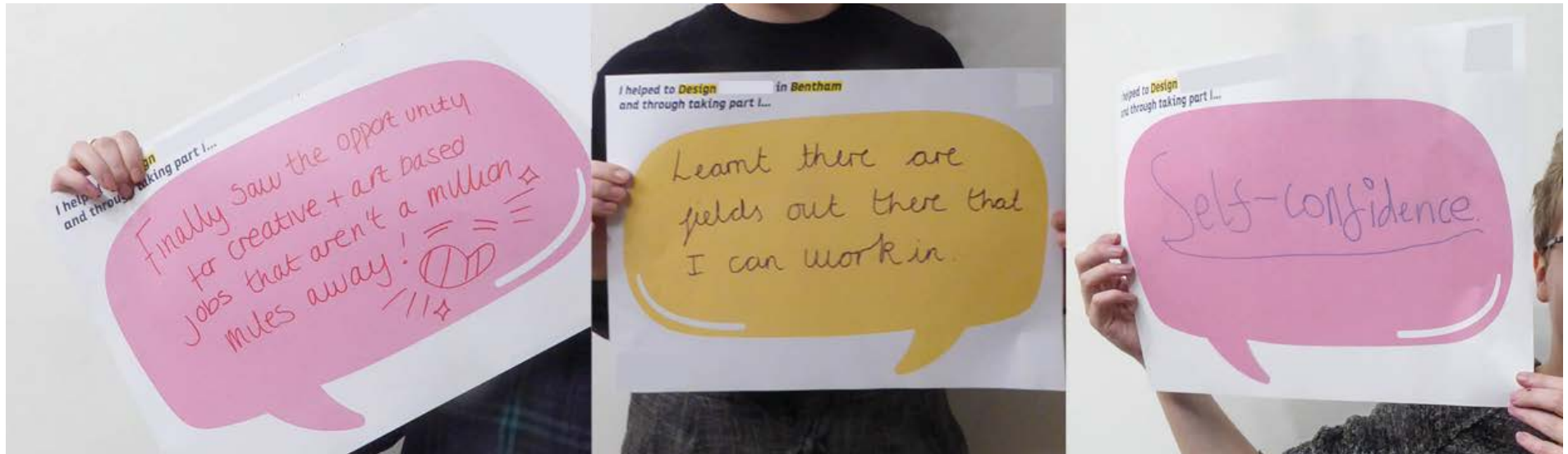


Figure 77: Young people's comments

## What do you think?



Have you **gained or learnt** anything from taking part in this co-design session? Tell us what and why...

- there are lots of possibilities in Birston
- how the FOLD can affect the future of Birston

Do you feel like you were **listened to and included**? Why?

- Yes as we suggested some of the ideas and built on them

Has it made you think about **future jobs** differently? What and why?

- What is available nearby

Has it made you **think or feel differently** about where you live? What and why?

- it isn't actually that bad

Has it helped you to **consider living** around here in the future? Why?

- maybe, it has more than I thought



TRANSFORMATION  
DECO PUBLIQUE

How do you think the **designed activities** in both sessions helped or didn't help you? What did they do?

- Showed me what we have in Birston

What was your **favourite activity** and why?

- the map, you could imagine it (visual)
- the job cards, you could see what they could offer

What was your **least favourite activity** and why?

- The future questions, it's hard to imagine the future.

Has attending the sessions made you think about doing something **new or different**? What and why?

- Yes if my friends didn't come I doubt I would of come, I'm glad I did maybe I need to go to more clubs

Would you like to **stay involved** in The FOLD? How?

- I would like to see what happens in the future after the Fold.

Figure 78: Example of responses on the evaluation tool

#### 6.4.4 Concluding the Projects and Outcomes

Following two workshops in all locations, the arts organisation held one further meeting with the young people in a fish and chip shop in Bentham to discuss the group's youth-run music festival idea. This took place at the beginning of March 2020, just before Covid-19 restrictions on socialising brought the project to a halt, throwing uncertainty onto the future of the project. This meeting corresponded with the point in time when the researcher stepped away from the project to focus on another project, presented in chapter 7. The Fold returned with a funding extension during the Summer of 2020, however, the arts organisation reflected that it was challenging to regain contact with many of the young people, who may have been facing challenges in their own lives, as well as experiencing struggles with internet access for online meetings. Various pieces of The Fold events programme were delivered physically and remotely when restrictions allowed. The arts organisation and researcher were in contact with each other periodically from April 2020 onwards, with updates on the progress. A number of interviews with the members of the team ran after this, fitting with some members of the team being furloughed due to the pandemic.

Despite the Covid-19 pandemic affecting what was possible for The Fold to achieve for young people in the three rural locations, the project produced outcomes, which reflected the unique character and assets of Bentham, Settle and Kendal. The outcomes are discussed next.

##### **Bentham**

Artwork, including a mural, flags and seating area were created that centred around Bentham skatepark. Bentham skatepark was an asset identified by the young co-designers as important to their lives in Bentham (Figure 79). The art organisation described how the designs for these artworks were created by artists and were shared through Instagram. The followers were asked to vote on their favourite. Although the flag painting activity was well attended by a variety of young people, it was not well attended by the original co-designers. An outdoor cinema event cancelled due to Covid-19 restrictions is thought to have affected trust and some local people complained that the artists were not local.



*Figure 79: Bentham skatepark murals and flags (Photographs with permission from arts organisation)*

## **Settle**

In the co-design workshops, the group expressed a wish for murals designed by local young people. A mural artist was commissioned to work with members of the Settle co-design group to design murals inspired by the co-design workshops (Figure 80). News of the resulting mural was published in local news, linking the project with a local socio-economic strategy aiming to attract young people to live in the Yorkshire Dales (Tate, 2021). Additionally, one of the co-designers was paid by the arts organisation to help distribute physical art material packs to young people during the Covid-19 lockdown. Later, portrait photographs were taken of the young co-designers by a professional photographer with exhibitions of the portraits held in Settle and Kendal (Figure 80).



Figure 80: Mural in Settle (Top left and right) and exhibition in Settle (Bottom left)

## Kendal

For Kendal, the plan is to deliver activities suitable for the two age groups that attended the workshops. A theatre company ran online workshops for the young age group interested in acting. Those in their early twenties, some of whom were made redundant due to the Covid-19 crisis, were paid to help create their idea, an online Kendal-based Zine, 'Folded', which aimed to bring together young people interested in art and design in the local area (Figure 81). Two of the co-designers from Kendal took the lead on the development of the Zine, with the help of the arts organisation, which funded an external design agency to create a website and branding for the zine. Folded Zine originated from the young people's desire to have a 'collaborative and creative collective' of young people in the local area, to support each other and share work and opportunities because it was felt that they were excluded from existing networks. On the zine, the young people credited the co-design principles, which 'encouraged participation, empowered, shared knowledge and built collaborations' (Young Co-designers, 2021).

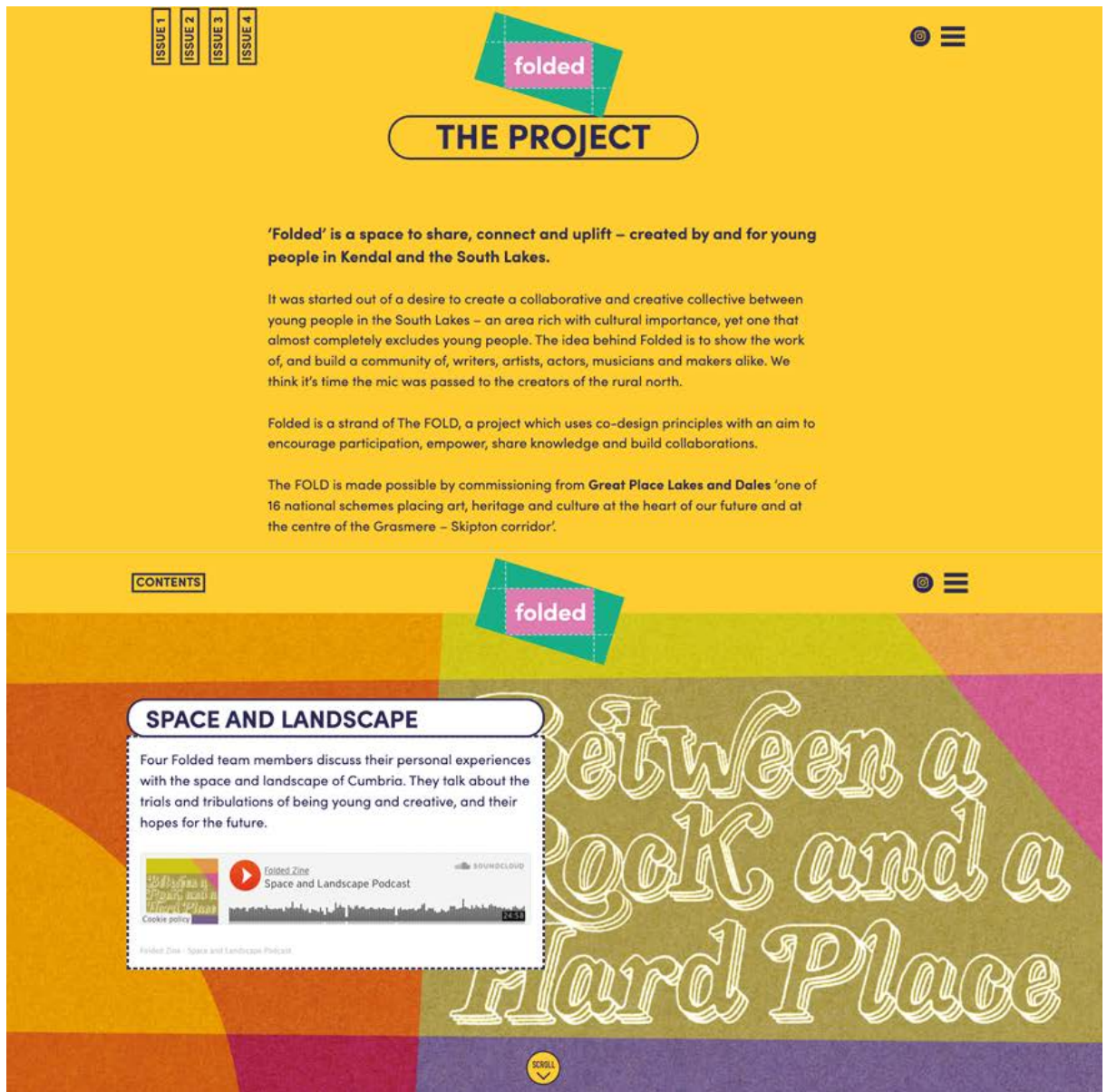


Figure 81: Screenshots from Folded Zine (With permission from The Fold)

## 6.5 Learnings and Reflections

The advantages and disadvantages of the co-design approach in this project are presented in Figure 82 and organised into themes.







Themes	Advantages	Disadvantages
<b>Local/Place-focus</b> 	<ul style="list-style-type: none"> <li>- Targetting communities usually ignored, with a lack of civic assets.</li> <li>- Outcomes are distinct to each place</li> <li>- Building on assets and opportunities</li> <li>- Creating a network of organisations interested in co-design and youth engagement.</li> </ul>	<ul style="list-style-type: none"> <li>- Community with the least civic-assets loses engagement and feels the design outcomes are done to them.</li> </ul>
<b>Engagement</b> 	<ul style="list-style-type: none"> <li>- Young people viewed as experts and valued.</li> <li>- Young people want co-design experiences to continue in rural towns.</li> <li>- Co-designing supports informal career conversations and place to socialise.</li> <li>- Some of the young people continue as co-designers, even leading their own project beyond the researcher's involvement.</li> <li>- Individuals feel listened to, valued and not judged, including individuals with disabilities and identifying as LGBTQ+</li> </ul>	<ul style="list-style-type: none"> <li>- Older young people who are more confident university graduates that progress the co-design. Bentham group drop out engagement post-covid.</li> <li>- Mismatch in how young people see generating their own ideas as valuable, whereas organisation feel this is less valuable.</li> <li>- Changing organisation's practice and co-design mindset but are they really co-designing or are they packaging old wine in new bottles to look socially responsible?</li> <li>- Organisation not always crediting the young people or researcher.</li> </ul>
<b>Design Approach</b> 	<ul style="list-style-type: none"> <li>- Mutual learning opportunities designed into the co-design.</li> <li>- People, place, future - positive focus on assets and opportunities.</li> <li>- Speed, fluidity, flexibility and space</li> </ul>	<ul style="list-style-type: none"> <li>- Practitioners skeptical of the co-design methods until they have witnessed the process.</li> </ul>
<b>Research Approach</b> 	<ul style="list-style-type: none"> <li>- Arts organisation more engaged and have more capacity because they have their own funding.</li> </ul>	<ul style="list-style-type: none"> <li>- Arts organisation resistant to any co-design activities that do not directly 'consult' with the young people on the events programme.</li> <li>- Polite co-design tug of war</li> </ul>
<b>Outcomes</b> 	<ul style="list-style-type: none"> <li>- Outcomes associated with the local community, learning and capabilities, social connections, hope for the future, value and respect.</li> <li>- A range of design outcomes</li> <li>- Influencing other organisations and policy</li> </ul>	<ul style="list-style-type: none"> <li>- Design outcomes range in to what extent they are done to the community and with the community.</li> </ul>
<b>Sustainability</b> 	<ul style="list-style-type: none"> <li>- Arts organisation have their own funding and outcome objectives to help sustain the project.</li> <li>- Changing the organisation's practice is a long-lasting outcome.</li> <li>- Changing young people's ideas for the future, pride of place and motivation to attend events is a long-lasting outcome.</li> <li>- Interest from other organisations</li> </ul>	<ul style="list-style-type: none"> <li>- Issues with how the sustainability is distributed between the young people and communities. The Bentham community less engaged in the arts do not continue to be engaged.</li> </ul>

Figure 82: Advantages and disadvantages of the co-design approach on The Fold

6.5.1 What was Learnt through Co-designing

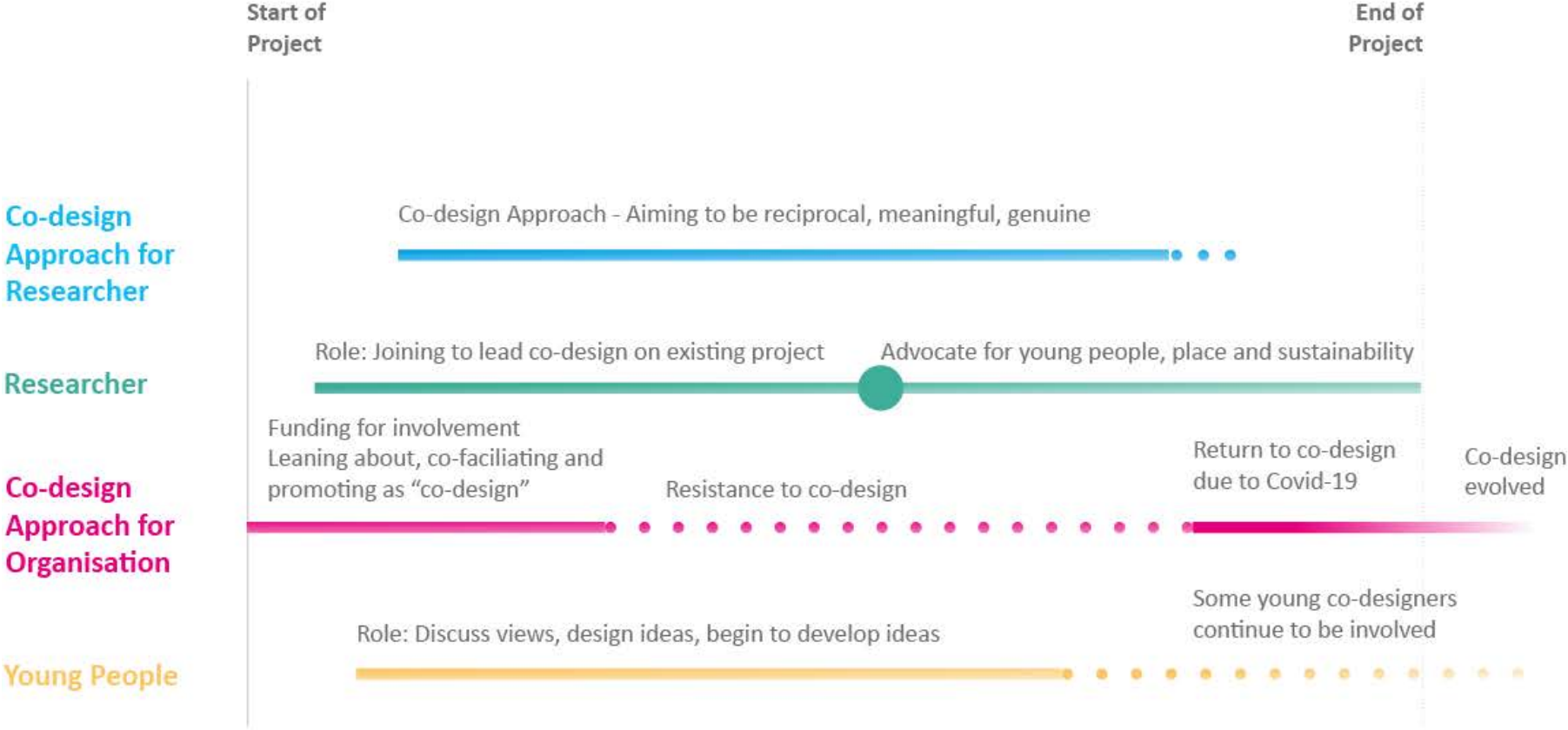


Figure 83: The overall co-design approach and roles for case study 3



Figure 83 shows the co-design approach aims and roles changing during the project for the different actors involved. Table 27 shows the benefit of the activity for the participants and how it contributed to the overall co-design.

Table 27: The Fold Tools and Activities

Activity/Tool Name and Purpose	Benefit for Participants	Learning for Co-design
My Home town (C1) Focus: People and place	Positioned young people as experts. Reflection and visualisation of what young people think were the strengths of the place, as well as the opinions of others.	Learning about the features of the location and young people's interests to feed into co-design.
Now to the Future (C2) Focus: People, place, future	Reflection and visualising the future and personal strengths.	Learning about the young people's skill development needs, future aspirations and challenges the events might help assist with. Positioning this as key to The Fold.
Group Questions (C3) Focus: People, place, future, culture	Reflection and group discussion, valuing young people's views.	Quick, concentrated learning on topics including rurality, culture, strengths, challenges, and activism, which fed into the co-design.
General Programme Activity Sort (C4) Focus: Culture, people	To choose broad categories of activities that were relevant to their needs and interests and the power to create their own activities.	Learn which combination of types of events would form The Fold
Future Home town (C5) Focus: People, place, future	Reflection and visualisation of the ideal futures for their home towns, which supports the aspirations they discussed.	Helped position The Fold as working towards the ideal supportive future for young people growing up in the home town.
Fold Success List and Map (C6+7) Focus: Place and events	Ensuring the events fit with the young people's ideas and assets of the locations.	Ensuring the events fit with the young people's ideas and assets of the location, which utilised what they created at that point.
Detailed programme card sort (C8) Focus: events, culture	Allowed young people to choose events proposed by creative practitioners	Helped select ideas that the young people agreed on for The Fold

Events adaptation (C9) Focus: Events, people and place	Enabled young people to take back control and tell the creative practitioners how they want the proposed ideas to work for them and their home town	Learning for how the events should be adapted and delivered in order to work for the young people and home towns
Evaluation Tools 1 and 2	Enabled young people to reflect and feedback on what they gained from participation	Fed into improving the co-designing and outcomes.

Underpinning the co-design was the aim to highlight the assets in the community and value the expertise of the young people, as well as generating an opportunity for mutual learning for young people and the arts organisation from the outset of the approach.

The approach delivered value to young people, the arts organisation and the co-design and aimed to avoid exploiting the young people for feedback. During this approach, there was some resistance from the arts organisation who wished to deliver a combination of activities that had been decided by adults and was also disrupted by Covid-19 restrictions. The tool design fit into a series of steps towards the desired outcome, and speed, space and physicality were important. The following elements were also important for the design of the co-design in this case study:

*Flexibility and transferability* – The co-design approach successfully flexed to be implemented in three different spaces, with three different groups and within the groups, to different ages and needs. The tools acted as an open framework for the combination of different resources, that could be combined or adapted by the young people. For example, using the online future *Kendal Vision* with tool C5.

*Resistance and Fluidity* – The arts organisation were not always open let the young people’s co-design activity lead to new youth-designed ideas. The co-design approach and activities had to be fluid at the last minute, changing form to flow around the resistance from the arts organisation, allowing some youth influence back into the process.

## 6.5.2 Learnings through Co-designing with Local Young People

The co-design principles applied included treating the young people with respect and viewing the young people as experts with lived experience of growing up in each rural area. Across the three places, the groups of young people participating differed, as shown in Table 28.

Table 28: Place-specific learnings from the young people

<b>Bentham</b>	<ul style="list-style-type: none"> <li>• The group did not already engage in arts and culture.</li> <li>• The group were referred to as 'working class' by the arts organisation.</li> <li>• The group were concerned about the negative stereotypes applied to young people in Bentham, who were seen as trouble causers.</li> <li>• They were not interested in creative careers, preferring healthcare, technical or practical careers, and some were unsure and wanted support deciding on future plans.</li> <li>• Some of the arts and cultural activities suggested by the arts organisation were difficult to grasp or amusing to the group, therefore, the group generated a lot of their own ideas. This may be because they were not familiar with the organisation's ideas and taste for arts and culture.</li> </ul>
<b>Kendal</b>	<ul style="list-style-type: none"> <li>• The older members of the group were less interested in the selection of arts-based activities and preferred to imagine their own activities that would specifically support their future ambitions in Kendal.</li> <li>• The older members of the group were also interested in careers and business support-based activities. They created a detailed description of a new network for young people, interested or working in creative careers to meet regularly to support each other in Kendal.</li> <li>• The older members of the group were also interested in activities that unified arts for young people in the local area and protected the environment. Sustainability as a theme for the activities for the Fold was absent from the activities selected and presented by the arts organisation.</li> <li>• The younger members of the group were predominantly interested in activities that focused on acting and theatre because they already took part in similar activities locally.</li> </ul>
<b>Settle</b>	<ul style="list-style-type: none"> <li>• The smallest group, all of which were engaged in arts and culture.</li> <li>• Interested in creative skill workshops and using existing assets such as cafes, buildings, theatre space and the mountains.</li> <li>• The group complained that careers guidance at school and college focused on science, technology, engineering and mathematics related careers and were very eager to learn more about creative careers as an alternative.</li> <li>• The group thanked the arts organisation and researcher for selecting their town as a location because they felt nothing usually took place for young people there.</li> </ul>

The main findings from engaging with the young people around topics such as opportunities and challenges in the three rural towns were:

- Across all three locations, the transport was viewed as ‘annoying’, unreliable and expensive, there were a lack of job opportunities, and it was difficult to access learning opportunities.
- Growing up in a rural area can mean feeling ‘cut-off’ or ‘disconnected’, and cause frustration with a lack of activities and ethical diversity in the local areas.
- The majority of all three groups believed they wanted to move away in the future to access learning, jobs and more leisure and cultural activities.
- Some wanted to move to ‘a city’, others specified moving to a ‘creative place’ with creative jobs, community and spaces to work.
- A common thread that ran between the groups was the desire to stay close to the natural environment, which they felt strongly about.
- A lack of confidence was thought to also hold many young people back, as well as the cost of moving away.
- Across the three groups, no one had difficulties describing their current skill set, but often future plans were difficult to imagine, particularly for the Bentham group.

Other insights from the groups included:

*Hands-on, practical learning* – All indicated they preferred learning skills through hands-on, practical learning activities, which might be one indicator of why they responded well to the co-designing.

*Casual career discussions* – Some wanted ‘casual career discussions’, such as practitioners coming to their home town to help young people understand career paths rather than ‘sell’ themselves. According to the group in Settle, school career guidance very rarely focused on creative careers, prioritising STEM (science, technology, engineering and mathematics). Furthermore, having an artist at the workshop in Settle resulted in productive career conversations whilst co-designing, outside the school setting.

*Connections with other young people* – The co-design workshops and accompanying activities created a rare opportunity and safe space for young people to meet others, have conversations and socialise on dark and cold January evenings. Some wanted a network of young creatives for support and collaboration in the local area.

*More co-design workshops* as part of *The Fold* going forward were viewed as a way to develop confidence and skills, and engage a more diverse group of young people, including those facing a lack of things to do and who may resort to anti-social behaviour. This was an unexpected finding and in contrast to the arts activities suggested by the organisation. It was felt that young people would like more opportunities to actively shape what happens in their town.

The groups saw the social and educational value of participating in co-design workshops as part of The Fold programme of events. Their ideas indicated a need for activities that were supportive, educational, sustainable and had meaningful outcomes, which would take place outside formal educational environments, which The Fold could aim to address.

Furthermore, it was indicated that The Fold could be:

- An opportunity to learn new skills, aiming to impact lives.
- Create opportunities, where there is a lack of opportunities and help young people gain ideas for the future.
- Help young people make connections and increase confidence.
- Be inclusive and engage young people, with no fear of judgement.
- Attract other people to the local area.
- Be affordable and accessible.
- Bringing together an appreciation for where they live, the arts and the environment.

With more time, assistance and freedom allowed by the arts organisation, it would have been possible to take each of these ideas and work with the young people to decide exactly how they could be made a reality. It may also have been possible to run further co-design activities as part of the programme of events.

Table 29 highlights what the groups of young people gained from participating in the co-design workshops which are organised into six categories relating to *Local community, Learning and Capabilities, Social connections, Idea Creation, Value and Respect and Hope for the Future*. This includes a shift in future plans, beliefs, motivation and the feeling of being valued through the co-design approach.

Table 29: What young people gained from participating in the co-design workshops

<b>Local Community</b>	<p>An influence and idea creation for the community,  A change in appreciation for the local community, its strengths and opportunities.  A change in the feeling of belonging and a sense of community,  Motivation to attend future community events.</p>
<b>Learning and capabilities</b>	<p>Collaboration with others,  Communication skill development,  Applications for knowledge and skills in future,  Awareness of future jobs, which may be local,  Self-confidence.</p>
<b>Social Connections</b>	<p>Made new friends, socialised, created new networks,  Made connections with adult facilitators,  Young people were listened to, and they listened to others in the group.</p>
<b>Hope for the future</b>	<p>They want to see what happens in the home town as a result of the workshops,  Hope for the future,  ‘Everyone can do something together for young people’(one of the young people),  Broader ideas for the future including freelance work and creative industries in rural areas.</p>
<b>Value and Respect</b>	<p>Young people felt valued and respected,  Young people were given time and attention,  Young people were experts in their own local areas.</p>

### 6.5.3 Learnings from engaging the arts organisation in co-design

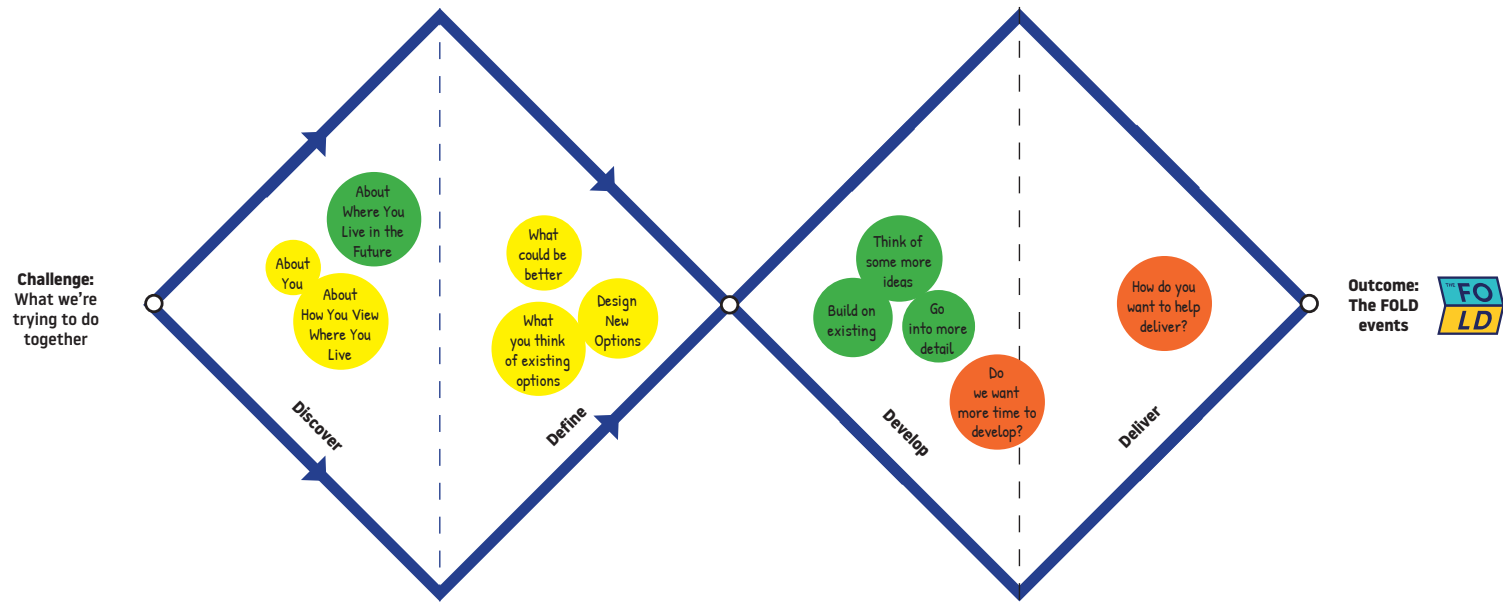
The co-design approach played a fundamental role in upskilling the art organisation practitioners. The tools and plans for the co-design workshops also gave them confidence as facilitators. The arts organisation experienced a new approach, which they felt could be valuable to their business in the future, stating they had plans to embed the approach into their organisation because they had realised that it was a superior way to engage with communities and embed sustainable projects, rather than parachuting into a community as outsiders. Director 2 (2020), who was participating in a co-design project for the first time said:

*We really can imagine how co-design could be a fundamental part of what we do because the outcomes are so genuine, authentic and true to the project.*

As a result of participating in the co-design, the arts organisation directors experienced a shift in mindset, in which they realised they were not the experts in deciding what young people and their wider communities need. Director 2 (2020) said:

*If we'd gone in there and said, 'look at this, what do you think or look at these cards, choose which ones you want', then we wouldn't have gotten the same outcome if we hadn't gone through the process you designed. It made it more to them by going through the tools, the tools that you'd created, but I was first sceptical about how we were going to get from A to B.*

She had expressed that she was sceptical of a process with time dedicated to learning about the young people, their lives, the local area and their hopes for the future, rather than directly developing ideas for the programme. At the time, a diagram based on Design Council's Double Diamond (Design Council, 2005) shown to Director 2 was believed to be useful for understanding the process, as it acted as a map of where the broad discovery would lead to in the co-design approach (Figure 84).



**TRANS  
FORMA  
TION**

Based on the Design Council's Double Diamond, <https://www.designcouncil.org.uk/news-opinion/what-framework-innovation-design-councils-evolved-double-diamond>

**Which Workshop?**

Two

One

Future

Figure 84: Diagram based on the Design Council's Double Diamond showing the stages of the co-design approach



The arts organisation was resistant to the stages of the process that enabled the young people to develop their own ideas, which were not the ones put forward by artists and chosen by the organisation. When questioned about this, the arts organisation explained that they believed that allowing the young people to develop their own programme ideas was risking the creation of ideas that they could not make a reality and therefore, risked disappointing the young people. They were therefore, uncomfortable with the ambiguity, which in design is viewed as a powerful tool to allow participants to develop their own interpretations, avoid the dictation of answers and show ‘a deep respect for users’ (Gaver, Beaver and Benford, 2003, p. 240). It can be argued that the Covid-19 restrictions that were imposed onto the development of The Fold forced ambiguity onto the project and arts organisation. Most of the artist’s ideas selected could not be implemented, and instead, the arts organisation was forced to rethink and return to the original ideas suggested by the young people during the co-design workshops. Reflecting on this in 2022, Director 2 stated that the outcomes of the project were better and more authentic as a result (Director and Culture Co-op, 2022).

The co-design approach provided social, cultural and economic value for the art organisation’s work and the communities they work in. The arts organisation stated that this included:

*Social value* – co-design skills development, as well as participatory and inclusive value incorporated into their future practice.

*Cultural value* – participants felt valued and could achieve aspirations. The co-design supported effective and sensitive interaction with the communities. The project also influenced interest in co-design approaches from other organisations in rural areas of Northern England, wishing to improve their engagement with local young people, for example *National Parks Yorkshire Dales*.

*Economic value* – the co-design approach influenced a successful grant of £100,000 in funding and is believed to strengthen future bids.

*‘The value of these sessions then adds to the community as a whole, as the participation is genuine and the outcomes are legitimate to community aspirations.’*

Director 2, Email, 2021

### 6.5.4 Sustainability

The Fold was successfully sustained and continued to grow beyond the researcher's involvement in the project and continuing to do so at the time of writing. Figure 85 shows how the project evolved.

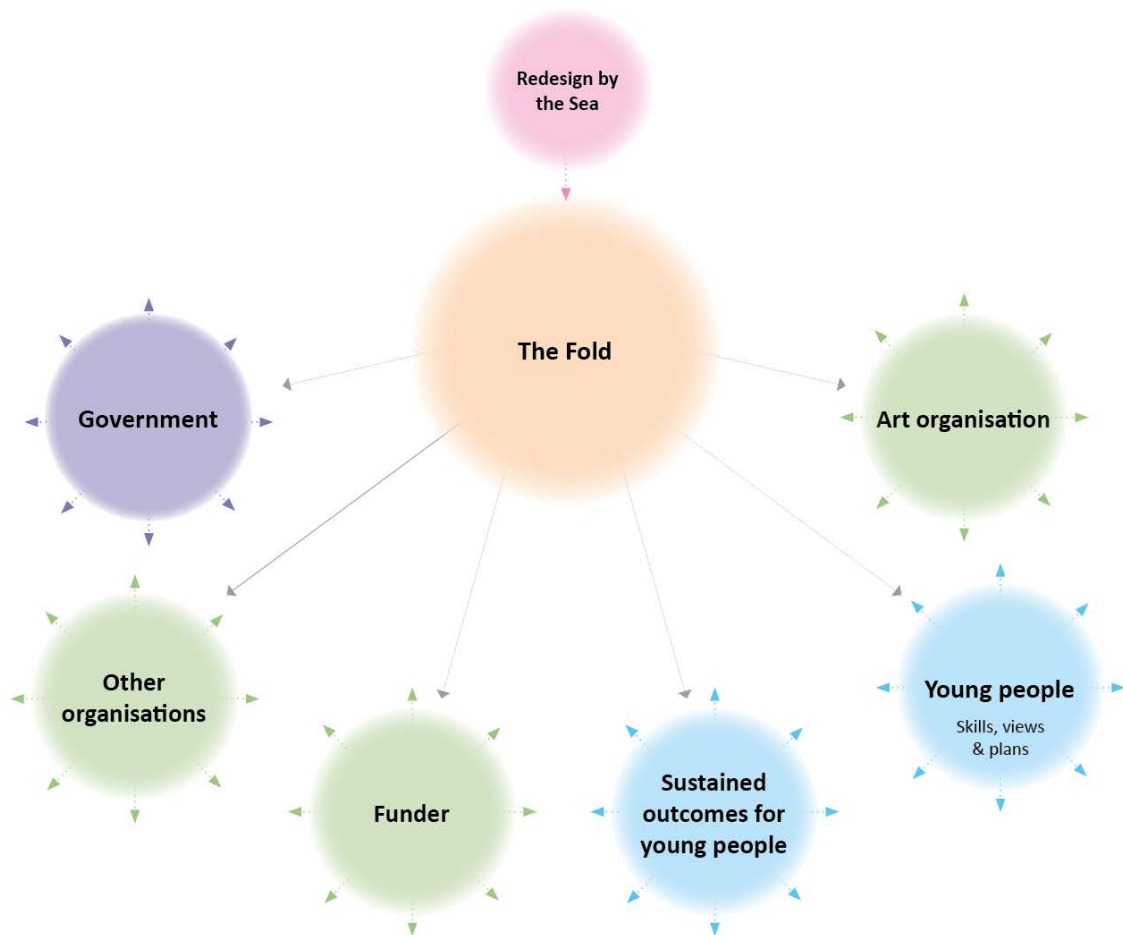


Figure 85: Case Study 3, The Fold, sustained and evolving

- The Fold influenced the future practice of the partner arts organisation and influenced skill development, views and plans of the young people involved.
- The design outcomes, such as the photography exhibition that continued to tour beyond the project and the Folded Zine, in which young people continued to publish online editions has generated various opportunities for the young people involved.
- The project continued to influence the funder and other rural or creative organisations interested in youth engagement.

The project was sustained because the arts organisation had funding, time and resources to put into developing the design outcomes and nurturing the connections in the project. They were able to nurture the connections to young co-designers and other organisations connected to the project over a long period of time through conversations in-person and online from the start of the project at the end of 2019 and onwards into 2022. This included phone calls, visits, texts, emails and conversations over fish and chips, which was well beyond the capacity of the researcher on a short project. The co-design approach and research acted as the foundations, or the seed planted for the sustainability and evolution of the project. The co-design principles which emphasised drawing on the existing strengths and skills of the young people in the three locations meant that the project was embedded in the places and could continue to flourish.

#### 6.5.5 Place-based Co-design

Sustainability was key to the place-based co-design. The sustainability of the project connected to the aspects of the project that were place-based, drawing on existing assets in the locations. The project demonstrated the importance of the following for place-based co-design:

- The project targeted the co-design approach at locations in and close to the NWoE where young people are often forced to move away due to a lack of work and learning opportunities.
- The project created a network of relationships with organisations and young people between and around three locations in South Cumbria and the Yorkshire Dales.
- It is an example of where implementing a co-design approach developed the skills and capacity of organisations, as well as the local young people who participated.
- Like Redesign by the Sea in case study 2, the specific co-design expertise was used to build a project that could be sustained beyond the research with the funding and ownership of a partner organisation.
- The co-design ensured that funding invested in Northern rural communities was used to develop outcomes that were relevant and valuable to the local community.

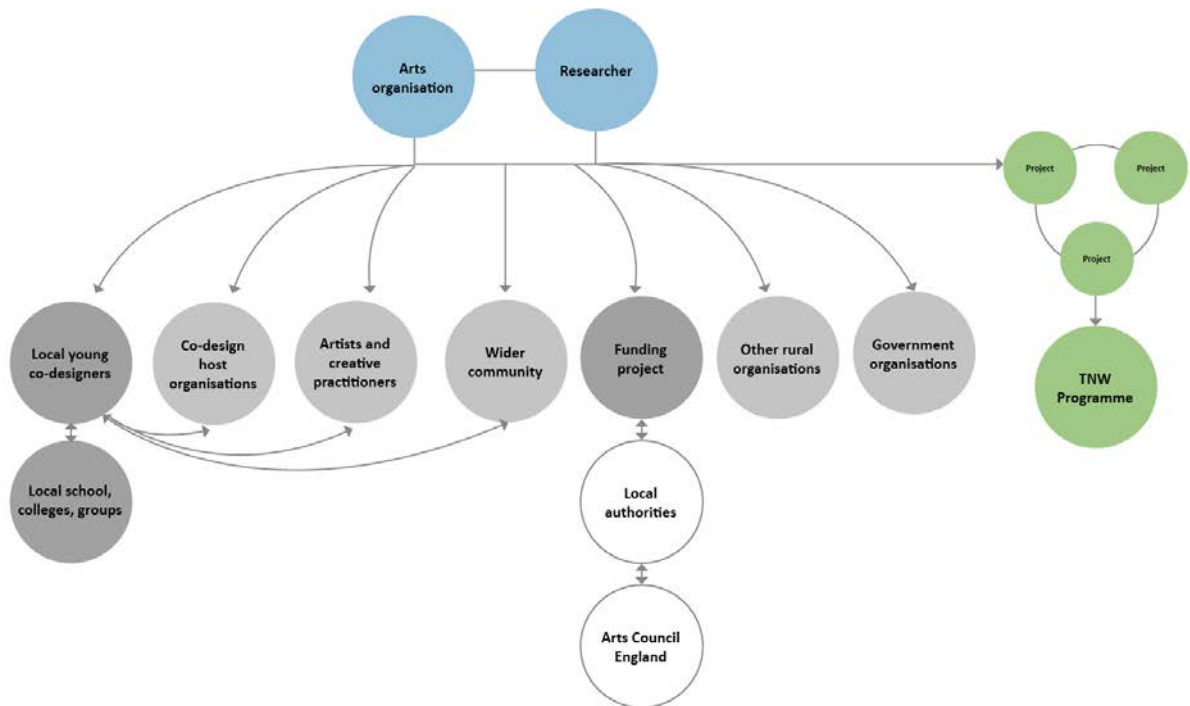


Figure 86: Map of the connections in Case Study 3

Figure 86 shows the connections the project created with various individuals, groups and organisations. These span from local connections, for example with the young people and host organisations in each location, to region funders and national organisations who wished to tackle place-based engagement and co-design more effectively.

### 6.5.6 Challenges

*Covid-19 Restrictions* impacted both the delivery of the project and the research. The full delivery of the project was frequently paused and disrupted as restriction levels changed, even between the locations that the arts organisation practitioners and young people lived in (Cumbria, Yorkshire, Lancashire and Greater Manchester), and some young people disengaged because of other pressures, priorities and access to the internet. For the research, it was difficult to contact the arts organisation, for whom lockdowns posed significant challenges for their own work and some of the practitioners were furloughed, which made it feel inappropriate to persistently try to contact them. This delayed the handover of physical data to the researcher, final reflections, evaluation and data analysis, which had the added challenge of organising large quantities of large sheets of paper in a small home office.

*Time and Capacity* – At times the project felt rushed. A quick turn-around was needed to respond to each workshop, and each location’s needs, producing and preparing activities and

tools, as well as insufficient time for the organisation to feedback on plans and tools with enough time to implement changes.

*Genuine Co-design* – The project had the intention of being a co-design project and continues to be labelled as co-design for promotional materials by the arts organisation. However, the arts organisation was reluctant to provide the young people with the power and freedom to develop their own ideas. At times, it felt like there was a polite co-design ‘tug of war’ between the arts organisation and the researcher, pulling the influence on the designs to and from the young people. When the researcher stepped back from the project, it felt as though there was a danger The Fold co-design would become tokenistic and would result in the repackaging of events that the arts organisation would usually deliver. Furthermore, issues of ownership emerged with the arts organisation at points failed to credit young people and the researcher for their involvement in the project. Some aspects of these challenges link to ideas by Cottam (2018) on how securing funding for projects is not what delivers positive change, instead, it is how funding is spent. This should involve understanding what communities need in order to create sustainable and valuable interventions and capacity in communities.

#### 6.5.7 Researcher’s Reflections

Following and building on from the success of Case Study 2, the researcher had high expectations for what might be achieved and explored in The Fold. The most challenging parts were the misalignment between the co-design principles and aims held by the researcher and those of the arts organisation, as well as last-minute changes to the workshop plans; often on the day. An additional role for the researcher was to advocate for the views and ideas of the young people to be listened to and developed, despite the young people interacting with the organisation throughout.

If the researcher carried out the project again, they would:

1. Be very clear on the aims of the co-design from the beginning, ensuring the organisation was capable of a *co-design mindset*. Understanding how to build this could be the subject of further research.
2. Be more open to what type of opportunities The Fold might implement in the local area, which may not be restricted to arts and cultural events, as well as allow more time to develop ideas.
3. Include influential groups, such as local LEPs and the councils involved.

4. Involve an organisation like the arts organisation in pulling together the event and nurturing the relationships.

#### 6.5.8 Summary of Findings for The Fold

<p><b>Case Study 3: The Fold</b></p> <p><b>RQ1: How can co-design approaches support young people in preparation for their futures in overlooked areas in NWE?</b></p>
<p>1. <b>Strategically taking social design projects to people and places.</b> Targeted people and places overlooked with socio-economic challenges by running inclusive events locally.</p>
<p>2. <b>Co-design to create connections</b> Connected local young people, creative practitioners and entrepreneurs through designing and learning together.</p>
<p>3. Increased <b>confidence and developing skills.</b></p>
<p>4. <b>Place-based design</b> - Worked with local experts and people and linked existing assets.</p>
<p>5. <b>Connecting and dual benefits.</b> Local young people and practitioners created something together to elevate place and benefit local youth's futures.</p>
<p>6. <b>Informal careers guidance through co-design.</b> Provided informal careers guidance through hands-on experience and discussion.</p>
<p>7. <b>Engaged, involved and valued young people and their ideas.</b> Used design tools to engage, understand, involve and value young people and their ideas.</p>

<p><b>Case Study 3: The Fold</b></p> <p><b>RQ2. How do these co-design approaches help overcome place-specific barriers to learning and employment opportunities?</b></p>
<p>1. <b>Strategic and sustainable</b> - Aimed to improve local young people's future prospects in overlooked areas and embed the approaches to sustain the benefits. These approaches continue to evolve.</p>
<p>2. <b>Connected and created dual benefits</b> - Connected creative practitioners and design local events to elevate place, develop skills and make further connections.</p>
<p>3. <b>Place-based and asset-based</b> - Drew on local strengths.</p>

<p>4. <b>Valued people and places, Respect, and Mutual learning through design.</b> Valued young people and where they lived through respect, mutual learning, involvement and a high-quality experience enabled by design.</p>
<p>5. <b>Upskilled and funded</b> -Upskilled practitioners, transformed practice and created potential for funding for the local area.</p>
<p>6. <b>Social value delivered to young people</b> - Social value was delivered to young people linking to opportunities and place.</p>

<p><b>Case Study 2: The Fold</b></p> <p><b>RQ3.</b> How are the co-design approaches effectively designed and delivered? What were the challenges?</p>
<p>1. <b>Design participant information sheets</b> early and together</p>
<p>2. <b>Demonstrated listening through design</b> - Created opportunities to show young have been listened to. This approach used design skills to visually demonstrate this to young people.</p>
<p>3. <b>Supported idea creation</b> - Created information to support the creation of ideas, ideas that fed into the organisation’s work and the research.</p>
<p>4. <b>Step towards future and prototype</b> – There is a need to view co-design events as a stepping stone towards creating future opportunities for young people and a prototype of what is possible.</p>
<p>5. <b>Cost and reuse</b> - Produced materials for a reasonable cost that could be reused across locations.</p>
<p>6. <b>Logistics</b> - Developed a plan for the logistics between co-design sessions, handovers, de-briefing, material production and packaging.</p>
<p>7. <b>Idea handling</b> - How ideas were developed, shared and handled in the events affected how valued young people felt as individuals.</p>
<p>8. <b>Informal careers support through design</b> - Involved creative professionals in the co-design workshops, which helped create informal careers support.</p>
<p>Challenge – <b>Stretched capacity</b> of the organisation affected the time taken to reach agreements for the co-design.</p>
<p>Challenge – <b>Misconceptions that co-design</b> can be consultation, .e.g. asking for feedback on ideas that had already been developed.</p>

Challenge – <b>Recruited young people from diverse socio-economic backgrounds</b> , particularly in connection to the arts.
Challenge – <b>External influences</b> - External organisations tried to influence the project the times.
Challenge – <b>Covid-19 forced remote working</b> , which made it difficult to maintain connections with young people in terms of distance and digital connectivity.

<b>Case Study 2: The Fold</b>
<b>RQ4.</b> What benefits do these approaches deliver to those involved?
1. <b>Feeling valued through ideas and resources</b> – Young people were valued as individuals, valued as a community and this made young feel good about themselves. Handling of ideas and quality of resources contributed to this feeling of being valued.
2. <b>Awareness of local opportunities</b> - Increased awareness of opportunities in general and those locally.
3. <b>Increased confidence</b> in the young people’s own capabilities.
4. Co-design was viewed as <b>inclusive and a safe space</b> to not feel judged.
5. <b>Relationships and social capital</b> - Increased in relationships with peers and professionals.
6. Organisation – Helped secure arts <b>funding</b> and strengthened funding bids.
7. Organisation – <b>Skill development</b> including co-design, language, project management and inclusivity.
8. Organisation – Experiences a change in <b>mindset</b> .
9. Organisation – Saw a change for <b>future practice</b> .
10. Wider community – <b>Interest in co-design practice</b> from other rural organisations generated.
11. Wider community – Evidence of impact for the <b>arts organisation’s funder</b> .
12. Wider community – increase in <b>visibility of existing facilities and resources available</b> to young people in rural communities.



<b>Case Study 2: Redesign by the Sea</b>
<b>RQ5.</b> How do they aim to deliver long-lasting benefits to local people?
1. <b>Social and economic benefit</b> - Workshops delivered benefits to support young people’s futures, the community and organisations that work within them.
2. Organisation had <b>ownership</b> of the project and their own funding.
3. <b>Organisation experienced skill development</b>
4. <b>Inspired other organisations</b> and local authorities.
5. <b>Art organisation had a network and resources</b> to support the sustainability of the co-design.
6. Influenced <b>potential funding for the local area</b> .

## 6.6 Conclusions

This case study highlighted how a co-design approach can be used to create support for young people growing up in rural areas in the NWoE, who were struggling with access to opportunities. The project contributes to an understanding of how co-design approaches can be designed and implemented in rural areas in the NWoE, addressing RQ1. This an area unexplored in the literature. Furthermore, the case study highlights the challenges experienced when applying co-design in partnership with an organisation in this context, particularly in terms of attempting to deliver genuine co-design experiences for young people. This contributes to an understanding of how to effectively and genuinely co-design. The scale and duration of this case study, plus the partner organisation having their own funding to progress the project further has produced a greater understanding of the value and change delivered by co-design approaches, as well as the potential to sustain the initiative and the long-lasting value delivered beyond the researcher’s involvement.

Findings include:

- A combination of working with an organisation with their own funding and Covid-19 forcing the organisation to face ambiguity later in the project helped sustain the co-design.
- The design-led elements of the co-design approach, the principles, high-quality tools and structure, enabled young people to be empowered, listened to, have a clear understanding of the process and be actively involved in the design process.

- Design decisions also enabled young people to be comfortable imagining their futures.
- Participating in the co-design approach resulted in a broader awareness of the opportunities available to young people in rural communities as well as an increase in confidence in their own abilities
- The workshops were informal spaces to learn about career possibilities, develop skills and build relationships with others.
- The act of co-designing (creating own ideas, discussing and developing) to influence opportunities for young people in rural communities, plus facilitators handling the ideas with care (listening, recording, including) was highly valuable and fulfilling to the young people.
- For the organisation, the co-design approach was fundamental to the success of the project, gave them confidence as facilitators and they believe it will transform their future practice.

## Chapter 7

### Case Study 4 – Design Future First

#### 7.1 Introduction

This final case study highlights the role that co-design interventions can have in a large, national organisation, geared towards improving young people’s future prospects. The co-design approach aimed to actively engage young people in evaluating the careers guidance programme a national education charity provides, as well as developing new ideas for how to improve it. The aim was to engage with young people in three state schools, in areas identified as having fewer opportunities for learning and work. This project was undertaken at the same time as *The Fold* in Chapter 6 and was disrupted by the Covid-19 pandemic in 2020.

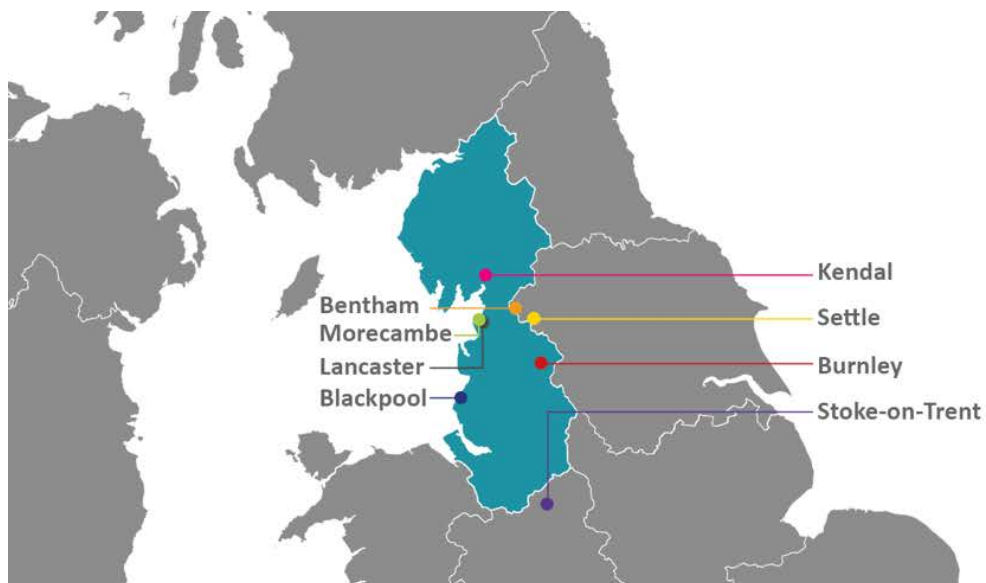


Table 30: Key details of the Design Future First project

<b>Partner Organisation(s) details</b>	UK education charity with over twenty employees, with bases in Manchester and London, who worked with over 400 schools and colleges in the UK at the time of collaboration.
<b>Project duration</b>	Winter 2019 to Summer 2020 Co-design activities January – March 2020
<b>Project partner time funding</b>	None
<b>Project location(s)</b>	Blackpool in Lancashire (Seaside town) and Stoke-on-Trent in Staffordshire (Former-industrial city).
<b>Groups involved</b>	Local young people aged 13 and 15.

In this chapter, the project partner will be introduced, followed by background literature covering the concept of social mobility, challenges in the two locations and co-designing with charities. Details on what the research aimed to achieve, the approach and what was learnt as a result are included at the end of this chapter.

#### 7.1.1 Project Partner and Collaboration Set-Up

An education charity collaborated with the researcher on this, which is referred to throughout this chapter as *the charity*. The charity provided over 400 (at the time of the project and over 1000 at the time of writing) state secondary schools (government-funded schools that provide education free of charge) and colleges with the technology, tools and support to build a network of former pupils to support present pupils. These alumni networks are made up of volunteer former pupils, referred to as ‘role models’ from a variety of backgrounds at any stage of their career or education. The former pupils can help current pupils in a variety of ways, increasing motivation, confidence and life chances, such as:

- Sharing their experiences of education or careers to inspire young people, expand their ambitions and build their confidence.
- Mentorship through building relationships around specific goals and helping overcome specific challenges.
- Co-delivering lessons and helping link school learning to future work.
- Providing work placements.

- Broaden views of what young people might achieve.

The charity aimed to connect schools with a community of relatable role models, who were likely to have grown up in the same area, gone to the same school and encountered some of the same challenges. A supply of role models is dependent on recruiting willing volunteers and external funding or school subscription fees. The charity receives funding from government organisations and helps meet guidelines for national career guidance, including work in ‘Opportunity Areas’, areas identified as social mobility cold spots (Future First, 2018). OAs Opportunity Areas including Blackpool and Stoke-on-Trent, are locations in England that were targeted with additional funding to ‘boost educational attainment across the country to boost long-term prosperity and earning power in Britain’(Department for Education, 2017c, p. 7).

The charity’s *Head of Innovation and Learning*, referred to as ‘Practitioner 1’ in this chapter, was the main contact for the project. Together it was decided that a co-design approach would be used to understand the value of the current services provided to young people in the North West and understand the views and ideas of the young people who should benefit from the service. At this point, the charity had never consulted with young people on their services and had never engaged in co-design.

Table 31: Key actors involved in Design Future First

Key Individuals and groups involved in the project	Details
Education charity	Director – Acting Director for the organisation and first contact. Practitioner 1 – Head of Learning and Innovation for the organisation and main contact. Practitioner 2 - Alumni Programme Officer, who had a degree in Product Design, responsible for organising engagement with school students in the North and Midlands. Practitioner 3 – Regional Programme Manager who steps in at a later date.
Young people	Eleven young people aged 13 and 15 at two schools; one in Blackpool and one in Stoke-on-Trent.

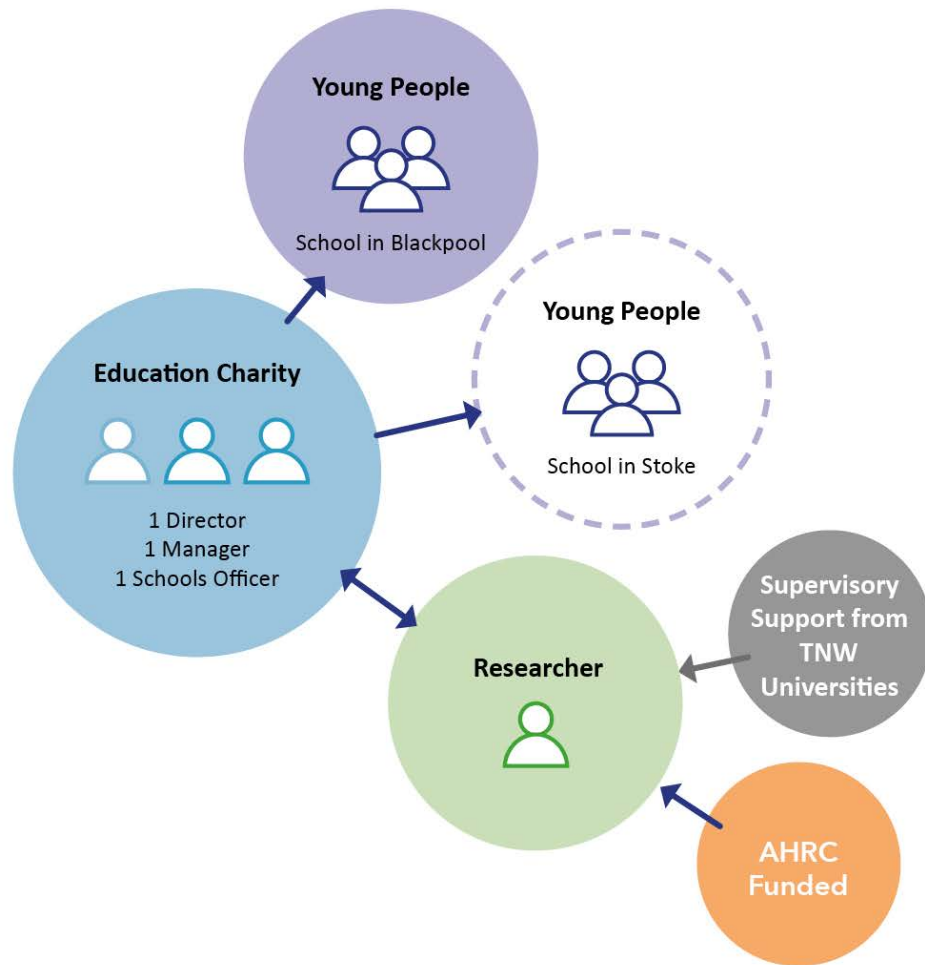


Figure 87: Project ecosystem: Diagram of actors involved in the project

## 7.2 Background

### 7.2.1 Blackpool and Stoke-on-Trent

The seaside town of Blackpool is one of the most deprived local authorities in England (Department for Education, 2017a) with low educational attainment, high levels of young people in need, high levels of NEET young people and poor health outcomes. The town has a lower than the national average number of people in professional employment, with high levels of people employed in ‘caring, leisure and other service occupations’ (Office for National Statistics, 2019).

Stoke-on-Trent is a city in Staffordshire, in the West Midlands grouped by the organisation with schools in the North West. It is the fourteenth most deprived district in England out of 317 (Etherington, 2020). The city, which comprises six towns has a history of ceramic

manufacturing and mining and is described as a 'deindustrialised low pay low skills' economy (Etherington, 2020, p. 4). It has high levels of child poverty, low levels of educational attainment and poor health outcomes (Department for Education, 2017b). Furthermore, young people from Stoke-on-Trent have a significantly lower-than-average likelihood to enter higher education (Department for Education, 2017b).

### 7.2.2 Career Guidance, Social Capital and Social Mobility

Career and education choices can be amongst the most critical decisions a young person makes and this can affect both individual and society; helping individuals progress their learning and work, impacting work and learning markets, and improving social mobility and equity (Musset and Mytna Kurekovaii, 2018). Connecting young people with relatable role models can help improve their understanding of jobs, knowledge of the skills required, improve educational attainment, and social capital, particularly those in disadvantaged communities (Mann, 2012; Mann, Stanley and Archer, 2014; Burgess *et al.*, 2017; Marshall, 2019). Meaningful encounters with businesses occurs when young people are active participants, experience detailed and hands-on learning, and can choose and shape the experience that takes place and reflect on their learning (Mann and Dawkins, 2014; Collins and Barnes, 2017; Children's Commissioner for England, 2018). Table 32 shows key issues from a comprehensive report on career guidance and employer engagement by Musset and Kurekovaii (2018).

Table 32: Key issues for careers guidance and employer engagement

Issue	Key Points
Engagements with volunteer 'role models'/employer engagement	<ul style="list-style-type: none"> <li>• Can be important resources for those with limited networks.</li> <li>• Can challenge assumptions and provide authentic new information.</li> <li>• Increase academic attainment.</li> <li>• Has been shown to have an impact on future earnings.</li> </ul>
Challenges for career guidance	<ul style="list-style-type: none"> <li>• External careers services can be detached from the local context.</li> <li>• Young people disadvantaged socially and economically are less likely to participate in career guidance.</li> <li>• Availability and opportunities for employer engagement are linked to the socio-economic background of schools.</li> </ul>
Design of career guidance	<ul style="list-style-type: none"> <li>• The design, delivery and quality of career guidance <i>matters</i> and when effective, it can improve future employment prospects and educational attainment.</li> <li>• Should help explore interests and aptitudes, be proactive and give one-to-one guidance.</li> <li>• It should be individualised, challenge assumptions, fit with the needs of the local area and be seen as of value to young people.</li> </ul>

Co-designing is believed to contribute to building social capital in communities (Bradwell and Marr, 2008; Corcoran, Marshall and Walsh, 2017). Social capital is gained through changes in relationships among other people that facilitates action (Coleman, 1988). Bourdieu (1984) provides two dimensions to this; sociability and social networks, connections and relationships. Putman (2000) focuses on social capital in communities, which includes reciprocity and trustworthiness. Social capital is the resources that are derived from 'relationships from which youth can access and mobilise to help them improve their lives and achieve their goals' (Boat, Syvertsen and Scales, 2021). Routes to this include networking, access to information on jobs and support to address social barriers to finding jobs (Boat, Syvertsen and Scales, 2021). Schaefer-McDaniel (2004) provides a framework emphasising



the dimensions for building social capital with young people, including the possible benefits (Figure 88), emphasising that this comes from engaging directly with young people, not adults and ideally involving young people in the design of environments.



Figure 88: Dimensions of Social Capital for Young People (Schaefer-McDaniel, 2004)

*Social mobility* is ensuring everyone has a fair opportunity to create a good life for themselves, regardless of their background or where they grew up. The Social Mobility Commission, monitoring the progress of the government on social mobility, produced an index comparing the life chances of young people across local authorities, revealing places where there are good and poor opportunities for social progress, referred to as *Social Mobility Cold Spots*, with Blackpool ranking 12<sup>th</sup> out of 324 (Social Mobility Commission, 2017).

### 7.2.3 Co-designing with Charities

Co-design processes and methods have been used by charities when involving people in the development of their services. This is believed to improve the focus on citizens, improve responsiveness to future changes, build better relationships, improve accessibility, provide citizens with more control over their futures and have a greater social impact (Bradwell and Marr, 2008; Burkett, 2011). Co-design ‘could help promote meaningful participation, as it goes beyond assuring that users’ voices are heard, to ‘engaging service users in developing and decisions on solutions that will affect them’ (Lam and Dearden, 2015, p. 3). Yet little is known about the capability of small to medium-sized charities to apply co-design techniques (Lam *et al.*, 2012; Lam and Dearden, 2015).

Citizens are more likely to be involved in the early stages of co-design and some might struggle to be physically present or lack the confidence to participate in co-designing. Charities often lack knowledge of co-design methods and conventional co-design processes can be too time

and resource-consuming (Lam *et al.*, 2012; Lam and Dearden, 2015). Co-design in charities can be simple and conservative, for example, listening to users and incorporating their views and ideas into the services, or it can be radical, therefore, challenging the existing roles and structures between the service provider and citizen (Burkett, 2011). Change influenced by the involvement of citizens in developing services is often limited by power relations, including established mainstream structures, formal consultation mechanisms and professional attitudes (Carr, 2007).

## 7.3 Project Aims and Objectives

### 7.3.1 Research Aims

The research aimed to explore how an education charity could start to engage with young people to help co-design services that support young people's connections to role models. It also aimed to understand some of the barriers to education and work opportunities that young people in left behind and overlooked communities face and aimed to co-design ways to address these barriers.

The charity was involved in shaping the co-design approach, as well as co-facilitating co-design workshops. Practitioner 1 was actively involved in writing the project proposal (See Appendix 31). The aim was to involve the practitioners in the action research approach, including the planning, delivery and synthesis of the workshops, as well as frequent reflection on the learnings from the approach. Semi-structured interviews were used with the organisation practitioners at the end of the project to gain an understanding of their experience of the project. This approach aimed to make the research mutually beneficial and aimed to generate sustainable outcomes for the charity, which they could continue to implement without the researcher's involvement.

The young people were each provided with participant information sheets and consent forms approved by the charity (see Appendix 32). The researcher led the development of the co-design approach, structure and tools, with input from two charity practitioners. This included evaluation tools for the young people to use, to explain what they gained from participating.

### 7.3.2 The Organisation's Co-design Aims

The organisation aimed to explore the contribution that young people can have in designing their services, which they hoped to integrate into their programme evaluation work going

forward. Practitioner 1 was keen to include young people's ideas in the charity's current programme offer, which aimed benefit young people but had been designed solely by adults. Specifically, they wished to discover:

1. How do young people currently view their experiences of meeting former students?
2. How do their interactions with former students impact their knowledge of future pathways, their skills, confidence in their abilities and aspirations for the future?
3. How might these interactions be improved to support their needs?

A project time plan was agreed upon, and the project outcomes aimed to include the creation of a new design process and accompanying tools, process documentation and blog post for the charity's website.

The original aim for the workshops was to engage with a maximum of twelve young people aged over 16 at three workshops in the NWoE. Schools that were actively using the charity's network were invited, which meant that the pupils would have experience of role-model interactions to draw upon during the workshops. The schools initially approached were also based in social mobility cold spots in the North West, with 10% of pupils on free school meals, which was an indication of being in a cold spot, according to the charity.

### 7.3.3 Reflections

The researcher had no prior relationship with the charity or any of its employees, yet a relationship was quickly built around shared objectives, and the lack of a prior relationship made no difference to the quality of the interactions. The two practitioners were enthusiastic, quick to respond to queries and willing to have frequent meetings. This motivation to use a co-design approach in the charity's practice was one of the reasons this project was chosen as case study 4 over other project options that had been established by the researcher.

## 7.4 The Approach

The project was disrupted by the restrictions that were put in place for the Covid-19 pandemic in March 2020. As a result, only one workshop was delivered as planned in Blackpool in February 2020, which is detailed in section 7.4.2. The scheduled Stoke-on-Trent workshop had to be cancelled and one of the schools in Blackpool withdrew from the project. However, the

school in Stoke agreed to an online version of the workshop three months after the originally planned date, which is detailed in 7.4.3. Figure 89 shows the overall structure of the project.

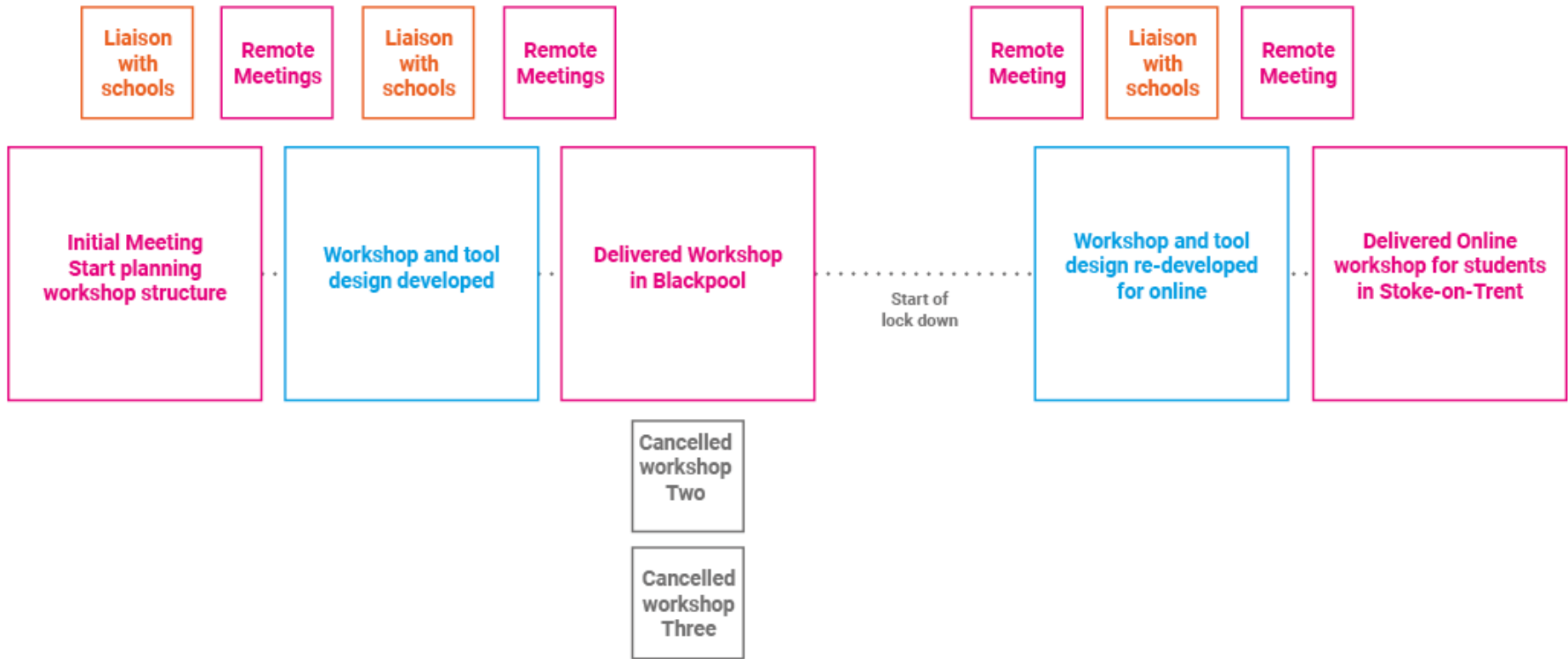


Figure 89: A diagram of the overall structure of the project

#### 7.4.1 Project Preparation and Recruitment

There were two layers to the co-design approach in this case study. Firstly, there was the co-design of the engagement with young people that took place between the two practitioners from the charity and the researcher. Second, there was the co-design that took place with the young people in workshops with a range of structured activities.

The practitioners and researcher met in person at Lancaster University to develop the workshops. Using a meeting structure created by the researcher beforehand, the process was as follows:

1. The aims and questions for the co-design workshops were listed.
2. These aims were organised into chronological order for the workshops. Figure 90 shows the whiteboard with the draft plan.
3. Expectations, ideas for using the workshops and design ideas for tools and activities for each part of the workshop were recorded in notes and sketches (Figure 91).

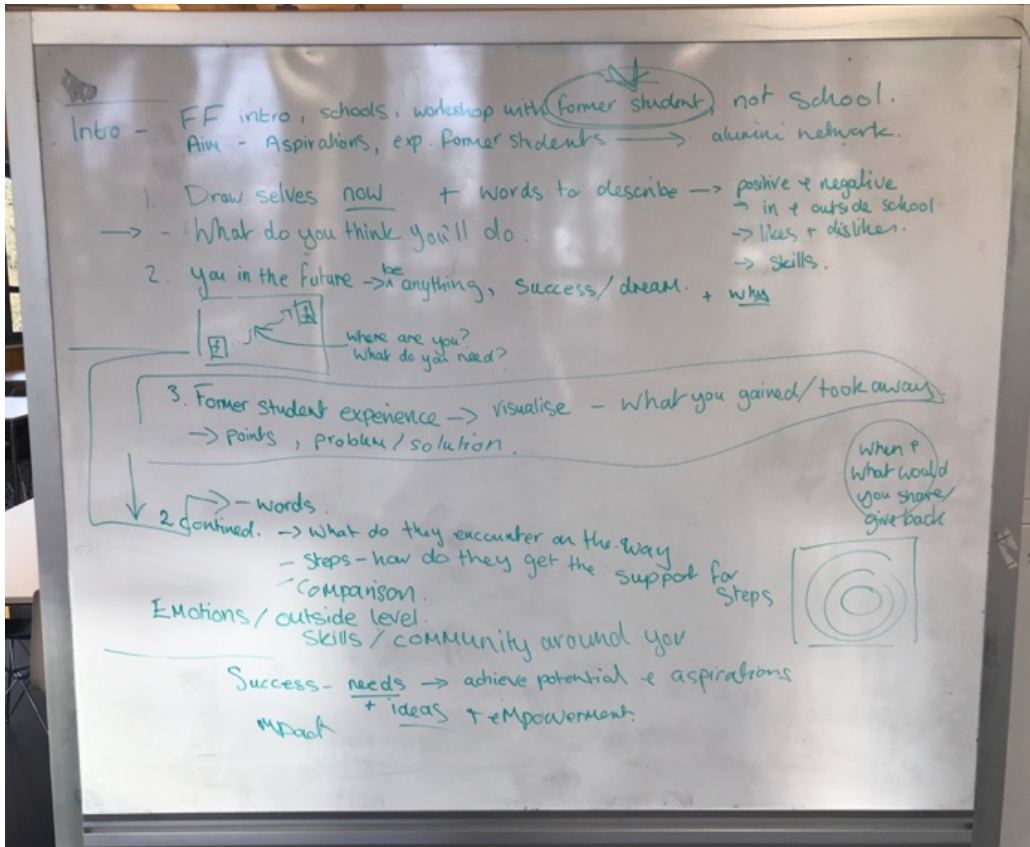


Figure 90: Whiteboard with the draft workshop plan



Figure 91: The practitioners and researcher recorded workshop activity and tool ideas

Table 33: Key topics discussed in the meeting

<b>How to handle conversations about the future</b>	Asking young people to reflect on and consider their futures aimed to not value academic education or professional career routes above other future ideas. For example, it would be acceptable for young people to discuss non-career-related plans, and they could be a few years or many years into the future.
<b>Language and Honesty</b>	An aim is to be open, use accessible language, talk about the future sensitively and encourage honest answers.
<b>Making the Future Visible</b>	The opportunity to use design tools to visualise what young people’s future pathways might look like to make it easier to understand and more plausible. This could lead to an understanding of who they would like involved in making their plans possible and where.
<b>Speculative Design Model</b>	Dunne and Raby’s Future Cone (2013) is often used in speculative design to imagine a wider range of alternative future possibilities. This was thought to be a useful model for designing tools to help young people consider their futures. For example, it was felt that an individual might view a future pathway as probable, based on the pathways of the people they knew, but that role models or former pupils might help young people consider preferable futures.
<b>Influences in lives and the wider community</b>	An opportunity to understand career influences outside the formal education space in the wider community, which would link to understanding young people’s social capital, therefore, who supported the young people. This would contribute to an understanding of how the charity could better support young people’s well-being.

The original recruitment criteria caused some challenges because the charity had few schools that meet this criterion in the North West. The initial list of possible schools suggested for this research by the charity included schools in the North East and London, despite the focus of the research being on the North West. This was because there were schools that were actively engaged with the organisation’s service. Eventually, three schools were recruited, two in Blackpool and one in Stoke-on-Trent, close to the North West region. The organisation acknowledged that although the North West has many social mobility cold spots, they had fewer schools in the North West in their network than they do in the South.

*As an organisation, even though we work with over 400 schools, we don’t have the best engagement with schools in the North West.*

(Practitioner 1, 2020)



It was emphasised to the schools that the pupils invited to the workshops were not selected based on their abilities and behaviour; the project aimed to be inclusive and generate support for young people with a wide range of abilities and backgrounds.

The original aim was to engage with young people over the age of 16, who could consent to be part of the research themselves, removing the barrier of seeking parental consent. However, the charity preferred to invite young people aged over 15 to take part because they had more experience engaging with former pupils and according to the charity’s ethics procedures, young people over the age of 15 could provide consent themselves. However, the Lancaster University Ethics Committee asked that parental consent was sought from the 15 year olds, which made it more challenging to obtain consent.

#### 7.4.2 Blackpool Physical School Workshop

<b>Workshop One – Blackpool</b>	
Space and Duration	2 hours in a school classroom with the furniture rearranged to make one large table.
Participants	6 young people aged 15, 5 males, 1 female Facilitators – 1 Researcher, 1 practitioner 1 practitioner taking photographs and helping students

The tables were placed together to enable the participants to sit facing towards one another to encourage conversation. The introduction covered the purpose of the workshop and that it was not a school lesson, in which they were being assessed. Twelve young people were expected to attend but only six arrived with their consent forms signed by their parents or guardians.

#### **Activity 1 - Now and the Future**

Each participant created an image of themselves that represented their strengths and where they lived (Figure 92). They then created a separate image of themselves in the future, reflecting on the skills they would like to have and what sort of place they would like to live (Figure 93). The young people were encouraged to describe their future, which could be about a job, education or something else of their choosing.

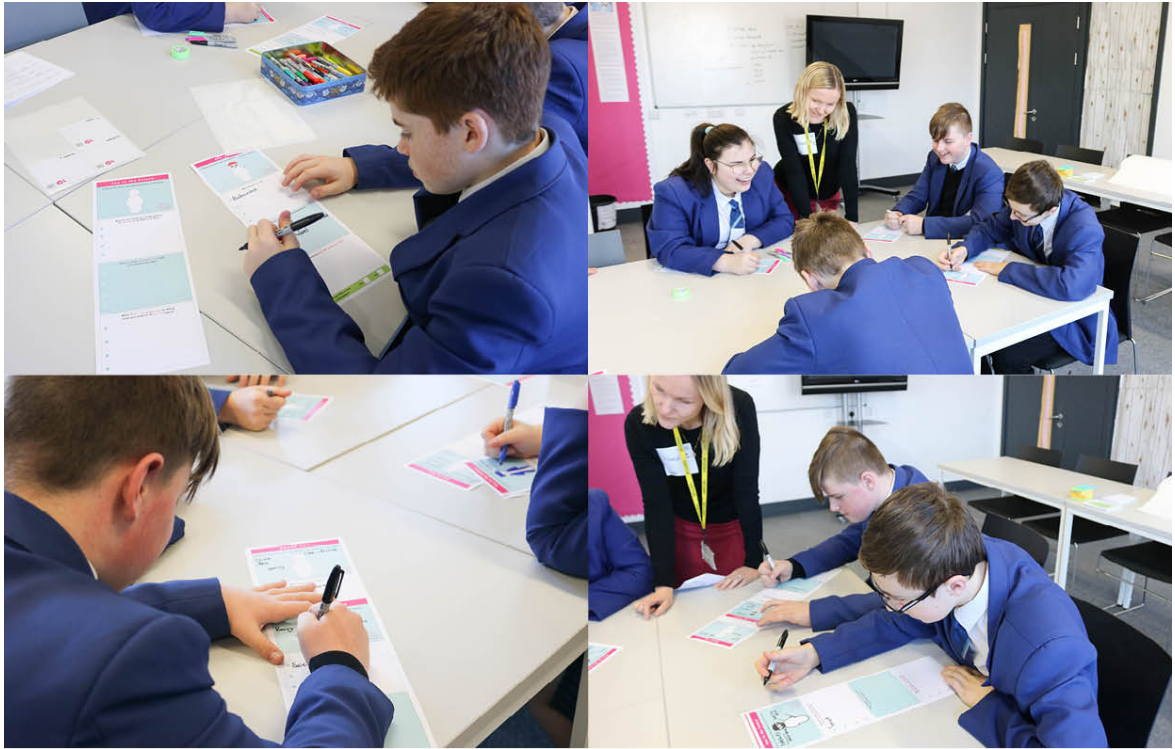


Figure 92: Participants reflect on their lives now and what they would like in the future

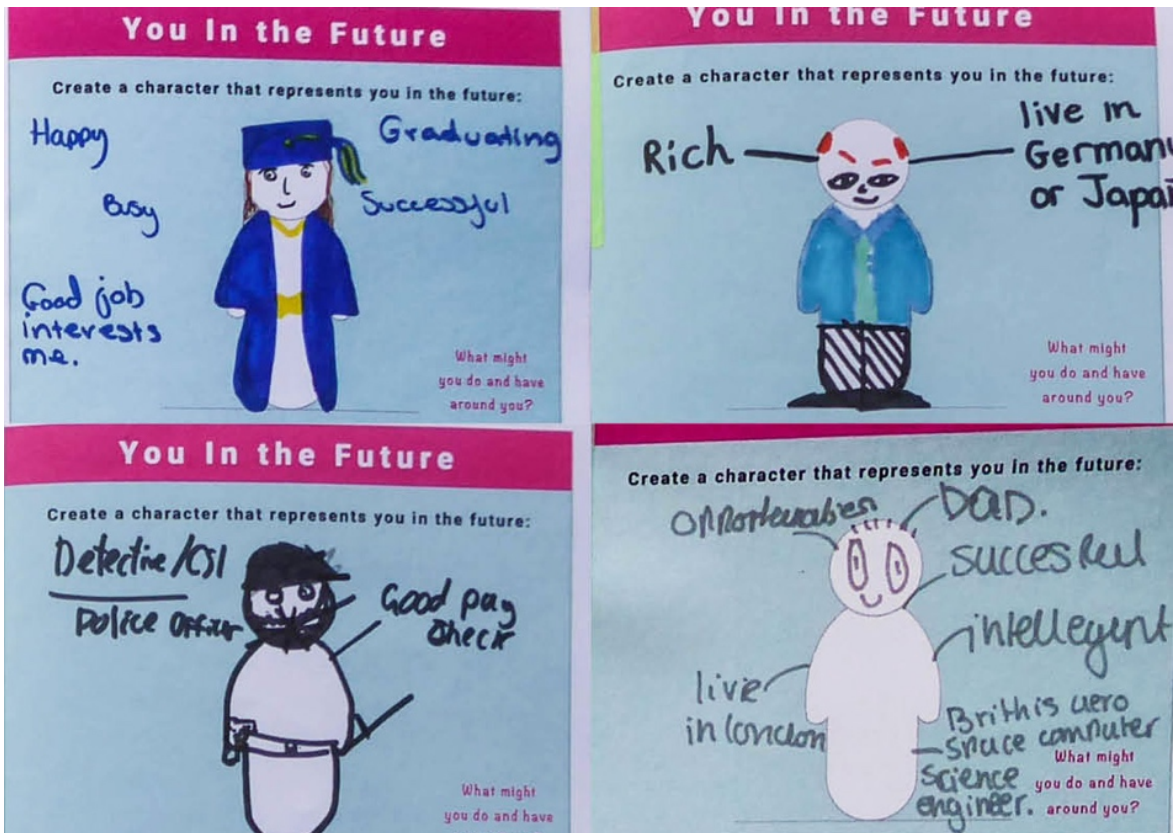


Figure 93: Examples of the participants' future representations of themselves

## Activity 2 - Discussing and Visualising Future Pathways

Activity 1 was created on two separate pieces of paper, which the young people then joined to either side of a large sheet to draw out their plan between the present and future, using pens and prompt stickers to draw out the route. The stickers for the journey were designed to prompt consideration of the different activities they might do, such as *learn something*, *speak to someone*, *try something* or *go somewhere*. These were accompanied by stickers to use to indicate where the young people felt less confident about their choices or needed support. During and after the activity, discussion and sharing were encouraged to stimulate learning from each other. Figure 94 and Figure 95 show the activity.



Figure 94: Visualising and discussing future pathways

### 1 About You

Create a character that represents you and your interests:

What do you like to do?

What are you good at?

- Drawing
- Videogames
- Maths
- Python (sort of)

What types of jobs are you interested in?

- Computer scientist
- Engineer
- Architect
- Software developer

How would you describe where you live?

- Urban
- not much to do
- neglected
- starting to feel over-populated

Would you like to live here in the future? Yes  No

### 3 Your Plan

Choose stickers to write notes to create your plan from now into the future, as you described on part 2.

Put what you might like to do that is in education and work in this section

Put other things you might like to do in this section. Eg. hobbies, skills, travel etc.

What you would like to do from now...

...to the future

FF TRANSFORMATION

### 2 You in the Future

Create a character that represents you in the future:

What might you like to do in the future?

- Computer science
- Maths
- Art/graphic design

Where would you like to live and what would it be like?

- a city
- modern
- Diverse entertainment
- maybe abroad

What might get in the way of doing what you want to do in the future?

- opportunities
- qualifications
- money
- Confidence (lack of)

Figure 95: An example of one of the completed tools

### Activity 3 - Design a useful interaction with a former pupil

The participants reflected on an experience of meeting a former student at school and receiving support for their future plans, through the charity's programme, whilst eating snacks brought to the workshop (Figure 96 and 81). They were prompted on what worked and what did not, what was useful and how they would design a new interaction. Thinking about what job they would have, what they would do in the interaction and where it would take place was encouraged.



*Figure 96: Participants design their interactions with a former pupil*

**What happened when you met a former student?**

What did you **find useful** about the engagement?

- His salary
- He travels
- 
- 
- 

What did you **not find useful** about the engagement?

- Didn't talk much about his journey.
- 
- 
- 

**How do you think engagements with former students could be improved?**

• What is their background?      • What are they like?      Draw and/or write about it  
 • What do they do?                • Where could it take place?  
 • What would they talk about?

What qualifications needed to get into university.

Where did they start?

How they got to where they are now.

Their journey →... →... →... Finish

Are they Happy ~~one~~?...

Figure 97: An example of a response to designing interaction with a former pupil





Figure 99: Example of the responses for other activities young people imagined

#### Activity 5 - Understanding the Value of the Co-design Experience

To conclude, the participants were asked what they gained from the workshop, including whether they had learnt anything new and if they felt included and heard during the experience. There were two tools; a double-sided postcard asking what they had gained from the workshop and what they might do differently as a result, and a scale for each young person to rate to what extent they felt listened to and included in the workshop (Figure 100 – 86). Both were designed to be quick to complete before the group left for lunch.





Figure 100: Participants responding to the evaluation tools



Figure 101: Responses gathered on the postcards

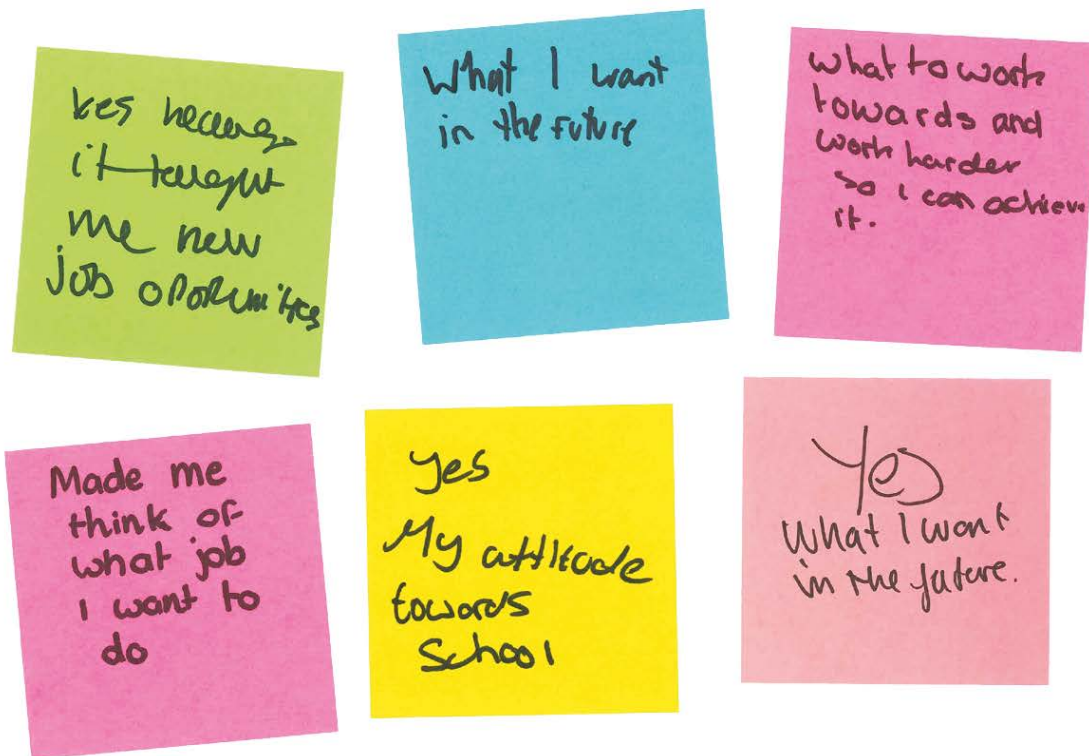


Figure 102: Example of Sticky Notes left on the evaluation poster

#### 7.4.3 Stoke-on-Trent Online Workshop

Workshop One – Stoke	
Space and Duration	1-hour online workshop on Microsoft Teams
Participants	Five young people aged 13 Facilitators – 1 Researcher, 1 practitioner Technical support from 1 TNW PhD colleague

Both the charity and the school in Stoke-on-Trent supported an online adaptation of the original workshop in June 2020. Practitioner 2 liaised with the school, and the researcher set up an online form on Microsoft teams and an accompanying email to be sent to parents explaining the workshop and asking for consent, followed by a link to an online meeting on Microsoft Teams.

The charity suggested that a two-hour long online workshop was too long for the young people to concentrate, therefore, it was cut down to a one-hour format. The first activity of the original workshop, 'Now and the Future' remained physical and was adapted with

additional guidelines to be posted to the participants, with pre-paid addressed envelope to return once completed. The tool was highly valuable in the Blackpool workshop for both the participants and the practitioners, and it had been proven to engage and excite the young people. The package of instructions, co-design tools and pens is similar to a 'cultural probe' (Gaver, 1999), designed to provoke responses remotely for design processes.

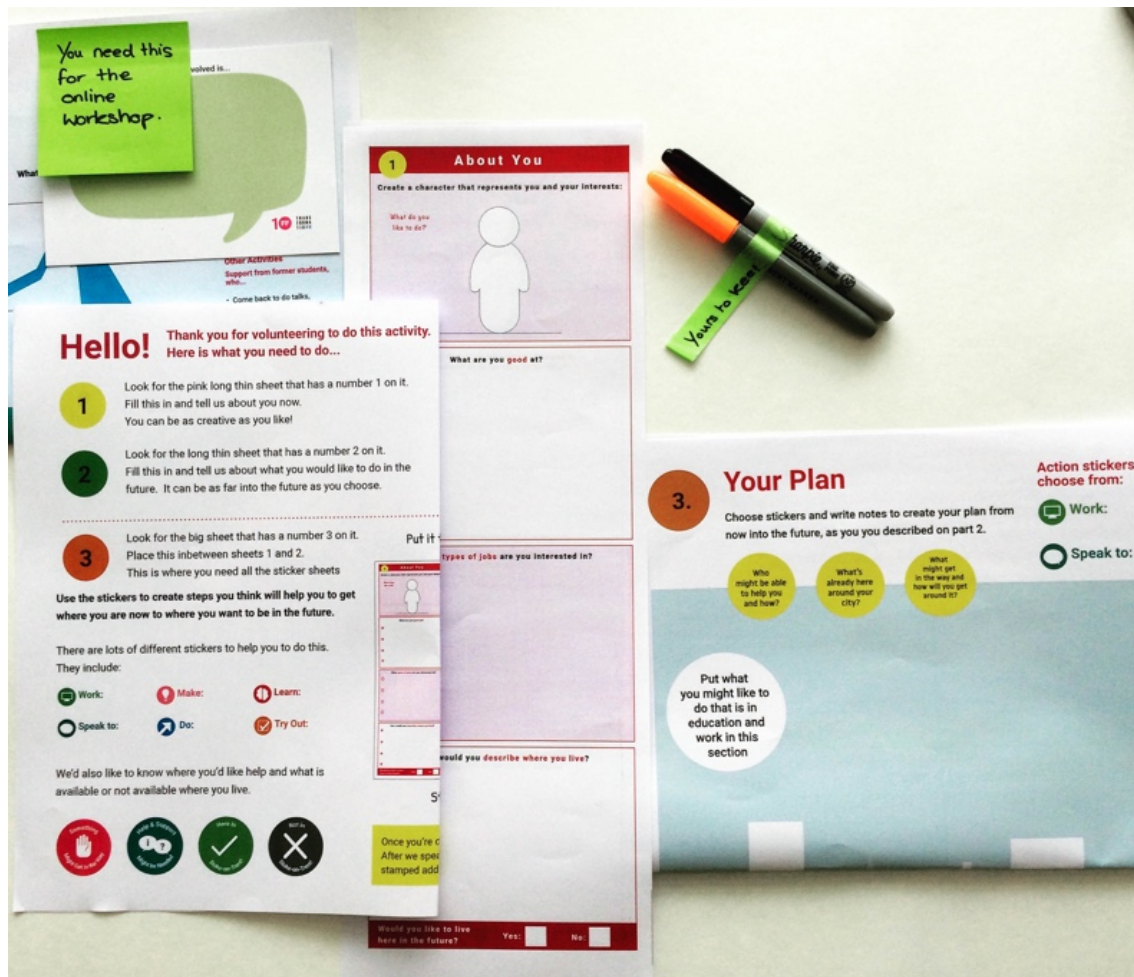


Figure 103: Example of the contents posted to the participants

For the remaining activities, the researcher utilised existing online ideation and collaboration platforms, including *Google Jamboards* (an online whiteboard), *Padlet* (an online note board) and *Mentimeter* (an online evaluation platform). Tools were selected that could emulate the original activities of the successful physical workshop, would allow the flexibility to design features, as well as being easy and quick for the participants to use. Just five young people from Stoke-on-Trent joined the workshop. The workshop activities were as follows:

1. Introduction.
2. Views on experiences of meeting former pupils and how they think they could be improved using questions on Padlet (Figure 105).
3. Discussion using the tool they had completed at home.
4. How participants would like to be involved in the support programme, using the Iceberg diagram placed onto Jamboards (Figure 104).
5. An anonymous evaluation using Mentimeter.

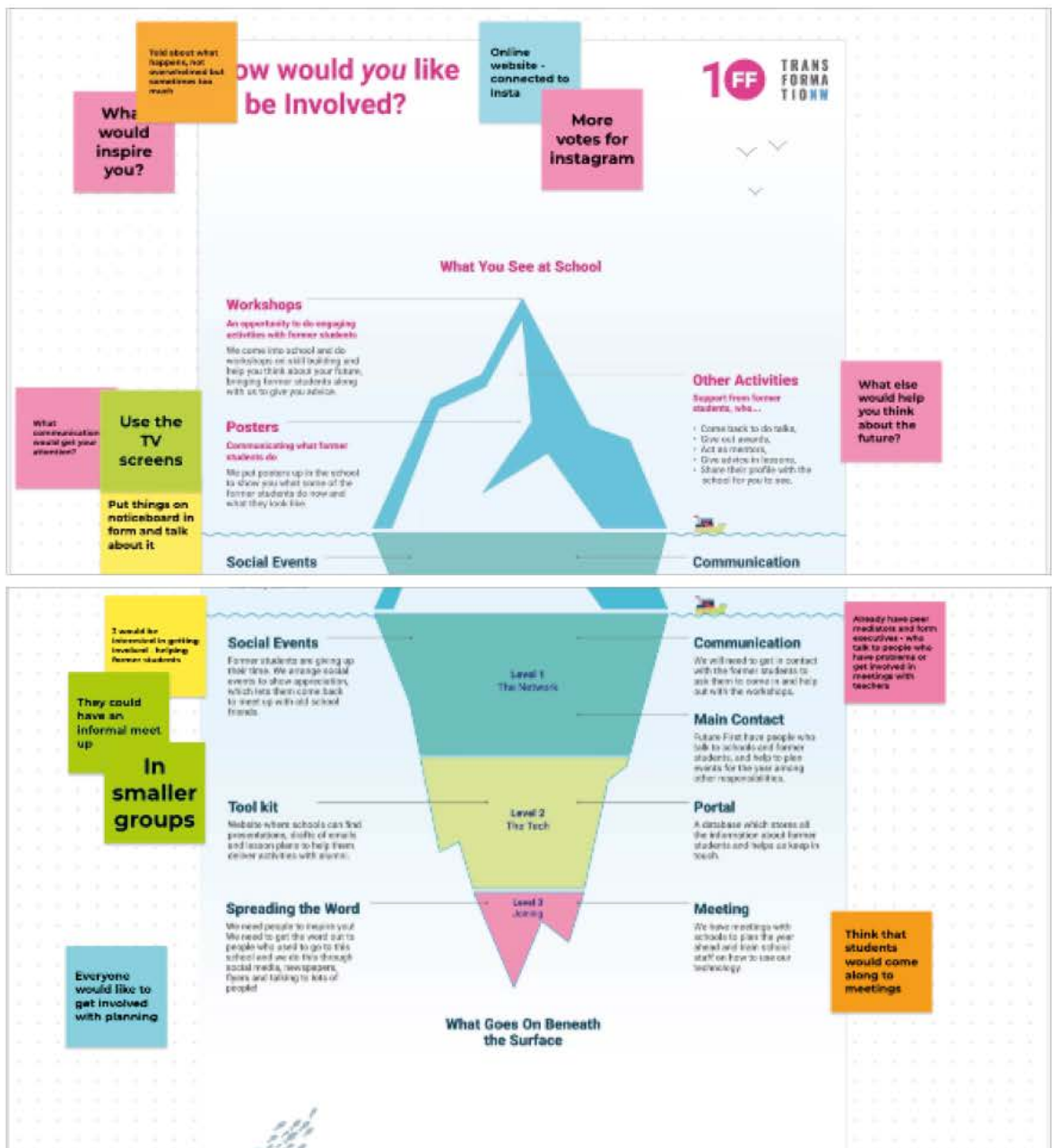


Figure 104: Screenshots of the Google Jamboards



Figure 105: Examples of comments noted on Padlet referring to ways to improve meetings with former pupils

#### 7.4.4 Concluding the Project and Outcomes

The project concluded when the charity was struggling with the effects of the pandemic. However, insights from the project were eventually incorporated into the restructuring of the charity's programmes. To ensure the young people's ideas were heard and had an impact on the charity beyond the practitioners directly involved in the project, learnings were shared with colleagues, and a visual report was produced<sup>2</sup>, alongside a news article on the charity's website<sup>3</sup> and all the tools were made available throughout the charity. Shortly after participating in semi-structured interviews, the practitioners directly involved in the project left employment at the charity, followed by the Director, who was the researcher's initial contact. Contact was maintained with the organisation and the two practitioners who had left to evaluate the impact of the research on the organisation as a whole and practice in their new roles.

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<sup>2</sup> <https://files.futurefirst.org.uk/wp-content/uploads/images/20200928133456/Design-Future-First-Report-Sept-2020.pdf>

<sup>3</sup> <https://futurefirst.org.uk/young-peoples-ideas-help-design-plans-for-future/>

#### 7.4.5 Reflections on the Workshops

The researcher would have made changes to the plan for subsequent workshops if they had gone ahead as planned, which include thinking more broadly about supporting young people to learn about future jobs and developing the ideas they had in the workshop together. For example:

- Simplifying the Iceberg style tool, for which the descriptions were too abstract for the young people and overall, the tool was more elaborate than the insights gained from the workshop. The activity could be reframed using more open questions such as, 'how could you be supported to find out about the future jobs you are interested in'?
- Spend more time focusing on how the young people's needs, which can be identified during the workshop could be supported and developing some of their ideas.

When adapting to the workshop online, neither the researcher nor the charity had much experience to draw on and there were few publications on the topic, therefore, it was a steep learning curve for the whole group. On the day, technical problems, with some young people not being able to find the link to join, some with internet connection problems, the chat function not working in Teams and those who could join being unwilling to turn on their cameras, making trust building and facilitation in the workshop difficult. Upon reflection, the time taken to set up the online interaction outweighed the value gained from an online workshop with only five pupils. However, the researcher, the young people and the organisation gained value from participating. An unexpected discovery was that the young people's parents found the home-based activity useful, with one remarking that it enabled her and her daughter to have a valuable conversation about what she wanted to do in the future. This highlighted the potential for the tool for conversations between a wider audience, including parents, career guidance practitioners and former pupils.

#### 7.5 Learnings and Reflections

Figure 106 presents the advantages and disadvantages of the co-design approach for this case study.







Themes	Advantages	Disadvantages
<b>Local/Place-focus</b> 	<ul style="list-style-type: none"> <li>- Uncovering place-based assets and challenges.</li> <li>- Targetting communities that are left-behind</li> </ul>	<ul style="list-style-type: none"> <li>- Charity has poor engagement in the North West, compared to elsewhere highlighting structural problem.</li> <li>- Unclear if place-based challenges and assets make an impact on the programmes from the national charity.</li> </ul>
<b>Engagement</b> 	<ul style="list-style-type: none"> <li>- Engaging young people normally classed as hard to reach.</li> <li>- Young people want careers support that is similar in experience to co-design, therefore listening and responding to their needs</li> <li>- Practitioners become champions of co-design in their organisations</li> <li>- Charity's mindset about engaging young people in shaping programme shifts. Recognise this is higher quality engagement</li> </ul>	<ul style="list-style-type: none"> <li>- Consent processes make the so-called hard to reach, harder to reach.</li> <li>- Very limited time engaging with young people due to school structure and covid-19</li> <li>- Charity originally unsure of the benefits for young people participating. It wasn't clear until after experiencing the co-design.</li> <li>- Young people not involved in further development of ideas.</li> </ul>
<b>Design Approach</b> 	<ul style="list-style-type: none"> <li>- Viewed as a higher quality way to engage and with deeper insights.</li> <li>- Sensitivity, speed, space, flexibility</li> <li>- Helping young people imagine abstract futures and visualise</li> <li>- Flexibility helps adapt for online pandemic workshops.</li> </ul>	<ul style="list-style-type: none"> <li>- Limits to the extent of the co-design and capacity of the charity.</li> <li>- Small intervention cannot change structural inequalities.</li> </ul>
<b>Research Approach</b> 	<ul style="list-style-type: none"> <li>- Charity practitioners have high level of engagement despite no funding.</li> </ul>	<ul style="list-style-type: none"> <li>- One co-design champion presents co-design to colleagues in polished way.</li> <li>- Practitioners leave charity.</li> </ul>
<b>Outcomes</b> 	<ul style="list-style-type: none"> <li>- Large scale changes to the charity's programmes and networks, affecting schools at scale.</li> <li>- Young people feel included, have more knowledge of jobs and feel more motivated for school.</li> </ul>	<ul style="list-style-type: none"> <li>- None identified.</li> </ul>
<b>Sustainability</b> 	<ul style="list-style-type: none"> <li>- Charity mindset shifts and listening to young people's ideas is incorporated for the first time.</li> <li>- Changes that can affect schools at a national level.</li> </ul>	<ul style="list-style-type: none"> <li>- None identified.</li> </ul>

Figure 106: Advantages and disadvantages of the co-design approach for case study 4

### 7.5.1 What was Learnt though Co-designing

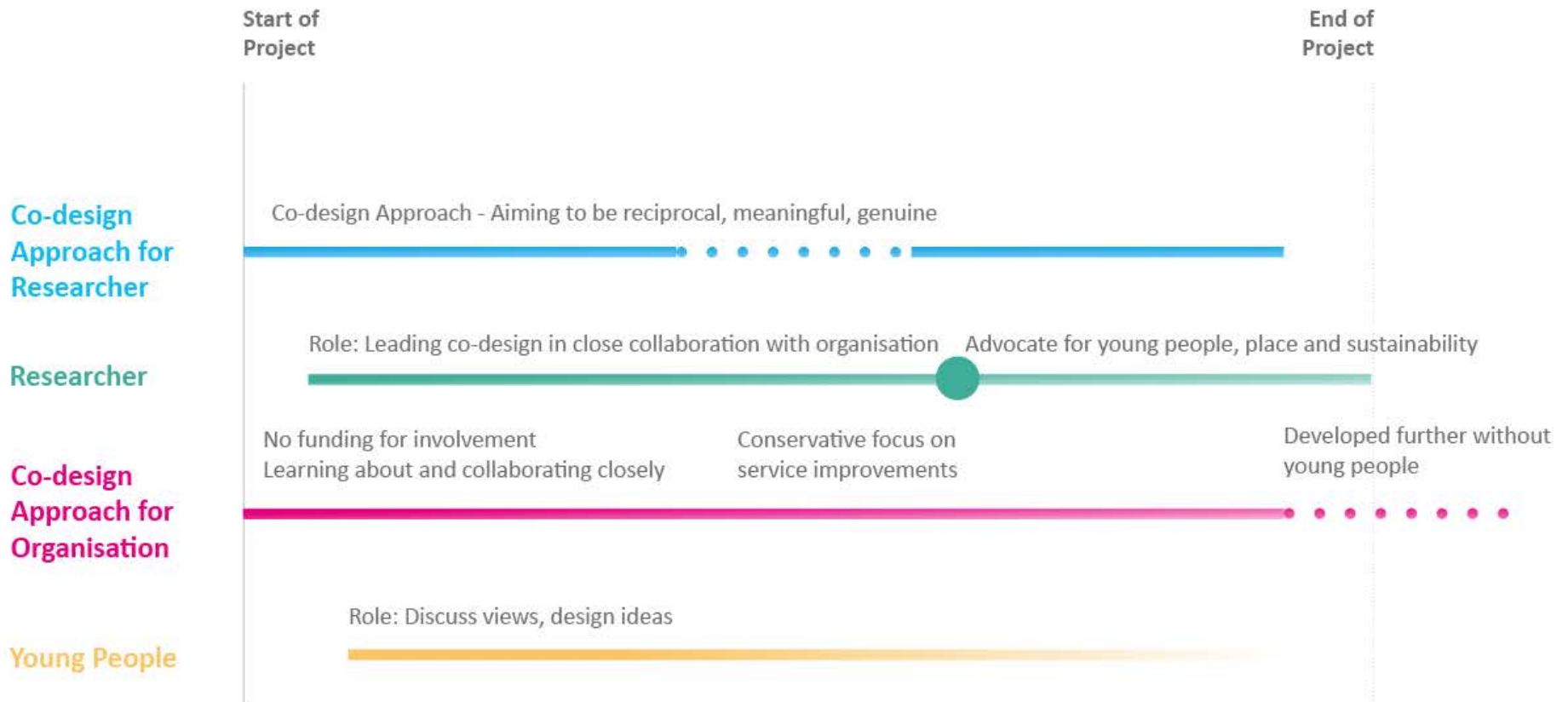


Figure 107: Overview of the co-design and roles in case study 4



Table 34 shows the benefit of the co-design activities and tools originally designed for the participants and how each one contributed to the overall co-design. Underpinning the co-design is an aim to highlight, connect and draw awareness to existing assets, including the young people’s strengths and places to find support. This aimed to enable the charity to deliver programmes that complemented existing assets and draw in new support where there was a lack. The design of the co-design approach aims to deliver benefits to both the young people and the charity to motivate their engagement.

Table 34: Case Study 4, Design Future First Tools and Activities

Activity/Tool Name and Purpose	Benefit for Participants	Learning for Co-design
Now and the Future (D1) Focus: People, place, futures	Reflecting on their strengths, where they live, and what they would like to do in the future and visualising it. Valuing young people, diversity and community.	Understanding how young people view themselves, their challenges, needs and what they want to do in the future, for both the young people and charity.
Visualising Future Pathways (D2) Focus: People, place, futures, support	Reflection, learning, visualisation of the future, including where to get support and connecting possible routes.	Learning about what and who supports young people already, and what they need from the charity’s programme.
Interaction with the former pupil (D3) Focus: People, support, idea creation	Reflection, learning and thinking about needs based on personal preferences. Positioning the young person as an expert.	Learning how to change the existing structures in place. Showing young people they can influence change, making interactions more useful and creative
Charity Iceberg (D4) Focus: People, support, influence	Learning about what support is available and being positioned as an expert, who can influence future support.	Understanding how the charity’s programme works and how it can be changed for the better.
Workshop rating (D5) Focus: People, value	Reflection on learning	Improving future workshops
What they gained postcard (D6)	Reflection on learning and what they take away	Improving future workshops

The co-design workshops featured a series of steps, beginning with understanding individual needs, understanding needs surrounding engagements with role models, to understanding young people's thoughts on the overall support provided by the charity and how they would shape it.

The approach to engaging young people in designing their futures draws on and combines three areas of existing knowledge on co-designing, speculative design and careers guidance:

1. Co-design helps participants feel comfortable, imagining future opportunities and making complex ideas visible for discussion (Stappers and Giaccardi, 2017), utilising comfort with uncertainty within design processes.
2. The Future Cone (Dunne and Raby, 2013) used for speculating the future helped the tool design and facilitation shift the young person's thinking from the probable future to the preferable future.
3. Creative methods, specifically co-design tools in this context, helped young people understand plans for the future that might otherwise be abstract and hard to grasp (Shepherd and Hooley, 2016).
4. There has been recent recognition within careers guidance literature that it has the potential to be engaging, vibrant and involve members of the community who live in a particular location, delivering benefits to the wider community (Thomsen, 2012; Hooley, Sultana and Thomsen, 2018).

The following are also important factors in the co-designing:

*Speed* – The co-design workshop had to be delivered in a two-hour slot during the school day, which resulted in quick-paced activities, but lacked time to go into detail.

*Sensitivity* – The approach to co-design aimed to encourage a broader view of what a successful future might look like to young people, rather than focusing on professional careers and higher education, as well as support from the community. Young people were encouraged to engage verbally, through drawings or writing.

*Space and physicality* – The whole classroom space and different-sized tools were used to create energy and engagement within the workshop. This was not possible online, except for

the one physical tool, but using different online tools helped create some variance in the activities.

*Flexibility* – Flexibility in the co-design approach was demonstrated when it was adapted from a physical to a hybrid digital and physical format.

#### 7.5.2 Learnings from co-designing with the young people

In Blackpool:

- Blackpool was described negatively, including ‘melancholy’, ‘boring’, ‘dangerous’, ‘full of old people’ and lacking activities for young people.
- The barriers to overcome included a lack of opportunities, money, mental health, negative influences in the community, indecision and a lack of confidence.
- When asked to describe where they wanted to live in the future, some just said ‘not here’, whilst Manchester, London and America were mentioned.
- The group found it difficult to describe themselves, their interests and their strengths.
- Their futures were described positively as ‘happy’, ‘successful’ and ‘intelligent’ and they enjoyed representing themselves in the future, far more than themselves in the present.
- The group had low levels of confidence in their abilities to succeed at school and benefitted from an opportunity to discuss their strengths and skills with career practitioners using the design tools.

In Stoke-on-Trent:

- Stoke-Trent was described as a mix of ‘friendly’, ‘neglected’ and ‘overpopulated’.
- Barriers to overcome included a lack of opportunities and resources, including money and a lack of confidence.
- The group said it was unfair that there are more opportunities in London, and they would have to leave to find work.

In both locations:

- None were certain they wanted to remain in their home town or city in the future.
- School, college, friends and family are important sources for initial advice, as well as an opportunity to learn from people in jobs they are interested in and local companies as a place to gain work experience.

- There was no difficulty identifying a range of future jobs they would be interested in, further contradicting the dominant narrative that young people in left behind and underserved locations need to raise their aspirations.
- Young people can identify a lot of barriers to success, yet they find it difficult to identify the areas where they might seek support.

This highlights the complexities that young people face when considering their futures, which is more than a lack of opportunities and some barriers reflect a bigger picture of communities facing structural disadvantages and barriers to accessing work and learning. This also backs the beliefs held by the researcher and charity about better connecting support in schools and the community to improve young people's future life chances.

In terms of interactions with former students through the charity's existing programme:

- Both schools had only one interaction and neither group found the experience particularly engaging.
- In the experience, the former students explained their jobs, had excluded details of how they achieved their job, which would have helped the young people view them as relatable and understand different career pathways. The young people viewed the engagements as opportunities for only those brave enough to ask questions.
- There was a tension between being involved in shaping careers programmes and being labelled 'a sweat', a negative label for pupils who tried too hard at school.
- Ideas from the young people included suggestions for the type of role model they would like to meet, how to better prepare former pupils, what they would like the former pupil to discuss, and how they would like it to be discussed.
- Ideas include a two-way discussion, rather than a one-way broadcast and hands-on learning, in which role models respond to the young people's interests, skills and plans, as well as how to include those who are quiet and less confident.
- The young people described a future in which those responsible for running the programme have active conversations with the young people about which role models come to the school and the support provided.

What is striking about the criticisms and ideas from the young people, is that they want engagements that are alike to co-design principles, like the experiences created in case studies

2 and 3. The designed tools and facilitation helped young people to reflect and create preferable future pathways. Using the plan produced in the physical workshop in Blackpool, the facilitators were able to help the young people identify where and from whom they might receive support. This approach to engaging young people has implications for those working with young people to discuss futures, including teachers, former teachers and careers practitioners, identifying areas where they might need further support. A useful extension of this activity could be to take the identified difficulties from the plans and design interventions for support together, which may result in new, youth-focused interventions.

The young people's participation in the workshops delivered value to them personally, despite the short timeframe, including:

- Increased knowledge of future job opportunities as a result of participating in the workshop (Figure 108).
- Motivation to work harder at school to achieve their future ambitions.
- The groups found value in speaking and listening to each other when talking about their futures in the workshops, which was reported in Stoke-on-Trent and observed in Blackpool during the presentations.
- All the young people in Blackpool felt they had been included in the workshop and that they had been listened to. Remarkably, one of the young people told us that in the workshop he had done the most thinking he had ever done in school.

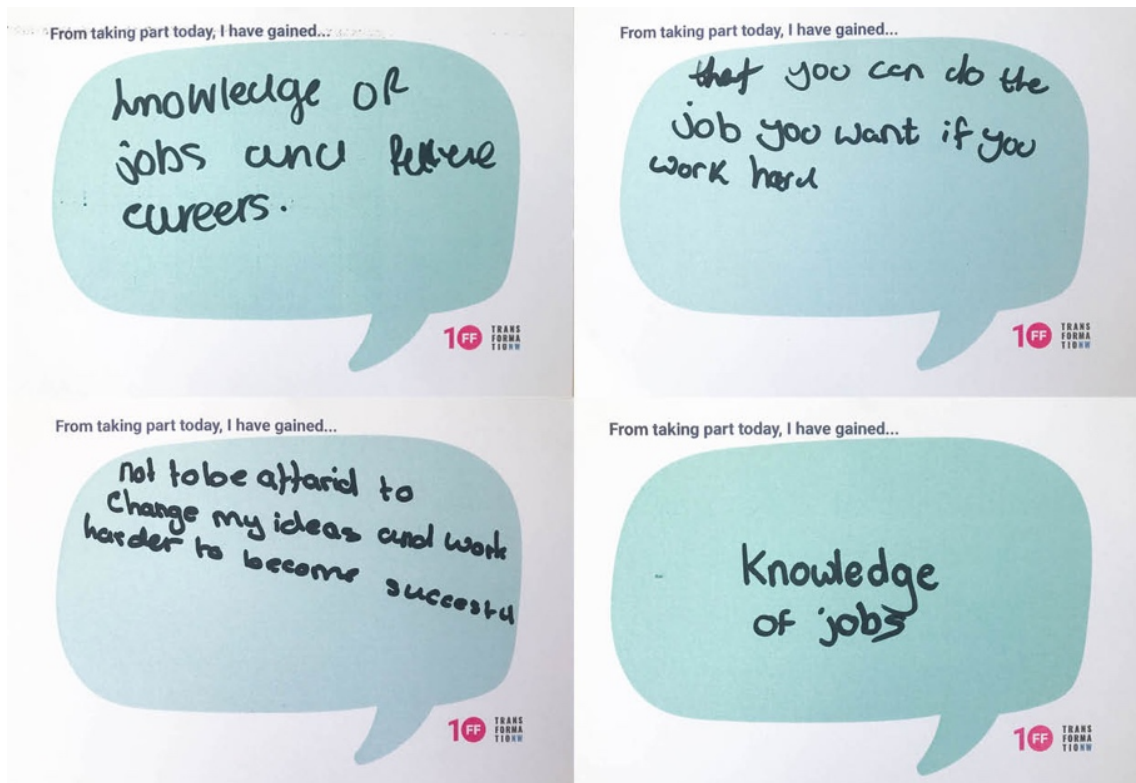


Figure 108: Example of feedback on job awareness

Although limited, the feedback from the young people indicates that the inclusive, interactive and participatory co-design approach delivered value to the young people, which may have a long-term effect on the individual beyond the workshop. Initially, the charity was not clear on the benefits that would be delivered to the young people through the co-design. However, the feedback demonstrated that the co-design approach turned what would normally be a focus group to harvest feedback, into a conversation for voicing thoughts and problem solving together, delivering a mutual learning opportunity.

### 7.5.3 What was learnt when engaging the charity in the co-design

For the practitioners, participation in the project provided:

- Learning that could be applied in their practice, such as how to involve young people in the development of programmes and the use of design methods.
- Practitioner 1 said that although her role involved innovation, she did not believe that she is creative and struggled to bring people together to create and share ideas. Co-designing was believed to be working at a 'deeper level' of developing ideas collaboratively.

- Practitioner 2 became a champion for co-design and pupil engagement amongst other colleagues that work closely with schools.
- Practitioner 1 left the charity and joined a youth enterprise charity but said the project had impacted her work and she would implement learning as part of changes to the new charity's flagship programme. Therefore, demonstrating the transferability of the learning and approach with relevance in a new context.

When compared to the charity's focus groups, the practitioners reported that co-designing generated higher-quality responses, and was more engaging, exciting and inclusive. One of the reasons co-design workshops were a more effective approach than the focus group was that they effectively engage every young person, not just the most confident pupils.

*They (the pupils) don't have to be outspoken; they can show and express themselves through creative methods instead...*

*Practitioner 1 (2020)*

This project was the stimulus for the charity to start actively listening to and valuing young people's input, shaping how the organisation operates. To sustain the influence of this project, the practitioners championed the project within the organisation and it has been recommended that the approach is embedded in each school's programme as part of the package delivered to the schools, rather than a one-off.

Nearly a year on, the project continues to influence the charity, although affected by the Covid-19 pandemic and resulting school closures. Practitioner 3 reflects:

*...we launched a brand-new membership for schools called ConnectEd package (package of support, tools and workshops provided to schools), which was developed as a result of lots of research within the team as well as from external projects such as the co-design project. It was great to be involved in the project and it certainly highlighted the importance of student voice when it comes to being as impactful as possible.*

Table 35 includes the charity's reflection on social, economic and cultural value, delivered by the project, coupled with what was learnt on the project.

Table 35: Social, economic and cultural value of the project

Social Value	Economic Value	Cultural Value
<p>‘Developed the charity’s skills to seek young person input into the design of our programmes; we are now doing this systematically.’</p> <p>The young people produced visual plans, identified areas to seek support, and developed job ideas and motivation for school.</p>	<p>‘The project helped us to design workshops that will deliver more impact, which in turn will help us extend our reach and bring in more partners.’</p> <p>The young people identified o jobs, support and ways to improve the value of service.</p>	<p>‘Our programme inherently impacts the whole community, by connecting local role models and businesses to schools and showcasing the wealth of opportunities in a locality, region and beyond.’</p> <p>Th charity demonstrated that they value young people’s ideas.</p>

#### 7.5.4 Sustainability and Place-based Co-design

The implications for the sustainability of the co-design approach are presented in Table 36.

Table 36: Impact and sustainability of co-design in case study 4

Impact	Implications for the sustainability
The project continued to influence how input from young people is incorporated into the design of programmes	Continues to deliver value to young people, giving influence on programmes, therefore, creating programmes that deliver future guidance and support with increased value.
The workshops delivered by the charity are designed to deliver greater value.	A greater number of young people receive higher-quality career guidance and support in schools.
A greater number of former students are available to support pupils.	Sustainable support for schools and more breadth of experience in volunteers.
Value delivered to young people in Blackpool and Stoke-on-Trent	Creates more awareness of future work, where to find support and more agency to seek support.



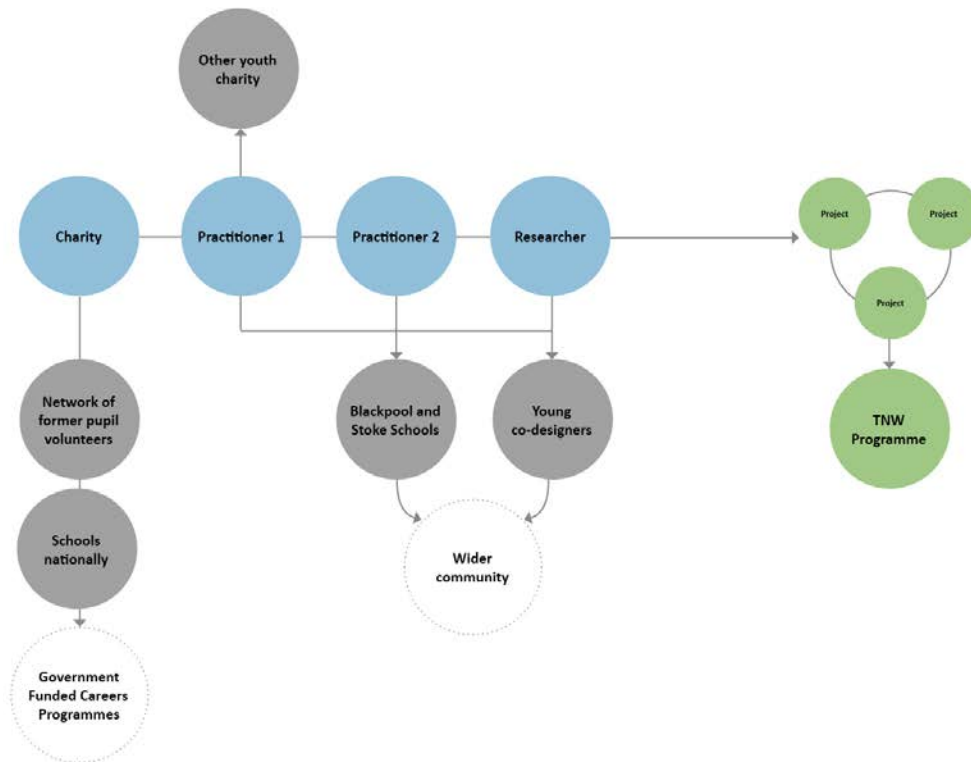


Figure 109: Map of the connections for Case Study 4

Figure 109 shows the connections supporting the project. The connections the charity has to the volunteer network and pupils in school beyond the project have been strengthened because of the project. There is potential to influence government-funded career projects and the wider community in Blackpool and Stoke-on-Trent, but these influences were unknown. The national charity, which had weak connection to schools in the NWoE and limited time to spend co-designing in both locations may have been a barrier to creating place-based influence in the local communities. This reinforces the view that career services outside the local area have limited awareness of important place-based factors affecting young people's opportunities (Musset and Mytna Kurekovaii, 2018). However, the project was successful at generating long-lasting change in the charity.

#### 7.5.5 The challenges

Limited time for co-designing and the Covid-19 restrictions were challenges for this project, as well as the following:

*Recruitment and consent* – There were difficulties when delivering forms home for parents or guardians to sign and then returning them. Other priorities in the participants' and their families' lives is likely to have reduced the number of forms returned and therefore the number of participants. The practitioners had difficulty understanding the benefit for young people to participate because they had not previously been involved in co-processes.

*The Extent of Co-designing* – The co-design approach had an impact on the charity but the development of the ideas to be implemented by the schools that were directly involved were not clear. It seems no young people were involved in the further development of ideas, but this may have been impacted by the Covid-19 restrictions and the practitioners leaving the charity. There was also a danger that messages about the specific co-design approach were presented with an overly optimistic, rose-tinted perspective to other practitioners, adding to the misconception that co-design can magically transform services.

*Co-design capacity* – The co-design approach focused on improving the programmes that charity already provided, limiting exploration of topics beyond this or where young people needed support. This was because time was limited, co-designing was completely new to the charity, and it would be more comfortable and less risky to focus on areas where they had expertise. It was felt that co-designing could be too expensive and time-consuming for the charity going forward and that funding for the charity's time in addition to the researcher's time would strengthen future collaborations.

*Impact specifically for left behind communities* – Barriers to work and learning that young people experienced because of where they live were uncovered but there is no evidence of impact on the practice of the charity regarding programmes specifically for left behind communities. The national context that charity operates in is likely to have affected this.

#### 7.5.6 Researcher's Reflections

As the project was short and the application of a co-design approach was completely new to the charity, it was difficult to achieve the freedom to openly explore co-designing support for young people in left behind communities beyond the constraints of the charity's existing programme. With more time, funding and without Covid-19 challenges and staff leaving, it may have been possible to gain more freedom to explore this with the charity. However, the co-design approach did have a significant impact on the charity's practice and has the potential to make a difference nationally.

The charity had low engagement with schools in the NWoE and the pandemic was likely to have negatively affected careers support in school as reflected by the teacher in Stoke-on-Trent explaining that careers support had disappeared in the year 2020. This illustrates the structural inequalities, which may be at the root of the challenge. The challenges experienced by young people when accessing high-quality work and education opportunities might be further compounded by having poor access to support for preparing them for the future and careers guidance. A collaborative design project of this nature cannot make big changes here, but the issues have been highlighted to the organisation through the project and report.

### 7.5.7 Summary of Findings for Design Future First

<p><b>Case Study 4: Design Future First</b></p> <p><b>RQ1: How can co-design approaches support young people in preparation for their futures in overlooked areas in NWE?</b></p>
<p>1. <b>Strategically and sensitively taking social design projects to people and places.</b> Taking co-design to the people and places overlooked with socio-economic challenges limiting future plans.</p>
<p>2. <b>Co-design to create connections.</b> Connecting young people in overlooked places to a charity, which allows them to be involved and influence existing youth support networks and initiatives for better connections with role models.</p>
<p>3. <b>Designing interactions and career pathways</b> - Co-designing interactions with role models and future pathways together, whilst learning together</p>
<p>4. <b>Informal careers support through co-design</b> - Co-design activities with career experts help create a space for informal career support, conversations and signposting.</p>
<p>5. <b>Engage, involve and value young people and their ideas.</b> Using design tools to engage, understand, involve and value young people and their ideas.</p>
<p>6. Making a start at <b>highlighting local assets</b></p>

<p><b>Case Study 4: Design Future First</b></p> <p><b>RQ2. How do these co-design approaches help overcome place-specific barriers to learning and employment opportunities?</b></p>
<p>1. <b>Strategic and sustainable</b> - Aiming to improve local young people's future prospects in overlooked areas and embed to sustain benefits.</p>

2. <b>Connections</b> - Young people designed improved pathways to connect with role models, who have the potential to help address place-based barriers.
3. <b>Place-based and asset-based</b> - Creates future plans that play to young people’s strengths and creates awareness of the support available.
4. <b>Valuing people and places, respect, and Mutual learning through co-design</b> – A new understanding of place-based challenges and opportunities for the national charity.
5. <b>Upskills</b> - Upskills practitioners and transforms services and support networks for young people.

<b>Case Study 4: Design Future First</b> <b>RQ3.</b> How are the co-design approaches effectively designed and delivered? What were the challenges?
1. <b>Mutual benefit</b> delivered
2. <b>Role model interactions should include co-design</b> – Young people wanted interactions with role models that are similar to co-design processes.
3. <b>Adaption to work in a pandemic</b> - Co-design workshops could be transferred to work online during the pandemic
4. <b>Design tools helped articulate challenges</b> - Design help articulate the challenges facing participants.
Challenge – Seeking parental consent can be a barrier to participation.
Challenge – Promoting the benefit of co-design to organisations can be challenging.
Challenge – Adapting to co-designing during the pandemic
Challenge – Achieving genuine and authentic co-design and involving young people in further development of the designs.
Challenge – Influencing place-based co-design within a national charity.
Challenge – The freedom to explore and design new possibilities for the charity with young people.

<b>Case Study 4: Design Future First</b> <b>RQ4.</b> What benefits do these approaches deliver to those involved?
1. Young people – Knowledge of <b>future job opportunities</b>

2. Young people – <b>Motivation</b> to work harder at school
3. Young people – <b>Inclusive</b> – all feel valued and listened to
4. Young people – <b>Articulated the support they need</b> , how the programme should be run and how they want to be involved.
7. Organisation – <b>Upskilling practitioners</b> , transforming them into ‘ <b>co-design champions</b> ’.
8. Organisation – <b>Spread of methods and insights within the organisation</b> . Methods that have more impact, are engaging, exciting and inclusive.
9. Organisation – Helped with the <b>organisation’s resilience during the pandemic</b> .
10. Organisation – <b>Transformed the organisation’s view</b> of working with young people collaboratively.
11. Wider community – <b>Spreads to other organisations</b> working with youth.
12. Wider community – <b>Benefits a larger number</b> of young people with workshops that have more impact.

<b>Case Study 4: Design Future First</b>
<b>RQ5.</b> How do they aim to deliver long-lasting benefits to local people?
1. <b>Potential to transform how the organisation</b> engages and works with young people in the future
2. <b>Learnings were embedded in a restructuring</b> of the organisation’s programmes
3. Created <b>co-design champions</b>
4. Impact on young people likely to help them in the <b>future</b>

## 7.6 Conclusions

This case study highlighted how a co-design approach can engage young people in left behind communities in the creation of career guidance programmes that aim to build meaningful connections with role models and create social capital. The co-design approach designed in close collaboration with the charity practitioners focused on:

- Sensitivity, inclusivity, openness and flexibility.

- Young people face barriers to accessing opportunities but through co-designing with the charity, they are supported by structures and people who can help them to realise their strengths, visualise a possible future, people and places to get help and understand what the value of engagement with role models can deliver to them.
- Using a co-design approach to genuinely engage young people and give them power in shaping the support structures in a way that suits and benefits their needs, with the potential to make more engaging and valuable careers support in the future.
- Ultimately this case study is about using co-design to make visible, easier-to-understand connections; connections between routes and support in left behind communities and meaningful connections to career support and role models.

The limitations were that the charity and school had to pick up the co-design baton and make sure the young people's needs and ideas are listened to and put into action. Additionally, the charity had to ensure enough relatable role models with varied career paths work with young people in a meaningful and participatory way, which this case study has indicated could be inspired by co-design principles.

This case study contributes to new understandings of:

How co-designing can ensure young people in left behind and overlooked places can make changes to how careers support is delivered. Co-design can help ensure careers support is providing value to young people who lack social capital, work and learning opportunities because of where they live.

How co-designing career support draws attention to the ambitions of young people, the support they need, the existing assets and challenges where they live, and this, if delivered sensitively, flexibly and in a mutually beneficial way can (1) deliver positive outcomes to individual participants and the group collectively and (2) can create a shift in practitioner and organisational mindset in terms of how it designs and delivers services for young people.

How co-designing that includes tools and activities that focus on *people, places and futures*, as well as *social connections* and *mutual benefits* can create the foundations for building social capital and support for young people who lack connections and opportunities because of where they live and existing support structures. Connections between social capital and co-

design have been established but not around addressing inequalities for young people and left behind communities.

It contributes to knowledge on how to build capacity for co-designing in charities who have never used co-design before, demonstrating how collaboration with a researcher as part of a short co-design project can radically and sustainably shift the charity's mindset and their approach to designing programmes for social and economic value.

## Chapter 8 – Findings and Discussion

### 8.1 Introduction

This chapter first provides a summary of this thesis so far, followed by a reflection on the research approach. The learnings from the four case studies are then brought together in a new combination of discussion and ideas, drawing on the contents of Chapters Two and Three. The chapter includes a summary of the research and findings, followed by reflections on the research, methodological innovations and responses to each research question. The different case studies are referred to as CS1, CS2, CS3 and CS4.

#### 8.1.1 Summary of the Research and Findings from the Case Studies

There was a critical need for research exploring how design can play a role in addressing geographical inequalities in work and learning opportunities for young people living in left behind communities in the NWoE. A gap in the knowledge on the following was also revealed:

- An understanding of place-based design research that addresses socio-economic inequalities, examining how people are brought together in co-design processes, the value generated and how long-lasting interventions are delivered.
- How designers and organisations can work together to tackle complex challenges, the value delivered, and collaborative design approaches used.
- An understanding of how to respect those with lived experience in co-design processes and create change.
- A clearer understanding of exactly what goes on within the *designing* part of co-designing, specifically for co-design approaches that aim to create positive change.
- Honest accounts of co-design that highlight the challenges faced, as well as any value and change delivered, which can contribute to an understanding of how to deliver genuine co-design.
- An understanding of how benefits and interventions can be delivered that are sustainable beyond the involvement of the researcher.

This research aimed to uncover:

- Initial and exploratory applications of the co-design approaches with young people in a variety of under resourced and left behind communities in the



NWoE, who face barriers to fair access to work and learning opportunities because of where they live.

- The design of co-design approaches and accompanying tools in partnership with several different organisations.
- The change and value generated for the co-design participants and how this evolves for the wider community.

The objectives were:

**O1.** Build an understanding of how to support equity of opportunities for young people through co-design research, practice and methods through a series of case studies in collaboration with organisations in a range of geographical locations, in the NWoE, specifically former industrial, seaside and rural areas where there is a lack of opportunities.

For **O1**, three co-design approaches were created in collaboration with organisations and the researcher also joined a team running their own approach. The co-design approaches took place in seaside, rural and former industrial locations building understanding in each context and with each organisation.

**O2.** Build understanding through each case study of how the co-design approaches are designed and implemented, how they aim to be genuine, including the tools and activities used, and the roles of the actors involved.

**O3.** Develop an understanding of the challenges of designing and delivering the co-design approaches.

For **O2 and O3**, an action research approach was implemented to understand how the co-design approaches were designed and applied, incorporating reflection from the researcher, practitioners and young people on any change, roles and learning. The reflections feed into recommendations for the design and implementation of effective and genuine co-design in this context and an accompanying model of the approach.

**O4.** Create an understanding of what the benefits of designing and delivering these approaches are for those involved, as well as any changes influenced by the approaches concerning support for young people, access to opportunities, capabilities and place.

**O5.** Explore and create an understanding of how these approaches can be sustained, evolved and lead to long-lasting value and change in the communities.

For **O4 and 5**, practitioners from the partner organisations and young people reflected on their experience, learning and outcomes from participating in the co-design approaches through the action research process, interviews and evaluation tools.

Overall, the objectives aim to explore and develop understanding, which can support further implementation by designers, design researchers and organisations interested in creating change in communities where there is a need for equity in opportunities.

*Burnley Pathways* (CS1) in Chapter 4 presented an approach to a collaborative design project that aimed to connect young people to local opportunities in Burnley. This project revealed some strategies for successful engagement with local young people and businesses, such as close collaboration with local organisations but it also revealed some challenges when delivering a project aiming for long-lasting value and change. Mutual learning took place between the youth workers and designers, and the project indirectly influenced practice and service changes for the youth organisation, which supports young people in the NWoE.

*Redesign by the Sea* (CS2) in Chapter 5 presented a project in which a local arts organisation and young people experienced a creative and meaningful engagement with one another in a seaside town. Through co-designing, young people explored how they felt about growing up in Morecambe through the redesign of local events. This case study demonstrated how the design decisions for the creation and delivery of a co-design approach can influence mutual learning, capability building and pride in place for those involved beyond the design outcomes. It also showed how a co-design approach is transferred from one context to another and generated funding to further improve opportunities for young people in the NWoE.

*The Fold* (CS3) in Chapter 6 contributed to an understanding of how a co-design project can be delivered on a large scale in multiple rural locations to generate value over a greater area in collaboration with an arts organisation. It is an example of using local assets and creative

practitioners to bring together a variety of opportunities for young people. This case study highlighted the challenges of delivering genuine co-design in partnership with an organisation with the resources to implement co-designed interventions in the community. It also demonstrated how co-design approaches can successfully evolve beyond the approach implemented by a design researcher.

*Design Future First (CS4)* in Chapter 7 contributed to an understanding of how a co-design approach can be sensitively implemented through a national education charity, actively involving young people in left behind places in the design of programmes that can support their career and future guidance. The case study demonstrated the value and challenges of the approach, how it could support an increase in social capital, as well as how it had a long-lasting, wider-scale influence and the beginning of system change in a national charity.

At the end of each case study chapter, several findings were presented. These findings have been combined and synthesised under five headings; *place, engagement, design, research approach, outcomes and sustainability* and presented in Figure 110 and 109 to provide an overview for the reader (For more detail, see Appendix 40). Each of the findings is placed into one of two columns; advantages and enablers, and disadvantages and challenges.



Figure 110: Findings Across Case Studies – Place, Engage and Design

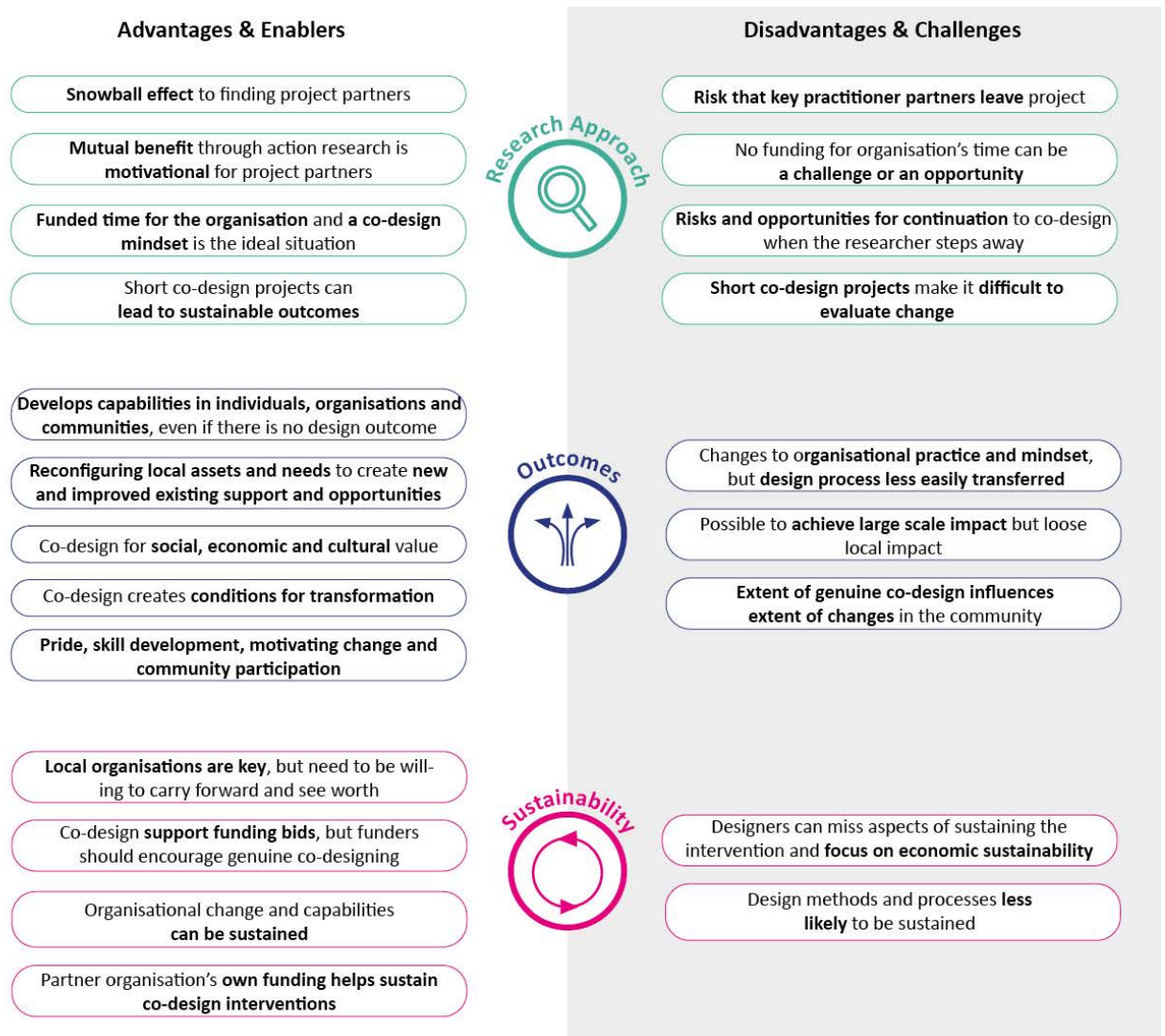


Figure 111: Findings Across Case Studies, Research Approach, Outcomes and Sustainability

## 8.2 Reflections on the Research Approach

The specific research approach through TNW has provided an appreciation for the breadth of applications of design research and how it can effectively and sustainably be used to address complex challenges. Aligned with the original aims of TNW, the collaborations in this research have utilised design techniques to explore opportunities and challenges, which have assisted in the delivery of new services, events, interactions and programmes. Furthermore, the research has influenced positive change and delivered social, economic and cultural value to the organisations and communities in the region. The aim was to integrate creative techniques with 'place- and thematic-based responses to foster conditions for a sustainable, resilient and inclusive economy', as well as investing in local talent and skills for local and regional growth (TNW, 2017), an area where this research has contributed knowledge. As noted in Chapter 2,

the research originally aimed to respond to themes in the 2017 UK Government's Industrial Strategy, which was replaced with the Build Back Better Strategy, prioritising 'levelling up'. The key themes connected to addressing regional inequalities, presented in Chapter 2, are reflected in the updated strategy, therefore, this research remains relevant to current policy priorities.

The research has been messy and fraught with challenges. This included frequently spending time searching for project partners, as well as groups of young people and developing relationships to build collaborations in this research, some of which did not materialise, which consumed considerable time and was often disheartening. It has meant that when working on projects, the time has often been divided between working on the current project and developing the next one. Unlike the predecessor programme, The Creative Exchange (CX), there were no funding incentives to prospective project partners, therefore, the design researcher's potential ability to increase the organisation's capability to carry out research activities was the main incentive for collaborations. Once relationships had been built, there were some struggles with project partners being difficult to contact, avoiding commitment to dates for activities, last-minute activity cancellations, changing their minds regarding project deliverables and sometimes avoiding crediting the researcher. All of which could at times, be stressful and demoralising.

Across all projects, it was not always possible to understand how a project partner views the process of 'co-designing', until after commencing a project and that they might choose to change to consultation style activities or drop co-design altogether, which will be discussed further in section 8.5.1. However, the premise of the exploration and delivery of outcomes that are valuable to young people, organisations and communities in the NWoE where there are limited existing opportunities has provided motivation throughout the research. This motivation was crucial when the Covid-19 pandemic struck, which resulted in the cancellation of project five, a decrease in productivity whilst working from home, often working in isolation, grappling with the uncertainty of a global pandemic and challenges accessing project partners, communities and colleagues.

An action research (AR) approach (detailed in Chapter 3) provided an opportunity for the researcher to 'get their hands dirty', delivering practical and useful research for organisations. AR has delivered interconnected action, change and research outcomes, generating new knowledge for design research and contributing to social change and learning with

organisations and young people. AR's central aim to encourage learning and reflection from participants was key to the co-design approaches, which combined have ensured that different groups of participants (practitioners and young people) have learning outcomes from participation. The learning outcomes could be applied in their work, studies or life, which has contributed to a commitment to change and the potential for long-lasting impact, which is discussed further in this chapter. Reflections on the activities in each project through AR have enabled the co-design approaches to be responsive and flexible, which strengthened their design, responded to different community needs and assisted in adaptations when the Covid-19 pandemic affected the delivery of projects.

Although the design of the TNW programme allowed for multiple projects and therefore, knowledge creation with multiple groups of people, at times it felt it was a poor fit with delivering projects aiming to deliver social benefits to groups of people. The short project timeframe left limited space for exploring the longer-term impact and value delivered, including the implementation and dissemination of the ideas to decision-makers for wider change. It was sometimes uncomfortable drawing a line under involvement in the projects and leaving the organisations to continue the project development when there was progress still to be made. In this respect, it was difficult to disseminate the project findings to organisations that have the potential to have greater influence in the local areas and regions, such as local authorities and local enterprise partnerships. However, the process of handing over the projects to the partner organisations was vital for the approaches to evolve and become sustainable in communities without intervention from a design researcher. This extended the understanding of the role of the co-designer in different contexts and helped to address concerns in co-design and PD literature that interventions are often short-lived, discussed in section 8.6.

### **8.3 Methodological Innovation**

This research can be argued to present several methodological innovations, comprising new designs and advances to existing methods. This includes the overall approach to doctoral research through TNW and the methodological approach to supporting young people in co-design for equity of opportunities in their communities.

The TNW doctoral research programme design, in which twelve PhD researchers set out to co-create new products and services with companies in response to a government strategy is a novel approach to doctoral design research, which bridges design research and policy. This

has been recognised as a unique approach to doctoral research in the field of design for policy (Whicher, 2020). Additionally, the TNW programme has encouraged a series of projects as part of this research with different organisational partners, addressing different problems in different contexts, rather than the one project partner collaborating throughout the whole PhD, as is common with other PhD students in AHRC-funded doctoral training partnerships<sup>4</sup>. This doctoral research combined the region-based focus of TNW, UK Government priorities outlined in the 2017 strategy and the growing challenge of socio-economic inequalities in the North West of England to focus this research with multiple project partners, projects and communities. The research has bridged local and national policies, specifically addressing inequalities of opportunity through design research.

Methodological innovation can be found in the methodological approach to each of the series of projects. Co-design literature outlined in the Literature Review (Chapter 2) and Research Design (Chapter 3), stated various ways in which co-design is designed and delivered, however, no examples of a series of co-design research projects in which the following takes place were found:

#### **A Series of Co-design Approaches Exploring Equity in Opportunities for Young People**

The application of a co-design approach to equity of employment and learning opportunities for young people in the North West of England through a series of unique collaborative design projects in different locations, with different project partners, each addressing slightly different aspects of place-based barriers facing young people. The series of projects has enabled knowledge to be built and shared across the projects, each creating numerous outcomes, and strengthening the understanding of the approach across contexts and with different groups. Overall, the approaches can be viewed as a collection of prototypes for engaging young people and organisations in designing place-based support for young people. This methodological approach was effective to support informal, sustainable and community-based support for young people, which has informed careers education, as well as improved community cohesion.

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<sup>4</sup> Compared to other doctoral research on the NWCDTP, [www.nwcdtp.ac.uk](http://www.nwcdtp.ac.uk) and Techne consortium [www.techne.ac.uk](http://www.techne.ac.uk)



### **Development of a New Methodology for Applying Co-design in this Context**

Figure 112 shows a model of the overall co-design approach, in which interactions between the participants take place. The aims, principles and design feed influence the co-design approach. There were then two parts to the co-designing; 'learning and creating foundations for the co-design' and 'developing ideas for the intervention'. Within each of these parts is a focus on *assets, people, place* and *future opportunities*, as well as *mutual learning*, the *generation of ideas* and *various challenges*. This research found that the co-design approaches created design outcomes, as well as multifaceted outcomes for the organisations, young people, communities and the research, which may continue to evolve beyond the co-design.

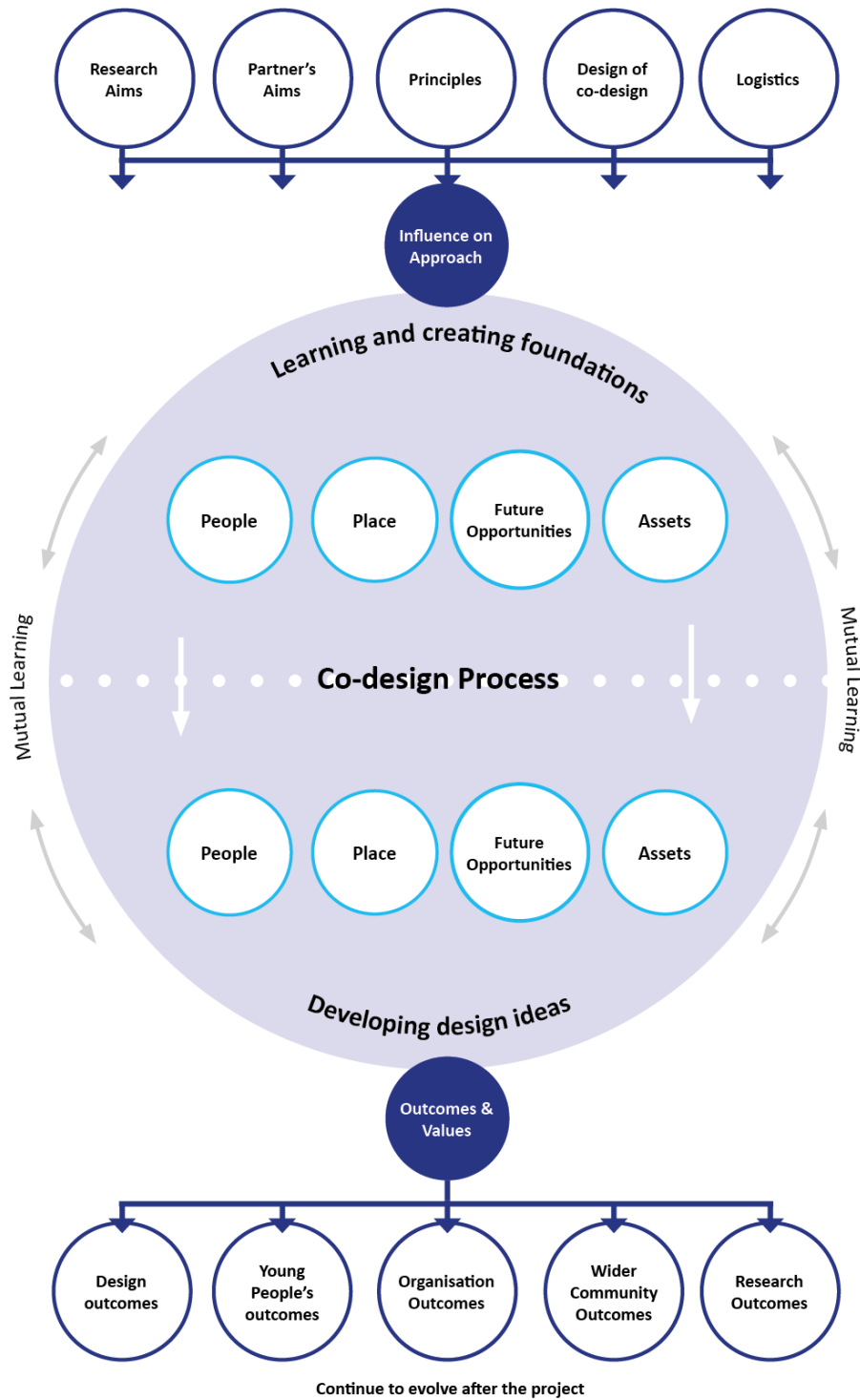


Figure 112: Model for Co-designing to Support Young People's Access to Opportunities

Although the co-design approaches for each project were place-based and designed specifically for each context, an overarching framework has emerged across the case studies that could guide the application of co-design to support young people’s access to work and learning opportunities in their communities. Figure 113 shows the layers of the co-design approach. To begin with, there are the underpinning values of the co-design, the aims of the co-design approach from both the researchers and organisation and the design of the co-design. Feeding into this is an understanding and consideration for the partner organisation, groups of participants, facilitator’s skills, individual places and utilising spaces, that informs the design of co-design. The numbered stages highlight the stages of the co-design activities, which lead to transforming opportunities and possibilities for young people.

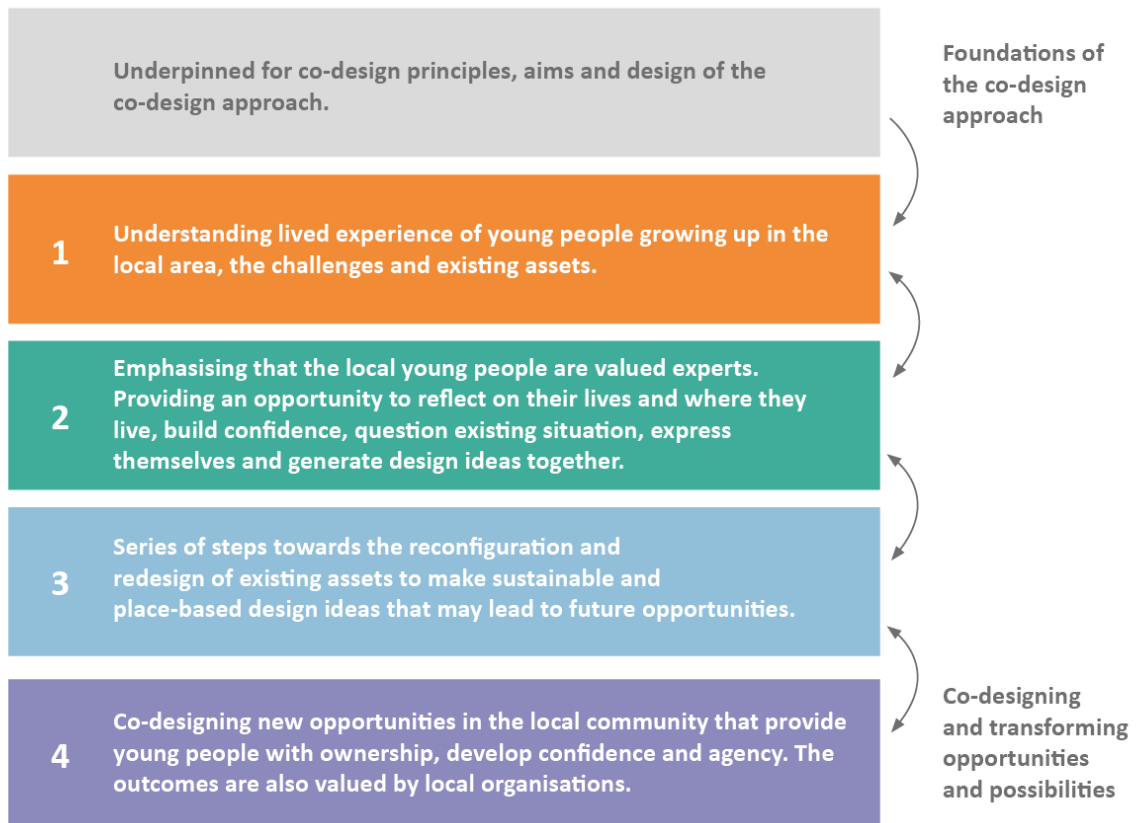


Figure 113: Layers of the Co-design Approach

This knowledge responds to the research question which looked to build an understanding of how co-design approaches are designed and delivered.

### **Co-design Tools and Methods with a Combination of Specific Aims**

Methodological innovation occurred through the approach, designing and developing collections of new, and custom-designed co-design tools in partnership with organisations.

The collections of tools are designed to strategically combine the following:

- Support mutual learning between young people and organisations.
- Encourage young people's reflection and collective discussion.
- Support an asset-based approach as part of the co-design.
- Reflect and celebrate the individual locations through their design.
- Create and emphasise a bridge between the aims of organisations working in specific geographical locations to improve places, prospects and the futures of young people.

Collections of co-design tools focusing on the themes of *people, places and future opportunities* that take different forms and fit together in a series, to guide participants through the co-design process. Some of these change in form between projects but have similar design visual cues and 'affordances' (Norman, 2004), such as creating a step-by-step journey or mapping assets. The design of these approaches is discussed further in section 8.5. This helps create a more rigorous understanding of co-design approaches with young people in under resourced communities to support equity, which may be transferred to other contexts.

### **Evaluation of co-design approaches and outcomes**

The research included instances where organisations and a design researcher designed co-design approaches. Practitioners, young people and a researcher then co-design experiences, services and events together to benefit local communities. Evaluations of these co-design approaches took place with the practitioners through semi-structured interviews and observation, and with young people through purpose-designed evaluation tools. The evaluation takes place at various points in the co-design process and helps create a rigorous understanding of the value generated through projects. This dual approach to evaluation throughout CS2 to 4, and to an extent, in CS1, is a unique approach, understanding the value generated through co-design approaches, which consider the value and change delivered to both the partner organisations and the young people involved. The methodological approach to evaluation is similar across case studies but significantly, it has been adapted to suit the needs and preferences of the different groups of people involved in the co-design approaches,

in recognition of different abilities and time availability. This methodological contribution addresses the limitations of the existing research on the evaluation of co-design discussed in Chapter 3, Section 3.5.3.

## 8.4 Collaborative Design Approaches in this Context

This section will discuss and expand the findings from the case studies concerning RQ1. *How can collaborative design approaches with organisations and young people engage and support equity of learning and work opportunities for young people in left behind communities in the North West of England?*

This research has explored and presented new ways in which design practice and methods can be used in partnership with organisations to begin to have a positive influence on skills and access to opportunities for young people in the NWoE. The case studies all deal with the challenges of unequal access to work and learning opportunities and how these inequalities are related to place in the UK, in contrast to many existing interventions. Most of the existing youth policies and initiatives (Discussed in Chapter 2, Section 2.2) and those targeted at the so-called lack of aspirations, focus on the problems, rather than discovering and building on strengths of people and place, developing capability and social capital. CS2 – CS3 engage young people directly in the design of interventions, drawing on their lived experiences of accessing opportunities from where they live, which is different to ‘top down’, government department interventions aiming to ‘fix’ problems. Arguably aiming to ‘create capability, not dependence’ (Cottam, 2018, p.18). The approaches demonstrate in detail how design practice and methods can contribute to equity beyond regenerating physical environments, which young people do not feel they directly benefit from (Children’s Commissioner for England, 2018; Johns *et al.*, 2020b). Instead, the approaches contribute to the development of everyday lives, skills and opportunities, an area where there is a need for levelling up initiatives to create change (Johns *et al.*, 2020). Arguably linking back to the root of social design and call to address people’s ‘true needs’ (Papanek, 1985, p. x).

The 2017 Industrial Strategy called for access to high-quality careers guidance throughout the country, increased encounters between young people and businesses, fair access to learning and skill development and inclusive opportunities for young people. It also called for the use of strengths in place, attractive cultural environments and local people working together. The co-design approaches in this research have explored and supported all these themes,

providing detail of how the action was implemented and the outcomes, which builds knowledge in areas where the understanding is still limited.

### How Each Case Study Uses Design Practice and Methods

There have been instances in the research where the co-design approaches have helped envision new ways to support young people in left behind areas. Table 37 highlights how each study aimed to use design practice and methods to support access to learning and work opportunities. These examples can be mapped to the Four Orders of Design matrix; including *signs, things, interactions and systems* (Buchanan, 1992, 2001), which highlights the breadth of design practice’s contribution to this context, where designers can be effective, as well as demonstrating the range of complexity. These include the designing of artefacts (e.g. co-design tools for communication), interactions (e.g. a website for interactions between young people, businesses and opportunities) and *interactions*, including the design of activities and services that create experience and action, *and systems that combine information, artefacts and interactions* (Buchanan, 1992, 2001). CS1 is aligned with local visions and the researcher draws on regional and national strategies for CS1, CS2 and CS3. In CS4, both the researcher and charity have visions based on national strategies and regional research. This, plus seeking to understand lived and local experience, as well as collaboration with expert organisations, helps aim for systems change, addressing complex challenges.

Table 37: How design was used to create support in each case study

Case Study	What Was Designed	Overall Outcomes
CS1	Website developed to connect young people to local work and learning opportunities, as well as connecting businesses to local young people to improve recruitment. This also leads to the development of new local services, as well as improvements to existing ones.	<ul style="list-style-type: none"> <li>- Creating and strengthening connections</li> <li>- Developing skills and capabilities</li> <li>- Strengthening services</li> <li>- The design of <i>signs and interactions</i></li> </ul>

<b>CS2</b>	Redesign of local cultural events that are more appealing to local young people. Therefore, making the town a more appealing place to live and work in the future, and connecting young people to local businesses.	<ul style="list-style-type: none"> <li>- Creating and strengthening connections</li> <li>- Awareness of local opportunities</li> <li>- Pride in place</li> <li>- <i>The design of interactions</i></li> </ul>
<b>CS3</b>	Design of a series of events for skill development and careers guidance, which evolves into the development of a youth-run network for young people interested in creating careers in rural areas.	<ul style="list-style-type: none"> <li>- Creating and strengthening connections</li> <li>- Awareness of local opportunities</li> <li>- Pride in place</li> <li>- <i>The design of interactions and systems</i></li> </ul>
<b>CS4</b>	Changes to an education programme, aiming to connect young people in schools to relatable role models	<ul style="list-style-type: none"> <li>- Creating and strengthening connections</li> <li>- Visualising possible futures</li> <li>- <i>The design of interactions and systems</i></li> </ul>

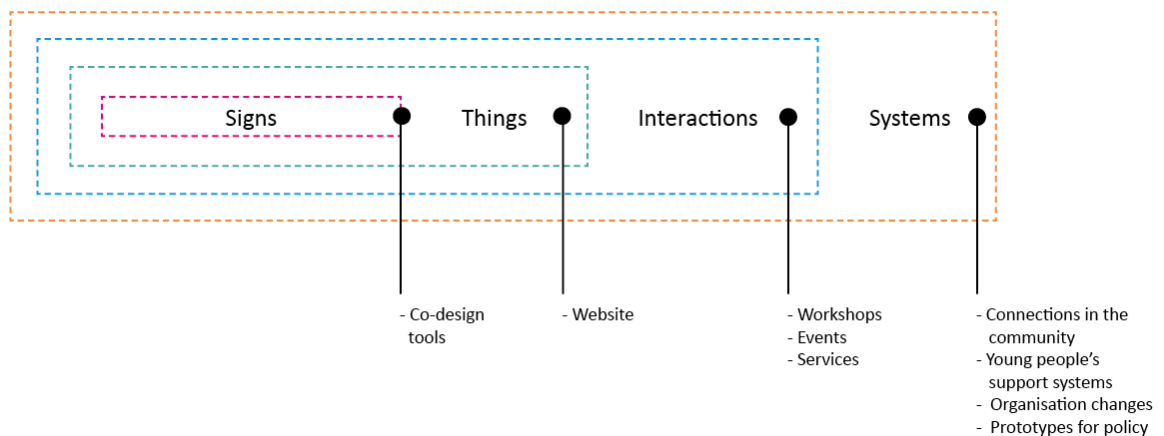


Figure 114: Where elements of the four case studies map to the Four Orders of Design

Figure 114 shows the overlapping elements of the *Four Orders of Design* and where the design artefacts and interventions fit within it. The extent of how the case studies support access to learning and work opportunities and guidance for young people varies.

### **Creating and Strengthening Connections**

Across all the projects, all young people had aspirations, contrary to government drives to 'raise aspirations' (criticised by Baars, 2014; Harrison and Waller, 2018; Spohrer, Stahl and Bowers-Brown, 2018; Huijsmans, Ansell and Froerer, 2020). The young people needed more support opportunities where they lived to help them to explore, build skills and achieve their ambitions, which drew on 'everyday experiences, values and resources' (Spohrer, 2015, p. 422). Co-design approaches helped create support for the young people by creating and strengthening connections. Table 37 highlighted that across all case studies, connections and relationships have been developed through the co-design approaches, therefore, developing social capital (discussed in Chapter 7). This is important, as these relationships provide resources 'from which youth can access and mobilise to help them improve their lives and achieve their goals' (Boat, Syvertsen and Scales, 2021), which are particularly crucial for those in communities that are socio-economically disadvantaged (Musset and Mytna Kurekovaii, 2018). There is a lack of research into how to effectively design and deliver career and business engagement for young people and how to make it valuable to young people, despite an emphasis on effective design and delivery for future career prospects and active participation ensures it is more meaningful. This research provides a further understanding of how to design and deliver these approaches.

Young people's active participation, an understanding of existing social networks, trust and reciprocity and a sense of belonging in a community are believed to contribute to building the social capital of young people (Schaefer-Mcdaniel, 2004). This research has connected to these areas in varying ways through the case studies that have contributed to individual and collective outcomes, as well as increased social networks, support and resources, which are explored further in Section 8.6.

In CS1, connections were created by the design team participating in a design process, who drew in local organisations and businesses through conversations about the project. The final website outcome aimed to create connections between young people and businesses in the local area. In CS2 and CS3, valuable connections were created by bringing arts practitioners and young people together to discuss future ambitions and their home towns, which was specifically facilitated by co-design workshops and activities, to the extent that individuals secure work experience in CS2 and within CS3, groups continue to co-design with the arts organisation. In CS4, the young people co-designed ways to strengthen connections, interactions and networks with relatable role models with careers practitioners. This was



made possible by co-design workshops and activities that will help develop social capital. Co-design approaches can play a key role in facilitating the creation of connections between organisations, young people and opportunities, in a variety of different ways and these connections have the potential to endure beyond the projects.

### **Place**

All four projects aimed to be place-based, operating in places with socio-economic challenges and seeking awareness of local issues and local assets. There has not been a one size fits all approach; each has responded to the different challenges in each location. Even within the three categories of place; former industrial, seaside and rural, the places and the groups of young people who took part had different interests and needs.

Tackling place-based challenges was most effective when local practitioners and organisations were involved in the projects in CS1 – CS3 but challenging in CS4 in partnership with a national charity. This was because the charity was physically distanced from the locations and their focus was on effectively implementing programmes across the whole of England. Whereas the organisations in CS1 – CS3 worked in, close to and focused on the locations and therefore had existing relationships in those areas. Yet, greater system change was generated in CS4 than in the other projects, and with more time to work with the charity, it may have been possible to implement local changes.

*The Framework for Place* spectrum (Pritchard *et al.*, 2019) has been adapted to show how the approaches in each case study have addressed the issues in each place. The framework demonstrates that the place-based co-design approach was not static on the spectrum (Figure 115). All case studies tackled issues in a place, but CS2 – CS4 started to shift how organisations work to address challenges in communities and created a change in the organisations' co-design capability. In CS1, the team set out to incorporate place-based issues and assets into the design intervention, but only a few of the Burnley issues and assets were incorporated into the design intervention, therefore, it moves backwards on the spectrum in Figure 107. CS4 seeks to identify local issues but delivers system changes on a national level, rather than a local level, therefore, the outline for the arrow for CS4 is presented as a dotted line. Section Figure 115 discusses how the co-design approaches are designed concerning 'place'.

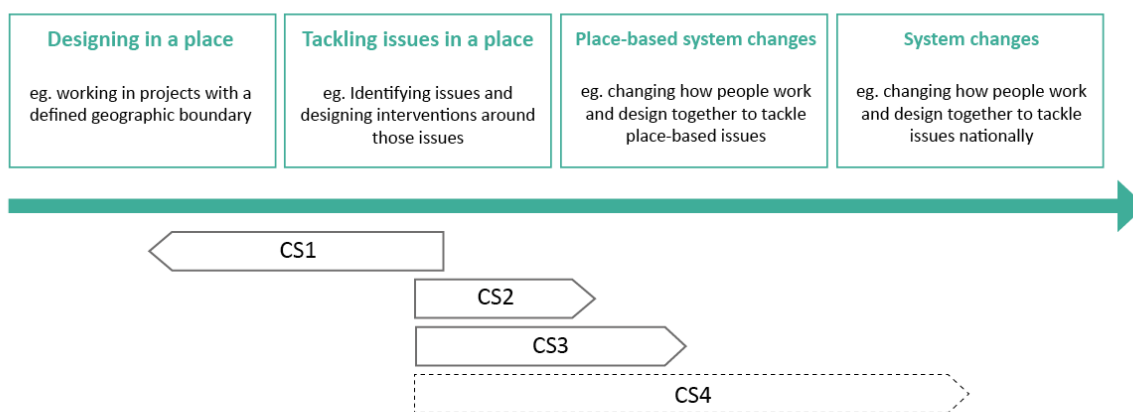


Figure 115: Spectrum for Place-Based Design Projects, based on Pritchard et al. (2019)

### Creating the Conditions

For all the project locations, difficulties accessing opportunities resulted in the outwards migration of many young people, and in some cases, a high level of NEET young people. Therefore, CS2 and CS3 sought to use co-design to increase the young people's perceptions of their local area to target outwards migration. CS1 and CS3 focused on improving access to existing opportunities and support, whilst CS4 focused on improving support and increasing social capital, to help young people access high-quality jobs and learning opportunities. None of the case studies directly increased the availability of jobs and formal learning opportunities in the locations, but an evaluation of the value of participating in the co-design workshops found that the activities and facilitation within the workshops created an informal learning space to develop skills and learn about possible jobs and education (CS2 and CS3), and learn about future options (CS4 and potentially CS1, if an evaluation had been carried out).

Creating high-quality job opportunities would be extremely complex. However, it could be argued that the projects contributed to creating the conditions or foundations to attract high-quality work. For example, co-designing influenced successful funding bids for the organisation in CS2 and 3, which delivered money to areas that are often overlooked, as well as generating interest from other organisations (CS3, 4). Furthermore, events that elevate the perception of a place and draw in investment may eventually result in further investment and an increase in jobs and the creation of new enterprises, and young people who are more aware of opportunities and know how to access them and support, would be more likely to find employment in the long-term. This backs arguments that a small intervention has the potential to make a significant impact (Markussen, 2017; Tromp and Hekkert, 2019). This can be viewed as 'micro-transformations' that can become 'macro-transformations' (Jégou and

Manzini, 2008), small interventions with the potential for larger impact (Markussen, 2017; Tromp and Hekkert, 2019).

## 8.5 How are the co-design approaches effectively designed and delivered?

The *design* of the co-design approaches has been critical to implementing co-design approaches that have delivered value to the different participants involved, as well as design outcomes. Along with the framework and model discussed in Section 8.3, *Methodological Innovations*, this section will discuss and expand the findings from the case studies concerning RQ2 and RQ3. *How are the co-design approaches designed and delivered to be effective and genuine? What challenges are experienced when delivering these approaches?*

This research responds to a gap in understanding how co-design approaches aiming to generate social value and change are designed and implemented, including in the context of addressing geographical inequalities in opportunities for young people. Critical themes and findings for designing and delivering co-design approaches in this context are discussed in more detail.

### **Asset-Based Co-design Approach**

An *asset-based approach* emerged as crucial for the design and delivery of the co-design approaches, in which local assets were identified and reconfigured by the young people. It was identified that the asset-based co-design tools focused on people, place and future opportunities, asking young people to reflect on and identify assets connected to each, in a series of steps leading towards identifying and sharing assets, as well as gaps that could be built on through co-designing interventions together. An asset-based approach is not new to addressing socio-economic challenges in communities (Kretzman and McKnight, 1993), but it is relatively new to co-design research and works well in the context of place-based co-design to support equity of opportunities for young people in communities usually ignored. The approach has helped to avoid the risk of parachuting into a community and imposing design interventions and has helped to actively draw in the experience of local people.

The tools and methods used across case studies are mapped in Figure 116 under stages of the co-design workshops; *familiarising, further discussion, idea generation, developing ideas and evaluation*, and highlighting the function and focus of the tools. The focus of the tools is on people, place and future opportunities.

*People* - understanding and capturing the personal interests and motivations of young people.

*Place* – understanding and capturing thoughts and ideas surrounding the place where they live. Therefore, valuing places.

*Future opportunities* – understanding and capturing future aspirations and ideas for the future of people and places.

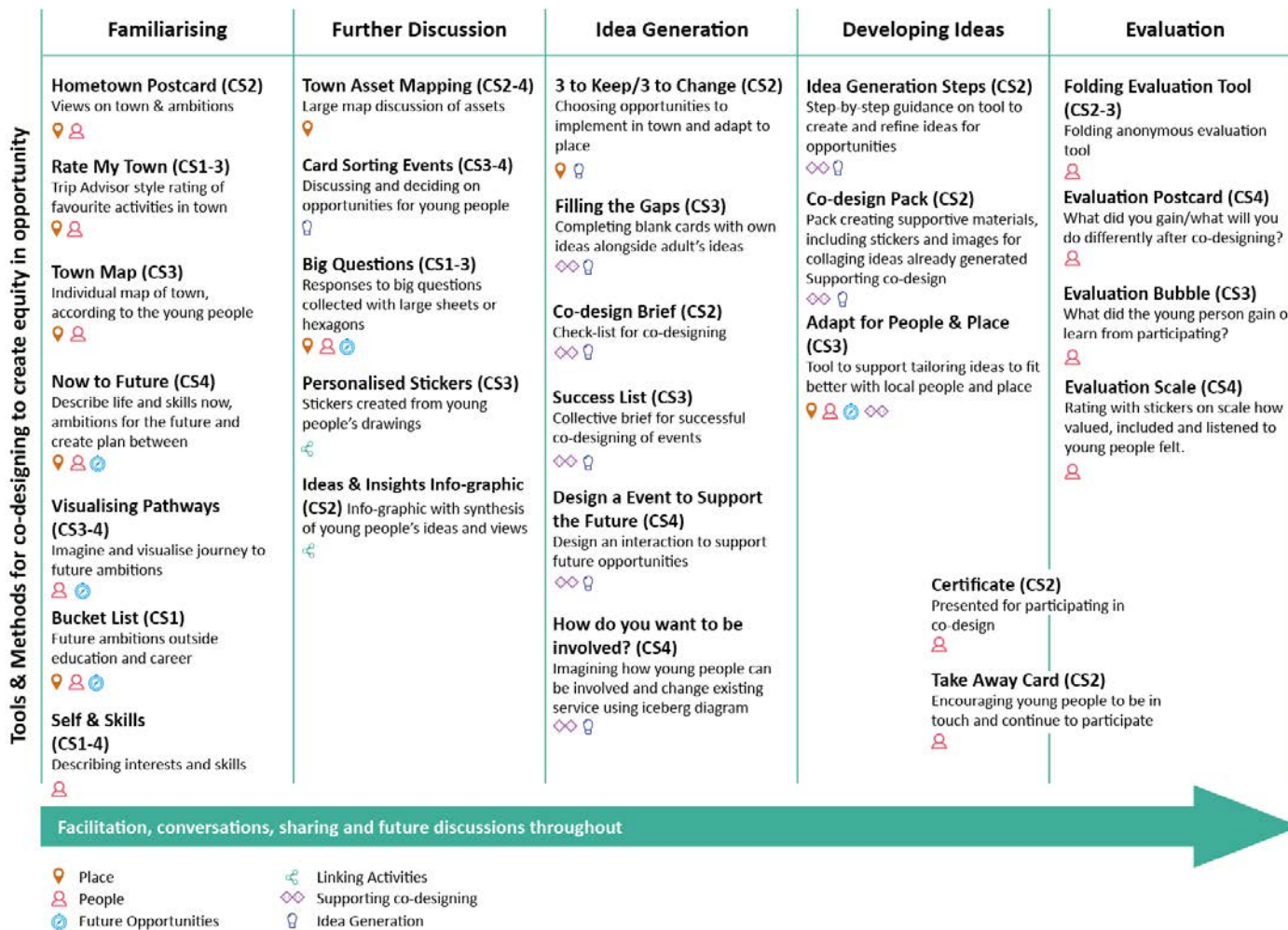


Figure 116: Tools and Methods for Co-designing Opportunities Mapped

### ***Valuing People and Places through Co-design***

Valuing the views and ideas of young participants was key to the co-design approaches in this research. Previous research on valuing and respecting young people participating in research projects had highlighted the importance of active listening, active participation and taking young people seriously (Hutchinson, 1999; Hopkins, 2013). Co-design research has highlighted the importance of involving people with lived experience (Burkett, 2011; Donetto *et al.*, 2015; Blomkamp, 2018; McKercher, 2020). Valuing young people and their home towns was crucial in this research, which has additional significance for co-designing with communities who are often ignored and left out of decision-making processes that affect them. Valuing and respecting young people was a reoccurring theme across the case studies and it emerged in three different ways:

*1. Clear communication of value and respect* at the beginning and throughout the co-designing. It was effective to explain to the young people why they had been invited and why the researcher and organisations valued their opinion. It was explained that their involvement could potentially influence positive change for individuals and the local community. Furthermore, where possible, young people were presented with certificates for their time and encouraged to be in touch for further advice or references for future jobs.

*2. Co-design tools and workshops that made young people feel valued.* The approach and tools were engaging to the young people, and they were viewed as 'high-quality' by young people and organisations, signifying the time and design that had been invested into designing and producing them specifically for the groups. This helped to counteract the view that young people, particularly young people in left behind communities in the NWoE were ignored and neglected. Designing the tools so that the home towns and young people's views were central also contributed to young people feeling valued, as well as demonstrating that between workshops, their ideas were being looked at and synthesised to be presented back in the subsequent workshop.

*3. Actively listening, capturing and developing ideas.* Young people indicated that when every individual co-designer's idea was listened to by peers and facilitators and captured, developed and handled with care, it signified that the young peoples' input mattered and was influential to the overall design interventions, organisation and could potentially create positive change for the community. The organisations in CS2, CS3 and CS4 indicated that they felt the co-

design approaches were more meaningful, authentic and inclusive than any engagement practice they had been involved with before.

### **Advocacy in Co-design**

The design researcher, as well as the youth workers in CS1, became *advocates* for the needs and ideas of the young people during the co-design approaches. Like an advocacy perspective in qualitative research, this shaped the questions asked, the approach and the call for action or change (Creswell, 2009). In this research points of advocacy for young people's views, needs and ideas occurred at the following points:

*At the beginning of the research*, when the researcher and organisations identified groups of young people, these were identified as groups that were often ignored by research, policy and design, and who might not fully benefit from existing services and programmes. For example, the researcher went to organisations in CS2 and CS3 proposing engaging with young people in left behind communities in the NWoE, specifically because they faced considerable barriers.

*During the co-design approach* - when the co-design approaches were designed and implemented to ensure that young people's ideas and views were voiced, captured and acted upon. This links back to the democratic roots of PD and co-design, where people were provided with a role in making decisions that affected their lives and workplaces (Kensing and Greenbaum, 2012; Simonsen and Robertson, 2012). However, in this context, the researcher challenged the organisations to include young people's ideas at times when co-design was being replaced with consultation, and purposefully included designed activities that would allow spaces for young people to shape and adapt the designs.

*After the co-design approach* – the researcher synthesised the young people's ideas and presented them to the organisations, challenging them to act on the ideas. The researcher also attempted to create action and change on a wider scale by sharing the project outcomes at conferences and events.

Based on this research, several questions for designers seeking to co-design with communities who have been ignored and left behind have been combined as part of an *advocacy perspective* for co-design approaches in Figure 117. The starting point is identifying communities that are left out and the impact it has on them, also identified as a starting point by Rose (2016) and Constanza-Chock (2018).

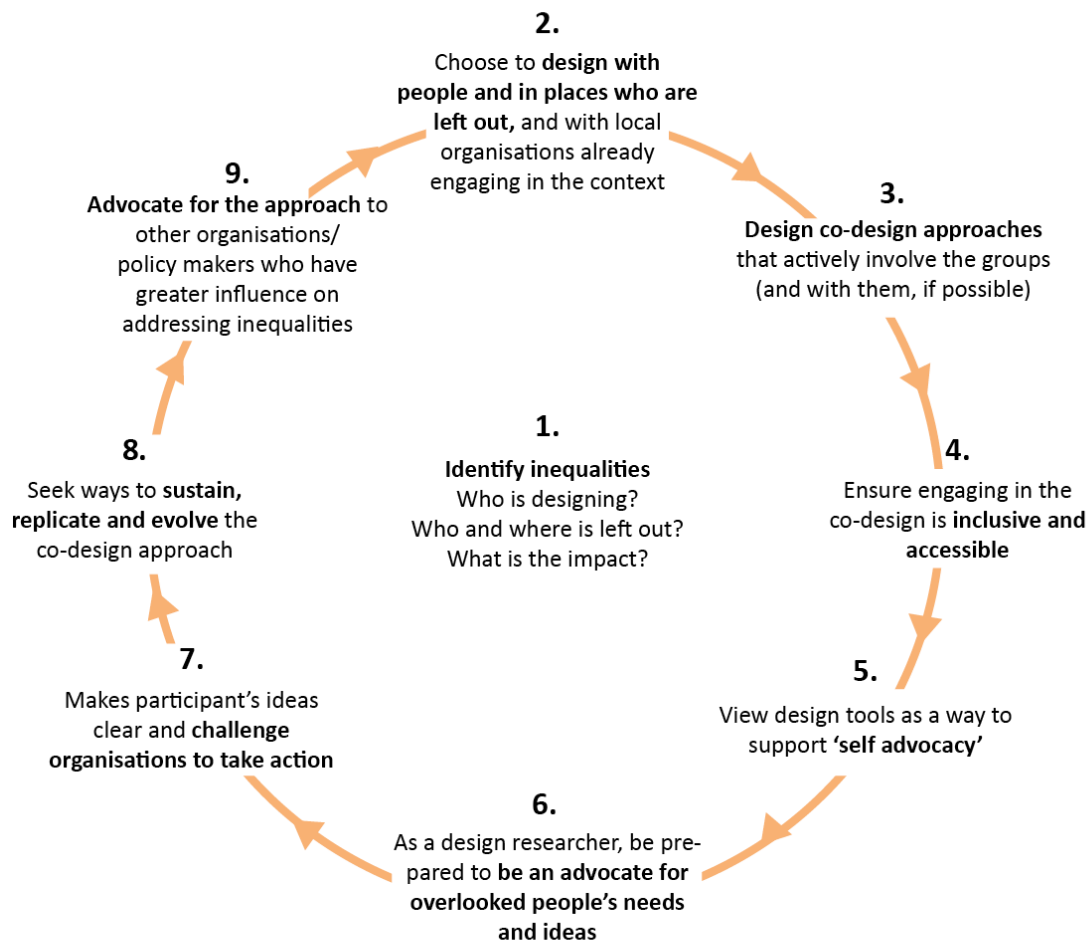


Figure 117: A model for an advocacy perspective in co-design approaches.

### **Aiming for Genuine Co-design**

This research highlighted that aiming for genuine co-design is not straightforward and that there are different layers to genuine co-design intent. Genuine co-design should actively involve people in the process of designing and influencing the outcome of the design activity, creating interventions and improvements to address problems or gain better outcomes (Burkett, 2011; Bannon and Ehn, 2012; Bratteig *et al.*, 2012). Spectrums of co-design and engagement such as *The Ladder for Citizen Participation* (Arnstein, 1969), the *Spectrum of User Involvement Approaches* (Man, Abram and McLeod, 2019) and the *Spectrum of Design Approaches* (McKercher, 2020) show different stages of participation. This research has shown how participation in co-design can be viewed and carried out differently by different actors in its approach and how participation can be affected by the context and challenges that arise at



different times. Through examining the roles within co-design and how they change throughout a project, the following has affected genuine co-design at different points:

1. Who was leading and facilitating the co-design activity.
2. The design of the co-design activities.
3. The role of the design researcher.
4. Limited time, funding or resources for co-designing.
5. Organisational mindsets.
6. Practitioner knowledge, capacity and comfort with ambiguity and handing over power.

Factors 1 to 3, relate to the design and delivery of the co-design approaches, whereas factors 4 to 6 are challenges, which are discussed in section 8.5.1.

The design researcher can start as a co-design 'enabler' (Zamenopoulos and Alexiou, 2018), designing and leading the co-design approach, bringing with them the knowledge, processes and tools to support genuine involvement of participants in co-design. This can support organisations that are new to co-designing. An important finding was that the design researcher was able to use the design of the co-design approach and the design of the tools within it to influence the extent that the participants were able to influence the design outcomes. There are activities in CS2-CS4, where the co-design activities created space for the young people to draw on what they have discussed and learnt to develop their own design ideas (examples in Figure 118 and Figure 119). Alternatively, when a consultation on pre-selected ideas has taken place, co-design tools can be used to enable participants to reflect on how they would change the pre-selected idea to fit their needs and towns. The result is that, at the end of the co-design activities, it is clear to the organisation responsible for supporting the further development of ideas from the co-design workshops, exactly what the young people envisioned for the design of the programme, event or service. It helps to hold the organisation accountable, and they have a starting point if they are prepared to move forward. The designer can also synthesise, combine and present the young people's ideas to the organisation.

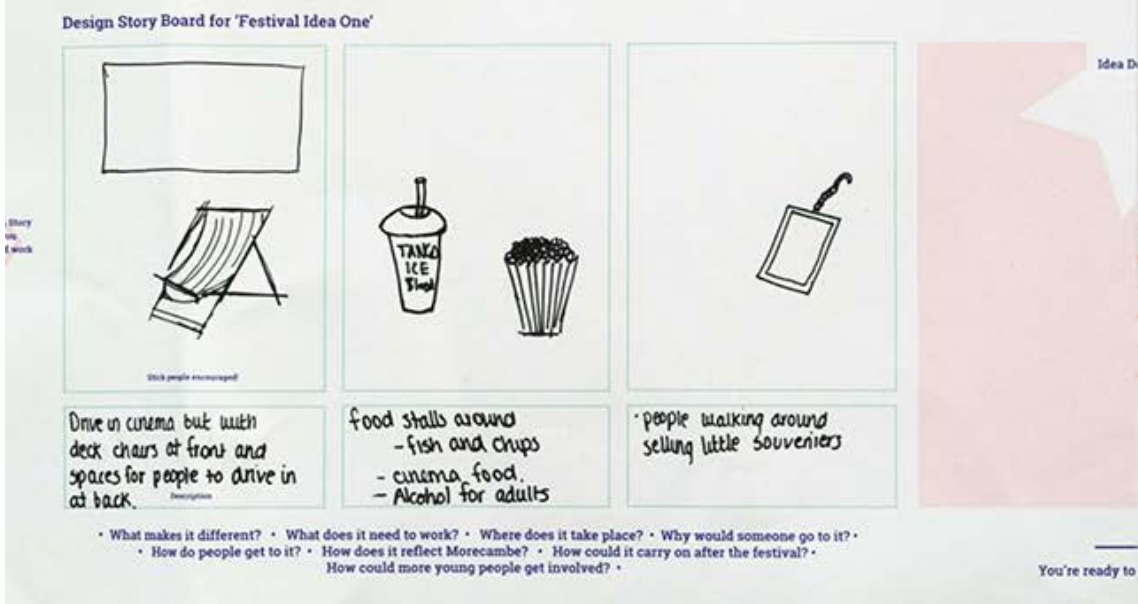


Figure 118: Example of co-design tool designed to support young people's own design creation

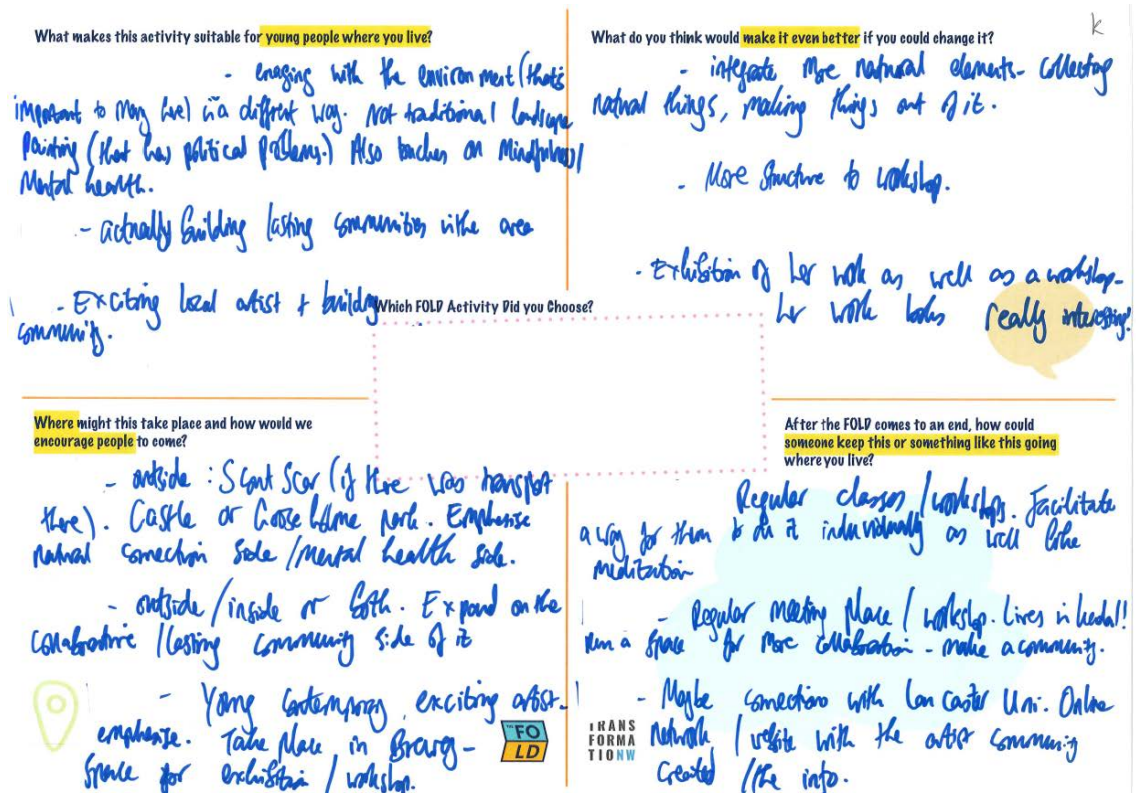


Figure 119: Example of a co-design tool created in response to consultation-style activities

However, this can have a limited impact when the design researcher steps away to enable the approach to be sustained by the organisation. It is then when genuine co-design is reliant on the organisation with the resources, capacity, funding and the context they operate in, if or how exactly they continue co-designing.

### Co-Designing for Mutual Value and Learning

Mutual learning is key to participatory design and has traditionally been framed as designers learning from those with lived experience and participants learning how products may fit into their lives, both feeding into the development of design interventions (Kensing and Greenbaum, 2012; Robertson *et al.*, 2014). In this research, mutual learning during co-designing is viewed as participants, organisations and designers learning from each other, which feeds into the development of design interventions, as well as organisations and individual's lives. An understanding of mutual learning in this context is developed to highlight the role of developing skills and capabilities to create change in lives and organisations working to support individuals and communities. Design decisions were made during the development of the co-design approach to ensure both the young people and the

organisations learnt from participating in the co-design workshops. Figure 120 shows the mutual learning taking place in the co-design approaches.

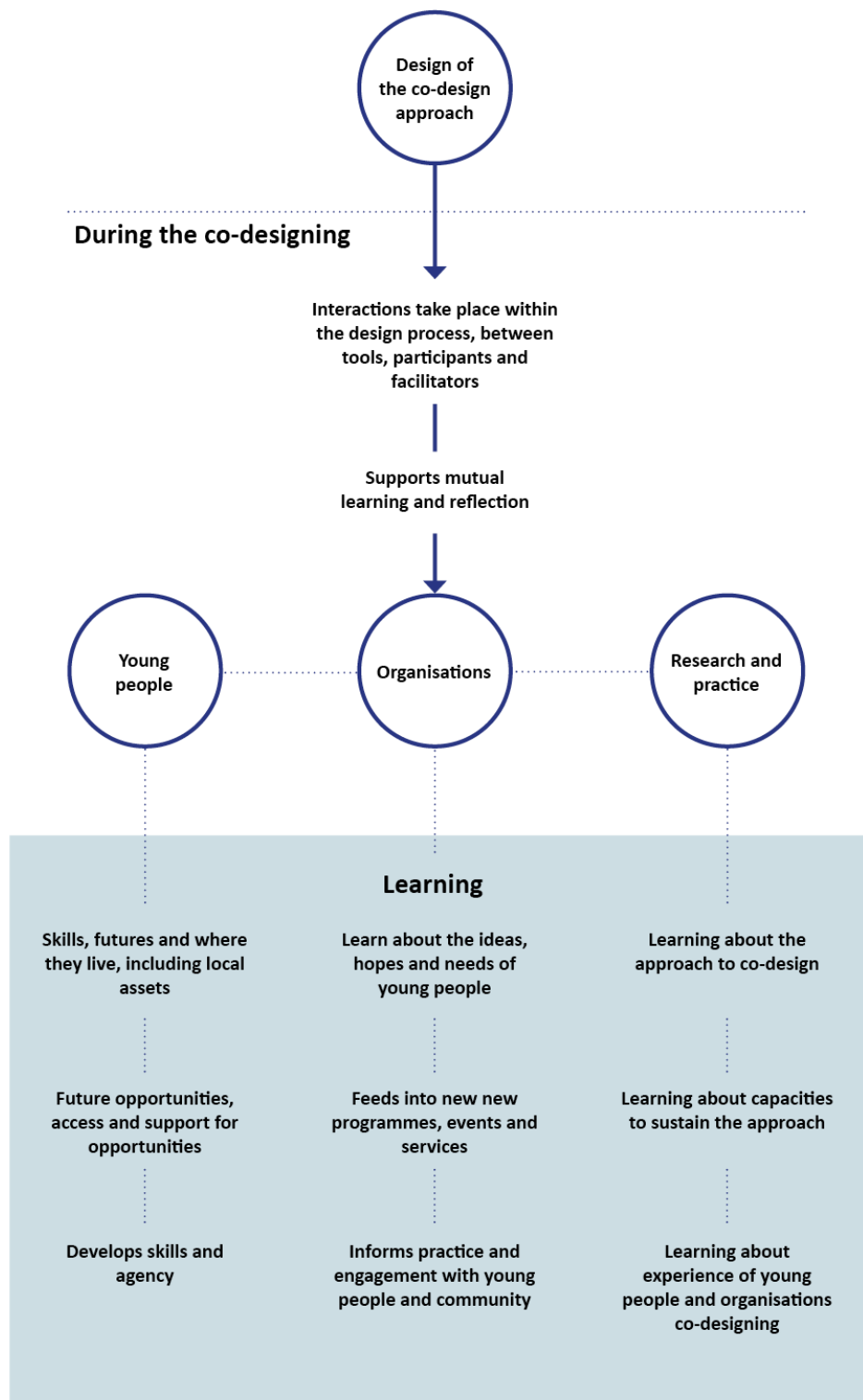


Figure 120: Mutual learning through the co-design approach

Previous research outlined that co-designing helps participants imagine future opportunities and make complex ideas visible for discussion (Stappers and Giaccardi, 2017). This is extended to apply to co-designing to visualise and discuss future life plans through this research. This supports the argument that creative methods, specifically co-design methods can support young people to understand future plans, which would otherwise be hard to grasp (Shepherd and Hooley, 2016) and sheds light on specifically how co-design approaches can play an active role in shaping engaging and vibrant community based career guidance, outside formal education.

The significance of this is that it responds to research that argues for a new, more effective approach to careers guidance in the UK, that draws on communities, everyday values, experiences and resources (Spohrer, 2015) and connects young people with relatable role models (Mann, 2012; Mann, Stanley and Archer, 2014; Burgess *et al.*, 2017; Marshall, 2019). This has been shown to have an impact on educational attainment, social capital and future earnings of young people from low socio-economic backgrounds (Musset and Kurekovaii, 2018). Therefore, this research argues that co-design can be the driving force for new approaches to career guidance, reflecting on ideas and plans for the future, generating mutual learning for young people's futures and increasing community capacities.

### 8.5.1 Challenges

Exploring and building knowledge of the main challenges experienced across the case studies is key to improving understanding of co-design and future implementation, addressing the issue in co-design research that examples are often polished and may claim more than they deliver (Steen, Manschot and De Koning, 2011; Britton, 2017; Blomkamp, 2018; Dudau, Glennon and Verschuere, 2019).

#### **Co-design Resistance**

There is some form of resistance to genuine co-design from the partner organisations involved in three separate case studies. In CS1, the resistance is due to concerns over the time and resources needed to co-design with young people. The arts organisation in CS2-S3 can be seen to encourage co-designing until the point of carrying ideas forward to implementation because they wish to stay within the limitations of what they have delivered previously and concerns of not having the capacity or funding to deliver young people's ideas. This connects with Lam and Dearden's (2015) finding that organisations can be concerned about unrealistic

expectations and demands on resources when implementing co-design. The organisation in CS2 and CS3 resisted and were sceptical of the value of the researcher’s suggestions for the co-design approach that enables the young people to have space to explore their views and create their own ideas. Lee (2008) implies tokenism arises from organisations carrying out a tick box exercise to comply with requirements for participation and Farrington (2016) states that tokenism comes from organisations wishing to gain endorsement for pre-existing designs. There is a danger the co-design could be viewed as tokenistic in CS2 and CS3, in that the organisation has limited interest in developing the young people’s design ideas. Small actions were taken to counteract co-design resistance:

Actions	How
Researcher (and youth workers) as Youth Advocates (All case studies)	Wherever possible verbally and visually (through the presentation of the synthesis of the findings and ideas) reminding the partner organisations of the views, needs and ideas of the young people and advocating for them to be listened to in design decisions.
Co-design models	Producing a model of the co-design process for the specific project based on the Design Council’s Double Diamond.
Designing activities for youth influence	For example, when the practitioners implemented an activity where young people selected from the partner organisation’s pre-selected ideas, the researcher designed in an opportunity for young people to critique and change the idea or create their own if something was missing.

### **Co-Design Knowledge, Confidence and Capacity**

Across all the case studies, none of the partner organisations had previous experience implementing co-design approaches and this may have contributed to the ‘co-design resistance’ and may have contributed to other challenges. In CS1, a lack of capacity and knowledge of how to effectively bring together young people and local businesses may have resulted in co-design activity being dropped. In CS2-CS4, the practitioners involved said that at the beginning of the projects, there were aspects of co-design implementation and value that they were unclear on, such as the purpose and value of spending time listening to young people’s general views on living in the communities and the challenges (CS3) and concerns the process would only result in learning for the organisation, not the young people (CS4).

Charities often lack knowledge of co-design processes and methods, and view co-design as a process of involving users in the early stages of service development, but is less likely to involve users in later stages (Lam *et al.*, 2012; Lam and Dearden, 2015). Hands-on experience of co-designing alongside the researcher was viewed as valuable ‘co-design training’ in CS2-CS4, and in CS2 and CS3, the co-design tools were seen as confidence boosters for facilitating co-design without the researcher present. This research backs Lam *et al.*’s (2012; 2015) findings that organisations lacking knowledge of implementing co-design practices could benefit from engaging with trained designers. Moving forward, designers trained in co-design should be encouraged to work closely with organisations as highlighted in this research, to help grow their co-design capacity and confidence, particularly for organisations tackling socio-economic challenges in left behind communities.

### **Reaching Young People**

The challenges of reaching young people through schools (CS1, CS2 and CS3) included schools with limited time available to engage during the day to fit with timetables, conflicting priorities of the school and research, and over-stretched school staff, corresponding with recommendations for research with schools (NCCPE and University of Bristol, 2017; Musset and Kurekovaii, 2018). Therefore, the young people were not demanding or hard-to-reach, as suggested by some design literature (Mazzone, Read and Beale, 2008; Sustar *et al.*, 2013) but the school systems were difficult to work within, despite a drive for young people to engage with local businesses in schools (CDI and The Careers & Enterprise Company, 2018; Harris and Hodgson, 2018). The young people wished to continue developing ideas, but it was the partner organisations and school gatekeepers who limited continuing the co-designing, due to co-design capacity and conflicting priorities. Reaching young people through community organisations and word of mouth in rural locations was the most effective recruitment strategy, but it is unknown how effective it would be in larger communities. Attempts to share progress, photographs and outcomes to school email accounts, along with invites to follow the project’s Instagram account were unsuccessful, but the practitioner in her early 20s (CS3) successfully communicated using WhatsApp messages between workshops. Although co-design workshops were short and limited across all case studies, designing a sequence of co-design activities that would reach a specific aim in the time available, resulted in a positive impact on young people and organisations as detailed in 8.6.

### **Challenges for the Researcher**

'If it feels too easy, you probably aren't doing it right' states Facer and Enright (2016, p. 66), whilst referring to the emotional labour of building trust and building clarity within university and community collaborations. Conducting this research and delivering co-design approaches was demanding on the researcher during collaborations, with further complications arising from Covid-19 restrictions during later stages. This research contributes to an understanding of the challenges for the researcher during co-design research, which is discussed in related fields, such as co-production (Facer and Enright, 2016, Williams, 2020), but relatively unexplored specifically in the field of co-design research. When building relationships for potential projects, there was the emotional labour of struggles to find partners to commit to projects. During projects, there was no 'conflict' (Williams *et al.*, 2020) or 'war' (Pedersen, 2015), there were times of stress, frustration and emotional labour for the researcher arising from a lack of communication and changing plans at late notice. The researcher likened the process of trying to enable co-designing in CS3 as a 'polite tug of war', each using their expertise to try to influence the outcomes of the co-design at different points. However, as Williams *et al.* (2020) also point out, the researcher found the projects could be highly rewarding, particularly when analysing the responses to the project from young people, of which some went so far as to thank the team for delivering co-design in their town or stating they had done the most thinking they had ever done in school.

### **8.6 Value, Change and Transformation**

*RQ4. What values and change do the co-design approaches deliver to the young people, community and organisation(s)?*

Delivering positive social change and value is an important part of Action Research and a key aim of this research. The aim was to explore the delivery of co-design approaches to deliver value and generate positive social change, or even transformation in left behind communities and organisations working collaboratively with them. The literature view in Chapter 2 highlighted that there is a lack of existing research into the value and the change that co-design can deliver and how (Steen, Manschot and De Koning, 2011; Blomkamp, 2018). Demonstrating the value and socio-economic change that co-design approaches can deliver has the potential to influence how co-design research and approaches are perceived, researched and funded in the future, so that co-design approaches can be used as a tool to tackle persistent and complex challenges in society. Organisations in a position to influence



change are more likely to pay attention if the value of co-design approaches is captured and shared.

Several social, economic and cultural outcomes were understood to have been delivered through the co-design approaches, incorporating the findings from the framework for social, economic and cultural change from Rodgers *et al.* (2020), which are highlighted in Table 38.

Table 38: Value and Change Delivered Across Case Studies

Level of Value and Change Delivered	Details of value and change delivered
<p><b>Immediate value to young people participating in the co-design</b></p>	<ul style="list-style-type: none"> <li>- <b>Confidence and Motivation</b> - Increase in confidence in their own abilities and motivation to try new things or 'work harder' at school.</li> <li>- <b>Awareness</b> of future work and learning opportunities</li> <li>- Increased awareness of local opportunities.</li> <li>- <b>Social Connections</b> (discussed in section 8.3).</li> <li>- <b>Skills and Capabilities</b> development, such as creativity and collaboration.</li> <li>- <b>Feeling valued</b> in an inclusive environment.</li> </ul>
<p><b>Immediate value to the practitioners participating in the co-design</b></p>	<ul style="list-style-type: none"> <li>- <b>Learning new skills and developing capabilities.</b></li> <li>- Learning design and co-design techniques.</li> <li>- Learning methods to engage young people effectively and inclusively.</li> </ul>
<p><b>Value delivered to the organisation</b></p>	<ul style="list-style-type: none"> <li>- <b>Development of practice.</b></li> <li>- Change in organisational mindset, specifically attitude towards co-designing and engaging with citizens.</li> <li>- <b>Development of services.</b></li> <li>- New service offering or improved service offering</li> <li>- An improved programme offering.</li> <li>- <b>Funding</b> - strengthened funding bids and influenced successful funding awards.</li> <li>- The organisations identified economic, social and cultural value delivered by the co-design approach.</li> </ul>

<p><b>Value delivered to the wider community</b></p>	<ul style="list-style-type: none"> <li>- <b>Strengthened Programmes and New Assets -</b> Strengthened services, programmes and interactions for young people in under resourced communities.</li> <li>- <b>Diffuses -</b> approaches diffuse to other organisations.</li> <li>- <b>Economic -</b> Potential increase in funding for community facing projects.</li> <li>- <b>Pride in place –</b> The young people reported an increase in ‘pride in place’, therefore, improving views on living and working there.</li> </ul>
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*Change* is altering something that already exists and in the context of organisations, this can be an incremental change (Appelbaum and Wohl, 2000). *Transformation* is not about changing what already exists; it is about creating something new (Appelbaum and Wohl, 2000). The Literature in Chapter 2 revealed that co-design approaches can deliver social change (Sanders and Simons, 2009; Prendiville and Akama, 2016; Hagen *et al.*, 2018), to the extent of being ‘transformational’ (Prendiville and Akama, 2016; McKercher, 2020), but there was a lack of detail on how and why. Measures from Sangiorgi (2011) introduced in Chapter 3, section 5.3, create an understanding of the extent of transformation enabled by design research and action research, drawing on Reason and Bradbury’s (2011) validity criteria for ensuring the quality of transformational action research. Some of these principles are used below to understand the transformation taking place in the co-design approaches in this research.



Figure 121: Transformation Principles by Sangiorgi (2011)

### Active Citizens

In the case studies that aimed for genuine co-design, both young people and organisations were actively involved in identifying areas for change and *designing* to create change, which contributes to the ‘democratic validity’ (Reason and Bradbury, 2011) of the approach. The organisations in CS2-CS4 report a cultural change in the way in which their organisations approach working *with* the communities they serve, which was previously non-existent. However, there are limitations such as time and the extent the young people were actively participating, as discussed in 8.4.2.

### Invention at Community Scale

All projects shifted scale from understanding individual challenges and hopes for the future to designing the collective change in the community. Furthermore, instances of change were found at the community, organisation and national scale (through system change in CS4, and the co-design approach influencing national policy and services), contributing to ‘catalytic validity’ (Reason and Bradbury, 2011). This is discussed further in section 8.6.

### **Building Capabilities and Project Partnerships**

In all case studies trusting research partnerships were created and capacities were built particularly for the organisations to sustain the changes created by the projects (discussed further in 8.6). For both the young people and organisations, the co-design approaches brought new tools, skills and organisational capacity, as well as new capabilities for young people, a requirement for transformation defined by Burns *et al.* (2006), contributing to 'process validity' (Reason and Bradbury, 2011).

Co-design research has been skewed towards understanding the value and capabilities delivered to organisations, rather than communities, despite an understanding of both required to have the greatest impact in projects aiming for transformation (Sangiorgi, 2011). Following participation, asking the participants open questions regarding what they had gained from taking part in the co-design activities and processes, and what they might do differently led to an understanding of the types of capabilities developed. This research has pinpointed the types of capabilities young people have identified as developing through their active participation in co-design projects. This will be explained further in section 8.5. Co-design approaches in this research were reconfigured as tools for increasing youth capabilities in relation to work and learning opportunities. This finding is like Hagen *et al.*'s (2018) research where co-design was used as a tool for youth well-being and education.

### **Redistributing Power**

To an extent and varying degrees, the projects that aim for genuine co-design shift some power to the young people in communities usually ignored. The power to enable interventions to be developed into reality has remained in the hands of organisations. However, the organisations report a shift in how they view young people as being experts in lived experience and completely new approaches to working with communities in the future. This was discussed further in section 8.5.2 - *Challenges*.

### **Enhancing Imagination and Hope**

Increasing 'pride in place', where people feel proud of where they live is believed to be an important part of levelling up the UK (HM Government, 2022; NCAPP, 2022), including 'engagement with local culture and community' and 'have opportunities to lead fulfilling lives'(p.212). Responses from the young people participating in CS2 and 3 revealed that some of the young people's views of their home towns had changed as a result of the co-design

activities, leading to changes in how they viewed the work and learning opportunities and what could be achieved in the community. Enhancing imagination and hope is argued to be fundamental to the transformation process (Manzini and Jegou, 2003).

### **Building Infrastructures and Enabling Platforms**

Sangiorgi (2011) discussed the design of infrastructures and enabling platforms for transformational design projects. As discussed in section 8.3, the projects created new and improved careers support services through CS1 and CS4, local cultural events were influenced in CS2 and completely new ways of supporting young people's futures in rural areas were created in CS4. In this context, creations that also supported transformation included the *reconfiguration of community assets and 'soft infrastructure'*, meaning skills and education. From this research, the *economic and cultural value* could also be argued to contribute to transformation by attracting funding to left behind communities and contributing to the cultural environment and appeal of places, as well as social cohesion.

Overall, the co-design approaches that aimed for genuine co-design (CS2-CS4) were able to create transformations in the way they *actively involved citizens, created interventions at scale, built capacities and research partnerships, enhanced imagination and hope and evaluated success and impact*. This contributes to knowledge of how co-design projects are transformational in creating place-based equity. The organisations reported shifts in the way they engaged with citizens to shape the experiences and services they deliver, but during the co-design activity, the organisations may limit the power of citizens to shape and deliver the design interventions, which then limits the design of infrastructures and enabling platforms that citizens can continue to use in communities. Therefore, more understanding of enabling genuine co-design with organisations is key to delivering transformational co-design projects. Co-design approaches can have a key role in transformation for overlooked and left behind communities struggling with inequalities, such as work and learning opportunities

## **8.7 Sustaining the Outcomes of Co-design Approaches**

RQ5. *How do the co-design approaches aim to deliver long-lasting benefits to young people, community and organisation(s)?*

Through this research, it was learnt that sustaining co-design is multifaceted. Firstly, as identified by Iversen and Dindler (2014) there are the overlapping possibilities of *maintaining,*

*scaling, replicating* and *evolving* the results of co-design interventions beyond project boundaries through actions *before, during* and *after* co-design projects. Second, there is the possibility that co-design approaches might deliver benefits to the individuals and communities involved through how they are designed and implemented. Thirdly, there is the consideration of how place-based co-design projects can be transferred or scaled, therefore, shifting from micro to macro-transformations (Manzini, Jégou and Penin, 2008; Manzini and Rizzo, 2011). Figure 122 shows how the co-design approaches were sustained.

## Sustaining the Intervention and Long-Term Benefits

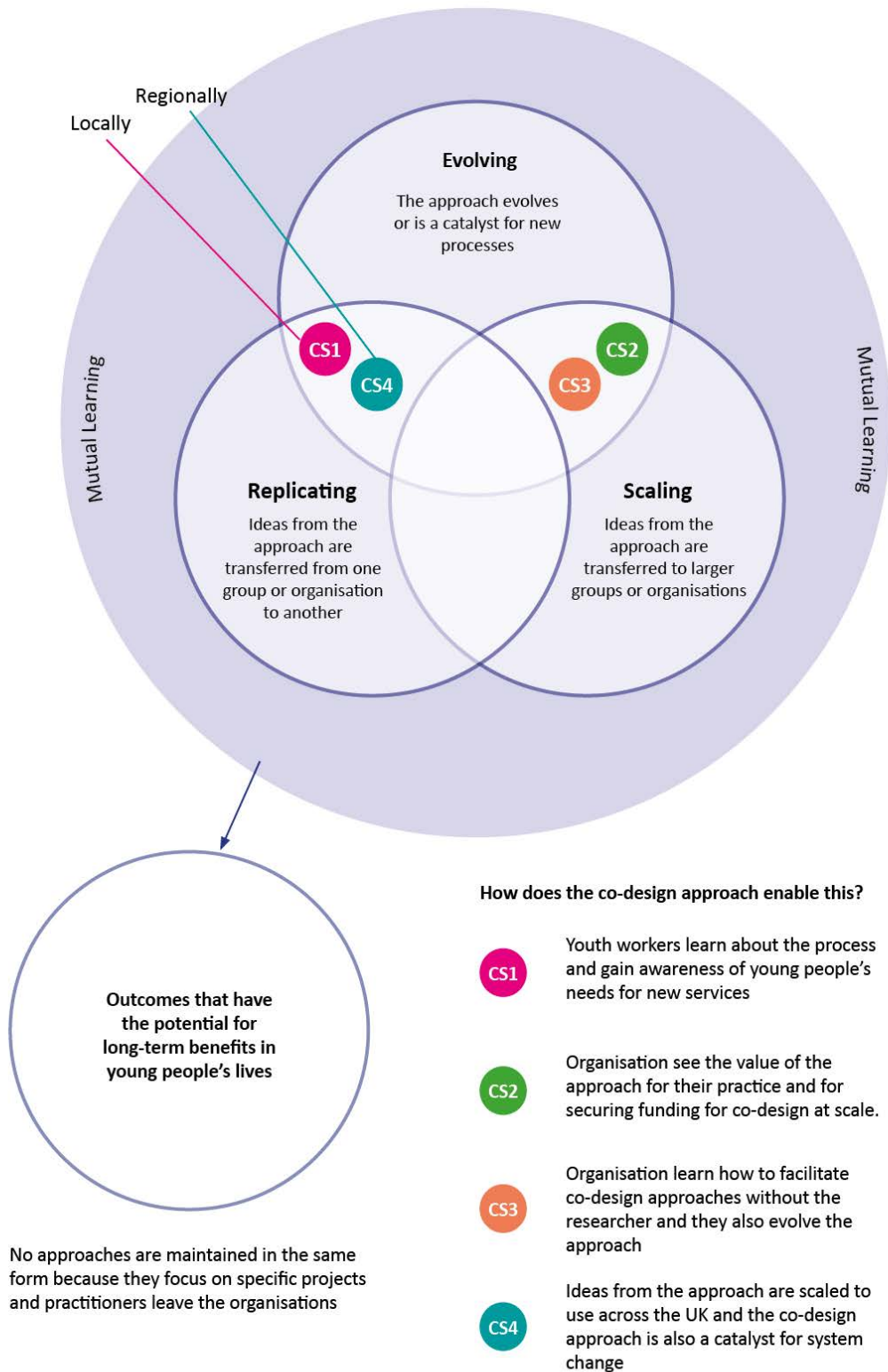


Figure 122: Visualisation of how the approaches have been sustained in the four case studies

Replication and scaling occur in CS1 and CS3 because the organisations have worked closely with designers during the approach, have learnt co-design is of value, and they have developed knowledge and skills through participation, which can be applied elsewhere in their practice and with other groups.

Evolution was identified as occurring across all case studies. As a result of the organisations' participation in collaborative design approaches, which allowed practitioners to gain a new understanding of the needs of young people, new and improved services and programmes were created for other groups of young people (CS1 and CS2). Participation in co-design approaches was a catalyst for the development of skills for engaging and developing ideas with communities, it influenced a change in organisational mindset and created co-design champions (in CS4), which then influenced future practice and systems change (CS2-CS4). It was identified that practitioners' active participation throughout the co-design approaches, in which they are shaping, learning about and co-facilitating the activities alongside a designer was key to sustaining the results of co-design and fosters confidence and knowledge to continue or shift organisational mindsets. Notably, the organisations were small in CS1 to CS3, which means that it would be easier for the co-design approach to influence the organisation. In CS4, all levels of the organisation were involved in the co-design approach, from management to a youth-facing level, which supported evolution in the organisation.

In the three case studies that the design researcher led and aimed for genuine co-design approaches, whilst drawing in the practitioners into the co-design of the approach and ongoing reflection, there is the most evidence of evolution in the organisations' ways of working and changes to the services and systems they delivered. CS1 may have been less successful in this area because the designers had a tight agenda for the processes they wanted to use and the design outcome they wanted to create, which Björgvinsson (2009) and Botero and Hyysalo (2013) had outlined could limit the sustainability of the outcomes. Arguably the difference between CS1, which did not involve co-design and the other case studies, is that the designers' approach did not fully foster ownership of the design outcome, instead, the youth workers were frustrated that they were left out of the design development. The specific co-design approach in CS2 – CS3 in which the organisations were jointly driving the projects, making decisions and experiencing mutual learning, was what created greater sustainable outcomes. As stated by Burns *et al.* (2005), transformational design seeks to leave behind 'tools, skills and organisational capacity for change' (p.21) and this can also be identified as sustainable outcomes. At the end of the co-design projects, where possible, principles, tools,



plans and overall learning in the form of blogs and reports, in addition to new skills and knowledge developed, remained for the organisations to use in their practice.

The case studies show that the principles of co-design and knowledge gained through experiencing the approaches evolved into new services and systems, however, there is less evidence that the practice of *designing* in co-design is sustained by the organisations. This is like a finding by Smith *et al.* (2020), in which PD values, such as democracy and empowerment are transferred from a small-scale PD approach to the policy level, but practice-based design knowledge is not well transferred. This echoes research by Lam *et al.* (2012) that organisations struggle to implement the *designing* part of co-design due to a lack of knowledge of design, and that the 'design' part of co-design is the least understood by those wishing to implement co-design (Burkett, 2011; Blomkamp, 2018). This may be contributing to increasing claims that feedback or consultation with communities is co-design when it is not. This may point to the need for designers to remain present beyond co-design approaches to support design capacity in organisations, as well as a need for more research on how to embed the design in co-design in organisations. More work could be done by designers to build the capacity of organisations wishing to co-design through training, knowledge sharing or a community of practice.

PD and co-design sustainability literature (Björgvinsson, 2009; Iversen and Dindler, 2014; Bødker and Kyng, 2018) discussed sustaining the outcomes with organisations, but little is published on the sustainable outcomes for communities. From section 8.6, *Value, Change and Transformation*, several co-design outcomes are valuable to young people and communities, which have the potential to affect their ideas and choices for learning and work in the future. This is an important outcome in the context of improving equity of opportunities for young people who are at a transition point between school and future learning or work. In CS3, young people build upon connections to other young people, collective challenges and pride in place as the motivation to evolve the co-design approach into their own co-design of a network for young people interested in creative practice and work in South Cumbria. Therefore, this research has created an understanding of another dimension of sustainable co-design outcomes.

Due to the limited duration of the co-design approaches and interruption from Covid-19 restrictions, understanding of how the co-design approaches are scaled to influence socio-economic change beyond specific communities in the NWoE is limited. Existing literature suggested that strong alliances locally and nationally can be leveraged to gain additional

resources and funding (Bødker and Kyng, 2018) and that a network of projects may be created (Manzini, 2014). There are instances where the arts organisation in CS2 and 3, which had a wide network of connections to different organisations and existing experience securing funding and influencing policy, were able to leverage networks and share learning with other organisations from the co-design approaches. They shared learning on the approaches to their funders and other interested organisations. The organisation also submitted a case study based on C3 to the Northern Cultural Network, which was then chosen to be presented to the UK Parliament Committee, as an example of engaging young people in culture in the North of England. However, no further investigation into the extent of the influence was measured. However, this is an area where there is a need for further research.

## Chapter 9 - Conclusions and Future Work

### 9.1 Introduction

This final chapter will draw conclusions from the research findings and discussion, as well as their implications. The conclusion chapter will also highlight the contribution to knowledge, limitations to the research, principles for co-designing in this context and areas for future work.

### 9.2 Conclusions

This research is an initial and exploratory study into how co-design approaches can support equity of work and learning opportunities for young people living in communities in the North West of England whose future prospects are limited by where they live, and who are frequently overlooked in terms of research, funding, support and opportunities.

#### **How can collaborative design approaches support equity of learning and work opportunities for young people in left behind communities in the North West of England?**

Collaborative design approaches can play a role in addressing place-based inequalities of work and learning opportunities in left behind communities in the North West of England. Co-design approaches can respond particularly well to a drive for an equitable and inclusive economy that focuses on sustainably improving people's lives, developing capabilities and skills, and overall contributing to community cohesion, place-based initiatives and learning.

The research has demonstrated that co-design approaches can be particularly well-suited to place-based projects, bringing together local organisations and young people to work together to explore and design support and new opportunities in communities that are left behind and under resourced. This research has uncovered multifaceted values and capabilities delivered to individuals, organisations and communities, as well as evidence that the outcomes have been sustained in various ways, validating the application of co-design approaches; including principles, processes and tools. Despite the value demonstrated, there have been numerous challenges to the co-design, which are documented in this research. The research concludes that co-design approaches in this context must aim to genuinely involve communities in the design, particularly those who are often ignored. Co-design approaches in this context must also value and respect people and places, as well as their own ideas for the future, embed

mutual learning and build on strengths that already exist. Furthermore, co-design approaches in this context are strengthened by bringing together designers and organisations with local and expert knowledge and resources, as well as an organisational mindset to aim for genuine co-design.

Co-design approaches can contribute to the creation of *artefacts and workshops* that support communication, idea generation, and an asset-based approach with young people. They can also contribute to the design of *websites and networks* that connect young people to local opportunities, *support services and programmes* locally and nationally, and create *new social connections* and influence *organisational changes*. Across all case studies, the creation of new connections and relationships was crucial, as well as developing social networks and a sense of belonging, which contributed to the creation of *social capital*.

Co-design approaches support young people's access to guidance for their future and career and can engage young people in the process of exploring and designing meaningful future and career guidance, alongside practitioners. Co-design approaches can also become opportunities for meaningful, inclusive and informal future and career guidance. In these interactions, young people design with local practitioners, engage in mutual learning and use co-design tools to help visualise and discuss their strengths and possible future interests and plans. Co-design approaches also enabled the future and careers conversations to connect to discussions on opportunities and assets in home towns; creating collective visions for how to work together to create culturally attractive places to live in the future.

Co-design approaches can be targeted at places where there are socio-economic inequalities. This is achieved by drawing together different expertise through local organisations and communities and establishing networks to support young people. The approaches can explore the distinct local issues with local people, reconfigure local assets and build capabilities beyond the co-design projects. Co-design approaches can tackle place-based issues and can transform how people work together to tackle them. Co-design approaches have the potential to contribute to the conditions and can create the foundations for attracting funding and creating more attractive places for young people to live and work.

The significance of the approach explored in this research is that it has included people and places who are not normally engaged in making decisions and action is taken as a direct result of the design processes, which contributed to addressing inequalities and making people and

communities feel valued. Many of the outcomes of the co-design are sustainable, therefore, continuing to make a difference in people's lives and wellbeing, as well as transforming existing support and organisations' practices.

**How are the co-design approaches designed and delivered to be effective and genuine?**

**What challenges are experienced when delivering these approaches?**

This research has generated a framework and principles for co-design approaches to be targeted towards equity of opportunities for young people. The approach focuses on identifying and reconfiguring assets for people, places and futures. Foundations for the co-design and the iterative design of strategic combinations of tools that fit into the overall co-design approach are highlighted in the framework. Within the co-design approaches, the participants experience mutual learning to support the design of the intervention, plus develop capabilities and awareness beyond the co-design activities. The research highlighted the significance of creating co-design activities that take an asset-based approach, value people and places through the co-design, and aim for genuine involvement, advocacy and mutual learning. Key challenges to address included co-design resistance, a lack of existing co-design knowledge, confidence and capacity to co-design, ability to reach young people and challenges for the researcher whilst managing demanding processes.

**What values and change do the co-design approaches deliver to the young people, community and organisation(s)?**

Social, economic and cultural value was delivered to individuals, organisations and communities. As a direct result of the co-design approaches, the positive change occurred at numerous levels; including developing skills and capabilities, influencing practice, the creation of new services to support communities and young people, successful funding, new programmes and the use of local assets. Furthermore, it was demonstrated that some of the outcomes were transformational, delivering and creating completely new ways of addressing challenges through community organisations and programmes. The co-design approaches that aimed to genuinely involve young people and their ideas, and involved mutual learning delivered greater positive outcomes.

## **How do the co-design approaches aim to deliver long-lasting benefits to young people, community and organisation(s)?**

Sustaining the outcomes of co-design approaches is multifaceted. Outcomes from the case studies were replicated, scaled and evolved through the organisation's participation in the co-design approaches and learning. Principles and knowledge gained from the co-design approaches evolved into new practices, services and systems, but the practice of co-designing was not well sustained. In this context, the outcomes delivered to young people that developed their capabilities and increased awareness of future possibilities are likely to have a sustained impact. Some examples of sustaining outcomes at a wider scale than the original locations for the projects were also found.

### **9.3 Contributions to Knowledge**

This research has made original contributions to knowledge in the following ways:

#### *Principles for co-designing*

Previous to this research, there were no existing principles to guide place-based co-design approaches aiming to deliver equity in opportunities to communities. A set of principles have been produced with the knowledge developed through four case studies in this context, in collaboration with a variety of organisations and communities.

#### *Methodological innovation*

The doctoral research approach through TNW uniquely bridges design research with government policy, which takes place through a series of doctoral student-initiated projects with different organisations. The research also presents a unique place-based methodological approach to co-designing (place-based co-design) with young people and organisations in a series of different projects, in different communities to support equity of opportunities. Through the co-design projects, a dual approach to evaluation was used to understand the value gained by the organisation and young people. A framework and a set of principles have been developed, which highlight the components of co-designing in this context, and what strategic stages of co-design support transformation of support and opportunities.

1. This research is the first to explore the application of co-design approaches to support young people's work and learning opportunities in overlooked communities in the North of England.

2. Applying action research and co-design methods through a series of projects with different organisations and communities is a unique approach.
3. A unique methodology has been developed where young people and local organisations work together to reflect on place-based issues and future opportunities.
4. An overall model for co-designing in this context with young people and organisations has been developed.
5. The co-design approaches and action research methodology evaluates the social impact of the co-design approaches on their involvement and the local communities, as well as the sustainability of the outcomes, which is unique to the area of co-design research

The researcher made the tools available to each organisation involved in this research, with further plans to make the resources and tools from the projects available to download from a website. Copies of the tools can be found in appendix 42.

Ten principles for co-designing with young people and organisations to create equity of opportunities in their local communities have been created based on this research.

## Principles for Co-designing Equity of Opportunities for Young People

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1. Choose to genuinely co-design with people and in places that are frequently overlooked and under resourced. Create partnerships with local organisations already engaging with the community.

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2. View the co-design approaches or prototypes as small steps towards long-term change, setting conditions for change and equity on a greater scale for people, organisations and places. Aim to create and leave behind tools, learning and skills, as well as build organisational capacity for sustaining the outcomes.

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3. Design co-design approaches to be experiences that participants can benefit and develop capabilities. At the beginning of co-design activities, clearly articulate the potential benefit participation could have on the outcomes of the co-design, people's lives and in the community.

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4. Look to create connections to people and organisations within a particular place both inside the co-design approach and beyond the boundaries of the project. This will focus the design on place-specific assets and needs. It can also help create social capital for the young people and sustain the outcomes of the co-design and deliver value in the community.

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5. Design the tools and techniques in the co-design to allow for mutual learning, which will be key to motivation and the delivery of value to the different groups involved. The mutual learning delivered can build capabilities, skills, pride of place and help create plans for the future, forming informal career guidance opportunities, which can support young people beyond the co-design activities.

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6. Value the input of young people from under resourced places and treat them with respect. Three ways to do this include; (a) the design of high-quality co-design tools and experiences that capture young people's ideas and make young people feel valued. (b) It matters to young people that their ideas are captured, developed and handled with care. Their ideas should be valued and where possible influence the co-design outcomes.

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7. The co-design process should be designed to give space to getting to know young people, their future plans and the places they live, as well as creating the foundations for generating designs together. Co-design tools can help focus on assets, people, place and futures, and be combined together to strategically guide participants to genuinely co-designing.

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8. Value places by making them a prominent feature of the co-design interactions and look to identify assets and actively design ways to use them, rather than solely focusing on the deficit.

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9. Accept that the ideal co-design approach is unlikely to be delivered because co-design and collaboration is messy and complex. Instead, aim for the co-design approach to be flexible to work with different people and priorities. The design outputs may not be ideal either, but other valuable outcomes can be delivered to participants and communities through co-design.

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10. Take an advocacy approach to co-design by advocating for the young people's views and ideas, encouraging organisations to take action based on the co-design outcomes, and advocate for the approach to other organisations and policy makers can have a greater influence on change.

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### *Knowledge*

At the beginning of this research, there were minimal examples of design research exploring themes of addressing place-based inequalities, inclusive growth and socio-economic challenges facing young people. The benefits of design needed to be more widely dispersed in the UK, benefitting people from diverse socio-economic backgrounds (Design Council, 2018; Creative Industries Federation, 2020), but there were few examples of how to do this and how to make a direct difference to lives beyond the main cities in the UK. This research is a contribution to knowledge in this area, which presents multiple examples of how, specifically place-based co-design approaches can be targeted, designed and applied in under resourced seaside, rural and former industrial communities in the North West of England. The research counteracts and challenges existing approaches that leave out young people and particular types of communities, manage social challenges from a distance or take a deficit view. These examples can be viewed as prototypes and visions for new and different ways in which design practice and research can be employed to support people and communities to create opportunities and capabilities.

Furthermore, the research has responded to areas of limited knowledge around the practice of co-designing for social change, co-designing with young people, the details of what takes place within those approaches and how. The research also responded to the challenges and tensions that occur, what values and changes to the extent of transformations are delivered, and how, as well as what aspects of co-design can be sustained and scaled, and how. At the beginning of this research, co-design practice and research had shifted into supporting transformation and 'social movements' (McKercher, 2020), accompanied by some understanding of the social value it could deliver, and how it could be used as a tool for education and wellbeing (Hagen *et al.*, 2018). There was also an agreement that the design part of co-design was the least understood. To this space, this research contributes robust knowledge and insights from multiple examples probing and moving forward the argument for co-designing in this area and how it can be designed and delivered to support the transformation of underrepresented communities, opportunities and places. Exploring and building understanding in these areas was essential to advance the state of knowledge of the role co-design practice and research can play in tackling complex challenges, addressing criticisms and creating the foundation for further research in this area.

## 9.4 Impact

Parts of this research have already been shared through four major international design conferences, one journal publication, a doctoral research conference and two regional conferences for practitioners interested in social action in Northern England. The *Redesign by the Sea* case study was selected to be exhibited at the *Design Research for Change Showcase 2019* at *London Design Week*. Additionally, two project reports and two blog posts have been shared online through project partner websites.

In late 2021, the researcher was invited to share the research with the *Co-design Community of Practice* across the *UK Health Security Agency* and *Department of Health and Social Care*. A case study of *The Fold* was one of eight selected out of fifty to be presented to the *Northern Cultural Network* and Lord Mendoza, *Commissioner for Cultural Recovery and Renewal* as part of a discussion on *skills, young people and place* as part of culture and investment in Northern England. In 2022, the researcher was invited to share the research with *New Local*, an independent think tank and local government network, and the *Joseph Rowntree Foundation*, a charity conducting research aimed at solving poverty in the UK.

## 9.5 Limitations to the Research

The Covid-19 pandemic limited the delivery of the co-design approaches in both case study three and four and caused the cancellation of a planned project five. The pandemic also disrupted opportunities to disseminate the research at conferences and events. The research, which involved multiple practitioners and groups of participants with differing contexts, needs and priorities was 'messy and heterogeneous' (Law, 2003, p.3), and demanding of the researcher's time and resources, the co-design approaches were designed for interactions with limited numbers of participants, and it was not possible to be present for all the project activities. However, carrying out a series of projects in different contexts meant that aspects of the approaches implemented on a small scale could be transferred and build knowledge several times, which created an understanding of how the approaches could be applicable elsewhere.

Understanding the impact of the co-design approaches beyond the projects was limited by the short duration of the projects, and there were difficulties when staying in contact with some of the participants. Given that one of the aims of this research was to explore social change, ideally, there would have been more time to explore the influence of the co-design approach

before moving on to the next project. To counteract this challenge, where possible, the researcher has maintained contact with the project partners to evaluate any outcomes over a duration of time. This challenge was also an opportunity to learn about the sustainability of the outcomes of the approaches beyond the projects. These limitations could be addressed through further research.

## 9.6 Future work

### Extending the Research in this Context

An initial approach would be to further disseminate the findings from this research to both researchers and practitioner audiences. This could include journal publications and shorter and more digestible formats for practitioners could be explored and produced, building on materials already created for this thesis. In *Case Study Three*, the organisation said that it was useful to see a diagram that explained the process, therefore, further diagrams and models that explain the aims of co-design and the value could be created and packaged for sharing. This could accompany the *principles for co-designing with young people* and could be extended to co-design training for organisations wishing to build co-design capacity.

Table 39: Strategies for building on this research in the short, medium and long-term

Short-term	Medium-term	Long-term
Map out potential routes to influence and collaboration.	Produce materials that share the research in an easy and quick-read format.	Build relationships with influential organisations and individuals.
Disseminate findings, including 'tactics' to researchers and practitioners.	Collaborate on further projects.	Collaborate on further projects.
Start to build relationships.	Create training for practitioners and organisations.	Roll out training for practitioners and organisations.

### Co-designing from Local to National

Further research could explore the value of small-scale, place-specific co-design and participatory design interventions being transferred or scaled elsewhere to benefit further communities, whilst still being tailored to the specific needs of different communities. Co-design and participatory design have been criticised for only delivering value to those directly

involved in the project, yet research on addressing place-specific inequalities suggests a place-specific approach is required. Striking a balance between place-specific impact and wider, regional or national value is an interesting problem space and could contribute to research and policy on levelling up and an inclusive economy, particularly for young people.

### **Co-design to Influence Policy Making**

Co-design in government service design and policy is thought to lead to creative new interventions, services and policies that meet citizen needs and bring financial savings and community wellbeing. However, there is a need for research to evaluate its impact and influence on policy, which is critical and timely to help communities to recover from the Covid-19 crisis, the economic crisis and support prompt responses to health threats. Very few co-design or PD activities have successfully been scaled up to a national policy level (Smith *et al.*, 2020). This research observed the beginning of influences on policy, but the scope of the study did not include exploration into that area. Following the Covid-19 crisis, the UK government are looking for new ideas, insights and evidence from researchers (Institute for Government and AHRC, 2020). In the UK, the policy landscape is 'very complex', which is influenced by 'timing, political will, funding and opportunities', and there is more than one route in (Saint, 2021, UK Parliament, 2021). Figure 123 shows routes to influence policy.



Figure 123: Routes to reach government inspired by Saint (2021) and UK Parliament (2021)

### **Co-designing to Address Inequality and Engage Underrepresented Groups**

The methodological approach to this research could be extended to explore inequalities facing other groups of society. For example, the approach could address a number of the UN Sustainable Development Goals (United Nations, 2015), such as specifically working to reduce the number of young people who are NEET, supporting adults to access life-long learning, addressing health inequalities for underrepresented groups, such as ethnic minority groups and people with disabilities and addressing gender inequalities, as well as contributing to Covid-19 recovery by engaging with groups particularly negatively impacted (United Nations, 2020). Research into other marginalised and overlooked groups of people, such as people with disabilities and the ageing population was out of the scope of this study. However, parallels from this research may be drawn to other comparable groups of overlooked and marginalised people, such as people with disabilities and the ageing population in further research.

### **Exploring Co-design Capacity**

There is an opportunity to build on the knowledge in this research of how to develop co-design capacity in organisations. This research found that co-design principles and knowledge were more likely to be absorbed into an organisation than co-design practice without a trained designer, therefore, further research could explore this area. There could be an exploration of Hackathon-style events like Gov and Service Jams, with practitioners and the public to design new ideas for interventions in response to a theme and provide training in design-inspired approaches.

### **Research into the Co-design Challenges Identified**

The common challenges occurring in this research, including the delivery of genuine co-design and co-design resistance, could be further researched, particularly as co-design research has previously tended to often polish examples. Exploring this would help to strengthen co-design practice in the future.

## **9.7 Final Reflections**

This research is critical and timely as place-based inequalities are persistent and growing in the UK. This is a government policy priority area, which has been made worse by the pandemic. It is anticipated that this research will have implications for researchers and designers, as well as practitioners and decision-makers working in or interested in engaging in this area. It is hoped that this research creates the foundations for further research in this area, acting as a call to

action for design researchers and practitioners to use their skills to distribute the benefits of co-design processes to the people and communities who could benefit from the most.

As demonstrated by this research, co-design approaches are not easy to implement, they do not create a magical transformation and not all co-design processes genuinely involve participants and evolve beyond the projects. Going forward in this territory, it is hoped that co-design approaches create equity, social justice and inclusive growth, actively involve local expertise, assets and ideas, respect and value a variety of people and places and aim to deliver mutual learning and build capabilities for the future. If approached with respect and sensitivity, young people, the potential future of these left behind locations and local organisations will engage meaningfully, developing valuable outcomes.

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# Appendix 1

## Project Proposal for Case Study 1



Laura Wareing, Transformation North West

### **Project title: YLINKEDIN**

#### **Research Project Description**

An observation of the design process applied by [redacted] as they explore and respond to the motivations of young people and businesses in order to co-develop prototype digital design concepts.

It will be an evaluation of how effective the process is; a reflection on the processes are enabling and what the limitations are. The evaluation will be my own reflection but also, I will ask the BB team and possibly the other groups involved to reflect on this. This will occur at various stages during the process, before and after design activity is undertaken. This could take the form of a simple interview, the use of visual tools in a workshop or both. As insights emerge from the project, I may take a more hands-on approach, helping to design, possibly running a workshop, designing a tool or something else.

#### **Project Description**

A behavioural design company based in Preston, [redacted] is collaborating with organisations, businesses and schools in a Big Lottery funded project in the North West to explore better routes to employment and possibility of designing an online platform for young people and industry to connect. This is an open-ended process, aiming to discover the motivations of those involved and design prototypes and mock-ups that can be tested and demonstrated to young people and businesses involved. The design should provide an alternative to the traditional CV format. Focusing on talent retention in the North West, particularly in areas with pronounced problems in this area.

#### **Location**

Locations in the NW, starting in Burnley and Pendle but with scope to include other areas in the region.

#### **Main Stakeholders/Partners**

[redacted], Burnley and Pendle, Lancashire - 'Youth and community development company delivering innovative community projects which put people at the heart of the process'

**Innovative Enterprise**, Kirby Lonsdale - working with schools, businesses etc. to help organisations perform better.

#### **Involvement from:**

Young people, age 14 - 18

Businesses in the region, possibly including companies in BAE, Transdev, Boohoo, Tesco, Warburtons and others.

TNW cohort members: Veronica Pialorsi

**Research question(s):**

- How can design processes be used to develop digital solutions to tackle social challenges, such as increasing employment opportunities.
- What do the processes enable?
- What are the limitations of the processes used?
- In what ways do processes used help to meet the needs identified by both the young people and the businesses involved in the design of the platform?

**Example Questions (To be Refined)**

**Example before questions for BB Team:**

- Where are you now in the process?
- Describe the next part of your design process that you are about to undertake. What are you going to do, where, when, how?
- What do you hope to achieve through this part of the process? For you and the participants.
- What challenges are you anticipating? For you and the participants.

**Example after questions for BB Team:**

- What did the activity enable you to achieve?
- Did anything unexpected happen?
- What were the challenges during the activity and what did you not manage to achieve?
- How will this affect the design of the digital platform and your future approach?

**Example before questions for participants:**

- What activity are you about to take part in?
- Why are you taking part?
- What are you hoping to achieve through taking part in this activity?
- What challenges do you think will arise?

**Example after questions for participants:**

- What have you achieved by taking part?
- Were you surprised by anything?
- What do you think was missing?
- How do you think you have shaped the design? How did this make you feel?

*May need to be young person friendly.*

**Why?**

The insight from [redacted] is that young people often move away from areas such as West Cumbria following University. Companies are looking for skilled young people to fill positions and see this platform to attract and retain that talent.

The Transformation North West Industrial Strategy response document highlights how there is a need to value, support and nurture the rich seam of talent that runs throughout the region. It cites that graduate retention is a critical issue. It also highlights that some LEPs propose that businesses and young people should build ongoing relationships.

Cumbria LEP aims to work with young people and businesses to develop skills and increase employment opportunities for young people<sup>1</sup>. The Cumbria Economic Strategy cites that raising aspirations in young people and retaining talent, particularly in West Cumbria as a key challenge for economic growth in the area<sup>2</sup>.

**Project benefits**

- Data to answer the PhD research questions.
- Black Beard carry out an action research approach to their work, this reflection will feed into their action research process.
- Overall, this evaluation could potentially feed into the future work the company would like to do on building a model around their behavioural design approach and a reflection on where to take the company in the future.

**Outcomes**

Insights to be presented back to \_\_\_\_\_ in the form of a report or similar.

**When, what, who**

To be discussed with \_\_\_\_\_

<b>When</b>	<b>What</b>	<b>Who</b>
21 <sup>st</sup> March 2018	BB's initial planning meeting with partners in Burnley	BB team, project partners and LW
W/C 9 <sup>th</sup> April 2018 TBC	Official Project Start	BB team and LW
TBC	Project cycles and evaluation	BB team and LW
TBC Sep 2018	Project Finish	BB team and LW

<sup>1</sup> Cumbria LEP, 2018, Helping Young People, Investing in Cumbria's future workforce, <http://www.thecumbrialep.co.uk/skills-development/helping-young-people/>

<sup>2</sup> Cumbria Vision, 2009, Cumbria Economic Strategy 2009 – 2019, <http://www.cumbria.gov.uk/elibrary/content/internet/534/576/6304/407851554.pdf>

## Appendix 2

### Ethics Submission for Case Study 1



Faculty of Arts and Social Sciences and Management School Research Ethics Committee (FASS-LUMS REC)

#### ETHICS APPLICATION FORM FOR STAFF, PhD STUDENTS and MASTERS BY RESEARCH STUDENTS

Instructions: Before completing this application form please read the instructions and questions on the ethics webpage under the heading: **'What level of review is required for my project?'**

Please also refer to NOTES in this form for guidance.

#### SECTION ONE [Must be completed by all applicants]

Project Details	Answer
Name of applicant/researcher	Laura Wareing
Title of Project: <sup>Note 1</sup>	Project 1 - Digital Pathways to Careers
Department	LICA
Appointment/position held by applicant within FASS or LUMS	PhD Student
ACP ID Number (if applicable)	N/A
Funding source (if applicable)	AHRC
Grant Code (if applicable)	N/A

#### NOTE

<sup>1</sup> Make your title short and descriptive so that people can easily identify the main topic of the research. The title of your project does not need to be the same as the title you propose to use for your publication (e.g. your thesis).

#### Type of study

- Involves existing documents/data only or the evaluation of an existing project with no direct contact with human participants. **Complete sections one, two and four of this form**
- Includes direct involvement by human subjects (including but not limited to interviews, completing questionnaires, social media and other internet based research). **Complete sections one, three and four of this form.**

#### Contact details

- Contact information for applicant:  
E-mail: [l.e.wareing@lancaster.ac.uk](mailto:l.e.wareing@lancaster.ac.uk)  
(please give a number on which you can be contacted at short notice)  
Lancaster University Address: [ImaginationLancaster, LICA Building, Lancaster University, Bailrigg, Lancaster, LA1 4YW, UK](#)

- Names and appointments/position of all members of the research team:

Name of research team	Appointment/position
N/A	N/A

#### Students

- If this is a research student project, please indicate what type of project by marking the relevant box:

PhD  Masters by research

- Project supervisor(s) names: [Nick Dunn](#) and [Paul Rodgers](#)

## SECTION TWO

Complete this section if your project involves existing data only, or the evaluation of an existing project with no direct contact with human participants

1. Anticipated project dates (month and year) [Note 2](#)

**Start date:**      **End date:**

**NOTE**

<sup>2</sup> These dates should indicate when you wish to begin your project (taking into account the timescale of the ethical approval process) and when funding ends or your thesis will be submitted.

2. Please state the aims and objectives of the project (no more than 150 words, in lay-person's language) [Note 3](#).

**NOTE**

<sup>3</sup> This summary should concisely but clearly tell the reviewer (in simple terms and in a way which would be understandable to a general audience) what you are broadly planning to do in your study.

3. Please describe briefly the data or records to be studied, or the evaluation to be undertaken.
4. How will any data or records be obtained?
5. Confidentiality and Anonymity  
If your study involves re-analysis and potential publication of existing data but which was gathered as part of a previous project, conducted by another individual or collective, involving direct contact with human beings, how will you ensure that your re-analysis of this data maintains confidentiality and anonymity as guaranteed in the original study?
6. What plan is in place for the storage of data (electronic, digital, paper, etc)? [Note 4](#)

Please ensure that your plans comply with the Data Protection Act 1998.

**NOTE**

<sup>4</sup> State clearly where and in what format your data will be stored.

**Timescales:** The standard guidance we provide to people about length of time for retaining data is for a minimum of 10 years. This is not a requirement but a general recommendation. Your study may have a rationale for retaining data longer, but if so, please explain. Where electronic data is to be stored for longer than the recommended period, it should only be kept on Lancaster University servers, and not on portable or home devices.

**Data security:** Data stored on all portable devices (eg laptops) should be encrypted as well as password protected; data stored on the University server does not, however, need to be encrypted. If you are based and work predominantly away from the University, give consideration to how you will store the data securely as you undertake your research, and how it will be securely transferred to the LU campus for longer term storage.

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7. What are the plans for dissemination of findings from the research? [Note 5](#)

**NOTE**

<sup>5</sup>Dissemination covers a wide range of activities including (but not limited to) reports, academic submissions (such as theses and journal articles), newspaper articles, etc.

- 8a. Is the secondary data you will be using in the public domain?
- 8b. If NO, please indicate the original purpose for which the data was collected, and comment on whether consent was gathered for additional later use of the data.
9. What other ethical considerations (if any), not previously noted on this application, do you think there are in the proposed study? How will these issues be addressed?
- 10a. Will you be gathering data from discussion forums, on-line 'chat-rooms' and similar online spaces where privacy and anonymity are contentious?
- 10b. If yes, your project requires full ethics review. Please complete Sections [1](#), [3](#) and [4](#).

### SECTION THREE

**Error! Reference source not found. Complete this section if your project includes direct involvement by human subjects**

**NOTE:**

In addition to completing this section you must submit all supporting materials such as participant information sheet(s), consent form(s), interview questions, questionnaires, etc. See the [checklist](#) at the end of this form for guidance.

1. Summary of research in lay terms, including aims (maximum length 150 words) [Note 6](#):

This my first of several short projects that I will lead on a practice-based PhD programme called Transformation North West (TNW), part of The North West Consortium Doctoral Training Partnership (NWCDDTP), which looks at how the use of design and creativity can drive the economy in the North West of England. This is an action research project, which will be conducted in collaboration with a design company in the North West, their partners and a small number of other PhD students on the TNW programme. It will include observation and critical evaluation of the design processes applied by the design company. The evaluation will include both my own reflection and a reflection of members of the , facilitated through short interviews. My aim is to discover how design processes are used to design digital solutions that tackle the challenge of graduate retention in the region and explore the limitations of the processes used. This will be an emergent process where there may be an opportunity to help design something for the company, for example a tool, if the opportunity arises. I am leading this project with some collaboration from other PhD students that are part of the Transformation North West cohort.

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Their specific involvement is yet to be finalised, but it is likely that it may be the use of skills such as graphic design and report writing. The result will be a report or similar, presented to the company.

**NOTE**

<sup>6</sup> The summary should concisely but clearly tell the reviewers what you are planning to do. It is very important that you describe your study in such a way that it is understandable to a general audience. Your study will be reviewed by colleagues from different disciplines who will not be familiar with your specific field of research. Avoid jargon and use simple terms. Your study may also be reviewed by the lay members of the FASS-LUMS REC.

2. Anticipated project dates (month and year only) [Note 7](#)

**Start date:** April 2018 **End date:** August 2018

**NOTE**

<sup>7</sup> These dates should indicate when recruitment will begin, (taking into account the timescale of the ethical approval process) and when funding ends or your thesis will be submitted.

3. Please describe briefly the intended human participants (including number, age, gender, and any other relevant characteristics): **The main participants will be 7 design professionals, aged 18+ working in one business, although some may be more involved than others. There will be some input from approximately 10 other professionals in other partner organisations and businesses.**

4. Are members of the public involved in a research capacity, for example as data collector (e.g. participatory research) and if so, do you anticipate any ethical issues resulting from this? [Note 8](#)

I will work in close collaboration with the professionals at the design company for which I anticipate no ethical issues arising. I have discussed this project with the company's Managing Director and the Digital Design Manager in detail, who are very supportive of a research study of their existing project.

**NOTE**

<sup>8</sup> This does not refer to members of the public being interviewed, but to forms of participatory research, where you invite members of the public to collect data.

5. How will participants be recruited and from where? [Note 9](#)

I have contacted design company through an existing contact there. A meeting has already taken place between myself and the business to discuss the potential of this project. The project has already been planned by the company, in collaboration with other businesses and my intention is work with the people who are already working on this project.

**NOTE**

<sup>9</sup> Please include here (if applicable) information about the following: How will participants be able to find out about the study? Will all volunteering participants be included or may you have to turn some away? If you will use different recruitment procedures for different participant groups, clearly indicate this and outline each set of procedures.

6. Briefly describe your data collection methods, drawing particular attention to any potential ethical issues.

I will ask members of the team to answer a few short questions specifically about their work-based activity at points during the design process. These points will be discussed and agreed with the design company during the initial planning. I may support these interviews with visual tools, which will be photographed during and

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after the activity. The interviews will take place before and after design activities, such as meetings and workshops. I will observe participatory design activities that the design company carries out and make a diary of my own reflections and evaluation during these design activities. The meetings and workshops may include partners from businesses and organisations external to the design company who will be made aware of my involvement before the project begins. These partners will also be asked for consent before they are observed taking part in any design activity. The handling of any commercially sensitive data is being handled separately by the TNW Consortium Managers, with documents provided to those involved that have been checked by Lancaster University's contracts office.

**7. Consent**

- 7a. Will you take all necessary steps to obtain the voluntary and informed consent of the prospective participant(s) or, in the case of individual(s) not capable of giving informed consent, the permission of a legally authorised representative in accordance with applicable law?

Yes

If yes, please go to question [7b](#).

- 7b. Please explain the procedure you will use for obtaining consent? [Note 10](#)

Please include sample participant information sheets (PIS) and consent forms in your application. If applicable, please explain the procedures you intend to use to gain permission on behalf of participants who are unable to give informed consent. Please include copies of any relevant documentation.

All participants will be provided with a participant information sheet and consent form, which has been included in this submission.

**NOTE**

[10](#) If non-handwritten forms of consent will be used in the study, explain why and what they will be. If your research includes anonymous surveys for data collection, no consent form will be used because that would compromise anonymity. However, a cover sheet or opening page/section or some type of introduction should clearly inform participants that by completing the survey they are providing consent for the use of the data for research. The cover sheet or introduction may also remind participants of other aspects of what they are agreeing to (but without requiring them to sign or type identifying information such as a name at the end of the information). If you are using computer-based forms of data collection, describe carefully how consent processes will be addressed.

- 7c. If it will be necessary for participants to take part in the study without their knowledge and consent at the time, please explain why. (For example covert observations may be necessary in some settings; some experiments require use of deception or partial deception – not telling participants everything about the experiment).

The research will be explained to participants before they take part in the project and before they are observed or interviewed.

8. What discomfort (physical and psychological eg distressing, sensitive or embarrassing topics), inconvenience or danger could be caused by participation in the project beyond the risks encountered in normal life?

Please indicate plans to address these potential risks. [Note 11](#)

State the timescales within which participants may withdraw from the study, noting your reasons.

[Note 12](#)



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No discomfort, inconvenience or danger from participation is expected, as the focus will be on the work-based activity only. Participants can withdraw their interview answers at any stage up to two weeks after agreeing to participate. This timescale has been selected to give participants the opportunity to reflect on the information they have given and to give the researcher a timely cut-off point after which the data generated can be integrated into the study. In the case of observations of workshops and meetings, participants will be welcome to withdraw from the study at any time before the activity begins, but will not be able to withdraw their contribution during the activity, because it will be impractical to remove their contribution after it has begun.

**NOTE**

<sup>11</sup> Be as thorough as possible in anticipating potential sources of discomfort.

Provide a plan for addressing the discomfort that may arise during the conduct of the research and discomfort that may develop following the conduct of the research, potentially as a consequence of participation in the research. We suggest you include possible sources of support in the Participant Information Sheet. You may also consider providing a debriefing sheet.

<sup>12</sup> **Time limits for withdrawing from the study:** please avoid the phrase "participants may withdraw at any time" because withdrawal for most studies is time limited. For example, once you have published your data, withdrawal is clearly not possible in the true sense. You may want to consider a reasonable time period for withdrawal following data collection, depending on the type of study you are doing, for example:

- i. If you are collecting interview data and will be conducting simultaneous data collection and analysis, it may be reasonable to give participants a 2 week period following the interview to withdraw their data. [For other studies, longer periods of time may be appropriate.] An example of wording that may be used is "Participants are welcome to withdraw from the study at any time before or during the interview and up to 2 weeks following their interview (or survey completion)."
- ii. If you are collecting your data via focus groups or group interviews, it is impractical to allow participants to withdraw their contribution once the group has started and recording begun. An example of wording that may be used is "Participants are welcome to withdraw from the study at any time before the focus group begins, but will not be able to withdraw their contribution to the discussion once recording has started." You should be explicit in this section about your intention to brief participants about this at the start of the focus group (for example during the setting of ground rules).
- iii. If you use anonymous surveys, you need to clearly indicate to participants that they will NOT be able to withdraw their data/contribution once they have submitted it because it will not be possible to identify it as theirs.

**9. How will you protect participants' confidentiality and/or anonymity in data collection (e.g. interviews), data storage, data analysis, presentation of findings and publications?** [Note 13](#)

I will discuss with the company whether or not they would like the company's identity to be revealed in publications. For the purposes of writing up the findings for publication in conference presentations or academic papers, the professionals will be anonymised, unless they give consent otherwise. Interviews will be recorded with an audio recording device, stored securely after use until the audio data can be promptly transferred to Box, the University's encrypted server, through a password protected and encrypted computer. Visual tools used in interviewed will be photographed and the photographs will be also transferred to Box. Photographs will be taken with consent from participants in meetings and workshops to use with consent in the project report.

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<sup>13</sup>In the context of research confidentiality means that you will only disclose information that participants share with you in the forms agreed by them in the consent form. In most case, this includes offering anonymity, i.e. using pseudonyms and ensuring that individual participants cannot be identified in your dissertation/publications/presentations.

In some studies, it is possible that in the course of the research information arises that gives the researcher cause for concern and that may require her/him to breach confidentiality. For example, if in an interview a participants discloses information that indicates that they or others may be at risk of harm, the researcher may need to share this information with others. In your PIS, when eliciting consent, explain the limits to confidentiality. This is in particular important when working with vulnerable individuals or groups.

10. Do you anticipate any ethical constraints relating to power imbalances or dependent relationships, either with participants or with or within the research team?

If yes, please explain how you intend to address these? [Note 14](#)

I am aware that there are potential power imbalances in companies, as managers are in a position of authority. The company has planned to work on this project already and the additional research will be voluntary. They will be asked questions about work-based activity only and they will be regularly reminded that they can withdraw their data within two weeks of taking part in the research.

**NOTE**

<sup>14</sup>For example, if you are a teacher/former teacher conducting research in the school/language school you used to or are still working in, what are the implications for research participants? Explain clearly that their participation or decision not to take part does not affect their studies or any assessments.

11. **What potential risks may exist for the researcher and/or research team?**

Please indicate plans to address such risks (for example, noting the support available to you/the researcher; counselling considerations arising from the sensitive or distressing nature of the research/topic; details of the lone worker plan you or any researchers will follow, in particular when working abroad. [Note 15](#)

None

**NOTE**

<sup>15</sup>The University's guidance on Lone Working can help you with this, see here: <http://www.lancaster.ac.uk/depts/safety/files/loneworking.pdf>

12. Whilst there may not be any significant direct benefits to participants as a result of this research, please state here any that may result from participation in the study.

The company carry out an action research approach to their work, therefore this reflection and evaluation will feed into and benefit their action research process. This evaluation could potentially feed into the future work the company would like to do on building a model around their behavioural design approach and a reflection on where to take the company in the future. The company will gain access to the networks of companies and organisations that the Transformation North West programme will build through future networking events, leading to future collaboration possibilities.

13. Please explain the rationale for any incentives/payments (including out-of-pocket expenses) made to participants. [Note 16](#) N/A

**NOTE**

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<sup>16</sup> If you are intending to use incentives/payments, keep in mind that they should be modest so as not to suggest coercion of the participants. If you are reimbursing for travel, please indicate the financial limit of the reimbursement.

14. What are your plans for the storage of data (electronic, digital, paper, etc.)?

Please ensure that your plans comply with the Data Protection Act 1998. <sup>Note 17</sup>

Interviews will be recorded with an audio recording device, stored securely after use until the audio data can be promptly transferred to Box, the University's encrypted server, through a password protected and encrypted computer. Photographs of visual tools and workshops will also be also transferred to Box. This data will be stored for a period of 10 years. Supervisors and other students that are part of the Transformation North West CDTP will see the data.

**NOTE**

<sup>17</sup> Data storage: non-audio and non-video data. State clearly where and what format your data will be stored.

**Timescales:** The standard guidance we provide to people about length of time for retaining data is 10 years (minimum). This is not a requirement but a general recommendation. Your study may have a rationale for retaining data longer and for various intended purposes, but if so, please explain. For example, some data may be specifically collected with intent to be added to a formal databank (quantitative or qualitative), or there may be plans for secondary data analysis that is anticipated from early in the design of the project. Where electronic data is to be stored for longer than the recommended period, it should only be kept on Lancaster University servers, and not on portable or home devices.

**Data Stewardship:** Please state who will have guardianship of the stored data (and if you are a student, who will be responsible for storing/deleting your data once you have completed your course). Please also include information on who will see the data (e.g. supervisors; research team members; transcribers)

**Location:** If your data is stored centrally or will be accessible to others, you should note in your application who will have access to the data.

**Data security:** Data stored on all portable devices (eg laptops) should be encrypted as well as pass word protected; data stored on the University server does not, however, need to be encrypted. If you are based and work predominantly away from the University, give consideration to how you will store the data securely as you undertake your research, and how it will be securely transferred to the LU campus for long term storage.

15. Please answer the following question only if you have not completed a Data Management Plan for an external funder.

15a. Do you intend to deposit your (anonymised) data in a data archive? <sup>Note18</sup> Yes  No

**NOTE**

<sup>18</sup> Most funders require researchers to preserve and share their data via a data archive. Lancaster University's Research Data Management Policy also suggests that all researchers, PhD students included, should store and archive their data in ways appropriate to the specific study and type of data. Please note that if you store data in a data archive where other researchers, upon request, can have access to this data, this needs to be explained on participant information sheets & consent forms. There are different ways of storing and sharing data, but you are likely to follow one of these two options:

**Example 1:** Data will be deposited in Lancaster University's institutional data repository and made freely available with an appropriate data license. Lancaster University uses Pure as the data repository which will hold, manage, preserve and provide access to datasets produced by Lancaster University research.

**Example 2:** Data will be offered to the UK Data Archive (as per the standard ESRC procedures) or another similar data archive.

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For further guidance on data archiving, please see here: [Library Deposit your research data](#)

- 15b. If you have responded 'no' to question 15a, please explain briefly why you cannot share your data via a data archive or repository. <sup>Note 19</sup> Some of the data may be commercially sensitive.

**NOTE**

<sup>19</sup>You may have reasons for not making your data widely available. For example, due to the small sample size, even after full anonymization, there may be a small risk that participants can be identified. It may also be the case that due to the (commercially, politically, ethically) sensitive nature of the research, no participants consented to their data being shared.

You can find more information about ethical constraints on sharing data on this site:

[Library data access statements](#)

16. Will audio or video recording take place?  
no  audio  video
- 16a. Will portable devices (laptop, USB drive, audio- and video- recorders, etc) be encrypted (in particular where they are used for identifiable data)?  
yes  no
- 16b. If it is not possible to encrypt your portable devices, please comment here on the steps you will take to protect the data. <sup>Note 20</sup> N/A

**NOTE**

<sup>20</sup>Transporting audio/video data: you should state that if you store any identifiable data (audio recordings, participant contact details etc) on portable devices such as a memory stick or laptop you will use encryption. Password protection alone is not sufficient for identifiable data. Information on encryption is available from ISS <http://www.lancs.ac.uk/iss/security/encryptionoptions/> and their service desk is also able to assist.

If your portable device cannot be encrypted, you must confirm that any identifiable data (including recordings of participants' voices) will be deleted from the recorder as quickly as possible (eg when they have been transferred to a secure medium, such as a password protected & encrypted PC) and state that the device will be stored securely in the meantime.

- 16c. What arrangements have been made for audio/video data storage?  
At what point in the research will tapes/digital recordings/files be destroyed? <sup>Note 21</sup>  
Data will be stored on Lancaster University servers, Box and will be stored until after the PhD has been examined.

**NOTE**

<sup>21</sup>**Storage.** Audio and video data is considered more sensitive than most written data because of its capacity to threaten confidentiality more directly. There are, however, no fixed deadlines, and recordings such as oral histories may be kept in perpetuity.

**With audio data** that does not need to be kept for the long term, it is common to erase/destroy the recording once it has been transcribed and checked. However, we suggest that you retain the recordings until your work has been examined and/or published, in case you need to check the original recordings for any reason.

**For video,** it may depend on the types of analyses proposed for the study. There may be good reason to keep the data longer, but the key in completing this section of the application form is to be explicit

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about timescales for storage, and the reasons for your timescale should be clearly indicated and explained.

- 16c. If your study includes video recordings, what are the implications for participants' anonymity? Can anonymity be guaranteed and if so, how? If participants are identifiable on the recordings, how will you explain to them what you will do with the recordings? How will you seek consent from them?  
[No video recordings will be made.](#)
17. What are the plans for dissemination of findings from the research? If you are a student, include here your thesis. [Note 22](#)  
 Please also include any impact activities and potential ethical issues these may raise.  
[The findings from this project will inform short projects that follow on from it. Academic outcomes from this project may be disseminated through the PhD thesis, conference papers and journal articles. The findings may also be disseminated through Transformation North West dissemination events.](#)

**NOTE**

<sup>22</sup>Dissemination covers a wide range of activities including (but not limited to) reports, academic submissions (such as theses and journal articles), study summaries, and publications:

- If you are a student, be sure to include your academic paper (such as dissertation or thesis) as a form of dissemination.

- Phrasing regarding publication should reflect that you may pursue submission for publication, but you cannot guarantee that the dissemination will include publication. For example, you may write "Results of the research may be submitted for publication in an academic/professional journal."

18. What particular ethical considerations, not previously noted on this application, do you think there are in the proposed study? [Note 23](#)  
 Are there any matters about which you wish to seek guidance from the FASS-LUMS REC?  
[N/A](#)

**NOTE**

<sup>23</sup>it is rare that studies have no ethical considerations at all. Try to be thorough and thoughtful when considering this question. You should not try to invent issues, and at the same time, do not assume that by noting a problem you are hurting your application. This section provides an opportunity for you to demonstrate to the committee that you have a substantial and clear understanding of the potential ethical issues, and that you have given thought to how to address them (even if they may not be able to be addressed perfectly).

**SECTION FOUR (Must be completed by all applicants)**

**Statement and Signatures**

By submitting and signing this form, I confirm that

- I understand that as Principal Investigator/researcher/PhD candidate I have overall responsibility for the ethical management of the project and confirm the following:
- I have read the Code of Practice, [Research Ethics at Lancaster: a code of practice](#) and I am willing to abide by it in relation to the current proposal.
- I will manage the project in an ethically appropriate manner according to: (a) the subject matter involved and (b) the Code of Practice and Procedures of the university.

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- On behalf of the institution I accept responsibility for the project in relation to promoting good research practice and the prevention of misconduct (including plagiarism and fabrication or misrepresentation of results).
- On behalf of the institution I accept responsibility for the project in relation to the observance of the rules for the exploitation of intellectual property.
- If applicable, I will give all staff and students involved in the project guidance on the good practice and ethical standards expected in the project in accordance with the university Code of Practice. ([Online Research Integrity training](#) is available for staff and students)
- If applicable, I will take steps to ensure that no students or staff involved in the project will be exposed to inappropriate situations.

Please note: If you are not able to confirm the statements above please contact the FASS-LUMS research ethics committee and provide an explanation.

**Applicant electronic signature:** [Note 24](#) Laura Wareing

Date: 13/03/2018

**NOTE <sup>24</sup>** If you are a student, make sure that you have discussed the project and the application with your supervisor. Build in enough time in your preparation schedule for your supervisor to properly review your application and give their comments before submitting it for ethical review.

**Student applicants:**

Please tick to confirm that you have discussed this application with your supervisor, and that they agree to the application being submitted for ethical review

**Project Supervisor name:**

**Date application discussed:**

Students must submit this application from their Lancaster University email address, and copy their supervisor in to the email with this application attached

**All applicants (Staff and Students) must complete this declaration:**

I confirm that I have sent a copy of this application to my Head of Department (or their delegated representative).

Tick here to confirm

Name of Head of Department (or their delegated representative) Judith Mottram

In addition to completing this form you must submit all supporting materials. For examples of supporting documents see the [checklist](#) below. [Note 25](#)

**Checklist**

- Advertising materials (posters, emails)
- Letters/emails of invitation to participate
- Participant information sheets
- Consent forms
- Questionnaires, surveys, demographic sheets
- Interview question guides/interview schedules
- Focus group scripts
- Confidentiality agreement (if using an external transcriber)

## Participant Information sheet

### Transformation North West Collaborative Project: Name TBC

Laura Wareing, a PhD student at Lancaster University would like to invite you to take part in a research study. The study is part of a larger programme called Transformation North West, which is exploring how the use of design and creativity can drive the economy and prosperity in the North West of England. For more information visit: <https://www.transformationnorthwest.org/>

**This sheet provides information on the research I am doing and how you would be involved. Please take time to read the following information carefully before you decide whether you wish to take part. Please let me know if you have any questions.**

#### What is the study about?

In this project, I will be working in collaboration with the design team and their project partners to understand how design processes are used as part of a project investigating how digital platforms can offer routes to employment for young people in the North West, as well as raise ambitions and aspiration.

Myself and the team will be reflecting on the processes used and how they influence the design(s) at various stages of the project. This is a flexible approach to research, where opportunities may arise for additional ideas to be produced and tested, which may be a workshop, tool, model or other. This project will also draw in the wide range expertise of other PhD students in the Transformation North West cohort.

#### Why have I been invited?

I am trying to understand how collaborative design processes influence the design of digital platforms to offer routes to employment for young people in the North West. As a member of the team, I would be grateful if you would share your expertise with me and agree to take part in this study. OR Members of the team have identified that you as partner, who will be contributing expertise to this project, therefore I would be grateful if you would agree to take part in this study.

#### What will I be asked to do if I take part?

I will be observing the collaborative design of the digital platform, writing notes and taking photographs. At various stages during the process, agreed with the design team, you will be asked to reflect and answer a few questions about the work you are doing. The short interviews will not take more than fifteen minutes at a time. *(Exact schedule of the interviews will be included once finalised with the team)* This is a flexible and collaborative research study, which means there may further opportunities for you to contribute to the design and testing of tools/models/take part in a workshop as the project evolves.

#### What are the possible benefits from taking part?

- The reflection will feed into the action research cycles that design team carry out in their work, therefore improving the process.
- This evaluation could feed into the future internal work do in the future.
- Partners involved will gain access to the networks of companies and organisations that the Transformation North West programme will build through future events and possibly lead to future collaborations.

**Do I have to take part?**

No, your participation is voluntary. If you change your mind, you are free to withdraw up to two weeks after your participation. If you want to withdraw, please let me know, and I will extract any ideas or information you contributed to the study and destroy them. Please ask to withdraw before a group activity such as a workshop, as that information is difficult to remove once the activity has started.

**Will my data be identifiable?**

(Revealing the identity of the companies/organisations involved will be agreed with the company and partner organisations) After the interview/observation only I, the researcher conducting this study and members of the Transformation North West group will have access to the ideas you share with me. I will keep all personal information about you (e.g. your name and other information about you that can identify you) confidential, that is I will not share it with others.

**How will we use the information you have shared with us and what will happen to the results of the research study?**

The information shared with me will be used for research purposes only. The evaluation will be written up in a report or similar. Information may also be shared in my PhD thesis and documentation published for academic, educational or promotional purposes. I may also present the results of my study at conferences.

When writing up the findings from this study, I would like to reproduce some of the views and ideas you shared with me. I will only include your name or photographs that identify you with your permission.

**How will the data be stored?**

Your data will be stored on encrypted Lancaster University servers, accessed through encrypted, password-protected computers. I will store hard copies of any data securely in locked cabinets in my office. I will keep data that can identify you separately from non-personal information (e.g. your views on a specific topic). In accordance with University guidelines, I will keep the data securely for a minimum of ten years.

**What if I have a question or concern?**

Please contact me:

Email: [l.e.wareing@lancaster.ac.uk](mailto:l.e.wareing@lancaster.ac.uk)

Tel: 07828 799208

You can also contact my supervisors:

Nick Dunn, Email: [nick.dunn@lancaster.ac.uk](mailto:nick.dunn@lancaster.ac.uk)

Paul Rodgers, Email: [p.rodgers@lancaster.ac.uk](mailto:p.rodgers@lancaster.ac.uk)

ImaginationLancaster, LICA Building, Lancaster University, Lancaster, LA1 4YW

If you have any concerns or complaints, you can contact:

Judith Mottram, Head of Department at the Lancaster Institute for the Contemporary Arts,  
LICA Building, Lancaster University, Lancaster, LA1 4YW

Email: [judith.mottram@lancaster.ac.uk](mailto:judith.mottram@lancaster.ac.uk), Tel: 01524 594395

**Thank you for considering your participation in this project.**

This study has been reviewed and approved by the Faculty of Arts and Social Sciences and Lancaster Management School's Research Ethics Committee.

Laura Wareing, Transformation North West, March 2018

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## Consent Form

**Digital Pathways to Careers (TBC)**  
 Laura Wareing, PhD researcher, Transformation North West  
 l.e.wareing@lancaster.ac.uk

Please tick each box

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily	<input type="checkbox"/>
2. I understand that my participation is voluntary and that I am free to withdraw at any time during my participation in this study and within 2 weeks after I took part in the study, without giving any reason. If I withdraw within 2 weeks of taking part in the study my data will be removed. If I am involved in workshops and then withdraw my data will remain part of the study.  I understand that as part the workshop I will take part in, my data is part of the ongoing conversation and cannot be destroyed. I understand that the researcher will try to disregard my views when analysing the focus group data, but I am aware that this will not always be possible.	<input type="checkbox"/>
3. I understand that during the engagement activities the researchers may write field notes and capture audio and written responses. These responses will be protected on encrypted devices and kept secure.	
4. I understand that any information given by me may be used in future reports, academic articles, publications or presentations by the researcher/s, but my personal information will not be included and I will not be identifiable unless I give consent.	<input type="checkbox"/>
5. I understand that my name/my organisation's name will not appear in any reports, articles or presentation without additional consent being sought.	<input type="checkbox"/>
6. I understand that any interviews will be audio-recorded and transcribed and that data will be protected on encrypted devices and kept secure.	<input type="checkbox"/>
7. I understand that data will be kept according to University guidelines for a minimum of 10 years after the end of the study.	<input type="checkbox"/>
8. I agree to take part in the above study.	<input type="checkbox"/>

\_\_\_\_\_  
Name of Participant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

Signature of Researcher /person taking the consent \_\_\_\_\_ Date \_\_\_\_\_ Day/month/year

One copy of this form will be given to the participant and the original kept in the files of the researcher at Lancaster University

## **Digital Pathways to Careers**

### **Example Questions, Questions to Evolve During the Project**

#### **Example before questions for BB Team:**

- Where are you now in the process?
- Describe the next part of your design process that you are about to undertake. What are you going to do, where, when, how?
- What do you hope to achieve through this part of the process? For you and the participants.
- What challenges are you anticipating? For you and the participants.

#### **Example after questions for BB Team:**

- What did the activity enable you to achieve?
- Did anything unexpected happen?
- What were the challenges during the activity and what did you not manage to achieve?
- How will this affect the design of the digital platform and your future approach?

#### **Example before questions for participants:**

- What activity are you about to take part in?
- Why are you taking part?
- What are you hoping to achieve through taking part in this activity?
- What challenges do you think will arise?

#### **Example after questions for participants:**

- What have you achieved by taking part?
- Were you surprised by anything?
- What do you think was missing?
- How do you think you have shaped the design? How did this make you feel?

## Appendix 3

### Example 1 of Interviews from Case Study 1

#### Phone call to Youth Worker at PW on Tuesday 8<sup>th</sup> May 2018

1. Have you attended all of the workshops?

Yes

2. What do you think the activities in the discovery phase enabled you to achieve? If it helps, we can break it down into the workshop format, the interviews and the work following.

Several things. Workshops gave insight into circumstances and where people lived, highlighted lack of awareness around career prospects. A lot of this is down to circumstances. Careers are not high on the priorities. Some of them do not have the time because of their current circumstances. More stable environments have better idea and some had strong role models. It helped with opportunities were there and the steps they needed to take. Particularly with Burnley Campus and Marsden Heights.

3. Is there anything you think you did not manage to achieve?

Workshop on its own didn't help people identify their skill-set. People take their skills for granted, they do not see them as achievements. The activity wouldn't be self-explanatory, it needed the facilitated. This natural, they were looking for skills that are extraordinary, they do not see good communication etc. as key skills for progressing in the future. The facilitators stimulated the young people by giving an example or asking about themselves.

4. What were the challenges? How would you get around them?

Some groups just copy each other. Are we getting the real picture of who that person is? It's amazing how much additional information came out of the interviews. The challenge is to encourage people to put down their own ideas. The facilitator has to be responsive to what people are writing in the workshop to draw it out. Age could be another factor. Some people had not thought about the question prior to the workshop, therefore they found it difficult. Are schools doing enough to stimulate that question? Young people become academically focused rather than career focus.

5. How do you think the discovery phase will affect your future approach to

The project Need to collate information and highlight the trends. May need to be more age specific, need to cater for different ages. In year 9 are you really thinking about careers or subjects?

Your practice PW focus is identifying gaps. Less young people were aware of opportunities and did not know how to take those steps. Is it our perception or the reality? Advice in schools has disappeared. Going further, might do work around career aspirations.

6. What are you anticipating will happen in the next stage?

Define days next; profiling the interviews and analysing the data. Without seeing all the data, from the workshops, it's clear that there is a gap and appear to be on right lines. Only spoken to young people, other element is to speak to businesses. There has been two interviews with businesses, where a need has been identified. Can understand how to full fill it for young people but not businesses. Businesses are unique, some will not be able to provide support and want people to hit the ground running. Will they prepared to support young people. Need to develop engagement in schools. How much influence do we have in getting businesses to change? Business side is bigger challenge than working with schools.

## **Designer 2**

### **Post Ideate Days Interviews**

#### **1. Describe where you are in the project...**

What events have taken place? What conversations have been had?

I've been working on the five different features of the platform, trying to use the platform called balsamic to draw up wireframes, to get an idea of how everything flows through. Looking on design inspiration websites to find different ideas for what it could end up looking like. Just trying to break each stage down further.

Pinterest, dribbble, quite a few. What layouts work best for certain things. Want to mentally visualise what it will look like. Find simpler ways to present the work so that it doesn't look confusing.

#### **Does it look different?**

I've done some tweaks to the layout. In the session I tried to put everything down as quickly as possible because we were progressing through. Keep going back to them and thinking, that needs to be better, making changes because it doesn't look visually right. Debating if I'm happy with the layout. Don't want it to be cluttered and want to make it as simple as possible. The navigation is important.

#### **Have you been working on it on your own?**

Yes. It's alright at this stage in the process. We all know what the features are. It's just about making a visual platform.

#### **2. What have you been able to achieve through the 'Ideate Days'?**

What was the best part for you...and the others involved?

What was the most challenging part for you...and the others involved?

The ideation days before were about finding out the core drives for the individual students. For the first ideation day, it was about collecting those drives and coming up with ideas for each of those profiles. Trying to see which

technique or feature they would benefit from. Collecting each of those ideas together to find five core features that would hopefully every pupil could relate to in some way. Weather they're trying to find a job or trying to realise what skills they have. The first session was great, we had all different ideas. The second one was about breaking the main ideas down and thinking, what will it really consist of.

### **What was the best part?**

The first day was...more useful in a way... When I planned the session, we went against what I'd written down. I had given half an hour to go over the profiles but it took the majority of the day. Reflecting over those profiles, thinking 'what do they need'... Both were useful but they were different.

### **Why do you think it took longer to go over those profiles?**

I don't really know. I didn't think about it when I made the plan in much detail. Wasn't the plan to have two ideation days. Was trying to cram everything in but in hindsight wasn't the best ideas. Going over the profiles. Marcus was fresh, we had to brief him on the profiles and get him to understand and use his design background to generate ideas from each profile.

### **What was the most challenging part?**

The beginning part of the second day. We'd have 4 weeks break. We had to refresh everyone's mind to bring the ideas back into everyone's mind. I think that initially we weren't as productive as I thought we would be. I started with the hardest feature of the platform. That was a bad mistake because it wasn't as straight forward. We were chucked in at the deep end.

(Referring to the youth workers) They did well. Throughout the session we had ideas bouncing off each other. This could work, this could work. I like how we did it as a whole, not individual. How could this work, while I was on the computer. We had a timeframe for each idea. 10 minutes for each idea to put pressure on thinking quickly.

**What would you do differently if you did it again?**

I'd plan for the fact that we need time to overlook the profiles. <Designer> was new to the scene. I think the profiles on the first day opened all the different possibilities which I didn't think was important when writing the timetable. Beginning of the second day, I chucked everyone at the deep end.

**You would be more familiar with the ideas than the rest of us.**

That is so true. I spoke to <designer> about it the week before, taking him through all the different steps. Assumed everyone would be up-to-date but they weren't. It was in my mind more than anyone else's.

**What value do the rest of the team bring to design as opposed to just getting on with it on your own?**

It's so important. We're all together. If I was on my own, I would probably go down a different path. Doing something that wasn't fitting for the students. If I did that at university, I would have missed a huge chunk. It would be my own opinion and mind. With five people, we keep looking back to the profiles, ask questions to each other. It would have worked for maybe one or two people rather than the majority.

It's a learning curve, I didn't do that at university. On this, we're analysing every step. Working in a team you have conversations, this will work, this won't for this reason. I do feel the end result will be a lot better, we're pleasing five rather than yourself.

Do the five people remember different things?

Definitively. Everyone is feeding in.

**3. What do you think your role was for the recent workshops?**

What skills did you use, did you learn anything new? What roles did others play?

I have the responsibility of leading the workshops. At first it made me feel uncomfortable because I've never done that before. Because I'm the designer,

<designer> thought it would be better for me to lead. It was daunting but had the help of <Designer> and you, with your design process background, the days went really well. I always over think everything rather than letting it all flow out. Even though I got the timetable wrong, having it laid out was helpful. We split the timetable over two days, rather than one. We ended up discussing together as a team with post-it notes, coming up with wireframes and inspiration.

**So you were leading the workshop and the lead designer?**

Yes, that's the way <designer> put it.

**What skills did you use?**

I don't know! A bit of everything, organisation skills, did prep before to recap my brain for a starting point. Going into it with a plan helps. For the second workshop typing up the notes helps. Leadership and stuff like that. Going into it with an open mind. We don't know what we'll end up with. Having a blank canvas. Whatever ideas we have, we'll analyse them together. Seeing where it takes us.

**Did you learn anything new?**

Kind of. Going into more depth with everything. Love that <Designer> brings a different aspect. Using the <design company> process and octalysis process. Never done it before. Using the core drives to decide which one suits each person. Good thought out process that wouldn't have thought of before. A couple of weeks ago, we decided <Designer> would bring the gamification side of it. Gamification can help people progress further on, rather than just logging in once and not going back to it. Bringing gamification could be beneficial. Having <youth workers> every step of the way really helps. They know what we're doing and the process of everything. You get good satisfaction for that. They know the stages, the thought process, rather than saying 'here's a project, we'll see you in six months.'



### **Do you think of them as the clients?**

They came to us initially. Don't really know how it started. They have lots of projects for youth people, having them onboard gives a different look to the project. Having someone from outside, they brought a different aspect to it.

### **4. What are your current views on how the project will deliver change for young people, businesses and Burnley?**

I feel that if it went further, it could be a big platform. Can't believe there isn't anything out there answering their needs. Our idea is quite simple, it bridges the gap between young people and businesses. Young people had no clue what businesses were out there, how big they were. There are businesses out there that are looking for young people. Whereas the young people thought no one would employ me. A lot of young people have low confidence, no targets in life, they are influenced by their parents. This could do something for those young people.

At the back of my mind, when we did the interviews, we found that there were so many young people with little ambition, the question is would they use the platform or not? What their mates thought of it, the social influence of it. I know for a fact, the sixth formers would use it because they're at that age where they are thinking about it. It's hard to know how to get the key stage 3 people to use the platform. Need to use gamification to entice them so they are getting something out of it. Think that will be a slight problem.

### **Do we know what the solution would be?**

They have to get something out of it. Instant gratification. No point doing it if you're not going to get anything out of it. Rewards, points for something. Maybe in the future it could happen if a good sponsor came on board. They could deliver more successful result and all that.

### **Are you applying gamification now?**

Not really, not. Just things we discussed like progress bars. Think <Designer> was going to talk more in depth about the gamification process side of it.

**5. What steps do you need to take to make the project continue to run and deliver value to young people and businesses in Burnley?**

I'm not sure. Erm. The right backing from those kind of people. A big provider to push it forward. For example UCLAN who have so much power. It would only really work if a good backing was behind it. Not entirely sure. What do you think?

Would UCLAN want the design to change to fit with their needs?

UCLAN don't want to put money into it yet.

Never done a project where we think it will be a proper product. It's just concept stuff. Where we're relying on backers to support it and fund it.

**What comes next?**

Need to get the wireframe done and test with a few students to see how they navigate through the platform. Would be good to test it because on the wireframe you can't do the features. Trying to explain the feature to the pupil without them undertaking it. Because you can't really do a match making thing or anything like that. It's visual thing. You can click and stuff but you cannot search for stuff. It's trying to make them realise it's not a real thing.

**How would you show the pathway to a career?**

Could use examples. Using visuals

LW offers to look at the designs and give feedback

## Appendix 4

### School and College Workshop Plan

9am -10.45am - all young people (25 Max as diverse a group as possible ranging in cultures, education, additional needs etc)

#### Workshop Format:

1 - Ice breakers - 15 mins

**Quick games to be delivered by the team - we'll decide what to do based on the group (and how we're feeling that day.) we have enough between us to cover almost any scenario.**

2 - Intro to the process - 5 mins

**Why are we here, what are we aiming to achieve?**

3 - Bucket list - 15 mins

**Young people to create a bucket list, avoiding the 'what will you be doing or where will you be in 5 years time' by exploring ambitions and aspirations through a life bucket list - where do these aspirations sit (are these emotional or material)**

4 - Ideal me & traits/qualities - dream job - role model - home role model - success is - 25 mins

**Exploring young people's understanding of what success means to them, who they idolise as a role model (both closer to home & in life), working in pairs to identify peers qualities and giving us a quality user profile of the trends/hobbies/likes & wants of a young person.**

5 - Someone moving into Burnley from another area - How would you review Burnley on Trip advisor? - in a group - use post it notes to explain your star rating choice 15 mins

- star rating of Burnley
- place to live
- to find a job/opportunities
- place to socialise/things to do
- education rating
- likelihood of you staying in Burnley for the next 20 years

**an opportunity for us to explore home (is this a positive or negative place) and delve deeper into whether home represents a place of opportunity.**

6 - review as a group - 15 mins

7 - evaluation - 15 mins

We feel that this workshop will give us a holistic view of the young people in context with the outcome of this project. We're interested to see whether there is correlation with what people discuss in groups to our findings in the 1 - 1 workshops.

### **1:1 Format:**

11.30am onwards:

8 x 1:1s - a diverse mix of young people - need to develop the questions (Designer to lead on this with assistance from Designer)

### Question set 1 Theme: Who are you?

1. How would you describe yourself to me?
  - What do your friends think about you?
  - Who is your role model / if you could any person in the world who would that be?
  - What motivates you? What makes you excited/ why do you get up and do what you do everyday (School, College, Job, hobbies, family, friends) (Money, Family, Job, success)
  
2. How would you describe yourself to a potential employer?
  - If you were applying for a job what do you think employers want to know about you?
  - What are your passions?
  - What skills do you have?
  - What are your greatest achievements in life so far, both personal and in college work?

### Question Set 2: Who do you want to be?

1. What does success mean to you/ If you led the perfect life what would it look like? (choose your favourite)
  - Would you have a family?
  - What sort of hobbies and activities would you do in your free time? (proxy for the lifestyle they want)
  - What type of house would you live in (a good proxy question for seeing how much

emphasis they place on money)

- What would your dream job be and why?
  - What do you want from a job? (e.g.'s money, relationships, ease, stability, travel, development)
  - Would you like to make a difference to the world through your job? What would that be?
  - What skills would you be using
  - Would you work alone or in a team
  - Would you be a leader or manager of other people? Or would you be a specialist?
  - Would you like to be employed or own your own business? Why?

### Question set 3: What may facilitate your future self, what barriers may you face?

1. How do you think you could achieve the dream life/job you just talked about?

- What do you think the steps are to achieving this?
- What do you have to do to make it come true?
- What help would you need to make it come true?

2. What may make it difficult to achieve this life/job?

- Lack of opportunities?
- Lack of awareness of opportunities?
- Not having the right connections
- Self doubts about skills and abilities?
- Personal barriers?

### Opportunities

#### Question Set 1 Theme: How you have found opportunities

1. How do you go about finding a job? How have you found jobs in the past?

- How do you currently find job opportunities?
- What would you say are the best ways to find a job opportunity?
- Are you aware of what opportunities there are locally, if yes what?
- Do you have a CV? Do you know how to write one? How confident are you in writing application forms for jobs or college?

## Question Set 2 Theme: Future Opportunities

1. Do you think your next step is a job or university?
  - How will/have you go about finding and getting that job/place?
  - How would you describe the process of finding opportunities? (difficult? Easy? Boring? Off putting? Interesting? Fun?) and why?
  - Do you think you can find all of the career opportunities that are out there? If no, Why
  - If you were in charge of getting opportunities like this to young people how would you make it better?
  - Could an app help young people do this? If you think so How? What would you put in the app?
  
2. Do you think you would like to work for a business, the public sector or charity/community sector (explain these if not sure) and why?
  - What do you think about each of these sectors? What are jobs in each like?
  - What do you think about business? – What makes working for businesses attractive? What might put you off? (probe their culture: Dress, Language, working patterns, money, how they act in the world)
  - How do you communicate with Businesses? – How would you?
  - What do you think colleges/businesses/orgnaisations (probe to see if they think what each one of these want is different) are looking for when they employ someone?

## [Home](#)

### [Question Set 1: Your Home](#)

1. What does home mean to you?
  - How would you describe Burnley?
  - What words would you use to describe how you feel about Burnley (e.g. don't say these out loud... only if they ask what you mean, exciting/boring, attractive/unattractive, comfortable/uneasy)
  - Is your home town an easy place to get a job? Why do you think that is? Do you feel that you need to leave?

### [Question Set 2: Your future Home](#)

2. Do you want to stay in the area when you leave school?

- why (yes and no) –
- What would make you stay in the area?

3. Where would you want to live if you could pick anywhere and why

## Appendix 5

Example of notes from Burnley Pathways Project

### **Community College, Burnley, 11<sup>th</sup> April 2018**

One young person told me about his passion for playing games on his Playstation and how he wanted to create a version of one of the games he particularly liked. I said 'So you're a budding game designer?' He looked at me blankly, so I explained what I meant. I don't think it was just the word 'budding', I think he hadn't thought about how his passion could be a career. I wonder if this is the case for more young people?

One young person said to me that he couldn't think of anything to put down and he would probably think of things later (for bucket list). I wondered if the blank page was a bit intimidating. He seemed to manage better with the other activities.

I observed how many of the young people seemed to have a strong preference to either drawing or writing their answers. I wondered if there could be more options for them in the activities to suit individuals.

I asked the girls what they thought about computer games and you-tubing, as many of the boys had put such topics down, to which they responded by pulling faces and shook their heads, saying they didn't like the sort of stuff. There is quite a push at the moment to encourage girls to be interested in careers such as computer programming and engineering.

Groups of tables appeared to influence each other, putting down similar responses. Most were sat in friendship groups. It could be that they influenced each other while talking but could also be because as friends, they have similar interests. It would be interesting to see what happens when you mix groups up.

The young people seemed to take longer to start the person activity. Some said it was harder, others disagreed. It could also be energy levels in the room.



I noticed that many of the responses for the person activity were based around personal likes and dislikes at present. Not many thought about the future. This matches with what “Jack” said about not thinking about the future.

For the final box based activity, the young people seemed to find it easy to think of their ‘at home role model’, which was mostly family members. Many didn’t find it easy to think of famous or career based role models. One young person wanted to be an astronaut. I asked him if he could put down a famous astronaut, maybe Tim Peake. He seemed hesitant. The same happened with someone who wanted to be vet. It’s interesting that it’s not easy for the young people to think of professional role models.

It appears that young people find it hard to think of their qualities for themselves and others. They seemed to struggle with the task. Maybe because it was last and they didn’t have the energy anymore though.

The young people who I presumed were perhaps less academic and more focused on hobbies such as sports, seemed to have a short attention span for the tasks and provide fewer responses.

Society1, Preston

2 Days, 29<sup>th</sup> and 30<sup>th</sup> May

We all spent two days at Society1 going through all the data gathered. Designer 1 and 2 had arranged the data for each young person who was interviewed around the room.

Arranged with a table to fill in with first, second, third motivations and all 8.

Then a personal profile based on their interview with the person's pseudonym, gender, language, age range, rating of contribution in focus group, 1 – 5 for 'overall contribution', 'apparent engagement in topics', 'ability to communicate effectively', prime motivators, top recommendations, main barriers identified (opportunities). Next to notes with a score next to them for how great the motivation is.

Followed by the sheet that represents who they are and what they are good at, their qualities, dream job, role model and their bucket list.

The Octalysis Meanings are in this document

<https://lancaster.box.com/s/yd76f4eng1odlbe8qi3fqgcdcxbfbelq0>

1. Epic Calling and Meaning
2. Development and Accomplishment
3. Empowerment of creativity and feedback
4. Ownership and possession
5. Social influence and relatedness
6. Scarcity and Impatience
7. Unpredictability and Curiosity
8. Loss and Avoidance

For each person we worked through the sheets on the wall talking about and describing that person. There was a level of guessing, maybe even stereotyping to add extra detail that wasn't there.

It soon became apparent that social influence was important for Hameldon school. A school that was in a poorer area of town, undertreat of closure due to poor performance and low number of pupils. The older pupils tended to be more motivated by accomplishment.

I thought that in some examples, the octalysis means could be broken down to be more precise. Eg. It was curiosity and not unpredictability.

BB said that they rarely used scarcity and impatience and loss and avoidance. However, I noticed and suggested a few instances where they could be applied.

Overall, I thought an lot of time went into using the octalysis. Is it a good use of time? The best use of time? This is a USP for <design company> and I sense they would not be open to change it.

However, I did sense uncertainty about understanding the bigger picture of co-designing with businesses, how to bring in the businesses with young people.

## Appendix 6

### Example of analysis for Case Study 1

Possible codes drawn out by hand on interview transcripts, codes collated in Word document, printed for further reading and hand written notes, and main themes are then written about back in Word.

Phone call to [redacted] at PW on Tuesday 8<sup>th</sup> May

1. Have you attended them all?  
Yes
2. What do you think the activities in the discovery phase enabled you to achieve? If it helps, we can break it down into the workshop format, the interviews and the work following.  
Several things. Workshops gave insight into circumstances and where people lived, highlighted lack of awareness around career prospects. A lot of this is down to circumstances. Careers are not high on the priorities. Some of them do not have the time because of their current circumstances. More stable environments have better idea and some had strong role models. It helped with opportunities were there and the steps they needed to take. Particularly with Burnley Campus and Marsden Heights.  
*Circumstances where people live  
Lack of awareness on career perspectives  
not high priority  
current circumstances  
More stable = better ideas, role models*
3. Is there anything you think you did not manage to achieve?  
Workshop on its own didn't help people identify their skill-set. People take their skills for granted, they do not see them as achievements. The activity wouldn't be self-explanatory, it needed the facilitated. This natural, they were looking for skills that are extraordinary, they do not see good communication etc. as key skills for progressing in the future. The facilitators stimulated the young people by giving an example or asking about themselves. *Skills extraordinary  
facilitators stimulated.*
4. What were the challenges? How would you get around them?  
Some groups just copy each other. Are we getting the real picture of who that person is? It's amazing how much additional information came out of the interviews. The challenge is encourage people to put down their own ideas. The facilitator has to be responsive to what people are writing in the workshop to draw it out. Age could be another factor. Some people had not thought about the question prior to the workshop, therefore they found it difficult. Are schools doing enough to stimulate that question? Young people become academically focused rather than career focus. *Age  
Schools helping academic focus.*
5. How do you think the discovery phase will affect your future approach to  
*Age*  
The project Need to collate *info.* information and highlight the trends. *trends* May need to be more age specific, need to cater for different ages. In year 9 are you really thinking about careers or subjects?  
*Craps* *Awareness how to take steps*  
*Your practice* PW focus is identifying gaps. Less young people were aware of opportunities and did not know how to take those steps. Is it our perception or the reality? Advice in schools has disappeared. Going further, might do work around career aspirations. *Advice in schools further work.*
6. What are you anticipating will happen in the next stage?  
Define days next; profiling the interviews and analysing the data. Without seeing all the data, from the workshops, it's clear that there is a gap and appear to be on right lines. Only spoken to young people, other element is to speak to businesses. There has been two interviews with businesses, where  
*Gap - right lines*

Phone call to ~~what~~ PW on Monday 14<sup>th</sup> May

1. Where are you now in the project?  
Sixth form, boys group, marsdens heights, safe space, five workshops.  
Some of the workshops, she's doing the interviews this week because they ran out of time.

Better than expected  
immature activities

Good relationship  
Surprises  
different aspirations depending on where from.

2. What do you think the activities in the discovery phase enabled you to achieve? If it helps, we can break it down into the workshop format, the interviews and the work following.  
Gone really well, better than expected. Wasn't sure the sixth formers would think the activities were immature, they seemed to take it onboard and enjoy it. It's been good working with new people, like Joe and me. I think we've worked together really well. Some surprises but interesting things coming out. Depending where they are from, there's been different aspirations. Hameldon has low aspirations but Marsden's Heights have been very focused. Happy with quality of the information and the detail, extra information from the interviews. Had good numbers for each workshop. Maybe needed more interviews, depends on when we analyse the information. There's been a wide range of ages and aspirations.

diffuse design

Good relation in coal.

Using skills from design

extra info from interviews

Range

3. Is there anything you think you did not manage to achieve?

4. What were the challenges? How would you get around them?  
No, this has worked well. This has been the easy stage but think as we get further down the line there will be more challenges. Might be challenges with the businesses. Need to get them to buy in, understand what they want to do and for them to see the benefit and what's in it for them. Don't anticipate any challenges with the user profiles but will depend on the quality of the data recorded.

Easy stage.

Challenges with businesses  
Buy in.

Skill for networks

5. How do you think the discover phase will affect your future approach to

Coalition partnership

The project

Worked really well together, it's been a taster for new work partnership. We have gelled and understood what we can do. We're all passionate to make it succeed.

Partnership

now partnership

Gelled

Shared goal. Passionate to succeed

The design? I don't know what it will look like. We need input from the young people and input from them.

Your practice

More interviews in future

Hopes to work on more young people. Liked the workshops and the interviews and will do more interviews in the future. Blackbeard work differently so want to see what they do with the information.

open to design

Learn from Blackbeard.

Hard but got better

So many questions for octalysis. Gauged how young people answered and prompted them. Good better as we got into it. It's interesting fitting the individual into the framework. Hard at first but got better.

learning through doing

6. What are you anticipating will happen in the next stage?

Intense

Two define days coming up. Don't know what to expect. Sounds intense because it's too full days. Not sure what will come out. Good meeting with UCLAN. Have worked with Jenny before, she's good, she gets it, she understands. Good meeting, they're really enthusiastic. Could take the project to the next stage. Spoke to Warburtons, Gary the community champion but relationship might take different shape. Think he will need more help from us. He asked for information on how they should deliver things for young people. UCLAN workshop will be another age group, which will be interesting. Wonders if they will find the activities childish. activities childish didn't happen.

Next Stage withclan

Business want help

network but not new

What do you usually do with the information?

Sometimes do a report, may do workshop feeding into funding bid, done surveys, made partnerships. In a school, we have fed it back to the school to use the data. Work with partner services and feed into services.

feeding knowledge

Is there anything else you want to add?

Asks interviewer what they have thought up to now.

Confidence Can't identify what they're good at.

Lack of confidence in themselves was interesting. Not good at saying what they were good at. Could feed the information into schools, could be lead into another project. There's a lot out there but there's an element meeting. Something more in-depth and personal to that young person. Really looking to next bit.

Usually work with organisations similar to yourselves. Jay's ethos, his experience really shows. It's not just a design, he wants there to be a value.

Value

Not just a design, he wants there to be a value?

**Codes from first questionnaires – April 2018**

**YW1**

Envisioning the project - their take on design  
 Funding bid - funding bid - aim  
 Young people engagement - their role  
 Young people's decisions for the future - aim  
 Routes to get there - aim

Initial connections – (schools and businesses) - their role, connection to Burnley  
 Providing insight (why and what for schools and businesses) - connection,  
 Encouraging participation - connection, relationships, promotion, relationships

Young people's confusion on journey > challenges faced by yps  
 Varying support

Background work - connection, relationships  
 Local employers  
 (Are there) Barriers to recruitment > challenges for businesses  
 Recruitment processes

Would businesses use the service – viability - viability  
 Answering question - viability  
 Filling gap - viability  
 Commercially viable - viability/commercial/business

Challenges  
 Time of the year - time of year  
 Engaging schools - schools  
 Cross section of yps - target group variation  
 Engaged/disengaged - young people  
 Timescale - time for project  
 Sufficient evidences for decisions - viability  
 Further funding - funding

**YW2**

Contact – schools, businesses, workshops - connections  
 Plan workshop with designers - Planning - importance  
 How to do work together - uncertainty of how to work together  
 Business buy-in - overarching worry  
 Businesses not understanding ↓ ↓ - experience in Burnley  
 Uncertainty - at the beginning  
 Learning by doing - it will unfold through work

JD - Junior designer

- Design process
- Discover
- Collect data
- Data
- Develop design proposition
- Digital package
- Problem
- Solution
- Solving problem
- Problems
- Design product
- Target market

- Process Focused

- Data
- Outcome
- Steps

Problem + Solution

PM

- Plan/Gantt chart
- Workshops
- Literature
- Discover process
- User engagement
- Data
- Collect data from users
- Project outcome
- User profiles

Process focused  
Steps, methods within the process

- Job opportunities
- Job pathways
- Obstacles
- Sense of home place
- Ambitions/Aspirations
- Measuring success

questions for young people

- Data
- Trends
- Commonalities
- Behavioural design framework
- Core drives
- Motivations
- Why businesses want to connect with yps

process  
design process Method S

- Deep process
- Patience and investment (from partners)
- Understanding benefits, why
- Keep partners central
- Growing it to bigger projects

questions  
uncertainty about project partners

- aim for partners  
- sustainability of project, partnership.



## **Working with the Coding from Burnley Pathways Project**

### **The Role of Design In Supporting Young People**

From the onset, the youth workers are focused on meaningful engagement with young people through this project that will help young people to make decisions for the future and highlight routes to get there

No investigation into the outcome of taking part in the workshops was done on this project, therefore there are no findings. However, it is highly likely that the workshop facilitated discussion and reflection on careers.

#### **Inclusive**

- Managed to reach 'hard to reach young people'.
- Includes a variety of ages, races, a variety of life circumstances, including homeless young people – because the youth workers are skilled in knowing how to reach these groups.
- In school and community groups
- In general, we have found organisations don't know how to go about engaging with young people, therefore they are an under-engaged group.

### **Uncovering and awareness of the challenges they are facing in their local community**

#### **We're not raising aspirations through the process, we're understanding**

Surprise from both parties – eye opening

- Confusion/uncertainty about what is out there – lack of awareness
- Lack of confidence
- Unable to identify their skills, think about how they relate to work, they believe skills have to be remarkable.
- Varying support
- Concern that major government funded initiatives set up in the area to help disadvantaged young people exceed are not effective. Those tasked with working in this area are not doing youth engagement. Fear it is a tick-box exercise.
- Circumstances – family, where they live
- Young people copying one another
- Academic focus rather than careers
- Negative perception of where they live and want to move away
- Don't see the big picture
- Different aspirations depending on where they are from

### **The Role of Design in the (Underserved) Community**

- Businesses are hard to engage with

- Don't want it to be time consuming
- Challenges with business buy-in
- People not finding it easy to engage with young people and as a consequence, asking for help.
- Opportunity to be big and useful
- Bridge gap between young people and businesses
- Provide knowledge of business
- Need tangible outcome in front of them
- Local government initiative aren't engaging with young people/aren't comfortable
- Not doing meaningful engagements
- Helping local economy
- Where people drive in
- Nurturing burnley/people staying in burnley
- Go to burnley council – fits with ambitions

### **The Role/Influence Design has on the Co-Design Team Members and their Practice**

Sustainability (argue that design research is adding to that)

#### **Design Practice/Skills**

- Low level mock ups to test in schools
- Using framework, guiding others with framework
- User understanding
- Taking the information, conversations and knowledge and doing something with it
- Facilitator
- Strategic role
- Creating profiles
- Interviews
- Deep
- Design process is energizing, spark, creating open discussion, debate
- 'We don't know what the product will be but know it will meet the needs of user personas. We know it will be right.'
- 'It's not just a design, he wants there to be value'
- More in-depth
- Iteration
- Simple, easy to use
- Designer making it on his own
- Using core drives but not gamification
- The connection of the user research and the design is more in the designers mind than others
- Design helps to digest information
- Evolving
- Learning a lot from analysing data
- Enjoyable
- Overwhelming information organisation

- Finding gap and working to create something
- Visualisation and understanding of the concept

## **The Role of Design Research(er)**

### **Challenges of this approach**

- Co-design approach
  - 'Not jumping to a solution until it's justified'
  - Conflict in what they are saying
  - Not jumping to conclusions versus jumping to conclusions
  - Co-design with young people and businesses versus only co-designing with people in room
  - Perfection of junior designer – controlling
  - Co-exploration, not co-design
  - 'It was good to get ideas from the businesses the other day, they could have sat and ranted on about problems forever, so it was good to identify things'
  - 'the co-design moving forward with this, will sit more between the stakeholders in the room. I would have liked young people to be involved in it much more than they're going to be and that's down to two reasons; one time and two funding.'
  - Get it at the point for more investment to do more co-design
- 
- Maintaining energy
  - Frustration, relationship, trust

### Concern at first

- It got better as we went along

### Changing team

- PM leaving dampened the process
- Start wondering if they believe in the product

### Tensions in the local community

- Differing opinions in the community – putting them off
  - Tension of problematic relationships 'stepping on toes'
  - 'Massive network' fuzzing things up
  - Messy process
  - Minefield, means different things to different people
  - Clicky relationships
  - Difficult to navigate
  - Burnley -everyone knows everyone
  - Frustrating
- 
- Excitement about working with UCLAN but they were let down

### **Changing mindsets**

Feeling of biting off more than can chew – influence  
Mistrust between public and commercial

### **Ownership/capacity**

Challenge of putting in too much time and resources

Reflection for doing it again  
Would bring in stakeholders earlier  
Package the training element  
Reliant on backers

Became bigger than expected

### **How can businesses/organisations contribute and benefit from design in this context?**

Contribution

Viability – both parties concerned about viability of the intervention  
Who will buy it?  
Potential of the idea for different people  
Need for evidence of use/evidence/rigorous

YW representing the young people – ‘they’re not there, it’s that representation for the young people because we work with them all the time’  
Know the challenges, know the area  
Challenge assumptions

Youth workers believe there need to be something there to guide and encourage young people to use the platform

Youth workers – youth engagement, youth champions, connectors in the community, knowledge in the community – facilitators with young people, Worked there a long time. Have the networks. It’s knowledge

Designers are facilitators of the design process with those involved  
Designers more focused on the big picture

Engagement is easy for the youth workers

Relationship – shared goal, passionate to succeed

Businesses and LEP struggle with engaging with young people

Doubts – would it be used? Is it engaging?

### **Benefit**

Learning/learning together

For junior designer, it's moving on from university work on own

Good relationships, good working with someone new

Open to new design methods, including interviews

Positive side –

Different experience for junior designers

Would have missed something if on own

Learning curve – not led workshops before, different from solo uni work

Open mind

Leadership

Plan

Usually over think

Youth workers every step helped

Satisfying

More in-depth

Better end result

On a journey together so understand the end result

Inspiring to the charity

More sustainable

Recognition that youth work and design skills good combination

## **Working with Coding from Burnley 2**

### **The Role of Design In Supporting Young People**

#### **Design to ensure that young people are not limited by where they live/geography**

##### **Design's Influence on Support for Young People**

The design process itself did not directly support young people living in Burnley and Pendle. Instead it enabled an in-depth understanding and awareness of the challenges faced by young people in the community in relation to planning for their futures. Some of the challenges brought to the surface by the process were unexpected by both the youth workers and the design team. An understanding of these challenges fed into the design of a website concept to support young people's skill development and search for work opportunities with local businesses. Further development of the design with young people was limited by the small amount of funding and time available on the project. The design team stated that should more funding be made available, they would seek to more actively involve young people (and local businesses) in the design development.

The activities used to engage with the young people (list activities), prompted the individuals to reflect on what they wanted to do in the future and their skills. Although no evaluation of the effect of this part of the process had on the individual young people, it is extremely likely that participating will have provided an opportunity to think about future routes to education and work. From this research, the team discovered these opportunities are extremely rare, as career guidance is infrequent and many of the young people have chaotic lives that leave little time for considering their futures.

The youth organisations involvement in the design process influenced their approach to supporting young people in community following the completion of the project. Specifically, they tailored the support available to young people through their mobile youth support bus, which travels around the local area, to offer one-to-one advice and support, they continued to

develop links with local businesses and advertise local learning and work opportunities through their social media channels and they fed the knowledge and skills from this project into new projects.

### **Inclusive engagement with young people in Burnley and Pendle**

The process successfully engaged with and included hard to reach young people. Over one hundred young people in schools and community groups from diverse backgrounds (age, race, gender, culture), living in different areas across and around Burnley and Pendle were involved. This included a variety of ages and life circumstances, including young people at the risk of homelessness. The youth workers used their knowledge of existing communities, local networks of schools and organisations to enable this. This ensured that detailed information of the challenges young people living in Burnley and Pendle face was analysed by the team and fed into the design of the end product, making the process inclusive.

### **Challenges Facing Young People in Overlooked Communities in the North**

Engaging with young people at the beginning of the design process revealed a number of challenges facing the young people of Burnley and Pendle. The vast majority lacked awareness of the types of employers and opportunities within Burnley and Pendle. Many were only able to identify jobs to which they had had immediate exposure to, such as work in retail, cafes and car garages and were surprised to hear about some of the larger or more unusual employment opportunities from the design team. Despite government funded initiatives put in place in Burnley to provide career guidance and engagement with potential future employers, the design team found the impact of these schemes on the young people virtually non-existent.

The majority of the young people had low confidence and were unable to identify their skills. The aspirations and awareness of opportunities and how to succeed varied depending on where in the local area the young people were from. The youth workers identified that for those from disadvantaged areas, with chaotic home lives, considering plans for the future was not the priority. Unsurprisingly, the majority had a negative view of their hometowns and wanted to eventually move away from the local area, with little understanding of what they would go on to do outside the area. Although negative views included <insert some

examples>, it is worth noting that many of the young people indicated that there were friendly people living in Burnley and Pendle, and it was the home of their friends and family.

The aim of the project was to increase the capacity in the community in Burnley and Pendle...

Whilst working on the project, conversations the team had with various organisations and businesses of varying size and influence operating in the local area and trying to generate more guidance and opportunities for young people, explained that they did no engagement with young people or found it extremely challenging. It was clear that what was most intriguing about the Pathways project was that it was successfully and meaningfully engaging with a large number of young people in the local area and they wanted learn more or gain support to run similar engagements to find out the views of young people.

### **The Role of the Design Process in this Context**

Design provided the driving force and structure to the project. In the context of developing an intervention to support connections between young people and businesses, the design process provided a structure that resulted in action based on the engagement with young people and businesses. The designers facilitated the design process, which included various methods and frameworks to enable information gathering, analysis and ideation. Once the ideation stage with the youth workers and researcher was complete, the junior design was able to use design specific skills acquired through formal design training at university to visualise the concept and finalise the details of a concept prototype that would be simple enough for young people to test in small groups within schools. Although not professional designers, the youth workers used design skills to produce a range of youth engagement tools that were used to capture the views of the young people in the discover stage,

Arguably, many reports on the challenges facing young people in areas like Burnley and Pendle, focus on the problems, some may point to interventions such 'meaningful engagement between young people and businesses' but very few outline any details on how to make it happen. Designers skills and their processes can play an important role in facilitating problem solving processes and developing interventions to address the challenges.



In addition, the collaborative design process was enjoyable, satisfying and energising for all of the team involved.

The designer also brought an understanding of how to move project research into a commercially viable intervention, which will be discussed further in the contribution that businesses bring to the project.

### **Challenges of facilitating a design project in this context:**

#### **The Challenge of Co-design**

Co-design <insert definition used earlier in thesis> only took place within the design team itself. The team did not design *with* the young people they engaged with early in the project. Prior to the project, the design company explained that the aim was to co-design and early in the process they talked about bringing the young people and businesses eager to eager with them into the room to explore ideas. However, later in the process they explained that although they would have liked to have had young people more involved in the design but due to time and funding, the co-design would have to be within the team.

A small effort was made to engage the businesses who attended the business workshop in imagining how the design intervention might connect them with businesses with local young people. This approach was suggested and encouraged by the researcher. The project manager stated that this approach was beneficial for identifying new ideas and preventing the workshop from solely being an opportunity to list problems with engaging with local young people.

#### **Remaining Open-Minded**

A tension between aiming to design a website similar to LinkedIn and remaining open minded to other options was apparent in the process. The design team appeared to move back and forth between the two options. The funding bid said they would design a CV building website like LinkedIn for young people, then following research in existing platforms, they stated that it was unoriginal and they would be open to something else but in the ideate stage, this switched back to aiming to design a website similar to LinkedIn. This was despite the designers reiterating that were 'not jumping to a solution' and remaining open minded until a direction was justified.

## **Tensions Within a Messy Process and the Wider Community**

A number of tensions within the design team and in the wider community were revealed throughout the project. The youth workers were initially concerned about the design process as it was the first time they had ever worked in this way. The design team expressed concerns regarding the youth workers grasping the design process sufficiently, as well as frustration that they were not able to see the big picture, in-terms of the ways in which to scale-up the outcome of the project and ensure its commercial viability. Towards the end of the project, the Project Manager from the design company, who had passionately led the project until that point, removed themselves entirely from the process without explanation, causing the youth workers to lose trust in the design company.

The project became increasingly complex and grew in size and scope, which became difficult for the small design team to manage. As the team broadened the network of Burnley and Pendle based businesses and organisations they spoke to about possible promotion, support or financial backing of the project, they experienced differing opinions, a fear of 'stepping on other people's toes' and existing relationships between groups in Burnley. For the design company, this was difficult to navigate and resulted in the project being stretched in multiple directions, which will have contributed to the design team reflecting that they had put too much time and resource into the small project, and 'biting off more than they could chew'.

Throughout the project, the design team spoke about their drive to ensure the project is commercially viable and sustainable.

It's clear from the interviews that design organisation kept the design process under tight control and maintained ownership of it, despite a desire to draw the youth workers into the process. The members of the design team expressed concern at times that they were taking over, needed to step back and were perfectionists. The youth workers expressed no objection to this but expressed uncertainty about the process and some difficulties understanding the intentions of the steps and framework imposed by the design company. However, at the end of the process, the youth workers expressed frustration about being kept in dark on the design developments.

Following the project, the design company was unresponsive to both the researcher and the youth organisation. The youth organisation believed the project had great potential and it had the support of various organisations, including a university with a local campus, however as time passed, their hopes of continuing the project diminished. Further questioning found that the youth workers lacked confidence to further the project and develop the intervention without the involvement of the design company.

The levels of confidence ebbed and flowed during the design process.

### **How Businesses and Organisations can contribute to design interventions in this context:**

#### **Concept Viability Knowledge**

Design companies can bring knowledge of methods to ensure an intervention is commercially viable, considering the collection of rigorous evidence to back-up the idea, as well as who will buy it, how it would be funded, who will use it. This is because designers are trained in processes that take knowledge to concept, from concept to commercially viable intervention (or not in some cases) before considerable funds are spent on launching an intervention. Throughout the project, it was evident the designers were highly focused on following the design process and producing an intervention that was grounded in evidence, which would give them the confidence to present it to potential funders and was therefore commercially viable.

However, reflections on the project revealed that an element overlooked by the process was how to encourage and support young people in particular and also businesses to use it. Both youth workers and designers began to ponder whether young people would take the time to use the website during the development stage, especially if their friends were not using as we discovered that younger groups are particularly influenced by their friends. The youth workers and myself voiced concerns about this during the first 'ideate' session, wondering if there could be a supporting service, incorporating the work of the youth workers alongside the website. Another element missing from the final concept was any links to the local area. A place-based design process, focusing on the unique challenges and strengths of Burnley and Pendle had not resulted in any design features that made it distinctive to the area.

Arguably given the drive of the designers to develop something viable and scalable, the design decision is likely to have been made to keep the prototype website simple and easily

adaptable. However, research early in the process into existing websites (insert examples) of this kind revealed that a place-specific website incorporating youth workers support, would have made the intervention unique. It would have also been in-line with this project's funder, the National Lottery Community Fund, which supports projects designed to help communities 'thrive and grow' (The National Lottery Community Fund, 2020).

### **Knowledge of the People and Place**

As design companies, organisations and researchers consider targeting hard-to-reach community groups or overlooked communities where design has infrequently focused projects, they should consider close collaborations with organisations that are already embedded in the community, that work with communities there, such as youth workers. In this case study, the youth workers played a vital role in providing knowledge from their experience of working in the community. They have considerable experience in engaging with diverse young people, have developed networks with different people, organisations and businesses in the area and know the challenges the local community is facing. In the development stage, the youth workers stated their role was to 'represent' the young people in the design process and challenge assumptions, because the young people were not present and because 'they work with them all the time'. A project partner who is deeply embedded in the place, increases the viability of the place-based intervention, because it has been designed with knowledge of the specific nuances of the local community and the sustainability of the intervention because the outcomes of the project will remain with those still operating within the community, regardless of whether the designers have to move onto other project elsewhere.

More on sustainability?

### **Learning Outcomes**

Both the designers and the youth workers reflected on learning throughout the design process. With limited project funding, the team learn from each other through practice rather than undergoing any formal training. The junior designer gained new experience on collaborating with others in a design project. They reflected that they had to keep an open-mind, lead workshops for the first time and rely on good planning. They also added that working with others at every stage meant the research and development was more in-depth,

provided a better end result and was more satisfying than if they had been working solo. The youth workers reported that being involved in a design process for the first time had provided learning for how to structure their projects, derive more in-depth knowledge from young people and better analyse the information to feed into the development of future projects and services.

## Appendix 7

### Project Proposal for Case Study 2

#### PROJECT PROPOSAL

Project title: Young People by the Sea

#### **Research Project Description:**

Working in collaboration with [REDACTED] to engage with a group of young people from Morecambe to understand their views on art and culture in their town including the Vintage by the Sea festival. The young people, [REDACTED], myself, with the support of members of TNW will be working together to co-design something that includes young people who live and go to school in Morecambe and provides an opportunity to learn skills and increase confidence through participating in a design process.

The views of the young people on both Morecambe and arts and culture will be captured using a variety of designed tools and materials, some of which will be packaged for [REDACTED] to re-use in the future.

#### **Outcomes:**

Academic paper

Tools which can be re-used by DP, plus documented insights.

If we make enough progress together, DP have set aside budget to make one of the ideas a reality at the Vintage by the Sea Festival. This could be a shopping experience, a making workshop, food related, music, dance, art etc.

#### **Main partner:**

[REDACTED], Morecambe, Lancashire

A creative practice, who “work creatively and operationally across a number of disciplines to produce beautiful cultural festivals and creative projects that resonate with audiences and have tangible and lasting impacts.” ([REDACTED], 2018)

#### **Other participants:**

Seeking to engage with group(s) of young people, roughly aged 16+ living in Morecambe, going to school at Morecambe High School, plus their teacher, who specialises in business studies.

#### **TNW Support:**

Gemma Latham

Jemma Street  
Veronica Pialorsi

**Context:**

██████████ delivers creative regeneration and civic placemaking initiatives throughout the North West and have a close relationship with Morecambe, which is where they are based. Their work in Morecambe includes the co-curation of Vintage by the Sea, that brings together design, art, music, fashion, food and film at an award winning annual vintage festival in Morecambe, as well as commissioning and producing street art, producing temporary landscape sculptures and using placemaking methodologies to reimagine public space.

Morecambe, like many other seaside towns in the UK, faces a number of social and economic challenges (Duru *et al.*, 2017). Therefore ██████████ state in written evidence to the Regenerating Seaside Towns Committee (2018) that:

“...our approach is to use design thinking and cultural intervention to positively enhance Morecambe both as a place to live and a place to visit.”

Although ██████████ delivers community engagement for one of their other festivals, ██████████ has not had the same funding and capacity for community engagement around Morecambe. They would like to explore this further, pinpointing young people as a group that are particularly hard to engage with, who they would like work with to create some ownerships and inclusion in the festival.

**Research question(s):**

How can a place-based co-design approach can contribute to the understanding of how to include, understand and raise the aspirations/quality of life of (young) people in areas throughout the North West of England?

Understanding what a place-based co-design approach is and the impact it can have

What impact can the approach have on the actors involved in the project?

██████████ would like to find out:

**Additional Research Opportunity:**

There is an additional opportunity to combine practice; learning about DP’s place-making and design thinking methodologies, which could be used in the engagement activities to further enhance the co-design.

### Why?

Through a conversation about TNW and my own research aims, [REDACTED] have decided they would like help to understand the views of young people in Morecambe. It’s a group that [REDACTED] [REDACTED] have never engaged with before, who they view as important but hard to engage.

[REDACTED] have recently provided written evidence to Parliament’s Regenerating Seaside Towns Committee that outlines their commitment to delivering creative interventions to a multi-generational audience that support Morecambe’s visitor economy and tourism, and bring together people and place (<arts organisation> [REDACTED]). This project contributes to this aim.

The UK Government’s Industrial Strategy discusses people and place as foundations for change, calling for prosperous and productive communities throughout the UK and highlighting how some places are not reaching their full potential, which could be achieved through better use of local assets. The TNW response to the strategy stated that “the creative industries are ideally placed to improve engagement and connectivity between communities and locations...offering the potential to strengthen the economy”(TNW cohort, 2017, p.16). This project would build upon this.

### [REDACTED] Commitment

[REDACTED] would like to stay close to this project and research as it is so important to them and it is also in keeping with their evolving conversations around future funding and engaging communities. They just need to be mindful of capacity.

### Project benefits

Data to answer the PhD research questions.

It will benefit [REDACTED] conversations around funding.

Overall, this project could potentially feed into future work.

### Initial Project Plan

Very rough - be discussed and decided

When	What	Who
Dec 18	Plan project and ethics submission Finding group(s) of young people	



Jan – Feb 19	Meeting with DP Ethics submission Literature Planning with DP & school Finding group(s) of young people	
March - April 19	<b>Engagement &amp; co-design</b>	
20 <sup>th</sup> March or 3 <sup>rd</sup> April TBC	Workshop 1 – Experiences inside and outside Morecambe – at Morecambe High	LW, TNW support [REDACTED] [REDACTED]
24 <sup>th</sup> April TBC	Workshop 2 – Remake Vintage by the Sea – at LICA	LW, TNW support [REDACTED]
15 <sup>th</sup> May TBC	Workshop 3 – Refine Vintage by the Sea	LW, TNW support [REDACTED] [REDACTED]
March – May 19	Analysing Findings/Evaluating Project	

## Appendix 8

### Email about setting up Case Study 2 with key questions for arts organisation

Hi Laura

Thanks so much for your email it was helpful to see what you took from our meeting - it covers everything I think.

Can I take this opportunity to introduce to my business partner, copied in.

██████████ and I met with Frank this week about Lancaster Uni becoming involved in Festival of Making and I mentioned our potential work together, he felt that its better for the MA students to focus on a different research topic from yours.

We have talked more here and should it feel ok to you we'd be very interested in your research engaging with young people.

Its a group that we've never engaged with significantly so it would be really exciting to explore your points and some expanded areas (as a starting point) -

- What do they think of the festival - is it relevant to them / attractive?
- Do they attend / who with / what do they take part in?
- Whats missing for them?
- They could be supported to analyse the programme and / or design their own festival programme that feels relevant to them?
- We could use Vintage by the Sea as a core element of your research but we're interested in their engagement with culture in Morecambe more generally also - what are they attending? What do they want to see? What do they visit outside of Morecambe? What are the barriers to engagement i.e. travel / financial / feeling something cultural isn't created for them?
- This may lead to more broad research into comparative studies in other areas of the North West - does Liverpool and Manchester invest in culture specifically for young people? How are other festivals engaging teenagers - what do their programmes look like?
- Co-creating something with them would be a great outcome - plus an academic paper

Regarding Festival of Making - we think there are a lot of research opportunities through our festival programme and commissioning programme, Art in Manufacturing - if you think another student from Transformation North West would be interested in talking to us about this area we'd be keen to discuss this area of our work also.

This is the paper that we wrote as written evidence for the Select Committee on Seaside Regeneration - All evidence - <https://www.parliament.uk/business/committees/committees-a-z/lords-select/regenerating-seaside-towns/publications/>

████████████████████

<http://data.parliament.uk/writtenevidence/committeeevidence.svc/evidencedocument/regenerating-seaside-towns-and-communities-committee/regenerating-seaside-towns/written/91403.html>

Look forward to hearing your thoughts on the above.

## Appendix 9

### Meeting note examples from case study 2

#### **Aim: Be clear on expectations of the project**

Establish more detailed plan of engagement – Jan - April

How can we co-deliver this project?

I would like to embed some of the ‘creative regeneration and placemaking’ and event programming expertise of [REDACTED] into the workshop experience for the young people. How could we do this? Eg. what process could be shared, tips or resources could be provided to help?

What does success look like for [REDACTED]?

What change do you want the work to make?

What do they think is the value offered to young people and organisations that participate?

What are we offering those who participate? What do they get out of it?

What do Deco get out of it?

What could happen in the workshops?

What resources can be borrowed, used, adapted?

Assets – what does everyone bring?

How would they usually evaluate the impact they have made or the value the experience has had on people?

#### **List of Possible Young People Contacts**

##### **Educational**

LMC college – no contacts yet \*

Morecambe High School – no contacts yet \*

Heysham High School – no contacts yet \*

Dallam High School – not in Morecambe but contact there says she can bring together pupils from Morecambe

##### **Youth organisations**

More Music – Recommended by a few people

Local youth parliament representatives – <http://youthfocusnw.org.uk/> \*

Youth council in Morecambe,

Curious Minds setting up organisation in Lancaster, which they think covers Morecambe

### **Contacts via council**



### **Ideal plan**

1. Find a youth organisation
2. Have a conversation about the kind of plan that would work for them, as well as myself and DP, eg. details of who would attend, where and when. Emphasis on the collaboration, working together as equals.
3. Agree on a time and place for preferably 2x two hour workshops at least, with possible follow up session. Option to have it at the uni.
4. Speak to a group of young people about the opportunity, explaining what it is for and why. Provide them with information about the project. Gain consent
5. Workshops x 2
6. Evaluation of what they have got out of it
7. Continue to maintain a relationship between yps and company, as we go forward, we will look to see if we can make any of the ideas reality.

TBC planned in more detail with DP

Is there anything we can ask the young people to do or think about before hand?

### **Workshop 1**

- Introduction to everyone there.
- Introduction to arts and culture events, including Vintage by the Sea
- Create an opportunity to be honest about arts and culture in the town, including the Vintage Festival, collect and discuss the key points.
- Use the key points to come up with ideas - How will we get past people influencing each other?
- Start to think about how ideas can become part of a programme of events

### **Workshop 2**

- Refining the ideas
- Building a programme
- Gaining input from DP on how to make it feasible

## **Meeting with teachers at Morecambe High**

They are thinking they will look to recruit some of the disadvantaged pupils, which they called 'DP' or 'Pupils Premium'. Many of which do not have very high aspirations. They will probably aspire to do work that their family does.

We will look to engage with year 12 pupils, who are 16 and 17 years old. Kate has 8 business studies and will look to engage more from elsewhere. Will aim to recruit 15 to 20 pupils but it doesn't matter if they don't all attend.

Phil and Kate will take care of recruitment and consent.

On Wednesday afternoon, pupils attend "double enrichment". Need to check if it's 1:05 or 2:05pm.

They will be able to find classrooms and equipment to show a presentation/VBTS presentation

I think the expectation is that a DP representative will be there to talk about what they do.

We're looking at late March to start the workshops, 20<sup>th</sup> or 27<sup>th</sup>.

They are happy for one of the sessions to take place at Lancaster University.

### **What the teachers would like (if possible)**

- [REDACTED] to talk about their backgrounds and how they came to do what they do.
- Talk about the infrastructure that is needed to run a festival, the sort of jobs you can do that are connected and the type of skills needed.
- Something that makes the pupils think about the "target market" and "customers". It would also be good if something made the pupils do costing.

### **Challenges**

- Need something that really illustrates what VBTS is because they anticipate that some won't even know what it is. To some, Morecambe is just the West End. We talked about using some video clips.

- Anticipate that a lot of them will have unoriginal ideas, so it's good that we're bringing prompts/tools.
- A lot of them do not have many aspirations and do not think about how careers might fit together.

## Appendix 10

Transformation North West Project Collaboration Agreement Example for Case Study 2

### TRANSFORMATIONNW MINI-PROJECT COLLABORATION AGREEMENT

**THIS AGREEMENT** dated 11<sup>th</sup> January 201[9] is made **BETWEEN AND AMONG:**

**LANCASTER UNIVERSITY** an educational body incorporated by Royal Charter, whose administrative offices are located at University House, Bailrigg, Lancaster, LA1 4YW (hereinafter referred to as the "**Academic Party**"); and

██████████ a company registered in United Kingdom under company number [No.] whose [registered address] [principal place of business] is ██████████  
██████████ (hereafter referred to as the "**Commercial Party**"); and

**Laura Wareing** c/o the Lancaster Institute for the Contemporary Arts, The LICA Building, Lancaster University, Lancaster, United Kingdom LA1 4YW (hereafter referred to as the "**Student**");

Hereafter the above parties may each be referred to as "**Party**" and together as "**the Parties**".

#### **WHEREAS:**

**A** The Parties have been brought together under the Transformation NW, which is a programme part funded by the Arts & Humanities Research Council ("**the AHRC**") through the NPIF North West Consortium Training Grant Reference: AH/R504671/1 ("**the Main Grant Award**") appended at Schedule 2, designed to navigate unexplored opportunities and challenges to deliver new products and service opportunities for business in the North West, through interdisciplinary collaboration, linking large and small-scale businesses together.

**B** The Parties wish to work together to conduct the [Project \(as defined below\)](#), and hereby agree the basis on which it shall be conducted.



**NOW IT IS AGREED as follows:**

## **DEFINITIONS**

When used herein, the following expressions have the following meanings:

**“AHRC Grant Conditions”** means the terms and conditions of the Main Grant Award on which the AHRC makes grant funding available, as set out here:

**“Background Intellectual Property”** means any information including, without limitation, all technical specifications, procedures, processes, operations, techniques, designs, computer programs, software and coding, mathematical and software algorithms, data, data sets and databases, trade secrets, know-how, experience and ideas and any Intellectual Property made available by one of the parties for use in the Project but not generated under the Project;

**“Confidential Information”** means any information in any form or medium concerning the business affairs, finances, technology, plans, strategy, research methods, products or services (or future products or services) of a Party, and all copies of the same, imparted in confidence by one Party (**“the Disclosing Party”**) to another Party or Parties (**“the Receiving Party”**) and which is marked or labelled or identified by the Disclosing Party as "Proprietary", "Confidential" or "Sensitive" at the time of disclosure to indicate its confidential nature.

**“Generating Party”** means the Party or Parties generating Results.

**“Intellectual Property”** means all intellectual and industrial property rights including without limitation patents, Know-how, moral rights, trademarks, registered designs, applications for and rights to apply for any of the foregoing, unregistered design rights, unregistered trademarks and copyright (including, without limitation, copyright in drawings, plans, specifications, designs and computer software), database rights, topography rights, any rights in any invention, discovery or process, in each case in the United Kingdom and all other countries in the world.

**“Know-how”** means unpatented technical information (including, without limitation, information relating to inventions, discoveries, concepts, methodologies, models, research, development and testing procedures, the results of experiments, tests and trials, manufacturing processes, techniques and specifications, quality control data, analyses, reports and submissions) that is not in the public domain.

**“Law”** any applicable law, statute, bye-law, regulation, order, regulatory policy, guidance or industry code that has the equivalent of legal effect, rule of court, or directives or requirements of any Regulatory Body delegated or subordinate legislation or notice of any Regulatory Body;

**“Personal Data”** shall have the meaning as in sections 1(1) and 2 of the DPA up to the 25th May 2018 and thereafter shall have the meaning as in the GDPR;

**“Project”** means the research investigation entitled *“Young People by the Sea”* to be carried out by the Parties in accordance with the Project Plan.

**“Project Period”** is from *11<sup>th</sup> January 2019* inclusive for a period of *4 months* subject to earlier termination in accordance with Clause 9 below. The Contract Period may be extended by mutual agreement of the Parties. If this Agreement is entered into after *11<sup>th</sup> January 2019* it will apply retrospectively to work carried out in relation to the Project on or after *11<sup>th</sup> January 2019*];

**“Project Plan”** means the project plan Scheduled to this Agreement as Schedule 1, to be carried out by the Student under the direction of the Supervisor(s), as varied from time to time under the terms of this Agreement.

**"Representative"** means employees, agents, officers, advisers and other representatives of a Party (and includes, in the University's case, the Supervisor(s) and the Student);

**"Resulting Intellectual Property"** shall mean individually and collectively any techniques, designs, computer programs, software and coding, mathematical and software algorithms and all inventions, improvements and/or discoveries and any other intellectual or industrial property right of any nature whatsoever in any part of the world, which are

conceived, created and/or made by the Student or any of employees, students or other agents of the Academic Party in the carrying out of the Project;

**"Results"** means all information, data, materials, Know-how, results and inventions identified or first reduced to practice or writing in the course of the Project, and any and all Intellectual Property therein.

**"Supervisor(s)"** means *Professor Nick Dunn and Professor Paul Rodgers* of the Academic Party along with [REDACTED] from the Commercial Party or such other members of staff as the Commercial Party and the Academic Party shall mutually agree.

A person includes a natural person, corporate or unincorporated body (whether or not having separate legal personality).

A reference to a statute or statutory provision is a reference to it as it is in force for the time being, taking account of any amendment, extension, or re-enactment and includes any subordinate legislation for the time being in force made under it.

Any obligation in this Agreement on a person not to do something includes, without limitation, an obligation not to agree, allow, permit or acquiesce in that thing being done.

## **CONDUCT OF THE PROJECT**

The Project shall be carried out by the Parties during the Project Period. The Parties will use reasonable endeavours to provide adequate facilities, to obtain any requisite materials, equipment and personnel, and to carry out the Project diligently. Although each Party will use reasonable endeavours to perform their part of the Project, no Party undertakes that work carried out under or pursuant to this Agreement will lead to any particular result, nor is the success of such work guaranteed.

The Parties to this Agreement shall be bound *mutatis mutandis* by the terms and conditions of the Main Grant Award, which form part of this Agreement; except that provisions of the Main Grant Award that are particular to the Academic Party.

The Academic Party will:

monitor the progress of the Project, ensuring to the extent possible that the Project progresses in accordance with the Project Plan;

prepare and compile reports in accordance with Clause 3 below.

If the performance by any Party of any of its obligations under this Agreement shall be prevented by circumstances beyond its reasonable control (including any industrial action on the part of its employees) then such Party shall be excused from performance of that obligation for the duration of the relevant event. In the event that a Party shall be affected by such circumstances, it shall give prompt notice thereof to the other Parties and use its reasonable endeavours to minimise the effects on the Project.

The Parties will make their contribution to reports summarising the progress of work under the Project and to the final report as soon as practicable after the conclusion of the Project, including a full and comprehensive statement of the work done and a summary of the Results accomplished. The Academic Party may submit copies of such reports to the AHRC for the purposes of monitoring the TransformationNW programme.

## **PUBLICITY**

The Commercial Party will not use the name of the Academic Party or of any member of the Academic Party's staff or students involved in the Project in any publicity, advertising or news release without the prior written approval of an authorised representative of the Academic Party. The University will not use the name of the Commercial Party in any publicity, advertising or news release without the prior written approval of the Commercial Party, unless bound to do so by reason of any legal, statutory or quasi-statutory obligation.

## **PUBLICATION**

The Academic Parties shall be entitled to publish the Results they generate in the Project in accordance with normal academic practice, and subject to the remainder of this Clause 4, all employees, students, agents or appointees of the Academic Parties (including those who work on the Project) shall have freedom in accordance with normal academic practice:

to discuss the Results in seminars, and to give instruction on questions related to Results; and

to publish the Results they generate in the Project, or to arrange to have the same published by third party publishers.

All proposed publications and presentations of Results shall be sent by an Academic Party to the other Parties for approval not less than thirty (30) days in advance of submission for publication or presentation, such approval shall not be unreasonably withheld or delayed. Each other Party has twenty (20) days to raise any objections on the basis only that the publication or presentation contains any of the Party's Confidential Information or that the Party wishes any of that Party's Results or information contained in the proposed publication to be protected by means of registered Intellectual Property prior to its publication, with any consequent delay not to exceed ninety (90) days from the date of first receipt of the proposed publication by the Parties.

Notification of the requirement for delay in submission for publication or presentation must be received by the Academic Party proposing to publish in writing within twenty (20) days following receipt of the proposed publication or presentation to the other Parties failing which the other Parties shall be deemed to have approved the proposed publication or presentation, providing that whether or not any such notice is received the publishing Academic Party shall not publish any Confidential Information of another Party.

Nothing in this Agreement shall prevent or delay any registered student of an Academic Party from submitting for a degree at that Academic Party a thesis based on the Results, the examination of such a thesis by examiners appointed by such Academic Party, or the deposit of such a thesis in a library of such Academic Party in accordance with the relevant procedures of such Academic Party.

No Party shall use the name of any other Party in any press release or product advertising, or for any other commercial purpose, without the prior written consent of the Party concerned.

## LIMITATION OF LIABILITY

No Party makes any representation or warranty that advice or information given by it or any of its respective employees, students, agents or appointees who work on the Project, or the content or use of any Results, materials, works or information provided in connection with the Project, will not constitute or result in infringement of third-party rights, and no Party accepts any responsibility for any use which may be made of any Results, nor for any reliance which may be placed on such Results, nor for advice or information given in connection with the same.

Subject to Clause 5.4, no Party to this agreement shall have any liability to another Party, whether in contract, tort (including negligence), breach of statutory duty, or otherwise, for any:

loss of profits; or

loss of goodwill; or

loss of business; or

loss of business opportunity; or

loss of anticipated saving; or

loss or corruption of data or information; or

any special, indirect, consequential damage arising under or in connection with the Agreement.

Subject to Clause 5.4, in any event, the maximum liability of each Party to the other Parties under or otherwise in connection with this Agreement or its subject-matter shall not exceed fifty thousand pounds sterling (£50,000), except in respect of any breach of Clause 6 where liability shall not exceed one hundred thousand pounds sterling (£100,000). Each Party shall only be responsible for its own breach of contract or negligence, and no Party shall be held responsible for the breach of contract or negligence of any other Party.

[Nothing in this Agreement shall restrict the liability of any Party for death or personal injury resulting from its negligence, or for fraud or for any sort of liability that, by law, cannot be limited or excluded.](#)

The express undertakings and warranties given by the parties in this Agreement are in lieu of all other warranties, conditions, terms, undertakings and obligations, whether express or implied by statute, common law, custom, trade usage, course of dealing or in any other way. All of these are excluded to the fullest extent permitted by law.

## **CONFIDENTIALITY**

Each Receiving Party agrees:

to hold each Disclosing Party's Confidential Information in strict confidence and take reasonable precautions to prevent the unauthorised disclosure of it to any third party;

only to disclose the Disclosing Party's Confidential Information to its staff, students and agents who need to know it for the purposes of the Project, and not to disclose any Disclosing Party's Confidential Information in whole or in part to any third party without the prior written consent of the Disclosing Party or as otherwise expressly permitted by any other clause of this Agreement;

not to use any Disclosing Party's Confidential Information for any purpose other than the carrying out of the Project without the prior written consent of the Disclosing Party;

to inform the Disclosing Party immediately if it becomes aware of any unauthorised disclosure or use of the Disclosing Party's Confidential Information.

The obligations of confidence and non-use set out in Clause 6.1 will not apply to any Confidential Information that the Receiving Party can show:

was, at the time of disclosure by the Disclosing Party to the Receiving Party, published, known publicly or otherwise in the public domain;

is, after disclosure by the Disclosing Party to the Receiving Party, published or becomes known publicly or otherwise becomes part of the public domain, through no fault of the Receiving Party or any of its representatives;

was, prior to the time of disclosure to the Receiving Party, known to and at the free disposal of the Receiving Party or any of its representatives;

is, at any time, disclosed to the Receiving Party or any of its representatives by a third party in circumstances in which the Receiving Party has no reason to believe that there has been a breach of an obligation of confidence owed to the Disclosing Party;

is independently developed by or on behalf of the Receiving Party or its representatives, without use of or reliance on the Confidential Information received from the Disclosing Party;

is required to be disclosed under any mandatory applicable laws or regulations (including but not limited to the Freedom of Information Act 2000) or by or to a court or other public, regulatory or financial authority that has jurisdiction over it, provided that the Receiving Party gives the Disclosing Party written notice prior to disclosing any of the Disclosing Party's Confidential Information, and provided that the disclosure is made only to the extent required and for the purpose of complying with such mandatory laws, regulations, or court or authority order.

## **THE USE AND EXPLOITATION OF THE RESULTS OF THE PROJECT**

Any and all Background Intellectual Property is and shall remain as between the Parties, the exclusive property of the Party making such Background Intellectual Property available. Each Party hereby grants to the other Parties a non-exclusive, royalty-free licence to use its Background Intellectual Property for the purpose of carrying out the Project and for no other purpose whatsoever. No licence to use any Party's Intellectual Property is granted or implied by this Agreement except the rights expressly granted in this Agreement.

Title to all Results shall vest in the Generating Party and the Generating Party may take such steps as it may decide from time to time, and at its own expense, to register and maintain any Intellectual Property protection over such Results including filing and prosecuting patent applications. Each Party shall notify the other Parties of Results.



The Generating Party hereby grants to the other Parties a non-exclusive, worldwide, irrevocable, fully paid-up, royalty free licence to its Results for the purposes of carrying out the Project and to the Academic Parties for their teaching and research purposes. Should the use or commercial exploitation of any Results require licences to any other Party's Background Intellectual Property or Results such other Party shall where free to do so grant the owner of the Results a non-exclusive licence on fair and reasonable terms to be agreed in good faith to such Background Intellectual Property or Results solely to enable the use or commercial exploitation of the Results.

#### **EXPIRY, TERMINATION AND WITHDRAWAL**

This Agreement shall automatically expire at the end of the Project Period unless extended by mutual agreement in writing by the Parties. Any Party may terminate its participation in this Agreement with immediate effect by giving notice to the other Parties if:

another Party is in breach of any provision of this Agreement and (if it is capable of remedy) the breach has not been remedied within sixty (60) days after receipt of written notice specifying the breach and requiring its remedy; or

another Party becomes insolvent, or if an order is made or a resolution is passed for its winding up (except voluntarily for the purpose of solvent amalgamation or reconstruction), or if an administrator, administrative receiver or receiver is appointed over the whole or any part of any other Party's assets, or if any other Party makes any arrangement with its creditors; or

Any Party (the "**Withdrawing Party**") may withdraw from the Project upon at least sixty (60) days prior written notice to the other Parties provided that it has reasonable grounds for doing so. Unless agreed otherwise by the Parties the withdrawal shall take place sixty days after such notice is received by the other Parties ("the Date of Withdrawal"), and all of the Withdrawing Party's obligations under this Agreement shall continue until the Date of Withdrawal. All rights acquired by the Withdrawing Party to the Background Intellectual Property, Confidential Information and Results of the other Parties, shall cease immediately on the Date of Withdrawal.

In the event of withdrawal of a Party, the remaining Parties will make reasonable attempts to reallocate the tasks of the Withdrawing Party under the Project to another existing Party or a new party acceptable to the remaining Parties provided that any such new party agrees to be bound by the terms of this Agreement.

Termination of this Agreement, however caused, shall not prejudice or affect any rights, action or remedy which shall have accrued before termination or shall accrue thereafter to any Party.

The following provisions shall survive the expiry or termination of this Agreement, or the withdrawal or termination of the participation of any Party to this Agreement, for whatever reason: Clauses 3, 4, 5, 6, 7, 8.2, 8.3, 8.4, 8.5, 9 and 10.

## **NOTICES**

Each Party's representative for the purpose of receiving notices shall until further notice be:

For **Lancaster University**: Director of Research, Innovation and Enterprise  
Services Division, Lancaster University, Bowland Tower South, Bailrigg, Lancaster, LA1 4YT]

[REDACTED]

[The notice will be deemed to have been duly made, delivered or served:](#)

[if delivered by hand, at the time of delivery:](#)

[if delivered by pre-paid recorded delivery post, upon signature confirming receipt.](#)

## **DISPUTE RESOLUTION**

The Parties to any dispute arising under or in connection with this Agreement shall use reasonable endeavours in good faith to negotiate a settlement to any such dispute by means

of their directors or senior officers authorized to settle the same within 30 working days of the receipt of notice of the dispute from a Party to the dispute to the other Party or Parties to the dispute, such notice shall be in writing and specifying the detailed particulars of the dispute and shall be served in accordance with Clause 9.

If the dispute cannot be resolved in accordance with Clause 10.1, then the Parties to the dispute shall attempt to settle it by mediation in accordance with the Centre for Dispute Resolution (“CEDR”) Model Mediation Procedure from time-to-time in force.

To initiate the mediation a Party to the dispute must give serve notice in writing (the “ADR Notice”) to the other Parties to the dispute concerned requesting mediation, such notice to be served in accordance with Clause 9. The mediation is to take place not later than 30 working days after the receipt of the ADR Notice. If there is any issue regarding the conduct of the mediation upon which the Parties to the dispute cannot agree within 14 working days of the ADR Notice, then CEDR shall, at the request of any such Party, decide the issue for the Parties to the dispute, having consulted with them. Unless otherwise agreed by the Parties to the dispute, the place of mediation shall be nominated by the mediator.

Unless otherwise agreed, all negotiations connected with the dispute and any settlement shall be conducted in confidence and without prejudice to the rights of the Parties in any future proceedings.

If the Parties to the dispute reach agreement on the resolution of the dispute, the agreement shall be reduced to writing and shall be binding on the Parties to the dispute once it is signed by such Parties.

If the Parties to the dispute fail to reach agreement within 60 working days of the initiation of the mediation, or such longer period as may be agreed by the Parties to the dispute, then any dispute or difference between them may be referred to the courts.

The commencement of mediation shall not prevent the Parties commencing or continuing court proceedings for any injunction or other equitable relief.

## **GENERAL**

Clause headings are inserted in this Agreement for convenience only, and they shall not be taken into account in the interpretation of this Agreement.

Nothing in this Agreement shall create, imply or evidence any partnership or joint venture between or among the Parties or the relationship between them of principal and agent.

This Agreement shall be construed and governed in accordance with English Law and the Parties agree to submit to the exclusive jurisdiction of the English Courts for all contractual and non-contractual disputes relating to this Agreement or the Project.

Except as expressly set out herein, no Party shall assign any of its rights and obligations under this Agreement without the prior written consent of the others.

No waiver of a breach by any Party of any covenant, condition, obligation or understanding of this Agreement shall be deemed to constitute a waiver of any other breach of the same, or of any other covenant, condition, obligation or understanding; and no failure, forbearance or delay by any Party in exercising any right under this Agreement shall operate as a waiver thereof; nor shall any single or partial exercise by any Party of any right preclude any further exercise thereof, or the exercise of any other right.

Should any part or provision of this Agreement be prohibited or rendered void or unenforceable by any legislation to which it is subject, the part or provision in question shall be so prohibited or rendered void or unenforceable to the extent to which it is thus prohibited or rendered void or unenforceable, and no further; and the validity or enforceability of any other part of this Agreement shall not thereby be affected. [The Parties shall uphold the remainder of this Agreement, and shall negotiate an amendment which, as far as legally feasible, maintains the economic balance between the Parties.](#)

This Agreement and its Schedules (which are incorporated into and made a part of this Agreement) constitute the entire agreement between the Parties for the Project. Any variation shall be in writing and signed by authorised signatories for the Parties.

Nothing in this Agreement is intended to confer on any person any right to enforce any term of this Agreement which that person would not have had but for the Contracts (Rights of Third Parties) Act [1999](#).

Each Party shall, and shall procure that persons associated with the Party who are working under this Agreement, shall comply with all applicable laws, statutes, regulations and sanctions relating to the Project, including those relating to anti-bribery and anti-corruption, including but not limited to the Bribery Act 2010.

The Parties acknowledge that the Academic Parties are required by its funders to provide evidence of the wider social and economic impact of its research expertise, and the Parties agrees to assist with all reasonable requests made by the Academic Parties to share information on the benefits to the Parties connected to the Project (not including Confidential Information), as well as any wider benefits arising for society, public policy or services, health and the environment.

This Agreement may be executed in any number of counterparts, each of which shall be deemed an original, and all of which together shall constitute one and the same agreement. Each Party acknowledges that an original signature or a copy thereof transmitted by PDF shall constitute an original signature for purposes of this Agreement and this Agreement may be exchanged and executed electronically.

**IN WITNESS WHEREOF**, the Parties hereto have caused this Agreement to be executed by their duly authorised representatives as of the date set out at the head of this Agreement.

**SIGNED** for and on behalf of **LANCASTER UNIVERSITY**

Name: \_\_\_\_\_

Position: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**SIGNED** for and on behalf of the **COMMERCIAL PARTY**

Name: \_\_\_\_\_

Position: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**READ AND ACKNOWLEDGED** by the Student

**I, Laura Wareing, acknowledge that I have read and understood the terms and conditions of this Agreement and accept to be bound personally by Clauses 2, 3, 4, 5, Error! Reference**

source not found., Error! Reference source not found. **and by the Agreement in its entirety. I also undertake to do such acts as Lancaster University may require to enable it to comply with its obligations under this Agreement.**

Signature:

Date: 13<sup>th</sup> March 2019

## SCHEDULE 1

### The Project Plan

#### Young People by the Sea

##### Project Description:

Working in collaboration with [REDACTED] to engage with a group of young people aged 16 and 17 from a high school Morecambe to understand their views on art and culture in their town including the Vintage by the Sea festival. The young people, [REDACTED] myself, with the support of members of TNW will be working together to co-design a conceptual Vintage by the Sea Festival Programme that includes young people who live and go to school in Morecambe and provides an opportunity to learn skills and increase confidence through participating in the process.

The views of the young people on both Morecambe and arts and culture will be captured using a variety of designed tools and materials, some of which will be packaged for [REDACTED] [REDACTED] to re-use in the future.

##### Outcomes:

Academic paper

Tools which can be re-used by DP, plus documented insights.

If we make enough progress together, DP have set aside budget to make one of the ideas a reality at the Vintage by the Sea Festival. This could be a shopping experience, a making workshop, food related, music, dance, art etc.

##### Main Milestones:

Vintage by the Sea Festival – 31<sup>st</sup> August and 1<sup>st</sup> September Weekend

##### **Dates to avoid:**

Easter Holidays: 8<sup>th</sup> – 19<sup>th</sup> April

Exams: 29<sup>th</sup> April – 10<sup>th</sup> May

Summer Holidays: 22<sup>nd</sup> July until September



When	What	Who
Dec 18	Plan project and ethics submission Finding group(s) of young people	
Jan – Feb 19	Meeting with DP Ethics submission Literature Planning with DP & school Finding group(s) of young people	
March - April 19	<b>Engagement &amp; co-design</b>	
20 <sup>th</sup> March or 3 <sup>rd</sup> April TBC	Workshop 1 – Experiences inside and outside Morecambe – at Morecambe High	LW, TNW support [REDACTED] Phil and Kate
24 <sup>th</sup> April TBC	Workshop 2 – Remake Vintage by the Sea – at LICA	LW, TNW support Phil and Kate
15 <sup>th</sup> May TBC	Workshop 3 – Refine Vintage by the Sea	LW, TNW support [REDACTED] Phil and Kate
March – May 19	Analysing Findings/Evaluating Project	

**Project tasks of each Party:**

Each party must contribute to and agree to a scope of work which will be outlined at the initial kick-off meeting. This will include project milestones and deliverables.

**PhD Student, Laura Wareing**

Lead the organisation of engagement content

Lead the analysis of the data collected

Lead on production of academic paper and tool production

Contribute expert knowledge from own discipline and relevant materials throughout the project

Engage and guide young participants in order to create a meaningful engagement and opportunity to learn

[REDACTED]

Contribute expert knowledge from own discipline and relevant materials throughout the project

Engage and guide young participants in order to create a meaningful engagement and opportunity to learn

Share information about practice to young participants

Take part in evaluation of the project

Opportunity to contribute to the generation of outcomes

### **Other TNW Students**

Contribute expert knowledge from own discipline and relevant materials where possible throughout the project

Engage and guide young participants in order to create a meaningful engagement and opportunity to learn where possible

Help with facilitation, workshop organisation where possible

# Appendix 11

## Ethics Submission for Case Study 2



Faculty of Arts and Social Sciences and Management School Research Ethics Committee (FASS-LUMS REC)

### ETHICS APPLICATION FORM FOR STAFF, PhD STUDENTS and MASTERS BY RESEARCH STUDENTS

Instructions: Before completing this application form please read the instructions and questions on the ethics webpage under the heading: **'What level of review is required for my project?'**  
Please also refer to NOTES in this form for guidance.

### SECTION ONE [Must be completed by all applicants]

Project Details	Answer
Name of applicant/researcher	Laura Wareing
Title of Project: <small>Note 1</small>	Young People by the Sea
Department	LICA
Appointment/position held by applicant within FASS or LUMS	PhD Student
ACP ID Number (if applicable)	N/A
Funding source (if applicable)	NWCDTP, AHRC
Grant Code (if applicable)	N/A

#### NOTE

<sup>1</sup> Make your title short and descriptive so that people can easily identify the main topic of the research. The title of your project does not need to be the same as the title you propose to use for your publication (e.g. your thesis).

#### Type of study

- Involves existing documents/data only or the evaluation of an existing project with no direct contact with human participants. **Complete sections one, two and four of this form**
- Includes direct involvement by human subjects (including but not limited to interviews, completing questionnaires, social media and other internet based research).  
**Complete sections one, three and four of this form.**

#### Contact details

- Contact information for applicant:  
E-mail: [l.e.wareing@lancaster.ac.uk](mailto:l.e.wareing@lancaster.ac.uk)  
Telephone: (please give a number on which you can be contacted at short notice)  
Lancaster University Address: [ImaginationLancaster, LICA Building, Lancaster University, Bailrigg, Lancaster, LA1 4YW, UK](#)

- Names and appointments/position of all members of the research team:

Name of research team	Appointment/position
N/A	N/A

#### Students

- If this is a research student project, please indicate what type of project by marking the relevant box:  
PhD  Masters by research

- Project supervisor(s) names: Nick Dunn and Paul Rodgers

Faculty of Arts and Social Sciences and Management School Research Ethics Committee (FASS-LUMS REC)

ETHICS APPLICATION FORM FOR STAFF, PhD STUDENTS and MASTERS BY RESEARCH STUDENTS

Instructions: Before completing this application form please read the instructions and questions on the ethics webpage under the heading: **'What level of review is required for my project?'**

Please also refer to NOTES in this form for guidance.

**SECTION ONE [Must be completed by all applicants]**

Project Details	Answer
Name of applicant/researcher	Laura Wareing
Title of Project: <small>Note 1</small>	Young People by the Sea
Department	LICA
Appointment/position held by applicant within FASS or LUMS	PhD Student
ACP ID Number (if applicable)	N/A
Funding source (if applicable)	NWCDTP, AHRC
Grant Code (if applicable)	N/A

**NOTE**

<sup>1</sup> Make your title short and descriptive so that people can easily identify the main topic of the research. The title of your project does not need to be the same as the title you propose to use for your publication (e.g. your thesis).

**Type of study**

- Involves existing documents/data only or the evaluation of an existing project with no direct contact with human participants. **Complete sections one, two and four of this form**
- Includes direct involvement by human subjects (including but not limited to interviews, completing questionnaires, social media and other internet based research). **Complete sections one, three and four of this form.**

**Contact details**

- Contact information for applicant:  
 E-mail: [l.e.wareing@lancaster.ac.uk](mailto:l.e.wareing@lancaster.ac.uk)  
 Telephone: (please give a number on which you can be contacted at short notice)  
 Lancaster University Address: [ImaginationLancaster](#), [LICA Building](#), [Lancaster University](#), [Bailrigg](#), [Lancaster](#), [LA1 4YW](#), [UK](#)

- Names and appointments/position of all members of the research team:

Name of research team	Appointment/position
N/A	N/A

**Students**

- If this is a research student project, please indicate what type of project by marking the relevant box:

PhD  Masters by research

- Project supervisor(s) names: Nick Dunn and Paul Rodgers

## SECTION TWO

Complete this section if your project involves existing data only, or the evaluation of an existing project with no direct contact with human participants

NOT APPLICABLE

## SECTION THREE

Error! Reference source not found. Complete this section if your project includes direct involvement by human subjects

### NOTE:

In addition to completing this section you must submit all supporting materials such as participant information sheet(s), consent form(s), interview questions, questionnaires, etc. See the [checklist](#) at the end of this form for guidance.

### 1. Summary of research in lay terms, including aims (maximum length 150 words) [Note 6](#):

This is the second in a series of projects, following on from the project "Project 1 - Digital Pathways to Careers", ethics submission number FL17144. It is part of a project-based PhD programme called Transformation North West (TNW), funded by The North West Consortium Doctoral Training Partnership which looks at how the use of design techniques can drive economic growth and prosperity in the North West of England. This project will be conducted in collaboration with a creative practice based in Morecambe who deliver arts and cultural events in the North West, including an annual vintage festival.

Aiming for inclusive community events, by engaging local young people, aged 16+ who have not had a say in the events before, to understand their views on arts and culture in their town, including the vintage festival. We aim to co-design a conceptual programme of events for the festival, with the possibility of implementing some of the ideas at the festival in September.

### NOTE

<sup>6</sup> The summary should concisely but clearly tell the reviewers what you are planning to do. It is very important that you describe your study in such a way that it is understandable to a general audience. Your study will be reviewed by colleagues from different disciplines who will not be familiar with your specific field of research. Avoid jargon and use simple terms. Your study may also be reviewed by the lay members of the FASS-LUMS REC.

### 2. Anticipated project dates (month and year only) [Note 7](#)

**Start date:** January 2018 **End date:** May 2018

### NOTE

<sup>7</sup> These dates should indicate when recruitment will begin, (taking into account the timescale of the ethical approval process) and when funding ends or your thesis will be submitted.

### 3. Please describe briefly the intended human participants (including number, age, gender, and any other relevant characteristics): Creative practitioners and young people aged approximated 16 – 21.

Faculty of Arts and Social Sciences and Management School Research Ethics Committee (FASS-LUMS REC)

ETHICS APPLICATION FORM FOR STAFF, PhD STUDENTS and MASTERS BY RESEARCH STUDENTS

4. Are members of the public involved in a research capacity, for example as data collector (e.g. participatory research) and if so, do you anticipate any ethical issues resulting from this? [Note 8](#)  
 Members of the public and the creative practitioners will be participating in the research through collaborative design. They will not be acting as data collectors but as designers in the process, who will be creating a conceptual programme and may be contributing visual material or text that features in an event. The young people may wish to be credited for the work they produce, in which case they will be asked later in the process if they would like to be given credit, unless the work produced the work they produce is sensitive, which is very unlikely in this context.

NOTE

<sup>8</sup>This does not refer to members of the public being interviewed, but to forms of participatory research, where you invite members of the public to collect data.

5. How will participants be recruited and from where? [Note 9](#)  
 I have contacted the creative practice through an existing contact there. A meeting has already taken place between discuss the potential of this project. They will be provided with a participant information sheet and consent form at the beginning of the project.

The creative practice is in the process of contacting a school in Morecambe that they already have a working relationship to arrange to speak to groups that are interested in participating in this project, who have an interest in connecting and learning skills with arts and cultural practitioners in the local area. First, we will meet with the teacher, who will then facilitate a meeting with pupils who are interested in taking part to explain the purpose of the project, before individual participants are invited to volunteer to take part, explaining that it is their choice and they are not being pressurised into doing so. Individuals invited to take part will also receive a visually appealing participant information sheet clearly explaining the purpose, benefit and outcomes of the research, as well as a consent form.

In an educational setting, we will first seek approval from the school principal/leader/director. In the situation that the sessions take place in lessons and not all young people in a group want to take part in the research, effort will be made to enable the young person to attend a class, be taught in a separate room or be excluded from any form of data collection.

NOTE

<sup>2</sup>Please include here (if applicable) information about the following: How will participants be able to find out about the study? Will all volunteering participants be included or may you have to turn some away? If you will use different recruitment procedures for different participant groups, clearly indicate this and outline each set of procedures.

6. Briefly describe your data collection methods, drawing particular attention to any potential ethical issues.  
 Data will be primarily collected through participation of both young people and creative practitioners in interactive and creative workshops. A range of activities will be facilitated in the workshop that ask the young people to provide their views and develop ideas both as a group and individually. These workshops will be supported with visual tools to engage participants in a variety of ways and materials and support for prototyping ideas. At the end of the workshops, the young people and the creative practitioners will be asked to evaluate the workshops and the value they gained. This will be collected through paper-based tools or through short interviews.

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7. Consent

- 7a. Will you take all necessary steps to obtain the voluntary and informed consent of the prospective participant(s) or, in the case of individual(s) not capable of giving informed consent, the permission of a legally authorised representative in accordance with applicable law?

Yes

If yes, please go to question [7b](#).

- 7b. Please explain the procedure you will use for obtaining consent? [Note 10](#)

Please include sample participant information sheets (PIS) and consent forms in your application. If applicable, please explain the procedures you intend to use to gain permission on behalf of participants who are unable to give informed consent. Please include copies of any relevant documentation.

As described in section 5, we will meet with the teacher first, then we will meet with potential participants first to explain the purpose of the research and build trust, making it clear that no one is obliged to take part.

All participants will be provided with a participant information sheet and consent form. The adult participants, eg. creative practitioners and the young people involved in this project will be provided with slightly different participant information sheets, which has been included in this submission.

As described in the university's guidance for research with children:

Young people aged 16 to 17 years old with the capacity under the MCA 2005 act "have the capacity to make a decision for herself if she can understand, retain, and use or weight information relevant to the decision, and communicate her decision." If not, consent will be sought from someone with PR. Advice and support will be sought from the professionals who already work closely with the young people throughout.

When we have the first project meeting with the teacher, I will ask if they think we need a parental consent forms for any pupils. If we do, I will adjust the young person facing PIS and consent form slightly, as it will still be appealing for the person with parental responsibility, who would hopefully discuss it with their child. For example, it would say "your child" instead of "you", such as "we would like to invite *your child* to be part of a new creative project taking place in Morecambe."

NOTE

<sup>10</sup> If non-handwritten forms of consent will be used in the study, explain why and what they will be.

If your research includes anonymous surveys for data collection, no consent form will be used because that would compromise anonymity. However, a cover sheet or opening page/section or some type of introduction should clearly inform participants that by completing the survey they are providing consent for the use of the data for research. The cover sheet or introduction may also remind participants of other aspects of what they are agreeing to (but without requiring them to sign or type identifying information such as a name at the end of the information).

If you are using computer-based forms of data collection, describe carefully how consent processes will be addressed.

- 7c. If it will be necessary for participants to take part in the study without their knowledge and consent at the time, please explain why. (For example covert observations may be necessary in some settings; some experiments require use of deception or partial deception – not telling participants everything about the experiment).

It will not be necessary, as all participants will be aware of participation before it begins.

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8. What discomfort (physical and psychological eg distressing, sensitive or embarrassing topics), inconvenience or danger could be caused by participation in the project beyond the risks encountered in normal life?

Please indicate plans to address these potential risks. [Note 11](#)

State the timescales within which participants may withdraw from the study, noting your reasons.

[Note 12](#)

No discomfort, inconvenience or danger from participation is expected, as the focus will be on views and ideas for arts and culture events only. Teacher(s) will be present to support the young people throughout.

Participants can withdraw their interview answers at any stage up to two weeks after agreeing to participate. This timescale has been selected to give participants the opportunity to reflect on the information they have given and to give the researcher a timely cut-off point after which the data generated can be integrated into the study. In the case of observations of workshops and meetings, participants will be welcome to withdraw from the study at any time before the activity begins, but will not be able to withdraw their contribution during the activity, because it will be impractical to remove their contribution after it has begun.

#### NOTE

<sup>11</sup>Be as thorough as possible in anticipating potential sources of discomfort.

Provide a plan for addressing the discomfort that may arise during the conduct of the research and discomfort that may develop following the conduct of the research, potentially as a consequence of participation in the research. We suggest you include possible sources of support in the Participant Information Sheet. You may also consider providing a debriefing sheet.

<sup>12</sup>**Time limits for withdrawing from the study:** please avoid the phrase “participants may withdraw at any time” because withdrawal for most studies is time limited. For example, once you have published your data, withdrawal is clearly not possible in the true sense. You may want to consider a reasonable time period for withdrawal following data collection, depending on the type of study you are doing, for example:

- i. If you are collecting interview data and will be conducting simultaneous data collection and analysis, it may be reasonable to give participants a 2 week period following the interview to withdraw their data. [For other studies, longer periods of time may be appropriate.] An example of wording that may be used is “Participants are welcome to withdraw from the study at any time before or during the interview and up to 2 weeks following their interview (or survey completion).”
- ii. If you are collecting your data via focus groups or group interviews, it is impractical to allow participants to withdraw their contribution once the group has started and recording begun. An example of wording that may be used is “Participants are welcome to withdraw from the study at any time before the focus group begins, but will not be able to withdraw their contribution to the discussion once recording has started.” You should be explicit in this section about your intention to brief participants about this at the start of the focus group (for example during the setting of ground rules).
- iii. If you use anonymous surveys, you need to clearly indicate to participants that they will NOT be able to withdraw their data/contribution once they have submitted it because it will not be possible to identify it as theirs.

9. How will you protect participants’ confidentiality and/or anonymity in data collection (e.g. interviews), data storage, data analysis, presentation of findings and publications? [Note 13](#)

I will discuss with the company whether or not they would like the company’s identity to be revealed in publications. For the purposes of writing up the findings for publication in conference presentations or academic papers, the participants will be anonymised, unless they give consent otherwise, as they may want to be credited for their work. Interviews will be recorded with an audio recording device, stored securely after use until the audio data can be promptly transferred to Box, the University’s encrypted server, through a password protected and encrypted computer. Visual tools used in workshops and interviews will be photographed and the photographs will be also transferred to Box. Completed visual tools will contain be



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anonymous and they will be stored in a locked cabinet until the project is finished and we are use the photographed data is sufficient, at which point they will be put in Lancaster University confidential waste bags to be destroyed. Photographs will be taken with consent from participants in meetings and workshops to use in research publications. Unless the young people explicitly give consent for taking photographs of their faces, photographs will be taken from angles that do not show their faces.

**NOTE**

<sup>13</sup>In the context of research confidentiality means that you will only disclose information that participants share with you in the forms agreed by them in the consent form. In most case, this includes offering anonymity, i.e. using pseudonyms and ensuring that individual participants cannot be identified in your dissertation/publications/presentations.

In some studies, it is possible that in the course of the research information arises that gives the researcher cause for concern and that may require her/him to breach confidentiality. For example, if in an interview a participants discloses information that indicates that they or others may be at risk of harm, the researcher may need to share this information with others. In your PIS, when eliciting consent, explain the limits to confidentiality. This is in particular important when working with vulnerable individuals or groups.

10. Do you anticipate any ethical constraints relating to power imbalances or dependent relationships, either with participants or with or within the research team?

If yes, please explain how you intend to address these? [Note 14](#)

Creative practitioners: I am aware that there are potential power imbalances in companies, as managers are in a position of authority. They will be ask questions about work-based activity only and they will be regularly reminded that they can withdraw their data within two weeks of taking part in the research.

Young people: I am aware that there are potential power imbalances, particularly there is a risk that some young people may feel do not have the choice to not participate if someone in authority invites them. I will address this by making it clear when the project is explained to them that they do not have to take part and if they decide not to that it is no problem. As explained in section 5, should the in an educational setting, the differences between instructional and research activity is potentially blurred and therefore young people may not realise they can opt-out. Therefore we will make it clear that they have the option and also, explain that it will be not be a typical lesson, it will be delivered by designers and creative practitioners and will provide an opportunity to engage with a creative business and apply ideas to in a real life context, which will have a benefit with other local young people.

**NOTE**

<sup>14</sup>For example, if you are a teacher/former teacher conducting research in the school/language school you used to or are still working in, what are the implications for research participants? Explain clearly that their participation or decision not to take part does not affect their studies or any assessments.

11. What potential risks may exist for the researcher and/or research team?

Please indicate plans to address such risks (for example, noting the support available to you/the researcher; counselling considerations arising from the sensitive or distressing nature of the research/topic; details of the lone worker plan you or any researchers will follow, in particular when working abroad. [Note 15](#)

The researcher will have the support of assistant researchers, the creative practitioners and teachers during workshops and data collection activities, therefore the risks are very low.

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<sup>15</sup>The University's guidance on Lone Working can help you with this, see here:

<http://www.lancaster.ac.uk/depts/safety/files/loneworking.pdf>

12. Whilst there may not be any significant direct benefits to participants as a result of this research, please state here any that may result from participation in the study.

The creative practice will learn about the views of young people, who they do not already engage with, which they can use to inform the direction of their future work, making it more inclusive and use their work to present evidence for future funding. They will gain access to the networks of companies and organisations that the Transformation North West programme will build through future networking events, leading to future collaboration possibilities.

The young people will be provided with opportunity to engage with and learn from the creative practitioners. Recent research shows that young people benefit from having meaningful engagements with businesses and recent government plans encourage schools to provide engagement with businesses to assist with career planning. In addition to this, they will learn about how to design arts and cultural events, working alongside a designer, artist (both TNW researchers) and award winning, place-making events experts. Their ideas will have the potential to contribute to an event that benefits not only themselves, but other young people at the Vintage by the Sea Festival in September 2019.

13. Please explain the rationale for any incentives/payments (including out-of-pocket expenses) made to participants. [Note 16](#)

N/A

NOTE

<sup>16</sup> If you are intending to use incentives/payments, keep in mind that they should be modest so as not to suggest coercion of the participants. If you are reimbursing for travel, please indicate the financial limit of the reimbursement.

14. What are your plans for the storage of data (electronic, digital, paper, etc.)?

Please ensure that your plans comply with the Data Protection Act 1998. [Note 17](#)

Interviews will be recorded with an audio recording device, stored securely after use until the audio data can be promptly transferred to Box, the University's encrypted server, through a password protected and encrypted computer. Photographs of visual tools and workshops will also be transferred to Box. This data will be stored for a period of 10 years. Supervisors and other students that are part of the Transformation North West CDP will see the data.

NOTE

<sup>17</sup>Data storage: non-audio and non-video data. State clearly where and what format your data will be stored.

**Timescales:** The standard guidance we provide to people about length of time for retaining data is 10 years (minimum). This is not a requirement but a general recommendation. Your study may have a rationale for retaining data longer and for various intended purposes, but if so, please explain. For example, some data may be specifically collected with intent to be added to a formal databank (quantitative or qualitative), or there may be plans for secondary data analysis that is anticipated from early in the design of the project. Where electronic data is to be stored for longer than the recommended period, it should only be kept on Lancaster University servers, and not on portable or home devices.

**Data Stewardship:** Please state who will have guardianship of the stored data (and if you are a student, who will be responsible for storing/deleting your data once you have completed your course). Please also include information on who will see the data (e.g. supervisors; research team members; transcribers)

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**Location:** If your data is stored centrally or will be accessible to others, you should note in your application who will have access to the data.

**Data security:** Data stored on all portable devices (eg laptops) should be encrypted as well as pass word protected; data stored on the University server does not, however, need to be encrypted.

If you are based and work predominantly away from the University, give consideration to how you will store the data securely as you undertake your research, and how it will be securely transferred to the LU campus for long term storage.

15. Please answer the following question only if you have not completed a Data Management Plan for an external funder.

15a. Do you intend to deposit your (anonymised) data in a data archive? [Note 18](#) Yes  No

NOTE

<sup>18</sup> Most funders require researchers to preserve and share their data via a data archive. Lancaster University's Research Data Management Policy also suggests that all researchers, PhD students included, should store and archive their data in ways appropriate to the specific study and type of data. Please note that if you store data in a data archive where other researchers, upon request, can have access to this data, this needs to be explained on participant information sheets & consent forms. There are different ways of storing and sharing data, but you are likely to follow one of these two options:

**Example 1:** Data will be deposited in Lancaster University's institutional data repository and made freely available with an appropriate data license. Lancaster University uses Pure as the data repository which will hold, manage, preserve and provide access to datasets produced by Lancaster University research.

**Example 2:** Data will be offered to the UK Data Archive (as per the standard ESRC procedures) or another similar data archive.

For further guidance on data archiving, please see here: [Library Deposit your research data](#)

- 15b. If you have responded 'no' to question 15a, please explain briefly why you cannot share your data via a data archive or repository. [Note 19](#)

NOTE

<sup>19</sup> You may have reasons for not making your data widely available. For example, due to the small sample size, even after full anonymization, there may be a small risk that participants can be identified. It may also be the case that due to the (commercially, politically, ethically) sensitive nature of the research, no participants consented to their data being shared.

You can find more information about ethical constraints on sharing data on this site:

[Library data access statements](#)

16. Will audio or video recording take place?  
no  audio  video

- 16a. Will portable devices (laptop, USB drive, audio- and video- recorders, etc) be encrypted (in particular where they are used for identifiable data)?  
yes  no

- 16b. If it is not possible to encrypt your portable devices, please comment here on the steps you will take to protect the data. [Note 20](#) N/A

NOTE

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<sup>20</sup>Transporting audio/video data: you should state that if you store any identifiable data (audio recordings, participant contact details etc) on portable devices such as a memory stick or laptop you will use encryption. Password protection alone is not sufficient for identifiable data. Information on encryption is available from ISS <http://www.lancs.ac.uk/iss/security/encryptionoptions/> and their service desk is also able to assist. If your portable device cannot be encrypted, you must confirm that any identifiable data (including recordings of participants' voices) will be deleted from the recorder as quickly as possible (eg when they have been transferred to a secure medium, such as a password protected & encrypted PC) and state that the device will be stored securely in the meantime.

16c What arrangements have been made for audio/video data storage?

At what point in the research will tapes/digital recordings/files be destroyed? [Note 21](#).

Data will be stored on Lancaster University servers, Box and will be stored until after the PhD has been examined, after which point it will be deleted.

NOTE

<sup>21</sup>Storage. Audio and video data is considered more sensitive than most written data because of its capacity to threaten confidentiality more directly. There are, however, no fixed deadlines, and recordings such as oral histories may be kept in perpetuity.

With audio data that does not need to be kept for the long term, it is common to erase/destroy the recording once it has been transcribed and checked. However, we suggest that you retain the recordings until your work has been examined and/or published, in case you need to check the original recordings for any reason.

For video, it may depend on the types of analyses proposed for the study. There may be good reason to keep the data longer, but the key in completing this section of the application form is to be explicit about timescales for storage, and the reasons for your timescale should be clearly indicated and explained.

16c. If your study includes video recordings, what are the implications for participants' anonymity? Can anonymity be guaranteed and if so, how? If participants are identifiable on the recordings, how will you explain to them what you will do with the recordings? How will you seek consent from them? No video recordings will be made.

17. What are the plans for dissemination of findings from the research? If you are a student, include here your thesis. [Note 22](#)

Please also include any impact activities and potential ethical issues these may raise.

The findings from this project will inform short projects that follow on from it. In addition, they may shape future events that are delivered by the creative practice in the future, particularly Vintage by the Sea in Morecambe. Academic outcomes from this project may be disseminated through the PhD thesis, conference papers and journal articles. The findings may also be disseminated through Transformation North West dissemination events.

NOTE

<sup>22</sup>Dissemination covers a wide range of activities including (but not limited to) reports, academic submissions (such as theses and journal articles), study summaries, and publications:

- If you are a student, be sure to include your academic paper (such as dissertation or thesis) as a form of dissemination.

- Phrasing regarding publication should reflect that you may pursue submission for publication, but you cannot guarantee that the dissemination will include publication. For example, you may write "Results of the research may be submitted for publication in an academic/professional journal."

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18. What particular ethical considerations, not previously noted on this application, do you think there are in the proposed study? [Note 23](#)

Are there any matters about which you wish to seek guidance from the FASS-LUMS REC?

N/A

**NOTE**

<sup>23</sup>It is rare that studies have no ethical considerations at all. Try to be thorough and thoughtful when considering this question. You should not try to invent issues, and at the same time, do not assume that by noting a problem you are hurting your application. This section provides an opportunity for you to demonstrate to the committee that you have a substantial and clear understanding of the potential ethical issues, and that you have given thought to how to address them (even if they may not be able to be addressed perfectly).

**SECTION FOUR** [Must be completed by all applicants]

**Statement and Signatures**

By submitting and signing this form, I confirm that

- I understand that as Principal Investigator/researcher/PhD candidate I have overall responsibility for the ethical management of the project and confirm the following:
- I have read the Code of Practice, [Research Ethics at Lancaster: a code of practice](#) and I am willing to abide by it in relation to the current proposal.
- I will manage the project in an ethically appropriate manner according to: (a) the subject matter involved and (b) the Code of Practice and Procedures of the university.
- On behalf of the institution I accept responsibility for the project in relation to promoting good research practice and the prevention of misconduct (including plagiarism and fabrication or misrepresentation of results).
- On behalf of the institution I accept responsibility for the project in relation to the observance of the rules for the exploitation of intellectual property.
- If applicable, I will give all staff and students involved in the project guidance on the good practice and ethical standards expected in the project in accordance with the university Code of Practice. ([Online Research Integrity training](#) is available for staff and students)
- If applicable, I will take steps to ensure that no students or staff involved in the project will be exposed to inappropriate situations.

Please note: If you are not able to confirm the statements above please contact the FASS-LUMS research ethics committee and provide an explanation.

**Applicant electronic signature:** [Note 24](#) Laura Wareing

Date: 11/12/2018

**NOTE <sup>24</sup>** If you are a student, make sure that you have discussed the project and the application with your supervisor. Build in enough time in your preparation schedule for your supervisor to properly review your application and give their comments before submitting it for ethical review.

**Student applicants:**

Please tick to confirm that you have discussed this application with your supervisor, and that they agree to the application being submitted for ethical review

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Project Supervisor name: Paul Rodgers and Nick Dunn

Date application discussed: 16/01/19

Students must submit this application from their Lancaster University email address, and copy their supervisor in to the email with this application attached

**All applicants (Staff and Students) must complete this declaration:**

I confirm that I have sent a copy of this application to my Head of Department (or their delegated representative).

Tick here to confirm

Name of Head of Department (or their delegated representative) Judith Mottram

In addition to completing this form you must submit all supporting materials. For examples of supporting documents see the **checklist** below. [Note 25](#)

**Checklist**

- Advertising materials (posters, emails)
- Letters/emails of invitation to participate
- Participant information sheets
- Consent forms
- Workshop aims
- Questionnaires, surveys, demographic sheets
- Interview question guides/interview schedules
- Focus group scripts
- Confidentiality agreement (if using an external transcriber)
- Debriefing sheets, resource lists

**NOTE <sup>25</sup>**

If you experience formatting issues in your supporting documents after you have copied and pasted them here, at the end of this application form you may find the following guidance useful:

1. On your keyboard select F1 (or click on the Microsoft Word help button at the top right of this document)
2. Enter this text in the search field: 'keep source formatting' then select 'Control the formatting when you paste text' and follow the guidance in the 'help window'.

## Appendix 12

### Participant information sheet and consent form for young people in Case Study 2

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## OPPORTUNITY

### Young People by the sea

#### **We would like to invite you to be part of a new creative project taking place in Morecambe.**

#### **We want to find out:**

- Your thoughts and ideas about what creative events and activities are available to you in Morecambe.
- Help us to imagine and design together part of vintage festival that attracts local young people like you.

#### **We are:**

Laura, a design researcher from a project called Transformation North West aiming to make the North West region a better place to live and work. Laura is based at Lancaster University.

[www.transformationnorthwest.org](http://www.transformationnorthwest.org)

www.decopublique.co.uk

#### **Why have you been invited?**

We think it is important to find out what young people in Morecambe think about what happens in their town. We hope you can help us learn more about this.

#### **What will I have to do if I take part?**

Join us for creative and interactive workshops. Together we will think about what you would like to see in Morecambe and come up with ideas for future events. This will mean attending workshops where you will get to use lots of different materials to show us your ideas.

We will help you make those ideas into activities that could become reality at the next Vintage by the Sea festival!

The details of creative sessions to be finalised with school, therefore we will let you know when it will take place.

#### **What can you get out of taking part?**

- Have your thoughts and ideas heard on what young people want to see in Morecambe.
- Become a designer. We would like you to help us create something that happens and benefits other young people at the Vintage by the Sea Festival in Morecambe in September 2019.
- As we are all designing together, whatever we create will be owned by you too.
- Work with and learn from people from an award winning Morecambe based creative company and local university. This could give you future job ideas and a chance to learn new skills.

**Turn over for more info and how to take part** →





### **Do I have to take part?**

It's your decision. If you take part and change your mind, you are free to leave the project up to two weeks after taking part. If you no longer want to take part, please let Laura know, and she will take out your ideas and information out of the project if it is possible.

### **Will your ideas have your name on?**

After the project only Laura, Deco Publique and members of the Transformation North West group will have access to the ideas you share with us. We will keep all personal information about you (e.g. your name and other information about you that can identify you) confidential and it will not be shared with others.

If you would like your name on the ideas because you are proud of what you have created, this can be made possible at the end of the project depending on how you feel. Photographs that show who you are will only be taken if you say it's okay.

### **How will we use the ideas you share with us?**

The ideas will be used to design Morecambe based events together. Some of will also be used in various research documents and presentations. I will only include your name or photographs that identify you if you say it is okay.

### **Photographs**

Photographs taken during the research will be shown to you check if there are any that should be excluded (or blurred so that your face is not recognisable). The sharing of photographs will be done either straight after meetings and workshops, or you will be sent a link to check the photographs. Please note that after two weeks after sharing, we will assume that you are happy for the photographs to be included in the project.

### **How will the information be stored?**

Your information will be stored on encrypted Lancaster University servers, accessed through encrypted, password-protected computers. As recommended in the University guidelines, I will keep the data securely for a minimum of ten years.

---

## **Have a Question?**

Speak to Laura Wareing  
l.e.wareing@lancaster.ac.uk  
ImaginationLancaster, LICA Building,  
Lancaster University, Lancaster, LA1 4YW

For further information about how Lancaster University processes personal information for research purposes and your data rights please visit: [www.lancaster.ac.uk/research/data-protection](http://www.lancaster.ac.uk/research/data-protection)

### **You can also contact my supervisors:**

Paul Rodgers, [p.rodgers@lancaster.ac.uk](mailto:p.rodgers@lancaster.ac.uk)  
Nick Dunn, [nick.dunn@lancaster.ac.uk](mailto:nick.dunn@lancaster.ac.uk)

### **If you have any concerns or complaints..**

Judith Mottram  
Head of Department at LICA, Lancaster University  
[judith.mottram@lancaster.ac.uk](mailto:judith.mottram@lancaster.ac.uk)  
Tel: 01524 594395



## CONSENT FORM

**Please read carefully and tick the box if you want to take part.**

1. I confirm that I have read and understand the information sheet for the project. I have had the opportunity to consider the information, ask questions and I'm happy with the answers given.	<input type="checkbox"/>
2. I understand that taking part in this project is voluntary and that I am free to leave at any time and within two weeks after I took part in the study, without giving any reason. If I withdraw within 2 weeks of taking part in the project, the information I have given will be removed. If I am involved in workshops and then leave, the information will remain part of the study.  I understand that as part of the workshop I will take part in, the information I give is part of the ongoing workshop and cannot be destroyed. I understand that the researcher will try to miss out my information and ideas when analysing the focus group data, but I am aware that this will not always be possible.	<input type="checkbox"/>
3. I understand that during the activities the researchers may write field notes and capture photos, audio and written responses. These responses will be protected on encrypted devices and kept secure.  Photographs that show who you are will only be taken if you say it's okay. You'll have an opportunity to check the photographs taken by viewing them on the camera before you leave and let us know if you have any issues with any of the photos taken of you. I will only include your name or photographs that identify if you say it is okay. You'll have an opportunity to check the photographs taken by viewing them on the camera before you leave and let us know if you have any issues with any of the photos taken of you.	<input type="checkbox"/>
4. I understand that any information given by me may be used in future reports, research documents or presentations by the researcher/s, but my personal information will not be included and I will not be identifiable unless I give consent.	<input type="checkbox"/>
5. I understand that my name/my school's name will not appear in any reports, articles or presentation without additional consent being sought.	<input type="checkbox"/>
6. I understand that any interviews will be audio-recorded and transcribed and that data will be protected on encrypted devices and kept secure.	<input type="checkbox"/>
7. I understand that the information and ideas I provide will be kept according to University guidelines for a minimum of 10 years after the end of the study.	<input type="checkbox"/>
8. I agree to take part in the above project.	<input type="checkbox"/>

**Please fill this in if you would like to take part**

Name of Participant \_\_\_\_\_

Date \_\_\_\_\_ Day/month/year Signature \_\_\_\_\_

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

Signature of Researcher /person taking the consent \_\_\_\_\_ Date \_\_\_\_\_ Day/month/year

One copy of this form will be given to the participant and the original kept in the files of the researcher at Lancaster University.

## Appendix 13

### Example of workshop plans

#### YP by the Sea, Workshop Ideas Draft V0.1

##### **Before Workshops**

- Meet with teacher to discuss rough plan, recruitment, gain feedback and input
- Meet with interested individuals to talk about the project

##### **Workshop 1**

###### **Aims of the Workshop:**

- Explain what [REDACTED] do and the impact on the town. What is arts and culture and what is the appeal of Vintage by the Sea?
- Provide structure and find out the answers to DP's questions.
- Have ideas at the end of the workshop, which can be used in the next.
- Reflect on living in Morecambe.
- Have fun and do something that makes the group want to come back again!

###### **Introductions**

An activity where everyone has the chance to speak, which isn't intimidating

###### **Discuss "arts, culture and Vintage by the Sea" in Morecambe**

May be better as reflections on living in Morecambe and what art and entertainment they visit or have visited around town. This is about public arts and culture but the terms are hard to pin down so wondered if 'art and entertainment around town' is easier? (Check with [REDACTED]).

- Proud to live in Morecambe because... What are its best assets?
- What do you like to do around your town? Where are they located? Why? (Generates ideas to be used later)
- What would you like to do? Why? (Generates ideas to be used later)
- What do you think of arts and entertainment around Morecambe (Including VBTS)? Need some examples.
- Best memory of arts and entertainment around Morecambe
- What's getting in the way? What's stopping you? (Can provide some examples)

(Blend in questions/activities about Vintage by the Sea so that it's not repetitive)

### **Ideas**

- Create a map of Morecambe with the features on that are identified by the group.
- Create 'Trip Advisor' page for Morecambe for other young people looking for things to do around town
- Mini 'Fanzine', brochure structure to ask the questions to the individuals, with various bits and pieces to make it look cool; photos, tape, stamps

I wondered if we something we created here could be used in a exhibition at VBTS or other event if we do not come up with an actual event.

### **Share and Discuss**

- What sort of ideas did we come up with?
- What do we think of them?
- What will we do next time?
- Ask if anyone would be willing to research ideas in-between?

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In-between – I will take away the ideas to document and think of a way to use them in the next workshop.

2-3 Weeks in-between would be ideal

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### **Workshop 2**

- Recap of Last Time, particularly the ideas that came out
- Emphasis on Vintage by the Sea Event
- Present a design brief on creating a programme for Vintage by the Sea
- This is where DP could talk a bit about what they do
- Set up to be inspirational, big map of the festival versus our own map and responses from last time

### **Become an Events Programmer**

- A selection of visual postcards, maybe with photographs from the festival that provide examples of the range of activities at Vintage by the Sea
- Working in groups, select some of them that are interesting to them, record why.
- Then look at them again and say things they'd improve in those events and why.
- Start to come up with original ideas. Reflects Morecambe, reflects vintage, fun, what young people would like to do. How could we advertise it etc?
- Evaluate the ideas based on a kind of "Events Programmer's Check List" Like a specification for what DP would like.
- All share the ideas
- Develop the ideas further, make them better. Who is it for? Why? Resources? Location etc.
- Pitch to [REDACTED] for feedback

Need to assess whether we need further meetings to improve the ideas or if at this stage we look for an artist to collaborate with.

<b>Session One – Where you live – 24<sup>th</sup> April, Morecambe High</b>			
Arrival 12:30			
Session 13:05 – 15:05			
Laura, <practitioner>, Gemma and Jemma			
14 pupils, 8 business, 6 arts subjects			
Set up – 3 – 4 tables to seat 14, one big table for map if possible, postcards and pens on tables, other materials on side ready			
Time	Task Focus	Activity	Resources/Notes
13:05 – 13:10 5 minutes	<b>Introduction</b>	<ol style="list-style-type: none"> <li>1. Name stickers</li> <li>2. Sit on tables of 3 or 4</li> <li>3. Intro to session</li> </ol> <p>Laura and Gemma here from TNW – a project at universities in the North West, including Lancaster Uni and we're researching how to improve the North West of England. We're working [REDACTED] from a company called [REDACTED], who create events and festivals in the North West, including Vintage</p>	Name stickers Sharpies

		<p>by the Sea festival in Morecambe. You'll hear more about them shortly.</p> <p>They want you to help them grow and improve their work in Morecambe. They want your ideas and opinions, there's no right or wrong answer so you can be honest and creative!</p> <p>We will be taking photographs during this event, if you'd prefer not to be in any photos, please let us know. There'll be a chance to check these at the end.</p>	
13:10 – 13:20 10 minutes	<b>Postcards</b>	<p>Sit around tables in small groups</p> <p>First, we're going to fill in some postcards with thoughts and ideas about Morecambe. Remember, put down what you really think!</p>	<p>Cards</p> <p>Sharpies</p>
1:20 – 1:25 5 minutes	<b>Introduction to session</b> <b>Examples of what's on the postcards</b>	<p><b>Share what's on the postcards</b></p> <p>Does anyone want to volunteer to tell us what they said?</p> <p>Anything similar or different?</p> <p>Display the postcards if there's time/space</p> <p><b>Hand out hexagon cards, one per person for next activity.</b></p>	<p>Masking tape</p>
1:25 – 1:35 10 minutes	<b>What does Vintage by the Sea festival mean to you?</b>	<p>The Vintage by the Sea Festival is a vintage festival that takes place in the first weekend of September every year in Morecambe. You may or may not have been, it doesn't matter. What does it mean to you? What does it make you think when you hear it? Write it on a postcard.</p>	<p>Question cards, mix of colours blank cards</p>
1:45 – 2:10	<b>What is [REDACTED] [REDACTED]?</b>	<p><b>Presentation from [REDACTED]</b></p> <p>Building on hexagon activity, [REDACTED] will talk about what the company does, why they</p>	

25 minutes		are based in Morecambe, roles, the festival, funding etc.	
2:10 – 2:15 5 minutes	████ ██████████ Q&A	Does anyone have any quick questions for DP? If you think of any later, you can also leave a message to answer.  <b>Prepare map equipment</b>	
2:15 – 2:35 20 minutes	What happens in Morecambe?  Big Map	All stand around a big 1m x 2.5m map, which we are encouraged to write and draw on.  Where do ██████████ work/have events/festivals?  What gets in the way of seeing these for the group?  Where does the group do activities? What areas do they like/not like? Who do they go with? What are the barriers?  What are other experiences we would like to add? Eg. food, shopping, leisure, art, places to go, things to do.  What <u>future</u> experiences would we want to add to Morecambe?  What do we do off the map?  What layers of information can we add?  <b>Discussion throughout</b>	Map, Pens, Tracing paper, Post-its Coloured blocks Play doh, flags
2:35 – 2:45	Top 3 experiences in Morecambe	What experiences do you value in (and outside) Morecambe?  Complete the Trip Advisor style sheet individually, rating the activities. Rate Vintage	A3 Trip Advisor Sheet and pens

10 minutes		by the Sea and come up with something you feel that is missing.  Can use the map to help us to do so	Refreshments available
2:45 – 2:50		Discuss the results. Does anyone want to volunteer what they chose? Does anyone have anything similar or different?	
2:50 – 3:05		<p>Summary of what we have done today</p> <p>We want work with you again on the 15<sup>th</sup> May in big and creative room at Lancaster University to start to design a new festival programme.</p> <p>Please fill in one final sheet telling us what you thought of today. It's a chance to ask anything you didn't get chance to or tell us something you thought was good/bad. If you leave us your email, we can share the results of today with you and photos.</p> <p>Challenge for everyone next time – to follow us on Instagram and also take 5 photos of things you like to visit or do in Morecambe or further afield for next time.</p> <p>Follow us on Instagram @yp_by_the_sea @decopublique</p> <p>Take away card as they leave</p> <p>Invitation to check photos on camera before they leave.</p> <p><b>Finish</b></p>	Feedback sheet

<b>Session Two – Re-design Vintage by the Sea</b> 22nd <sup>th</sup> May – 1 – 3pm at LICA, 1:00 – 3:00 at C01			
Time - estimated	Task Focus	Activity	Resources/Notes
Set up	Set up room	Collect and charge ipads Clean whiteboards Set up co-design stakeholders on whiteboard Write names on certificates and ask Gemma to sign if <practitioner> can't make it Set up tables for card sorting – tape and categories Have 4 tables with 4 chairs With space to sit around projector or whiteboard- a semi-circle	
Start 1pm 5 minutes	Start	Name badges Consent forms - for those who haven't brought them back  Welcome to LICA Toilets, fire alarm and photos Intro to team	Need to ask 3 who didn't bring back consent forms to fill them in + spare – ask Gemma (it's the 3 art students – Benjamin, Dominik & Holly)



<p>1:05 5 minutes</p>	<p>Introduction to the session. Sat in semi-circle</p>	<p>What are we doing?</p> <p>We are co-designing – explanation</p> <p>Why are we doing it?</p> <p>What is the aim for the workshop?</p> <ol style="list-style-type: none"> <li>1. To be festival programme designers</li> <li>2. Aiming to design a menu of activities for Vintage by the Sea Festival that reflects Morecambe, what you want to do and history.</li> <li>3. Do this by looking the results from what time eg... and looking at the existing programme.</li> </ol>	<p>Use whiteboard and cards to explain</p>
<p>1:10 15 minutes</p>	<p>Card sort current programme</p>	<p>Look at the current programme of activities for Vintage by the Sea.</p> <p>Each activity is printed onto a card in a pack.</p> <p>Work in <b>small teams – of 2 or 3</b> - to agree and sort them into three categories. There's a few to get through, so don't spend too long on each, go with your instinct.</p>	<p>Cards</p> <p>Taped columns on the tables with headings.</p> <p>G and V to help take notes on the discussion and photograph</p>
<p>1:25 5 minutes</p>	<p>Compare results</p>	<p>Look across the results and compare what we see.</p>	

		<p>Across the groups, what were the most popular activities and why?</p> <p>What are the least popular activities and why?</p> <p>Are there any universally popular/unpopular.</p> <p>Most importantly – why</p>	
1:30 5 minutes	Programme designer's brief	<p>Designers use a brief – your brief is to...</p> <p>What did we find out last time? – how does this help us think creatively? Ask questions, combine thinks, don't assume things.</p> <p>Work in <b>teams of 2</b> or 3 if there is an odd number</p>	<p>Festival designers pack</p> <ul style="list-style-type: none"> <li>- Brief checklist</li> <li>- Results from last time</li> <li>- Vintage festival map</li> <li>- Pens</li> <li>- Paper</li> </ul>
1:35 15 minutes 5 – for existing 10 – for change		<ol style="list-style-type: none"> <li>1. Select 2 – 3 existing activities you would like to keep in your programme</li> <li>2. Select 2 – 3 you would like to change and explain how and why</li> </ol>	<p>Prompts for the design/template</p> <p>Pens</p>
		Snacks and drinks available if anyone wants any.	

<p>1:50 40 minutes</p>		<p>3. Come up with completely new activities</p> <p>Can Story board (or other if people are feeling creative) – encourage drawing even if it’s just stick men.</p> <p>Once they have storyboarded one, encourage them to come up with more – however they like, storyboarding, using whiteboard, using big sheets of paper, whatever.</p> <p>Towards the end – if going well, ask for everyone to prepare a 2 minute pitch.</p>	<p>Prompts for the design/template</p> <p>Cut out inspiration sheets</p> <p>iPads only if we need – to google inspiration.</p> <p><a href="https://www.foolsparadise.co.uk/">https://www.foolsparadise.co.uk/</a></p> <p><a href="https://www.wildrumpus.org.uk/">https://www.wildrumpus.org.uk/</a></p>
<p>14:30 15 minutes</p>		<p>Quick pitch if there is time</p> <ul style="list-style-type: none"> <li>- What is it? Why is it exciting/different?</li> <li>- Why should [redacted] choose your idea?</li> </ul> <p>Vote on favourite if there’s time with star stickers</p>	<p>Timer on phone</p> <p>Star stickers</p>

<p>14:45 15 minutes</p>	<p>Important</p>	<p>Evaluation sheets Also have evaluation sheet for Phil</p> <p>Would you like to [REDACTED] [REDACTED] to name you to give credit on your ideas</p> <p>Is it okay for myself and [REDACTED] [REDACTED] to use photographs that show your face in future research publications, presentations and on [REDACTED] and TNW's website/social media</p> <p>Certificates Invite to check photos on camera.</p>	<p>Evaluation sheet</p> <p>Questions on big sheets of paper on the wall.</p>
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## Appendix 14

Example of interview transcript for case study 2

### **Conversation and Interview with [REDACTED] Office, 18<sup>th</sup> July 2019** **Evaluation of the project and influence on their work**

I think I was making an observation perhaps that in some ways we were quite lucky with the group that we got because the pupils were already quite good at interacting, however some of them were clearly much quieter than others. There was a group of 2 or 3 boys that joined the first and second workshop that were not so interested in Vintage but I felt that they found it harder to engage in the first session and by the second session they had built quite a bit more trust and confidence in the process. The co-design tools played a really big part in drawing out their thoughts and observing them taking part in the exercise that we did where we all sat around in the first introduction and then we moved onto the tables and in the exercise laid out on the tables, I thought they became really animated. I think it was partly because of the way we were asking them to work, the tools were facilitating them becoming more confident.

Did you feel that as well?

With those guys, we were told at the end by Phil that he hadn't heard much from those two in all the time he'd taught them and they at the end when they were presenting their ideas, the change in them, that felt quite good that they felt proud enough of their ideas to speak out.

But I'm convinced that it's to do with the way the workshops were delivered because if we'd have asked them to write or just talk about their ideas or just write concepts down they wouldn't have felt it was in any way for them and I suppose the whole process helped them to understand why it mattered to hear their opinion.

I wonder if the reality of it compared to school helps? It's real because you're there, you're listening and they are out of their normal environment. We're not talking to them like they're school pupils, just people with valid opinions.

I think the way we framed it at the beginning and reiterated in the second, to say 'you can't get this wrong, you're not going to be marked on this'. We're not trying to trick you into

answering these questions. We really tried to frame it as this was about creating ideas and listening to each other. I think that helped, it allowed them to be a bit more creative and think in a bit more freer way because they weren't thinking 'I'm going to say the wrong thing.'

(Time 3.30)

At the beginning, one of them said that they weren't creative.

A few of them said that.

The business students in particular, I think had it in their head that they were not creative.

Yeah. I think one of them actually said 'My teacher told me I'm not creative.' I think again that the way that the workshop was designed and because VbtS and the subjects we were talking about feel creative and we were inviting them to take part in that, made them think that maybe its something I can have an opinion about.

They came up with good ideas as well. I have noted on this which are the business students and which are the art students... I don't think you can tell. If you look at the sheets, the art students drew pictures but none of the others did. Business students came up with VR, vintage hang out place...you've got the football thing, cooking class, Morecambe exhibition. Maybe even the business students have gone into more detail than the arts students?

I think when they presented, you could tell who was from arts and who was from business, in terms of how they presented.

I think the two girls, one of them did both.

What idea did they have?

Outdoor cinema in Happy Mount Park, roller-skating, fish and chip festival..

The art group were group 2; drive in cinema, roller disco, vintage video games, sculpting competition.

The other ones who came up with a similar idea were the more confident girls. And then...

Group one was (names) and then two guys who were less confident initially.

Apparently, there was pupil within the twelve who is 'pupil premium', that means they're from a disadvantaged background.

How do you know that?

When I spoke to the teachers, they said they would encourage them to come because they thought it would help them in particular. After the first workshop, I asked how many of the PP had come and only one of them came and there were others who were interested but on the day there was something PE related and they chose that instead.

Did the PP not come to the second?

I don't know because I don't know who it was.

I'm going to ask. I've never heard that term, so would be interested to know what that means. It doesn't really link.

I thought it would be useful to reframe right at the beginning of the second workshop, what the purpose was. If we were to do this again, I might want to be clearer at the beginning and reiterate throughout why we're doing it. I think you had some feedback from Phil to say they didn't really know why they were being asked questions in the first workshop and maybe that's down to us not introducing it as clearly as possible? We introduced ourselves and our work but we could have said the reason we're asking you specifically is because you live in the location, we want you to attend VbtS, we want to know why you're not attend, what we can do differently to get you to attend, what you want in Morecambe, your voice matters, your thoughts are valid and will help us shape our understanding and future plans. I think we said that but not enough.

(Time – 10:20)

The university ethics committee asked me to put together a sheet that explained the project. When I went to see Phil and Kate, I explained it again and they were acting on my behalf to promote the project and I wonder if some was lost and maybe I made an assumption about how much they had read it and understood because of the time limit as well. Two hours is quite tight.

Tiny, yeah.

That could have been better.

I think we pulled it back around in the second session. You asked me to restate why we were doing it. We did that when the students were all sat in the circle.

I think it came across in the feedback, it made an impression on them. You can see a little bit about how it's contributing to the festival and community.

They understood?

I think so.

Okay.

Erm, I felt that one of the biggest [pause] going forward if the students were to look back in 10 years' time, we might be able to hope that going to Lancaster university could have quite a big impact on pupils, particularly going to Imagination, that they might not have assumed that a university would look or feel like that, which I think is a really valuable part of the project. Although yes it felt important to go into their space first but it also felt important to take them out of that of that environment and introduce them to somewhere new, where pupils that age wouldn't get the chance to take part in a highly creative workshop at a university.

I think a lot of the time they just get spoken to in those sorts of sessions.

Yeah, that felt really valuable that we were able to do that.

It nearly didn't happen as well!



I know! [both laugh] Considering we only had only four hours, we achieved a lot. A real lot. The reports could look like that's a 3 month project. [Laughs]

I felt like it was speed co-design!

It was! [both laugh]

Is that unusual?

I would say so, yeah. I was really thinking about the time. I knew ideas what I wanted to achieve and I would have liked a third workshop. The second workshop became the second and third in one.

How would you split it?

It would have been nice to have first similar, second would be more building up and starting to come up with ideas that were a bit loose and then the third would be have been nice to have got them to a place where they thought in more detail about those ideas and how feasible they would be and make something. We just didn't have time to do that. In the end we have mostly text, but at least they stuck down pictures.

What do you think?

It would have been but I don't think...I suppose that...for the outcome of the project, if we were to look back, for us, what was the goal, was to gain a slightly deeper understanding of whether or not people of that age group come to VbtS, if they do come, what do they like, what would like more of, if they don't come, why not and some understanding generally of what is missing in Morecambe, with an arts and culture focus. I think we achieved that. If we were able to spilt session 2 and 3, I think we would have given them an even better experience but I think their experience was fantastic but they would have benefitted from the third bit of synthesising their ideas and going through the process of making something. That would have been really nice for them. I don't think it would have greatly impacted on the ideas and knowledge we got from them. I think we got quite a lot of that. What do you think?

I see what you mean. [pause] I think it's more that after the second one and we talked about a conceptual programme and thinking we could have taken it that little step further. We talked about the possibility of an exhibition. Is it quite there?

I suppose so.

We don't have a programme but I could take what they have done and make it into a programme.

But actually, if we did an exhibition they could have made things and a programme and we would have quite a lot of visual material for a exhibitions.

I don't know what we have works for an exhibition?

I suppose in that scenario we are maybe missing part. If they had done big conceptual creative programmes and made objects.

Do you think we would have managed a third workshop if we pushed? I just didn't think it would happen. They break up on Friday, don't they?

I suppose I don't know. It didn't feel like we were being offered more time with them. It felt like quite a struggle for Morecambe High School to get those two sessions.

I did ask Phil but didn't get anything back.

It felt like we finished the project in that session, with the certificates and everything.

Do you think that's the right thing to do?

It's hard to know. I'm conscious of what it's like to engage with the school.

I suppose we don't know the answer. If we'd really pushed, would we have got another workshop? Maybe? In some ways it would be good to have had a third workshop. It doesn't alter what we have got.

Maybe it's almost a next time thing. If we did this again, perhaps we would make the decision that it would run into three.

They are year 12 so they will be back again so there's a possibility of revisiting.

If it worked for your research and PhD then I'd be up for trying to continue it. If you had the time.

What do you see as the next step?

Maybe those pupils come back to Morecambe Bay Academy and maybe there's another design process we could offer them, do a more making workshop. Inviting them for that third experience.

I'd be curious to know what they would think of it. A lot said they'd go to vintage by the sea.

We have the opportunity...one of our commissions is for 'Poet in the City', a London based company running the project for us and they are going to recruit a local poet or regional, North West poet, the poet will go into three families homes before the weekend and work with the family to come up with poetry about Morecambe. They are going to have an afternoon tea in someone's house and come up with poetry. Then they are going to perform that poetry at the festival and I need to pick those families. So I'm thinking of picking one of the pupils.

[Both discuss which students to choose]

It's interesting that one of the students approached you to ask for work experience.

It is interesting and she was very quiet all the way through.

She was.

She was purposefully getting on with her work and building up to the courage to come and ask. I'm going to offer her some experience on the weekend. She wanted work experience here but it's quite difficult for us to manage that age group because hosting that age group in our office is really different than hosting a uni intern.

I remember [REDACTED] saying that you can't go anywhere.

We have to be careful about who is in the office. We cannot leave them on their own and because we're always here, there and everywhere, we're not a regular 9 – 5 office. So we have tried to be able to create that support but it probably works for us to work with the university because the regulations aren't so difficult. So I'm going to offer her work at the weekend.

[Discuss another pupil]

Something else that I thought was really good was the timings. Moving around the space and having 30 minutes for each workshop and it was enough time to do it without them getting bored and then moving on and being challenged to do something else. It was one challenge to the next, one question to the next. It felt a really good way to keep them engaged. I really noticed that around the physicality of the work. In a normal school environment or any environment, you generally sit at a desk and stay there [pause] and even in a conference you're sat listening to speakers and you don't move around. All of the locations for each workshop were sat completely different. First, we sat in a circle, second we were standing up around big tables, then sat drawing and actually stood talking to talking about a giant map that's on the wall. Moving from place to place is good and creating physical environments for people to actually be in is a really positive way to keep people engaged and keep their energy level up.

The second space was good for that (LICA) because it was varied.

The L shaped room.

Teachers just don't have that opportunity but it worked in LICA.

Phil did say he'd keep the table in the same place after the first one because he quite liked it.

(Time 29.40)

From a business, from your point of view, as a company, what do you think you got out of it? So you've already focused on the pupils and the details of the workshop. What do you think being involved in that sort of process as a creative business, what do you think you got out of it? Do you think having that design process helped in any way?

We go and deliver [pause] so vintage by the sea aside, we go and work with community groups to understand what [pause] to collaborate with the, [pause] we do co-design style workshops, with say, the last one was in Carlisle, to do with the project in the Lake District and Yorkshire. We wanted to ask that community what they want from a future festival that hasn't happened yet. Asking the community what they want for a festival for their area.

Our workshops are good but they aren't delivered to that level at all. It helped me think about what we could do differently in the future in terms of the way we develop workshops with people. It made me, it helped me understand the co-design process more thoroughly. It reconfirmed, I think I knew this anyway, it reiterated to me the benefit of working in that very, very creative way, when you're trying to create an exchange of information with people, so for me I feel like I learnt quite a lot and it definitely, is something will now try to think about how to apply to it in all of the different areas in our business when we're trying to work in a way with community groups, whether its academics, pupils or [pause] all kinds of different communities. It's really, really helpful.

What would support that, do you think? What would make it easier to take some of what you have learnt in that experience into doing it on your own? (31.31)

[Pause]

In some ways, more of the same. I really would love to do that again with you and [REDACTED] to be there so we are both learning it. In some ways similar to what you said earlier about being pleased other people from TNW were there because they could get into the detail while you looked at the overarching picture of whether the goals were being met. It's the same when I'm doing it, in a workshop setting, I'm the person who becomes responsible for the delivery of the workshop and I would like more people there to facilitate and get into the detail. So in a perfect world, it would almost be like I would be able to work with a you in those roles in our business.

Need a clone. [laughs]

Yeah, because you have the skill and the expertise to do that but also other things that might help. Learning more about it, [REDACTED] and I are spending more time around co-design practices but also access to the tools. Access to the tools that generic, that are almost off the shelf co-design tools. I know this one will work for this format of the workshop or more ability to commission our own tools or commission project tools. That's perhaps to do with is there a person who designs those tools in addition to you? It's all about budget. Say we had a dream budget from project, it might be that at right at the start we could commission an expert like you to design tools specifically for a projects.

I don't know who does that. I think it can be hard to explain what happens in a co-design process.

That's why I'd like to take our whole team to see it because I feel, I knew about co-design and I bring some of it into my work and some of things I deliver but being a part of this entire process has helped me see it and understand it in a deeper way. It's unusual for someone to be part of that.

I think there's a lot of interest in co-design and co-production in health and social care contexts but not elsewhere.

Is there scope within your PhD to do this kind of thing again?

Yeah.

It might be that if you wanted to do it again with DP, would definitely be up for doing this kind of thing again but not sure that the district would be quite right. We're doing this project in the Lake District and Yorkshire Dales specifically with young people and there's an element of it where we're going to bring a young people steering group together and work with them to understand what they want, where they live. That would be a perfect example of a platform for integrating a workshop like this.

It sounds good. I think there's a gap in rural related work. It could be a good rural case study.

Is it North West?

In Yorkshire it is not, but Cumbria is.

I was keen to do something in Cumbria earlier in the PhD.

This is basically, there's an organisation 'Great Place Lakes and Dales'...

Yeah, I've heard of them.

They have commissioned us to do a cultural programme in 2020 and that cultural programme is essentially to address the lack of cultural activity in rural locations with really bigger overarching themes that include issues like young people leaving those areas and not staying, that's all driven by lack of access to jobs, really, really poor transport infrastructure so they can't get to jobs so they can't socialise in those districts, lack of digital...so they're the bigger overarching issues. The point is, if you live in a village, in somewhere like Bentham, there's no access to do things, there's no social culture there, so we're designing this programme and the way it currently works, it is a bit definitely still in development, we're going to take three locations, three rural locations, likely somewhere just outside Kendal, Settle and Bentham and we're going to create temporary pop-up space for two to three weeks in Kendal. So, it starts in Kendal for two weeks and then they pass the baton onto Bentham and then they pass the baton onto Settle. And the cultural programme will look to address the needs of the community but also provide amazing things to do in their location. They don't have to worry about getting a bus somewhere, they don't have to worry about the cost, so we will do things like workshops, bands, music, performances, art installations in each place but we're going to develop a steering group of young people from each location to help us design the programme, so it feels like if you wanted to continue this to almost to learn from what we've done and build on it and learn again, in a different context but actually it's sort of addressing the same things, what's missing, what do you want, what are your challenges in this particular location but this is about rural needs and challenges all the way through it.

It sounds really good. I've been looking at doing something in Blackpool since I did my upgrade.

Why Blackpool?

Because it's a coastal area and has a lot of problems.

I can put you in touch with people in Blackpool if you want to work in Blackpool, if that would help?

It could be. I want to make sure I'm happy with which direction I go in.

What did Rachel mention?

She mentioned Creative Lancashire. I don't know where that would go but that's why you have a conversations. I met Ed recently but I didn't know what I was asking.

I work with Ed and Creative Lancashire quite a lot. It depends what your next thing is.

I need to think what the next two projects are, I'm aiming for four.

Is this the first?

No this is the second. I worked in Burnley.

Maybe you could do Blackpool and a rural one? Then you get two coastal to make comparisons and look at what at if there's similarities. I imagine there are between Blackpool and Morecambe but the rural stuff is interesting.

There's not much.

There's not much. It's very challenging so people don't do it. They don't look at it.

I think one of the problem is that Universities are based in cities, how many people go out further into rural areas? I'm just guessing.

In terms of where we're based, we're surrounded by rural areas with challenges. We just had a big meeting yesterday in Skipton. It's a really exciting project.

When is it?



It's going to be in Spring next year. The outcome is in Spring next year but the co-design is before.

That could work.

We're going to start coordination with the young people probably in late September and that consultation will run through to Christmas but it could be that within that period we could programme our workshop and we could say to the young people, there's going to be this workshop, it's part of our project with Laura and Transformation North West.

It sounds good.

Just think about it.

I'm meant to be meeting Paul this afternoon so I can talk to him about it.

I can talk to [REDACTED] about it later. There's no pressure, it's your PhD. We need to work out it definitely fits into the project. Mull it over. If it works for you and the project, we could make it happen but it's okay if not. This is very valuable what we've already got so it's not like it has to happen.

I'll have a think. Probably should go back to this! It's tempting to ask more but I'll have a think. It sounds an interesting opportunity and sounds sensible because we have a relationships, well I already knew you anyway, we've done this.

I think projects like this, engagement things, I often feel like I want to do something different and actually and I'm teaching myself and learning to a bit not as like that because once you have something established, it can be richer to continue that but thinking I need to do all these things that are different and new and actually sometimes you get richer results from a longer term engagement with the same people and places. For me, it's tempting to think 'but that's exciting over there now' but I don't think you necessarily get the same level of engagement but jumping onto something.

I've been thinking that recently. What I do is about social sustainability. I've end up going into asking you some of the questions I have anyway...

**[Interview questions begin]**

What do you think are the main ideas you take from the sessions?

Do you mean the student's ideas?

It could be the student's ideas or the way of doing things in a co-design engagement. What are the things that stand out? Is it the way it changes your thinking about running Vintage by the Sea and appeal to young people?

It reconfirms to me that, when you're developing a cultural project, it's really easy for us as creative professionals to come up with loads of ideas and we think they're good ideas and sometimes they are but we are often coming up with ideas that serve other people, we are not necessarily the same characters as those other people. The reason I was doing this is because I want to address that. It reaffirmed to me I'm not a 16 year old so why would I assume what they want? To really know what their issues are, to really understand them, we have to ask them and we have to work with them in a collaborative way. That feels important when we're talking to different age groups, different diverse backgrounds, people with different needs. More and more I feel we can't assume to know the answers on behalf of those people. That felt like an element I took away from it.

Definitely just everything I've said about co-design practices. I learnt a lot about co-design delivery, the very practical design elements, how important they are, the structure of a workshop and the methodology behind all the work that you did that went into that workshop. That's the practical, co-design elements. I definitely I feel like I've learnt about the actual results of the whole process are helpful. I understand a bit more about what young people might want from our festival and things that might engage them. Think what really came through for me is how much sporting activity young people are really interested in and now it's my challenge now to think if that's what they're interested in and this festival has vintage themes running through it, we need to commission or curate something that might give them that sporting experience or item on the programme that they want.

Really liked some of the other ideas, but it's often down to budget whether we'd be able to pull anything like this off. Virtual reality experience of old fashioned Morecambe, bringing new technology together with old fashioned themes...it's a fantastic idea and I can really see that a young guy attending the vintage festival, that's the kind of thing he would probably be drawn to. It's a great idea. Outdoor cinema...sort of quite interested in what they think of vintage in general. When they talk about vintage they like it when they think about vintage clothes but they think vintage of it as just old fashioned.

A few people did resorted to saying "old fashioned".

Yeah. We've got to know all that. It's a good thing to know.

There's vintage elements in a lot of ideas though. Even though we thought we would have to bin the vintage term.

Also, I suppose for an overview, I love that thing that one of them said. We're trying to be all serious, we're trying to get this rich research. One of them just said we want "warmth, wi-fi and food" and that's probably what all teenagers everywhere want today. There's the reality. We're trying to ask what cultural and art activities do you want to engage with? Well, they just want warm, wi-fi and food. That's not a bad thing. That's actually really good to know that fact.

It's funny how that one sticks in our minds.

It's just the reality, they just want somewhere to hang out. They probably want it to be safe and attractive looking and want to be able to access it for free. There's things that are probably all wrapped up in that. That's the core.

There's a vintage hang out idea. I think you have already said how it has made you think differently about the work. Is there anything you want to add to that?

What question is that?

It's about whether this project has made you think any differently about your work in Morecambe and elsewhere?

It's about the process. I'd like to think we could embed co-design as part of the [REDACTED] practice but the reality of that is probably harder to actually do that or doing it all the time. But I definitely like to embed it more, what we do is work with new places to come up with ideas so co-design could actually fit into almost all of our work.

[Do you think this work is going to influence the Festival at the end of August/start of September? Do you think it has come at the right time to make a difference?](#)

Yes, I definitely do. In every case, all the time, we would like more time to almost respond to this. But it might be actually that the timing of this, the knowledge starts to filter through, starting this year and then going into next year as well. This has been very much focused on VbtS, which is ideal, but we also want to also use this knowledge to make other types of new work for Morecambe.

Just as a highlight for this year, we have the chance to co-commission a vintage mini golf. When we had the opportunity, when someone asked us if we wanted to it, we absolutely jumped at the chance to specifically because of this research. We might have done it anyway but we might not have and actually it was because I'd come back from all of our sessions and shared with [REDACTED] what the young people were saying. That has definitely impacted one of our commissions this year.

And we also have the Poet in the City Commission, so we're going to try engage one of the young people and their families on a longer-term, well not a longer term, a more specific festival commission this year. We're going to try and enhance the experience they have already had.

[You already talked a little bit about how it might affect other events in Morecambe and community engagement, being inclusive, is there anything you want to add to any of those points? I don't want to make you repeat yourself.](#)

[So might it influence the following – VbtS, arts and cultural events in Morecambe, community engagement, inclusivity of your work, sustainability of your work, including funding?](#)

Just thinking about the sustainability of our work. [Pause] I suppose in terms of audience development, we have an audience develop strategy, it's about us continuing to engage with audiences that aren't already coming and experiencing our work. So actually working with young people helps us to build sustainable audiences and actually, although teenagers now might not be at VbtS and it is not the ideal festival for them, it could be when they reach...in a few years, or perhaps when they start having their own families. So actually working with young people from a young age and building audience's recognition of our work, cultural interventions in Morecambe feels like it would be a positive outcome from this type of intervention.

Early on, when you talked about the council. Do you think this helps in any way with the councillors in Morecambe?

We talked that sometimes we find it difficult...sometimes find it difficult to engage with...no, that's the wrong. How can I express this? We found it difficult to express this. No that's also wrong. We find it difficult to always show the benefits of VbtS that fall outside the immediate weekend audience and sometimes, people perceive festivals as parachuted in for the weekend and then they go again and actually, we know that our work is deeper than that. But what this project will help us to show that we have very genuinely consulted with people who live in Morecambe and kind of really making effort to develop work that's very relevant to them. I think this is, the report that I've read that is, that's going to be a really, really useful asset to us. To show the depth we we're working with people and with Lancaster University and TNW. I think that that association is really positive for us.

You mentioned that you were successful with the bid that you mentioned this project in. I was going to ask, I was going to pick up on some of things you said in there. That you wanted to make the festival more place-appropriate. Do you think this helped with that?

Yes because making a place-based or place-responsive festival or intervention is about finding out what people who live there want and making something that is relevant to them and means something to do them in their daily life. By asking people who live here, who have grown up here, who use their promenade, they walk to school along that promenade every day, they use those shops, they go on that beach. In asking what do you want from this festival? It becomes about them. So I absolutely think this process is about making VbtS place-specific.

And then you talked about making localised change, through meaningful, impactful engagement, do you think this achieved that?

I think change takes a long time to happen but making an assumption, I'm going to assume... an educated assumption that those young people aren't normally consulted about culture in Morecambe and they are not asked what they want to see from the publicly funded investment into their district. I think engaging them and just asking is starting to make a change. A change for how they feel about their place and encouraging them to feel like their voice matters and empowering them to influence how money is spent and how their town is perceived and how people experience Morecambe, so even just talking to people is starting influence change. And thinking in a very long-term sense, if in three years, this research has helped us understand what young people want and we change our programme accordingly or we make a new programme and then the cultural offer in Morecambe is then more suitable to that age group and that then provides them with more positive experience and access to culture, engagement with the arts, then the benefits of that are immeasurable in terms of what arts and culture does for young people. It increases self-esteem, helps people socialise, it opens their eyes to different career opportunities, it's good for general wellbeing, it helps them feel ownership of place and you could probably go on about the general benefits of arts and culture. It has to start somewhere. This project is a starting point, isn't it?

We talked a little bit about the influence it will have on the pupils and the school but maybe on another school? As Phil moves from school to school but it's interesting that only one of them said they could work in Morecambe in the future.

Oh that's interesting...understandable.

Perhaps we should have asked if they had changed their minds about that but it was only four hours.

There's not lots of opportunity around here so I'm not surprised by that answer so much. But I genuinely feel really positive about this project and genuinely think it could have changed the direction for those pupils even in a very, very small way. I think just being listened to influences how you feel about their opportunities. They now there's a creative company in Morecambe, that can happen, entrepreneurs are working in this town and [REDACTED] and I are

two females who have set up a company so hopefully the young women in that group that you can do that and more traditional barriers to women entering business are being broken down. That feels really important to me and [REDACTED] as being seen in female leadership roles, starting a company ourselves and as delivering major, large scale festivals with an almost 100% female team. Those kind of changes influence young people and I think that, just from own experience, if sometimes all it takes one person for them to make you feel you can do this and this gives the person the ambition and confidence to apply for that colleague course or someone might have told me I'm not creative but in that session I was creative and therefore my direction might change.

*That came out of the responses. I asked you a little bit about how this influence your work and how you could take it further? Is there anything else you could add to that?*

I think definitely all the things about integrating more co-design into our community engagement processes. Thinking about really ensuring we're when we're making work for people, we're asking if it's the work that they want. Then just going forward, I'd like to develop more research orientated projects. This relationships with TNW is really valuable to us and if there was opportunity to create more, to do more research and then be able to analyse that and do more things like academic publishing, that is really interesting for us. We'd like to do more of that.

*That's interesting. I was wondering in your opinion do other creative practices would be interested in working this way? Would they see a benefit from doing it?*

Definitely. I think with anything like this, the first barrier is always time for a creative practice to link with a university. When it's framed as a research it's hard to justify your time out but with this, it is research together but it's with real results, real visible, tangible results that I can take back to [REDACTED] and our team and integrate into what we do. So that's what is creative practices. If we just studied something together, it would be tougher to start justifying that project our time, it is really action orientated, which feels more suitable to businesses.

*That's really interesting.*

I think with any businesses, if I'm going to do something, like attend a conference, do some research, it's always like, what am I missing and loosing or not get done at my desk. It's always

that, it's always the payoff, creative practices are always stretched financially research wise in terms of the capacity for the team to deliver, you always have deadlines and making this project action orientated feels very important.

There's a risk as well. Say if I didn't know you already, there's a risk of doing something with someone who is a PhD, how much time you put in and what you get out. It makes it hard to approach companies.

Definitely. I think it was a definite benefit already knowing each other. Having some experience in academic practice and research. I personally believe in its value and personally see how it links to my business but another practitioner might not have that link and therefore lots of small businesses see universities and academic world as being completely separate and sometimes not relevant to what they do. They see it as big picture thinking that isn't practical in relation to day-to-day business.

I think so. I think through talking to people, sometimes they think that.

I don't but it's hard to point out the similarities or the benefits all the time. I suppose, making the benefits clear would be...

I've had a paper conference accepted at the start of September which includes information on this project. I want to write another paper just about this project but because of the time, when I had to write it, it's about the first project and comparing it to the plan for the second project.

Well done, that's fantastic.

When it's published I can give you the link.

Because we're a small team, I'm responsible for updating our website and I do it very sporadically when I can, we are getting an intern starting again who is going to help me do that a bit more. I want to create a whole research section, I want to profile this whole project and if it's appropriate to publish your work, then we would definitely like to. The papers and the photographs. We want to shout about this as well.



Yes that's fine. Give me a shout when you get to a good point to include it. I can help.

It sounds like the report, going forward with the report is useful.

100% useful. The blog is useful. It's really, really useful. We just submitted an application to win 'cultural organisation of the year' at the Lancashire Tourism Awards and part one of the questions was about your successes of the past years and we listed this project as one of our core successes and linked your blog as evidence. The report definitely is important.

I'll continue with it. I also wanted to put together the ideas that came out of this into something that looks like a programme, is that useful or not? Is it worthwhile? I'm conscious that we didn't land with it.

I think if it is also useful to you, then yes it is to us. Then we'd have almost the full package of all. Yeah it always nice to have documents like that. Only if it's also useful to you.

I just like to see things finished nicely. I can't help myself. [laughs]

That's everything unless you want to add anything or ask anything?

Well, definitely just a massive thank you. I don't know if I can write any formal letter to the uni or your supervisors. I know this has been your time and it's really valuable to us to do this whole project. Thank you from [REDACTED]. We'd absolutely love to do more really. I feel although sometimes it might hard to get hold us me, I feel like I've been able to manage this and put in enough time to make it work. It hasn't felt over facing.

Good.

It's being really nice. I hate feeling like I'm letting people down. I hate getting into a project and not being able to see it through but it seems to happen because we're pulled in all sorts of directions. I don't think it has happened with this one. We started this one and finished it together.

I think it's good you made it to both sessions.

I'm so glad I did and I would work to do that again. If we did it again, [REDACTED] could do it again. Then we would both have that learning experience or we'd both do it with you. For the company, then it's more broad development.

That's a different outcome than I expected, for you to see it almost like training.

It's made me think during this conversation, the outcomes and the PhD in the end, whether it is something to help people, small businesses run their own co-design in some way.

Totally. I try to be open minded and go into lots of things I do as learning experiences but I hopefully I contributed something and gave the students an experience. I definitely learnt so much. It was co-design like training.

I think the good thing about co-design is that everyone should get something out of it. I'm really grateful with you to do this because it helps my PhD, I really enjoyed it, it's nice to do a creative project, I feel like I'm helping shape it and it feels VP and GP have learnt something and the pupils have learnt something.

It's actual co-design, actually working!

It means it's not weighted to harvesting all the information from the young people.

Definitely no. I think they learnt something, I think they got something from it. They spent four hours doing a creative experience with professional people...and they were respected and treated well and valued. All the things that make you feel good about yourself. That happened. Sometimes I think it's really easy to go into a situation and just harvest information and we've probably been guilty of it, not all the time but we've definitely done it but it's not what happened this time.

When you look at the feedback from the session. It shows people are thinking about creative work differently, they're going to the festival, that they thought it was fun and helped them understand the festival better, that were able to share some of their ideas, do teamwork. All that information, I'm really pleased some people wrote down about sharing ideas and creative work. It wasn't about just going to the festival.

“It allowed my ideas to be explored with others” That’s just brilliant.

Reading between the lines, they don’t get to do that at school.

It’s amazing results, it really is.

Maybe should wait until your report is finished and put it online properly and do it a profile around the project.

Do you want to write an intro for it? The report

I would if you wanted me to. I’d be happy to. When would that be helpful?

As soon as?

I’ll do it this week. I’ll do a draft of it.

**End of transcript**

## Appendix 15

Example of coding notes for case study 2

### Notes on Coding of Redesign by the Sea Data

Design's Influence on Inspiring/Supporting/Helping Young People to Flourish/Thrive in their Local Community

Inclusive engagement with young people in Morecambe

Challenges Facing Young People in Overlooked Communities in the North

The Role of the Design Process in these communities

Challenges of facilitating a design project in this context:

How Businesses and Organisations can contribute to design interventions in this context:

(Challenges and benefits)

#### Inclusive

- Mix of young people – loud and quiet, boys girls, pupil premium
- All have something in common – living in Morecambe – school, family, environment
- Opportunity to be inspired by female business owners/entrepreneurs in the local hometown
- Successfully targetting the age group
- 'Creative experience with professional people and they were respected, treated well and valued.'

#### Role of Design for young people

- Building trust and confidence in the yps
- Design process drew out their thoughts
- 'They became really animated' (alive)
- 'Way they were asked to work'
- 'The tools were facilitating them to become more confident'
- Design of the workshop helped

- 'if we'd asked them to write or just talk about their ideas or write concepts, they wouldn't have felt it was in any way for them'
- 'The whole process helped them to understand why it mattered to hear their opinion'
- High level engagement – better than creative business' own engagement
- 'I was struck by the design of the co-design process – creation of high quality bespoke visual tools, creation of accessible materials successfully targeted at the age group; the clever use of multiple physical spaces.'
- 'I was struck by how impactful and effective the planning of the workshop was – pupils were asked to move around designated spaces with different interactive areas. Movement seemed key to the continued vibrancy in the room.'

'Thinking in a very long term, if in three years, this research has helped us understand what young people want and we can change Morecambe accordingly or we make a new programme and then the cultural offer in Morecambe is then more suitable to that age group and that then provides them with more positive experiences and access to culture, engagement with the arts, then the benefits of that are in terms of what arts and culture does for young people....'

### **Ethics**

- Framing it throughout
- 'you can't get this wrong, you're not going to be marked on it.'
- 'You live in this location, hope you attend VbtS, why don't you attend, what can be done differently, what do you want in Morecambe, your voice matters, thoughts valid, shape understanding, shape future plans'.
- Sat in a circle
- (Can see they listened in their feedback)
- 'about creating ideas and listening to each other.' – helping be creative – value opinion
- Belief in the room that some weren't creative – teachers had told them that
- For those lacking creative confidence – design of workshop and topic.
- Inviting them to be creative, value in their opinion.'
- Useful to reframe purpose
- If did it again – would continue to reframe

## Space and Timing

- Design studio in university, unusual for them to have their experience
- Quick paced
- Moving around
- Avoids boredom, keeps them engaged
- Physicality of the work
- Usually sit still in classroom, even at conference
- Sat differently each time
- Created physical environment – energy and engagement

## Time

- Achieved a lot in a short space of time
- Speed co-design
- Looks like 4 month project
- More time in third workshop to build ideas – Me
- Tension/Contrast – DP see they have what they want without developing the ideas further
- More time = better experience for young people but doesn't gain anything for business
- Would need more visual material for an exhibition – *so maybe it's holding the business to doing something more with the ideas/designs – making those ideas more visible*

## Festival outcome

- Opportunity to work with a poet
- Offering work experience at the festival to one of the girls
- Look to do something sport related
- Budget
- Binned the vintage term but there's a vintage element to the ideas
- Warmth, wi-fi and food – somewhere to hang out over art and culture
- Knowledge filtering into VbtS and other work in Morecambe
- Mini golf

## Place

- Focus is on the people who live here, what they want and making the festival relevant to them
- Relevant to their daily life
- People who live here, who have grown up here, who use the promenade, walk to school along there everyday, use the shops, go on the beach.'
- It's about them.
- Makes the festival place-responsive, place-specific
- Young people who aren't normally 'consulted' about culture in Morecambe – on what they want from a publicly funded investment
- Starting to make a change but engaging
- Their voice matters
- Empowering – deciding how money is spent, how their town is perceived and experienced

#### **What the company gets out of it**

- **Different, in-depth, high quality approach to engaging with the local community**
- Different way to engage with local community, provokes thinking how to engage community
- Understanding co-design more thoroughly
- Benefit of working in very, very creative way of engaging people
- Learnt from being involved in the entire process
- Co-design could actually fit into almost all of our work
- Feeds into the audience development strategy – reaching out to people who don't already come along
- Demonstrates depth of festival work – that they have 'very genuinely consulted' – 'making effort to develop work that's very relevant to them - Find it difficult to show what/how the festival benefits the community – that they're not parachuting in
- The project and the report is a 'really, really useful asset'.
- Broad development – co-design training – learnt a lot – experience benefitted young people

## **Creditability**

Association with Lancaster University

### **Benefits other aspects of work**

- Benefits other festivals – National Festival of Making Community Interest Company
- ‘Designing a new service centred on a bespoke co-design activity that looked to engage stakeholders in defining creative, cultural, social and economic goals of the festival would be very useful.’
- Used in application for ‘Lancashire Tourism Awards’ business of the year, project is listed as a ‘core success’

‘It’s really easy for us as creative professionals to come up with loads of ideas and we think they’re good ideas and something they sometimes are but we are coming up ideas that service other people.’

‘To really know what their issues are, to really understand them, we have to ask them and we have to work them in a collaborative way.’

Co-design delivery learning – practical elements

The outcomes

(I think the gap is that they don’t understand we’re taking young people on a design process)

### **What business can contribute**

‘Thinking in a very long term, if in three years, this research has helped us understand what young people want and we can change Morecambe accordingly or we make a new programme and then the cultural offer in Morecambe is then more suitable to that age group and that then provides them with more positive experiences and access to culture, engagement with the arts, then the benefits of that are in terms of what arts and culture does for young people....’



Hopefully influenced how they feel about their opportunities – two female entrepreneurs set up their own business

Think other creative businesses would find it beneficial

Background knowledge, expert knowledge, staff time, critical thinking with phd student

What they already do -

Already do community engagement (say it's co-design)

They do good workshops but aren't delivered to that level

### **Challenges**

Capacity to deliver workshops like that

Budget

Hard to explain the co-design process so want to take team through the opportunity

Hard to get hold of them, they're pulled in different directions

The project hasn't been overfacing

School availability – organisational pressures at school

Time to link with a university

'Hard to justify time doing research' – 'real results, real visible, tangible results' (design) – action orientated, not just studying something together

What's the pay off

Benefit we know each other and have worked in academia – means they believe in the value and understand how it links to the business

University work has to be relevant, relevant to the day-to-day

Helpful to make the benefits really clear

Concerned about capacity but feels researcher understood well and it was beneficial being involved throughout the process. Described as 'cohesive team presence' and consistently involved.

**What they would like**

Would be good to be able to work with design researcher more, 'expert like me'

Access to tools but they want them to be 'off the shelf' or generic or need to commission someone to design them

Longer term engagement to go deeper more beneficial

**What the young people thought of the first session:**

Fun and positive experience

Accessible – easy to understand

Learning something new and useful

**How the first session made them think differently:**

It helped the group develop a more positive perception of Morecambe

A desire to support local businesses

It helped developed an awareness of the work that is needed to develop local events and value what they do and contribute to the local area

It helped them think differently about their futures and the possibility of going into a creative career.

Each individual was asked if they had a suggestion for next time we met or any questions. No one responded to either of these open questions.

*What they thought of the session and what they valued:*

- It was an enjoyable, new and different experience, considered to be better than school.
- Appreciation of the quality and variety of the resources used.

- Appreciation/value the opportunity to be involved in a project that has a positive influence on Morecambe.
- Appreciation/value the experience/opportunity to create *new ideas, develop ideas, share own ideas* with others.

*The impact it has had on the thinking of the participants:*

- *Being involved in the co-design activities in the workshop enabled the young people to develop skills that they could use in their studies and in future work.*
- *Co-designing in the workshops provided the young people with awareness of the existing arts and culture events in Morecambe and the work that goes into creating them, which encourages them to participate in the future.*
- *Co-designing in the workshops gives the young people hands-on experience of creative skills and creative jobs, which gives them ideas and inspiration for their future. The experience motivates young people to ask for opportunities to do work experience.*
- *The co-design workshops nurture a comfortable space in which the confidence in their own ability grows to the extent where they are comfortable presenting in front of others and approaching professionals to ask for work experience.*

*Participation in the co-design sessions encourages the young co-designers to participate in arts and culture events in their local area (when previously many did not) because they are more aware of it involves and they appreciate the amount of work that goes on to develop a festival.*

*It encourages the young co-designers to engage more in creative activities and develop their creative skills. In addition, it helps them to consider how their skills could develop into a creative career.*

*It encourages creative activities in Morecambe, such as pursuing hobbies in photography of Morecambe.*

*All of the young people would like to continue their involvement in the project. This emphasises the positive impact the experience has had on them, the value they see in the experience and their motivation to continue.*

*They would like this to – which indicates what they find valuable/interesting/engaging*

*Go into more depth, continue to be creative and interactive*

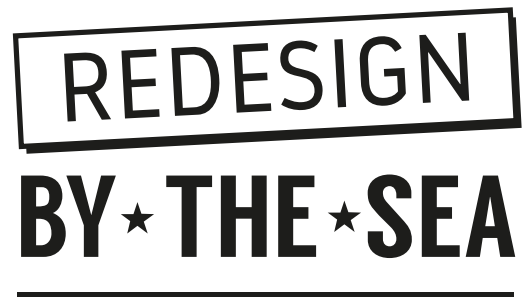
*They would like to be included in the development of the ideas.*

*They would like to go to Lancaster University again*

*For the ideas to have a more modern application*

## Appendix 16

Case Study 2 Data Presented to the Arts Organisation



Information from Co-Design Workshops

April – May 2019

Laura Wareing, Transformation North West

Questions Provided by [REDACTED] at the Start of the Project

### What does arts and culture mean to young people?

Do they feel is in it for them?/How do they benefit from arts and culture? Does it benefit their future?

What arts and culture do they engage with (inside and outside of Morecambe?)

What arts and culture would they like to engage with?

What are the barriers they face? E.g. Travel, cost

### What young people think of the Vintage by the Sea festival in Morecambe?

Is it relevant to them?

What do they think they gain from it?

Is it attractive to them?

Do they attend, who with and what do they take part in specifically?

What do they think of the festival's programme? Could they redesign it?

### Views on Morecambe

Three reasons I'm proud to live in Morecambe

Participant	Reason One	Reason Two	Reason Three
1.	Morecambe Football Club	History	No Answer
2.	It's near a lot of good places/cities	History/Heritage	It's being regenerated (Eden Project)
3.	No answer	No answer	No answer
4.	Chippies	Morecambe FC	No answer
5.	Seaside	Architecture	History
6.	History	The promenade/Beach	Buildings
7.	Chippy	Grassroots football	No answer
8.	The sea	Fish and Chips and Chinese food	Landmarks

9.	Seaside	History	Landmarks
10.	Beaches/Coastline	History	No answer
11.	Seaside	Food (Fish and Chips)	Landmarks
12.	Seaside	Scenery	Landmarks

### Three Things I Associate with Morecambe

Participant	One	Two	Three	Four
1.	The Bay	Eric Morecambe	The Midland Hotel	
2.	The Bay	The Midland Hotel	Eric Morecambe	
3.	The Bay	Eric Morecambe	The Midland Hotel	
4.	The Prom	Seaside	Eric Morecambe	
5.	Sea	The Bay	Eric Morecambe	
6.	The Beach	Sunsets	Eric Morecambe Statute	
7.	Seaside	No answer	No answer	
8.	The sea	Old – History	Eric Morecambe	
9.	Eric Morecambe	Seaside	History	Attractions*
10.	Winter Gardens	The beaches	No answer	
11.	Sea	History	No answer	
12.	Eric Morecambe	Fish and Chips	Prom	

\*Participant provided an additional answer

### My dream job would be...

Participant	My dream job would be...	Would you be able to find the dream job in Morecambe?
1	Not sure what I want to be	No, there isn't enough diversity
2	Don't know. As long as it pays well.	No, not every job is available in Morecambe

3	Not sure	No, limited potential
4	No answer	No answer
5	Criminologist	Yes, Morecambe Police Station
6	Web designers or something involving branding	No. No companies around here. More in Lancaster.
7	Football manager/coach	Not sure
8	Law with business	No
9	Social worker	No
10	Camera man/photographer	Not very media based area
11	Accountant or maths teacher	Maybe as many schools
12	Psychologist in prison	No prisons in Morecambe

If I could make something better in Morecambe, it would be...

Participant	If I could make something better in Morecambe, it would be...
1	Modernised
2	Modernise, re-do run down areas/derelict sites
3	Fix rundown areas. More things to do
4	More things to do, more attractions
5	More attractions, things to do
6	The promenade, too many closed shops
7	Become more modern, more attractions
8	More transport, more high end shops
9	More attractions
10	Town centre
11	More attractions, better shops
12	More attractions, shopping centre

What Does Vintage by the Sea Mean to You?

#### Positive Responses

- Lots of background. Can be popular.
- Vintage cars
- Vintage clothing, vintage cars, popular with families and older generation.



- Historic, popular attraction.
- It is a reminder of what Morecambe was like. E.g. tradition.
- Cars and fashion. Music. More Adults go than younger people. Go every year.
- It reminds you of what Morecambe used to be like when it was a popular tourist destination. Also it gives you the opportunity to see older items such as cars, which used to be driven.
- Vintage cars. People draw up. Families go together. You can take nice photos.
- Vintage cars. People dressed up (men). Bus.
- Clothes (platform) Cars. People dressed up. PIMS bus. Granny bike.
- Old fashioned cars. Dresses. Vintage clothes
- Cars, clothes, people wearing vintage clothing. Activities.

### Negative Responses

- I think of old fashion culture by the sea. It doesn't appeal to me but I know it appeals to older generations.
- Not interested. Chill or go elsewhere.
- Don't know much about it.
- Doesn't appeal to me, which is why I don't go.
- Didn't appeal to me. Also didn't know much about it.
- Don't go. Uninterested about topics there, rather by elsewhere.
- Doesn't appeal to me. Knew it was happening.

### Top Things to Do In Morecambe

#### Rated Number 1

Participant	Activity	Review	Rating 1 - 5		
			Fun	Easy to do	Cost*
1.	Happy Mount Park	It's free. A lot of activities.	5	5	5 (free)
2.	Cinema	Good films, good prices.	4	3	3
3.	Reel Cinema	Entertaining, easy to get to, cheap	4	4	3

4.	Morecambe FC	Can be boring, not all the time	3		1 (cheap)
5.	Happy Mount Park	Different things to do, crazy golf, playpark, Japanese gardens, picnic, waterpark	4	5	3
6.	Morecambe FC	Most of the ( <i>can't read</i> ) attractions, good atmosphere.	3	5	3
7.	Cinema		5	5	4
8.	Promenade	Lots of activities. Easy and can be free.	4	4	2
9.	Globe Arena	Best thing in the area	5	5	1
10.	Walk on the prom	Nice view, free	3		3
11.	Cinema	Depends on the film. Overall good.	4	4	3
12.	Happy Mount Park	Many things to do some for free, nice gardens, waterpark	4	5	3

\* Some differences in whether 1 or 5 means a low cost.

#### Rated Number 2

Participant	Activity	Review	Rating 1 - 5		
			Fun	Easy to do	Cost*
1.	Seaside	Nice views	3	5	3
2.	Heysham Barrows	Spend time with friends	4	3	5
3.	Happy Mount Park	Better later (less busy), Japanese garden (nice photos)	3	5	2

		and can go for free if wanted to.			
4.	On the prom	No answer	3		1
5.	Reel Cinema	Easy to get to	4	5	3
6.	Dog and Partridge (Pub)	Good food, not expensive	4	5	2
7.	Stone Jetty	Scenery, free, spacious	4		
8.	Happy Mount Park	Free, easy	4	4	1 and 4
9.	Happy Mount Park	Nothing else to do	4	5	1
10.	Cinema	Cheap, good movies sometimes			
11.	Heysham Barrows	Nice, clean, good views, hard to get to	4	4	5
12.	Cinema	movies, close to other places	4	5	2

### Rated Number 3

Participant	Activity	Review	Rating 1 - 5		
			Fun	Easy to do	Cost
1.	Cinema	Depends if anything good is on.	4	4	4
2.	Happy Mount	Nice place, good when warm, mainly free.	5	3	5
3.	Promenade		2	1	1
4.	Restaurants				
5.	Walking right down the promenade	Fun, good exercise, good view, nice areas to see			
6.	Reel Cinema	Nearest cinema to us, depends what's on	3	4	1

7.	Happy Mount	Free overall, family orientated, variety of activities	4	4	4
8.	Cinema	Variety of films, popular	3	3	3
9.	<i>No answer</i>	<i>No answer</i>			
10.	<i>No answer</i>	<i>No answer</i>			
11.	Happy Mount Park	For all ages	5	5	5
12.	Walking down the promenade	Nice views, can take nice photos	4	3	1

#### Vintage by the Sea

Participant	Review	Rating 1 - 5		
		Fun	Easy to do	Cost
1.	Lots of activities	4	4	5
2.	Interesting cultural experience. New people.	4	4	5
3.	<i>No answer</i>			
4.	<i>No answer</i>			
5.	Very entertaining	4	4	5
6.	Good attraction for people who like Vintage/Morecambe History	3	4	1
7.	Variety of audience			
8.	Fun, popular, traditional, historic	4	4	1
9.	<i>No answer</i>			
10.	<i>No answer</i>			
11.	Interesting to see history. Fun for all ages	4	5	5
12.	A lot of things to do	5	5	1

What do you do outside Morecambe that is fun or interesting?

- Go shopping to high end shops.

- High end shops.
- Blackpool (Pleasure Beach), Zoo/Lakeside (for photography)
- Wallings, Trafford Centre, Old Trafford, Cinema, Lake District, Concerts
- Take photographs. Go into countryside
- Wallings, Trafford Centre, Cinemas, Lake District, Concerts
- Manchester Trafford Centre, different restaurants
- Visit family trips. Fun lots of things to do large variety. Shopping. Gifts.
- Manchester, concerts, music festivals
- Lake District (mountain biking) (day out, drive) (photography) Manchester (shopping) (concerts)
- Go shopping, restaurants, visit places, take photos
- *One no answer*

#### What is Missing in Morecambe?

- Shopping
- Activities for 16 – 17 year olds
- Sea Life!
- Attractions, fairgrounds, ice rinks, Sea Life
- Indoor ice skating
- A good cinema, big shopping centre, nice restaurants
- Shopping Centre, more sporting activities
- Sport activities, more facilities
- Skate park, good shops, water sports
- Ice skating, sea life, crazy golf
- Three no answers

#### Workshop 2 – Redesigning Vintage by the Sea Programme

#### Festival Activity Card Sort Exercise Results

Red text = popular

Orange text = divides opinion

Blue text = unpopular

Table 1 (Male and Female Pupils, Business)		
Interesting	Maybe	Not
Street food	Afternoon tea	Tea dance lessons
Fair ground	V Marketplace	T. Club Ball
Art Commission	Face painting	D/C/M Market
Vintage car show	Vintage cinema	Static theatre
Vintage club night	Creative workshops	Melodrome music stage
RAF Flyover		Heritage bus rides
V. Hair and Beauty		Roaming street theatre
DJ Bus		DJ Workshops
Best in Show		
Car Rally		
Pooch Parade		

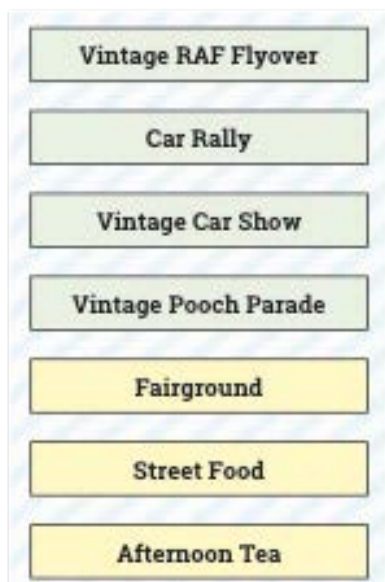
Table 2 - (Art Students, mixed)		
Interesting	Maybe	Not
Car rally, fair ground, pooch parade	DJ Bus	Torch Club Ball
Car show	Afternoon tea	V. Hair & Beauty
Creative workshops, RAF flyover, Music Stage		Face painting
Roaming Theatre, DJ workshops		
V. Cinema, Art commission, Street Food		
V. marketplace, D/C/M Market, Heritage Bus		
V. Club Night, Best in Show, Static Theatre		
Tea Dance Lessons		

Table 3 - All Female Group
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Interesting	Maybe	Not
Street Food	RAF flyover	Torch club ball
Afternoon tea		DJ Bus
Pooch parade		Workshops
Fairground		M. Music Stand
Club night		Tea Dance
Roaming Street Theatre		V. cinema
Vintage hair and beauty		Heritage Bus
Face painting		Car rally
Art Commission		V car show
Static Theatre		Best in show
Creative workshops		V. marketplace
		D/c/makers market

Group 4 - All Male Group		
Interesting	Maybe	Not
RAF flyover, V. Car Show, Car Rally	Creative marketplace	Torch club ball
Vintage Cinema, Street Food	Melodrome music	Tea Dance Lessons
Pooch parade	Static Theatre	Best in show
Afternoon tea, DJ Bus	V. club Night	V. hair and beauty
	Fairground	D/C/M marketplace
	DJ workshops	Face painting
		Art Commission
		R. Street Theatre
		V. Marketplace
		H. Bus Rides

## Most Interesting Across the Whole Group



## Least Interesting Across the Whole Group





## Comments Collected on the Individual Activities

<b>DJ Workshop</b>	It's Interesting because it's interactive.
<b>Face Painting</b>	It's for younger people. Too young I'd be a tiger! I don't want to be Spiderman
<b>DJ Bus</b>	It depends on the music. I like 90s music.
<b>D. C. M. Market</b>	Here you're just buying. At the creative workshops you'll do things.
<b>Vintage Hair and Beauty</b>	When you go, you do your hair anyway. More for girls.
<b>Vintage flyover</b>	It just goes over your head
<b>Art Commissions</b>	Group weren't sure what it would be One of the group: "That sounds cool!"
<b>Roaming Street Theatre</b>	Grannies
<b>Melodrome Music Stage</b>	Wouldn't go listen to music I didn't know.
<b>Heritage Bus Rides</b>	Don't see the point in getting on a bus from Morecambe to Heysham
<b>Vintage Night Club</b>	Now We're Talking
<b>Creative Workshops</b>	Something that you get something out of.

## Activities to Keep

<b>Group 1 - (Mixed, business students)</b>		
<b>Street Food</b>	<b>Fairground</b>	<b>Vintage Car Show</b>
<b>I'm keeping it because...</b>	<b>I'm keeping it because...</b>	<b>I'm keeping it because...</b>
it will appeal to lots of people, especially our age. It's easy and cool to experience new food.	It's something new. Fun and exciting. More aimed at teenagers.	It's interesting. Aims more to men. Nice to see car enthusiasts.

<b>Group 2 (Mixed, arts students)</b>		
<b>Car Rally</b>	<b>Fairground</b>	<b>Vintage Pooch Parade</b>
<b>I'm keeping it because...</b>	<b>I'm keeping it because...</b>	<b>I'm keeping it because...</b>
It's one of the main features that attracts people - to look at them, take photos and admire them.	Fun, interactive, attracts younger people, entertaining.	Competitive, photos, gets more people to take part. Interactive.

<b>Group 3 - (All Female, Arts/Business Students)</b>		
<b>Street Food</b>	<b>Vintage pooch parade</b>	<b>Fairground</b>
<b>I'm keeping it because</b>	<b>I'm keeping it because</b>	<b>I'm keeping it because</b>
Different types of food which might not experience everyday.	We like dogs, see lots at once in outfits.	It's very fun, a lot to do for ages, don't have around here.

<b>Group 4 - (All Male, Business Students)</b>		
<b>Street Food</b>	<b>Vintage Car Show</b>	<b>Vintage RAF</b>
<b>I'm keeping it because</b>	<b>I'm keeping it because</b>	<b>I'm keeping it because</b>
Unique, everyone likes food.	Rare, unique, old fashioned cars. You wouldn't see them in day to day life.	Loud, don't see them ever again. People like big planes

		and seeing things from the war.
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Current Activities to Change

<b>Activity</b>	<b>Vintage cinema</b>	<b>Bus Ride</b>	<b>No answer</b>
<b>Change</b>	Shows 80s films as well as historic info	Become a real bus for the day, more people to get there.	
<b>Why</b>	Appeal to wider audience		

<b>Activity</b>	<b>Vintage RAF Flyover</b>	<b>Vintage Cinema</b>	<b>DJ Bus</b>
<b>Change</b>	Make the flyover last a little longer. More planes	Food and drink outside "Tango ice blast." Publish the times Shorter movies	Try and combine new and vintage music Play a variety
<b>Why</b>	Why - it's quite easy to miss	Why Cinema food - attract younger people You can know what time to get there for More opportunities to get in.	Attracts more younger people while it still being vintage.

<b>Activity</b>	<b>Torch Club Ball</b>	<b>Outdoor cinema</b>	<b>Melodrome Music Stage</b>
-----------------	------------------------	-----------------------	------------------------------

<b>Change</b>	More appealing to teenagers Like the idea of being to dress up!	Newish films (2/3 years) More showings of different films	Songs played from 90s onwards Popular well known songs. Ie. Africa by Toto
<b>Why</b>	More teenagers attends	More audience Larger target market More appealing to our age	Something that ourselves are interested in

<b>Acti vity</b>	<b>Vintage Cinema</b>	<b>Vintage market place</b>	<b>Creati ve works hops</b>
<b>Cha nge</b>	Still vintage style but modern films	Not vintage style, more relevant to our age group (nostalgia)	So you could involve more tech based and modern
<b>Wh y</b>	Why? Vintage films aren't as interesting as modern films	It doesn't interest our age. It's too old for us but if made less old.	Why? Not

#### New Festival Ideas

#### Group 1 – Male and Female, Business Students

#### Main Idea(s)

- A virtual reality (VR) experience of old Morecambe. This brings new technology together with the old vintage theme.

- **A teen area set up like a vintage hang out place**, which could be an opportunity to experience vintage teen life.. This could include roller skating, vintage arcade games and Wi-Fi.

### **Other ideas**

#### **1. Outdoor cinema**

In Happy Mount Park with vintage films. Includes food and drink, including picnics, street food and cinema food.

#### **2. Tribute Bands Concert**

Tribute bands performing popular songs from the different eras

#### **3. Pop-up Aquarium**

Based on Marine World (attraction from Morecambe's past), which would specifically include sharks.

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### **Group 2 (Males and Female, Arts Students)**

#### **Main Idea**

##### **Drive in Cinema**

Includes deck chairs at front and spaces for people to drive in at the back. Food stalls around the space, including fish and chips, cinema food and alcohol for adults.

People walking around selling little souvenirs.

Vintage cars to come sit in

Modern and vintage food and films

#### **Other Ideas**

##### **1. Roller Disco**

Vintage DJ

##### **2. Vintage video game event.**

ie. Packman, Donkey Kong, Space Raiders

### 3. Sand Sculpting Competition

Links to Morecambe

### 4. Skate Boarding Show

This will attract younger people. Never had one in Morecambe.

Lessons to teach kids after the show. The ramp in Morecambe never gets used.

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## Group 3 – (All Female, Arts and Business Students)

### Main idea

#### Outdoor Cinema in Happy Mount Park

On the bowling green.

Paid entry, about £7 - £10.

Drinks and food available. Old fashioned style popcorn boxes.

“New-ish” films//different genres, for example The Shining. More than one screening or different films at different times.

For all ages.

### Other ideas

#### 1. Roller Skating at the Winter Gardens,

There is a big wooden floor with a bar

For all ages

Competitions – eg. best skater.

“Oldish” songs from the 90s onwards and new songs.

Crazy 90s dress up/70s flowers/60s (optional)

Discos and bars

Food inside

2. Music Festival
  - Like Highest Point
  - The Dome
  - All ages, paid entry, beer tents, food tents
  - New and old songs (90s+)
  - More than one day
  
3. Ice Skating
  - Ideal for all ages
  - Charity shows (raise money)
  - Music and lights while skating.
  - The Dome – large empty space
  - High up, popular
  
4. Fish and Chips Competition/Festival
  - Relates to Morecambe as a seaside town and fish and chips is from the sea
  - Different types of fish and chips/styles of sea foods to appeal to anyone
  - Large target market, Local shops take part

#### **Group 4 – All Male, Business Students**

##### **Main Idea**

Vintage football exhibition.

Classic balls, boots, kits etc.

Include Morecambe Football Club

##### **Other Ideas**

1. Vintage cooking classes
  - Making old fashioned food using old techniques. For example, ice cream sundaes.
  
2. Morecambe Exhibition
  - Like a tunnel that you walk through that immerses you in Morecambe in the past.
  - Pictures of Morecambe through the years, walk through heritage of Morecambe. Like the Viking attraction in York.

## Feedback from Young People

### Session 1 Feedback

<b>How did you find the session?</b>
good, fun, interesting
Learnt a lot about the festival. Fun, useful
It was very useful
Useful, different, gives you an in depth look into how festivals and events are organised
Relevant, realised different attractions
Fun. Interesting as I have learnt something new.
Fun and informative
Good, fun, interesting, learned something new
Fun, useful, easy to understand
Fun, interesting, good food!
Insightful, fun

Fun and positive experience

Accessible – easy to understand

Learning something new and useful

<b>Has it made you think about anything differently?</b>
Yes, Morecambe
Interest in the festival, about the area
How little there is in Morecambe
How many roles there are in organising these events. How much money is invested.
Yeah, about the area
Made me consider going to more smaller businesses in Morecambe
How little there is in Morecambe but found more things to do.
Creative work, local community, future jobs
Future job, creative work
To value events that are held in Morecambe more



Didn't realise [REDACTED] did so much for Morecambe

It helped the group develop a more positive perception of Morecambe

A desire to support local businesses

It helped developed an awareness of the work that is needed to develop local events and value what they do and contribute to the local area

It helped them think differently about their futures and the possibility of going into a creative career.

Each individual was asked if they had a suggestion for next time we met or any questions. No one responded to either of these open questions.

#### Session 2 Feedback

Participant	How did you find the session	Why?
1.	Interesting, fun, better than school	Got to be involved in a project which influences Morecambe. Good resources.
2.	Fun, useful, something new	Creating new ideas, teamwork to share ideas.
3.	Fun, interesting, creative, entertaining	I was able to share some of my ideas
4.	Very fun and creative. Helping me understand Vintage Festival Better.	No answer
5.	Very fun, thinking of ideas	Seeing all the events that happen in Morecambe already
6.	Fun, creative, something new, good quality	Something new
7.	Interesting	All different types/factors of festivals

8.	Fun, creative, very interesting	No answer
9.	Fun, creative, resources	Lots of activities, very fun, liked developing ideas

What they thought of the session and what they valued:

- It was an enjoyable, new and different experience, considered to be better than school.
- Appreciation of the quality and variety of the resources used.
- Appreciation/value the opportunity to be involved in a project that has a positive influence on Morecambe.
- Appreciation/value the experience/opportunity to create *new ideas*, *develop* ideas, share *own* ideas with others.

Participant	Has it made you think about anything differently?	Why?
1.	How targeting different groups of people has effect the excitement and turnout of an event. - Developing skills	Because we sorted all the events that take place into different categories.
2.	Yes	Think about how much thoughts goes into the festival Understanding of how the business/event works
3.	Festival design, local community	How complicated it is, how it can be changed for better Understanding of how the business/event works
4.	How a festival is formed, created and organised Understanding of how the business/event works	
5.	Morecambe have more events Awareness	because different events which I didn't think I would be interested

		New interest in what happens in Morecambe
6.	A lot more goes on with the festival than I thought Understanding of how the business/event works	No answer
7.	Yep	Made me realise that vintage look really old
8.	Creative work, future jobs Understanding of how the business/event works Ideas for future jobs Skills	It interests me and is something I want to do in the future.
9.	Definitely going	Know more about the attractions

*The impact it has had on the thinking of the participants:*

- *Being involved in the co-design activities in the workshop enabled the young people to develop skills that they could use in their studies and in future work.*
- *Co-designing in the workshops provided the young people with awareness of the existing arts and culture events in Morecambe and the work that goes into creating them, which encourages them to participate in the future.*
- *Co-designing in the workshops gives the young people hands-on experience of creative skills and creative jobs, which gives them ideas and inspiration for their future. The experience motivates young people to ask for opportunities to do work experience.*
- *The co-design workshops nurture a comfortable space in which the confidence in their own ability grows to the extent where they are comfortable presenting in front of others and approaching professionals to ask for work experience.*

Participant	Have you been inspired to do anything as a result of these sessions? If so, what?	Why?
1.	Yes	Considering attending the festival
2.	Yes	Will attend the festival
3.	Attend Vintage by the Sea	Learned more about it
4.	Take more photos of Morecambe	No answer
5.	Be more creative with my ideas	Allowed my idea to be explored with others
6.	To go to the festival	No answer
7.	Yes	Considering attending the festival
8.	Learn more about creative careers	No answer
9.	Be more creative, attend vintage	No answer

*Participation in the co-design sessions encourages the young co-designers to participate in arts and culture events in their local area (when previously many did not) because they are more aware of it involves and they appreciate the amount of work that goes on to develop a festival.*

*It encourages the young co-designers to engage more in creative activities and develop their creative skills. In addition, it helps them to consider how their skills could develop into a creative career.*

*It encourages creative activities in Morecambe, such as pursuing hobbies in photography of Morecambe.*

Participant	Would you like to be included in a future session where we make the ideas into something real for the festival?	What would make it interesting for you?
1.	No answer	More interactivity/creativity
2.	Yes	Go into more depth, more sessions
3.	Yes	No answer

4.	No answer	No answer
5.	Yeah	Being included in certain things
6.	Yes	Coming to Lanc Uni again
7.	Yes	More modern/application. Leaving Morecambe High
8.	Yes	No answer
9.	Yes	Developing Ideas

*All of the young people would like to continue their involvement in the project. This emphasises the positive impact the experience has had on them, the value they see in the experience and their motivation to continue.*

*They would like this to – which indicates what they find valuable/interesting/engaging*

*Go into more depth, continue to be creative and interactive*

*They would like to be included in the development of the ideas.*

*They would like to go to Lancaster University again*

*For the ideas to have a more modern application*

## Appendix 17

### Case Study 3 – Project Proposal

#### Project title: The FOLD

##### Research Project Description:

THE FOLD is a project that [REDACTED] are delivering for Great Place: Lakes and Dales in three rural locations; Kendal, Bentham and Settle.

Laura will join The Fold's project team to carry out research exploring the influence that a place-based co-design approach has on the attitudes and future ambitions of young people living in these communities. In particular it will seek to draw young people into a creative process that enables them to voice their views on challenges they face living in these locations and how they feel about their future there. The co-design approach take young people (alongside creative practitioners) through a process that empowers them to create an events programme that:

Truly reflects their views

Celebrates their thoughts and ideas of living in their rural communities

Draws on existing local strengths

Aims to deliver a long lasting benefit, even after the programme concludes.

Ultimately, the programme created should aim to make Kendal, Bentham and Settle better places for young people to live and work now and in the future.

##### Building on Redesign by the Sea

The project builds on a previous co-design project collaboration between Laura and [REDACTED] Redesign by the Sea, in which young people gave their views on Morecambe, redesigned aspects of the Vintage by the Sea Festival and provided an opportunity to learn about creative careers and develop skills. The project delivered three-way benefit to those involved. The project enabled [REDACTED] [REDACTED] to reach a younger audience and expand the current programme for the Vintage by the Sea Festival, it generated insights into how a place-based collaborative approach to design can influence the future ambitions of young people living in a town and it helped a group of young people to voice their opinions on living in Morecambe and generate ideas to improve it, whilst developing creative and business skills.

##### Research question(s):

How can place-based co-design approach can contribute to the understanding of how to include, understand and raise the aspirations/quality of life of young people in overlooked areas of the North West?

What challenges do the young people face in relation to living and working in their local community?

What are the benefits and challenges of taking this approach?

How can young people benefit from active participation in co-design projects in this context?

How can creative businesses contribute and benefit from helping young people in this context?

Is it possible to develop a set of guidelines/a framework for work in this area?

Main partner:

██████████ Morecambe, Lancashire

A creative practice, who “work creatively and operationally across a number of disciplines to produce beautiful cultural festivals and creative projects that resonate with audiences and have tangible and lasting impacts.”

Other stakeholders and Participants:

Young people living in Kendal, Bentham, Settle via schools and youth organisations. Creative practitioners and local businesses.

████████████████████

████████████████

*Note: No additional TNW colleague support available*

Context:

██

Additional Research Opportunity:

As with Redesign by the Sea, there is an additional opportunity to combine practice; learning about DP’s place-making and design thinking methodologies, which could be used in the engagement activities to further enhance the co-design.

Why is this Project Needed?

Commitment

Laura can provide guidance and expertise in designing the co-design sessions for this workshops, including guidance and assistance in developing the activities and tools within them. Laura can attend some of the workshops to help facilitate but would like to observe the activity in a workshop too. This

will allow information for research to be gathered, assistance to help develop co-design practice within [REDACTED] and help balance other PhD commitments.

As this is a complicated project, with different stakeholders, frequent communication needs to be maintained by all parties to assist design and delivery.

#### Outcomes:

Design of process and tools to aid with the co-design of the programme and voice opinions.

Case study material for Laura's research

Possible future research paper

Visual documentation

#### Project benefits

Data to answer the PhD research questions.

It will benefit [REDACTED]

Overall, this project could potentially feed into future work.

#### Initial Project Plan

*To be discussed and finalised*

When	What	Who
Oct 19	Ethics approval from Lancaster Uni ethics committee Participant Info Sheet Participant Info Sheet to be finalised to give to potential participants to read and consent to research. Would be good if it could work for both LW and DP's purposes.	LW  All
	Recruit participants, set dates and venues.	DP
	Co-design aim and structure for sessions. In detail for session 1. Outline for future sessions which will be refined in response to the first.	All
	Co-design tools for workshop 1	Laura lead, All contribute
	Source materials Produce	All contribute



	Session 1 – Aim - intro, groundwork -TBC 2 hours Include ‘baseline’ for evaluation	
	Kendal - TBC	All, LW help facilitate
	Bentham - TBC	DP
	Settle - TBC	LW observe
	Look at materials from first workshop and respond for second workshop design, activities, tools	All
	Set up way to communicate between workshops Ask group what is best but could be facebook group, whatsapp group, Instagram, email, webpage, twitter	DP lead but all suggest content
	Session 2 – Aim – creation – TBC 3 hours Could be combined locations Include evaluation	All
	Look at outcomes Assess if a third with young people is necessary – perhaps dedicated young people invited to work on aspects with industry experts – could be steering group, less ‘designed’ session. Include evaluation	All
	Communication with the group	DP lead but all suggest content
February 2020	Kendal event	
March 2020	Bentham event	
April 2020	Settle event	
	Evaluate influence on participants Evaluate legacy in locations	All dependant on requirements for own work

## Appendix 18

### Case Study 3 – Art Organisation’s Project Plan

#### *WORKING DOCUMENT*

## THE FOLD

### Project Description

THE FOLD is a programme of cultural activities taking place in three locations in the Lake District and North Yorkshire from February to April. For three consecutive weeks a curated programme from music and making to design and debating will emerge in Kendal, Settle and Bentham - rural locales with distinctive identities and communities, ready to co-curate a new, relevant cultural programme that engages and supports young people to become creatively empowered in their own spaces.

### Project Leadership - The Team

[REDACTED]

[REDACTED] are a creative practice based by the sea in Morecambe. We work creatively and operationally across a number of disciplines to produce beautiful cultural festivals and creative projects that resonate with audiences and have tangible and lasting impacts. We devise cultural festivals both large and small, and projects that link communities with creative opportunities. [REDACTED] has produced award-winning festivals including Vintage by the Sea and Transatlantic 175, and in 2017 launched the groundbreaking National Festival of Making in Blackburn. We create unforgettable moments in civic spaces - transforming seafronts, canal towpaths and town centres with uplifting, accessible and memorable experiences.

[REDACTED] and Events

As a multidisciplinary team, the diverse and high-profile client list reflects the strength of talent behind the young creative team of product and brand designers, urban and housing designers, interior and workspace designers, graphic, service and event designers at HemingwayDesign. HemingwayDesign’s creative designers craft success stories for brands. Working across print, advertising and digital channels, and with expertise in online strategy and social media, HD campaigns filter through the blurred messages of today’s media, and target consumers head-on.

████████████████████  
██  
██████████ graduated from Lancaster University with a BA Fine Art Degree with a First Class Honours. ██████████ grew up in a very rural location with farming roots, similar to the target areas of the Great Place, Lakes and Dales Programme. Working on this project, ██████████ said “I can relate to the frustration of living in a location lacking exciting events and the means to get to larger towns or cities to feel part of a stimulating culture. It’s brilliant to work on this project which is celebrating the heritage of these beautiful, rural locations, whilst producing new opportunities that might inspire people to stay and look at their home differently. It’s a case of enhancing what is already there to fill the young population with enthusiasm and show the potential of what the places can be. Rural locations don’t lack culture, they just sometimes lack the means to draw it out.”

### **Project Summary**

With the vision of empowering young people to create their own social, creative and educational space; Great Places Lakes and Dales will provide a target demographic of 16-25 year olds with the tools and support to tap into existing, but un-established creative communities in their locality.

In a bid to enliven small towns and villages, making these localities attractive propositions for young people; *THE FOLD* will connect people who care about social change, creativity, activism but perhaps lack the resources to realise their aspirations.

*THE FOLD* will bring people together, educate, mentor, encourage and finance the ambitions of a series of small collectives for a period of up to 4 weeks, leaving a legacy of emboldened and informed people, collaborating in groups to carry forward their experiences, continue to deliver projects and highlight the creative assets that exist in their community. The proposed approach to deliver this activity in a series of smaller localities, programmed by the people that live there, allows for accessibility and impact.

### **Project Aims**

**To co-create a unique, memorable, uplifting, meaningful and relevant cultural programme of events spread over a number of weeks that;**

- Gives more young people a reason to consider the place where they grew up to be a place where they have an ability to express themselves and have an opportunity to live a fulfilled life
- Providing opportunities for younger people to present their work to a peer audience while encouraging young people to contribute to shaping a significant part of the programme
- Develops creative and hands-on skills especially for young people
- Highlighting the wealth of creativity that already exists in the locales
- The programme will embolden people, particularly young, to debate and make a difference to the wider political, social and economic climate that affects their lives
- Positively changes perceptions, especially for younger people, of these predominantly rural regions
- Supports the visitor economy in the “shoulder season” & provides cultural stimulation and opportunity for social gatherings in the darker months with a view to contributing to improving well-being of the whole community
- Stimulates new initiatives and the multi-use of buildings and spaces connected to the communities
- Promoting a youthful & vibrant creative scene
- Demonstrates that rural skills and traditions are very much a part of contemporary life
- Highlights the need and opens up the potential for new spaces for creative programming for younger people in the area
- Uses ‘Rural Touring’ best practice principles to encourage local communities to experience a high quality cultural offering: meaning that the programme will bring high quality, professional cultural organisations and artists to create in villages and rural communities

### **Creative Programme**

The programme aspiration can be separated into three priority areas:

Providing a platform for creatives and young people to showcase their work, their hobbies and artforms to their peers in their own locations

Programming the work of young artists and creative practitioners from other relevant rural locations around the UK to share skills and expertise, while having knowledge of the culture and lifestyle in rural locations

Mentoring and supporting young creatives with workshops, including entrepreneurial skills, marketing and social media, basic business skills, developing a creative business

### **Creative Programme - Indicative Programme Options**

All activities will be programmed by the collectives that are formed for each space, in response to the issues that matter to them, to include:

Skilled making and art workshops providing taster sessions for people who many not usually have access to this kind of activity - eg screen printing, clay and pottery work, fashion design, textiles, street art, electronic and music making

Talks programmed by young people on the issues that matter to them - eg power of community activism for change / political debates that connect to this demographic / creativity for mental health / transport networks / meaningful gap years

Pop-up shop selling creative products by local practitioners

Pop-up film screenings

Art showcase and creative exhibitions

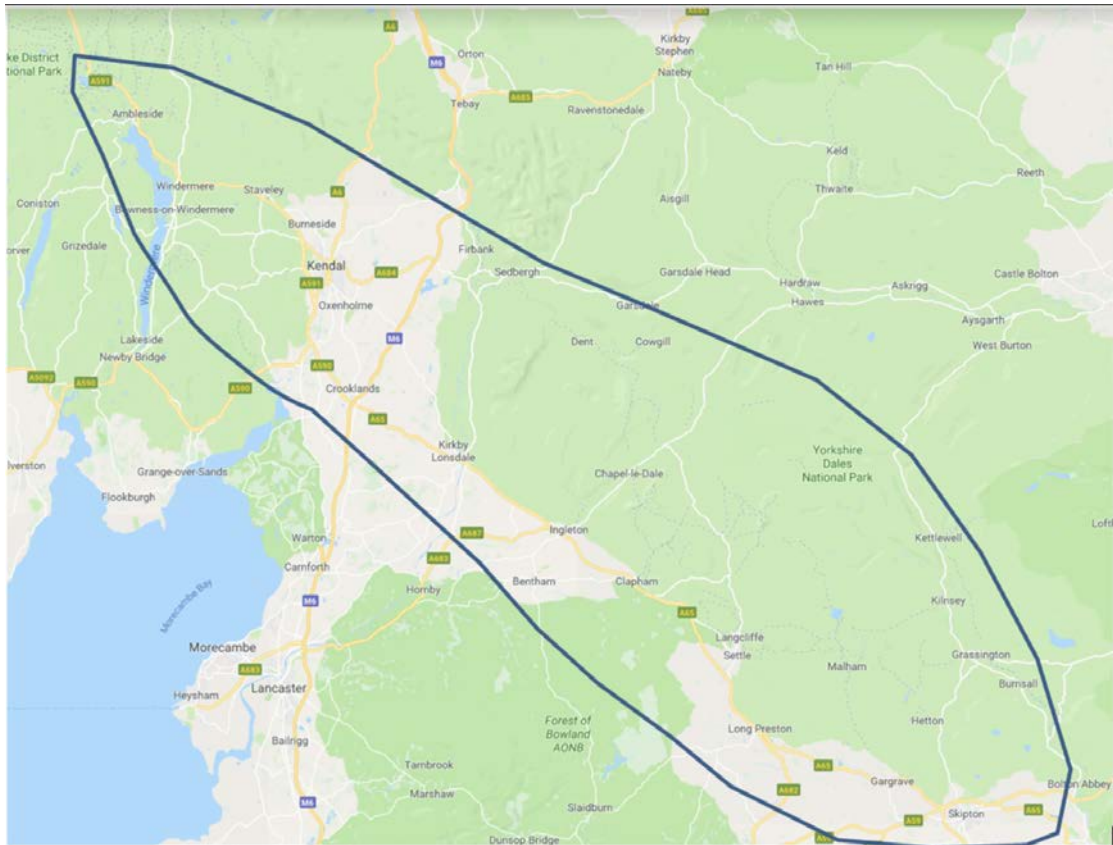
Music nights, open mic events or spoken word evenings

Space for temporary art studios for young artists to experience working in a shared studio and collaborating on ideas

1-1 or group mentoring sessions from creative young consultants to help young people looking to expand ideas or career choices. Examples - Kickstarter for entrepreneurs encouraging people to start businesses and stay in the area, established community arts organisations from other areas inspiring people to make their communities an attractive place to live; experts providing 1-1 session when planning adventure travel trips or gap years

### **Environment and Locations**

#### **Great Place Area Map**



**Project Locations - Kendal > Settle > Benthams**

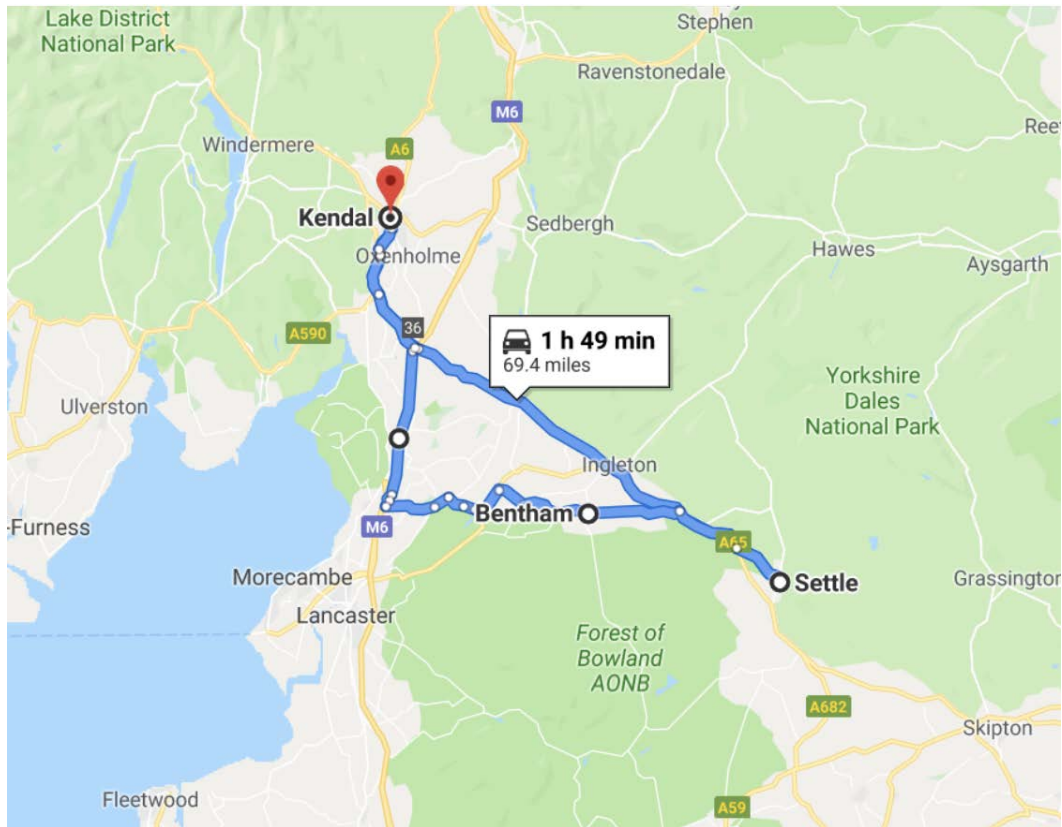
**Distance between project locations -**

Kendal to Settle to Benthams- 41.7mi

Kendal to Settle 30.4mi

Settle to Benthams – 11.3mi

Benthams to Kendal- 22.7mi



**Kendal** - Kendal is the largest of the three chosen host locations. A market town and civil parish in the South Lakeland District of Cumbria, England. Historically in Westmorland, it lies some 8 miles (13 km) south-east of Windermere, 19 miles (31 km) north of Lancaster, 23 miles (37 km) north-east of Barrow-in-Furness and 38 miles (61 km) north-west of Skipton, in the valley (dale) of the River Kent, from which comes its name.

While Kendal lists a reputable collective of arts and cultural activities happening within and around the town, research has clearly identified that the young person population of the town feel like a provision of activity of this kind is lacking in the town. Kendal has the largest number of people of the 16 - 21 age demographic living in the area of all of the host locations.

**Settle** - Settle is a small market town and civil parish in the Craven district of North Yorkshire, England. Historically in the West Riding of Yorkshire, it is served by Settle railway station located near the town centre, and Giggleswick railway station which is a mile away. It is 29 miles (47 km) from Leeds Bradford Airport. The main road through Settle is the B6480, which links to the A65, connecting Settle to Leeds, Ilkley, Skipton and Kendal. The town has a population of 2,421 according to the 2001 Census increasing to 2,564 at the 2011 Census.

Settle is home to Settle Stories who have recently begun to develop their own venue space. The space is also home to Settle Youth Group and has connections to young people in the town. Settle was selected

as a host location as it has been identified that there is already an appetite for this kind of provision within the town and access to the age demographic through the two schools located there.

**Bentham** - Bentham is a civil parish in the Craven district of North Yorkshire, England, with a population of 3,027 at the 2011 Census. The parish includes the small town of High Bentham, occasionally known as Higher Bentham or just Bentham, and the older adjacent village of Low Bentham. The town lies on the River Wenning, just west of the Yorkshire Dales National Park and on the northern edge of the Forest of Bowland.

Bentham has a strong sense of community. The farming community connect with the Auction Mart based in the town. There is also a significant artistic community and a number of self initiated creative organisations and projects. Bentham's community spirit creates a good fit for this project along with the fact that there are a number of niche communities with the wider community which presents an opportunity of 'coming together' as an outcome for this project.

*See Summary of Location Based Desk Research - Kendal, Settle, Skipton - See Appendices Notes*

### **The Market**

We are interested in connecting with two audience/participant segments:

Those people, aged 16 to 21 who already engage with cultural activities but feel the provision in their locale should be expanded.

Those people, aged 16 to 21 who do not engage with cultural activities but by engaging with the project may be inspired to engage with other similar activities in the future.

In order to engage with (1.) *Those Who Already Engage*, we have identified a number of routes to market.

### **Secondary Schools & Further Educational Establishments**

#### **Within reasonable distance of the KENDAL HUB**

**Route to Market** - In order to engage with (2.) *Those Do Not Engage*, we have identified a number of routes to market.

#### **What Prompts this Target Audience to get involved:**

Friends being involved

Advance workshops



Complimentary Offers - Drinks and Food, Socialising, Wifi, Warmth !

Use of the word 'FREE' in marketing campaigns

Visualisation of the space

Instagram

Socials (Less FB) incl. Snapchat

Flyers in schools

Display boards in towns

### **Stakeholders and Partners: Engaging with Meaningful Stakeholder Groups**

**Young Advocates, core group x 3** - within each location a core group of five to six young people will be identified and invited to join at the project development stage. They will be provided with a lead contact to support them to engage with the project and will be encouraged and supported to attend co-design sessions and curatorial workshops along with specialist mentoring.

**Place Advocates, core group x 3** - across 3 areas, a meaningful cohort of local influencers is to be gathered to support the project development, ensure relevance to the distinctiveness and need of each unique place and to enhance legacy opportunity. Voices include youth leaders, town councillors, business owners, teachers, church groups, community leaders.

### **TBC - A Programme of Co-Design Research**

Transformation North West (TNW) is a doctoral training partnership aiming to explore how design and creative techniques can enhance productivity, growth and prosperity throughout the North West of England, in support of the UK Government's Industrial Strategy. There are twelve PhD students in total on TNW, all from different creative backgrounds, supported by five universities; Lancaster, Liverpool, Manchester, Manchester Metropolitan and Salford. They are currently co-creating projects with businesses in the North West, which contribute to both the aims of the businesses and their own individual doctoral research.

This element of the project will include young people who live in the, Bentham, Settle and Kendal areas, providing an opportunity to learn new skills, increase confidence in their area and build capacity through the process of co-design and a design led process. The PhD

researcher will use design led methods, tools and materials to support the 'focus groups' in designing the project programme, specifically focusing on Placemaking Methods.

### **Marketing and Communication**

Reference rural marketing methods, localised techniques

Strategic marketing partnerships with significant organisational voices - schools, clubs, regional tourism bodies

Use of social media - graphics, animations, film work with capacity to share across project and partners social platforms

Young people's marketing habits - snapchat etc

Brand development workshop - exploring the notion of THE FOLD and the associated marketing materials

Brand briefing and development - design assets shaped by young people's influence

Print - flyers, posters, adshells at bus stops, postcards

Social media - significant social media activities utilising communication methods such as instagram stories, artist takeovers, online streaming

### **Project Partners**

Partner	Location	Description
The Brewery Arts Centre	Kendal	The Brewery Arts Centre is a well-established arts organisation in Kendal. It's a beautiful, historic venue that hosts art events, festivals and creative courses for all ages. It aims to provide the rural town of Kendal with an exciting cultural programme. The Centre runs Brewery Youth Programme which engages with children and young adults in order to create opportunities for gaining transferable skills and experience, and the chance to produce art with a group of like-minded people. Through the opportunity to work with talented and experienced tutors, the organisation encourages young people to make their voices heard through creating their own work and inspire the next generation of creative thinkers.

Settle Stories	Settle	Settle Stories is a Settle based Arts and Heritage Charity that aims to 'Change your world through story'. They offer art exhibitions, workshops, a weekly 'Create Café' session, and the yearly Settle Stories Festival. The goal of the organisation is to 'increase the respect and understanding between different cultures through story' with a particular focus on Yorkshire stories and heritage. Settle Stories has a Learning Programme which has allowed 6,000 young people in schools to benefit from the transformative power of Storytelling. They are based at The Joinery and are especially interested in encouraging young creatives to get involved and collaborate with them to shape their programme of work and events.
Bentham Auction Mart	Bentham	Bentham Auction Mart is a working live sheep and cattle mart in the rural farming town of Bentham. It is one of the leading livestock markets in North England and is an integral part of the economy and community of Bentham. The building consists of an auditorium type space with a central ring and surrounding seating. The Auction Market has been host to 'Christmas in the Mart', a craft market featuring talented local makers, bakers and artists as well as live music and food and drink along with Betham Carnival. The event has run with great success for 3 years now.

**Project Timeline:**

[https://docs.google.com/spreadsheets/d/1tNUBPdzfs3okA-lr1yYn8mFIF9-cl56TQc0Ybwo\\_RtY/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1tNUBPdzfs3okA-lr1yYn8mFIF9-cl56TQc0Ybwo_RtY/edit?usp=sharing)

**Evaluation**

Following the Evaluation Framework created by MB Associates, evaluation will take the form of both self evaluation of the process by <arts organisation> and both participant and audience evaluation.

The Framework is explained and demonstrated in the table attached:

<https://docs.google.com/spreadsheets/d/1M3ODmyhxJj3nECh36i-x-v9cjMw64j6MukuOfzq8TUU/edit#gid=0>

██████████ are committed to participating in the shared Learning Log during the process of delivery of the project and will also encourage stakeholders, advocates and host locations to contribute to this record keeping method.

**Legacy Impact of THE FOLD - three weeks of cultural programming in Kendal, Settle and Bentham**

Enhanced ultra local network of young people

Enhanced network across the three districts

New physical infrastructure is created to support future initiatives to host events and workshops

The regions are more critically engaged to the art and culture sector through collaborations, events and opportunities to work with nationally based practitioners

Young people feel more connected to their own local spaces and the opportunities within the region

Young people are provided mentoring - boosting confidence and self belief, becoming more likely to participate in cultural opportunities in the future

The career and creative aspirations of young people is enhanced

Young people are more able to use their voice to express their needs and concerns regarding their rural regions

## Appendix 19

### Case Study 3 – Workshop 1 Plan

Please record any quality discussion on either phone or borrow Laura’s dictaphone...

Remember that we ran over last time with only two people, so keep an eye on the timings.

<b>Session 1 Plan - Updated for Bentham and Kendal</b>				
<b>Timings</b>	<b>Task Focus</b>	<b>Activity Description</b>	<b>Resources</b>	<b>Remember!</b>
Set up 5 - 5:30pm	Set up	<ul style="list-style-type: none"> <li>• Either groups of tables or one big table depending on no. of expected participants.</li> <li>• Set up table for other items at one side</li> <li>• Put out consent forms, name badges and pens.</li> </ul>	<ul style="list-style-type: none"> <li>• All materials</li> <li>• Consent forms</li> <li>• Name badges</li> <li>• Black sharpies</li> </ul>	
6 - 6:05	Consent forms Name badges Sign in sheet	<p>As people arrive, ask participants to sign sheet, fill in consent form if they don't have one and get a name badge.</p> <p>Everyone must have a consent form signed</p> <p>12 is ideal number of</p>	Consent forms Name badge Black sharpies	<b>All to chase these</b>

		participants, 15 is absolute maximum		
6:05 - 6:10	Introduction	<ul style="list-style-type: none"> <li>• Quick intro The Fold</li> <li>• Quick intro Laura's research and co-design</li> </ul>		
6:10 - 6:25	Trip Advisor Tool	<ul style="list-style-type: none"> <li>• Review Settle - top 3 things and draw own map of Settle- can be like a real map or abstract/made up version</li> <li>• Show example</li> <li>• Encouraged to talk about choices</li> </ul> <p>Do not let anyone use biro</p>	A3 trip advisor tool Sharpies Stickers <b>Laura's example</b>	<ul style="list-style-type: none"> <li>• Facilitators ask why they are making choices.</li> <li>• Make notes on anything important that say</li> <li>• If there's only a few people, do one too</li> </ul>
6:25 - 6:35	Trip advisor share	<p>Ask everyone to:</p> <ul style="list-style-type: none"> <li>• Give name, Tell us <b>ONE</b> thing about their map</li> </ul> <p>Make a note of what the top things are if there's enough people for it be worthwhile.</p>	Large post-its and sharpies	Encourage discussion on why they chose those things but <b>do not spend too much time on it.</b>

		<b>If there's space, can we lay everything out or display it on the wall once finished</b>		
6:35 - 6:55	<b>Life journey</b>	Everyone individually fill in life journey but encouraged to chat. Can include stickers.	A3 sheet, Sharpies, Stickers	
6:55 - 7:10	<b>Food break</b>	<ul style="list-style-type: none"> <li>• Talk about what the dream jobs are and barriers</li> <li>• Display somewhere</li> </ul>	Food	
7:10 - 7:20	<b>Answer big questions</b>	<ul style="list-style-type: none"> <li>• Ask everyone to stand up and move around adding post-its</li> <li>• <b>Say if someone else has put it down, they should still write it themselves - NEW</b></li> <li>• Stress they should be QUICK!</li> <li>• Music might help</li> </ul>	Big sheets spread around the room Post its and sharpies on each table	
7:20 - 7:25	<b>Discussion</b>	Encourage discussion What sort of things do		Note down anything else they

		we have on the sheets? Common, surprising, interesting, useful?		say and put it down on a post-it
7:30 - 7:40	<b>Fold Activities</b>	Give <b>short</b> introduction to where they have come from.  Permission to like or dislike or talk about alternative headings.  What's interesting and what isn't? Are those good categories?	3 decks of cards, 17 - 24 cards  Write our preferred headings down	
7:40 - 7:50	<b>Blank cards - New Activities</b>	<b>Blank cards</b> <b>What Bentham/Kendal specific activities can you think of? OR something else that is missing,</b>  <b>eg. Archery class because someone loves archery</b>  <b>For example, if you spoke about a great bookshop in the local area, could there be an event at the bookshop? What would it be?</b>	Blank cards and sharpies	Be mindful of time Remember to encourage them to think and add their own!



7:50	<b>Evaluation and wrap up</b>	<ul style="list-style-type: none"> <li>● <b>Important - fill in evaluation sheets before they go!</b></li> <li>● Sum up - what we have covered</li> <li>● Next time we will take a closer look at activities, design some feasible activities, think about how they work in Settle</li> </ul>	Evaluation sheets and sharpies	Evaluation sheet important!
8:00	<b>Finish</b>	<p>Finish and tidy up Put all the data collected seperated for Laura</p> <p>As there are multiple copies of the big questions, leave the post-its stuck to those sheets.</p>		

## Appendix 20

### Case Study 3 – Workshop 2 Plan

<b>Session 2 Plan - The FOLD</b>				
<b>Timings</b>	<b>Task Focus</b>	<b>Activity Description</b>	<b>Resources</b>	<b>Notes</b>
5:30		<ul style="list-style-type: none"> <li>Put spare materials out on one table at the side for easy access</li> <li>Put the work from last time on the wall if possible</li> </ul>	Consent forms Name badges Blank paper Coloured paper A5 cards and activity cards Stickers Bubbles Evaluation Big Sheets	
6.00 5 mins	Arrival	<ul style="list-style-type: none"> <li>Name badges</li> <li>Consent forms for anyone new or hasn't done one</li> <li>Collect emails from anyone we don't have them for</li> <li>While people arrive, they're encouraged</li> </ul>	Badges Consent forms Pens	Print more copies

		to look at what we did last time.		
6.05 10 mins max	What did we do last time?	<b>Ask how long everyone has</b> Recap of the key things we talked about last time. We could lay out some of the things we did last time on the floor/or fasten to the wall	Design process print out	Bring things from last time
6:15 20 minutes	Future in Settle/Bentham/Kendal	<b>In pairs. Imagine you can live here in 5 to 10 years time and have the perfect job and have the power to make &lt;place&gt; different... Work quickly because you only have 2 to 3 minutes on each question.</b>  In <b>pairs</b> , think of a better future scenario for the place using the big sheets. Can draw and use stickers Encouraged to draw	Big sheets Pens and stickers	
6:35 5 mins	Discussion	Talk about what they came up with		
6:40 - 6:50 10	10 mins	Talk about a checklist of what we want The Fold to achieve over all. How will we know it has been good?	Checklist	

		<p>Invite to <b>look at ours</b> and discuss their own.</p> <p><b>This is where the older ones can break off to do their own list separately and facilitators can work with the younger ones</b></p>		
6:50 - 7:00	10 mins	<p><b>Introduce activity but let the older ones do their own</b></p> <p>Big map of Kendal Let's discuss what we can use for the Fold that's already here. For example, in Settle, we talked about a mural of the logo and the use of an old music hall.</p> <p><b>How can we use Kendal's strengths? What does Kendal have?</b></p> <p><b>I have stickers made from the drawings from the first workshop. Can you stick those onto the the map to start talking about</b></p>	<p>Stickers</p> <p>Big maps - no tracing paper this time</p> <p>Pens</p>	

7:00 - 7:05		<p>Introduction to A5 activity card task</p> <p>Working in pairs.</p> <p>You're looking at the cards, choosing a top 3. Then using the A3 paper to answer a few questions about each activity.</p> <p>Can use own stickers for this too.</p>		
7:05	Food break	<p>Food and drink</p> <p><b>And continue working if they want to.</b></p>		
7:20	Continue developing	<p>We could develop one all together if there's only a small group or we could split up into 2 or 3 groups.</p> <p>Feel free to use the glue, scissors, paper provided to make something if they want to! Continue to develop the ideas and answer the questions</p>		
7:35 or 8 Depending on time	Which ideas do we like best?	We put our best ideas into a pyramid		
7:40		Evaluation sheets and write		

		on bubbles and photograph What's next?		
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## Appendix 21

Case Study 3 – Questions for the Arts Organisation following the co-design workshops

### The Fold Evaluation Questions

Thank you for agreeing to be interviewed. The responses you provide will contribute to my analysis of The Fold project as part of my PhD research.

Please make yourself comfortable. If you would prefer to switch off the camera, that's fine.

I will be recording the interview so that I can listen back to the recording later.

### The Co-Design Workshops and Arts Organisation

1. What did you think of the co-design element of The Fold?  
*Was it what you expected?*
2. Do you think [REDACTED] benefitted from the co-design sessions and methods?  
*How?*  
*Do you think you personally gained anything?*
3. Did it help you do anything differently to what you would normally do?  
*What?*
4. Did the co-design sessions help to bring about ideas that would help to establish The Fold programme of events?
5. Do you think that the design of the session and the materials within it helped *you* to engage with the young people?
6. What do you think your role was in the co-design sessions?  
*Before, during, after. How did you find your facilitation role?*

### Engaging with Young People

7. At the beginning of the project, we talked about aiming to connect with two audience types:

Young people who already engage with cultural activities

Young people who not already engage with cultural activities, who may be inspired in the future.

Do you feel the co-design sessions managed to engage with both these groups?

8. How do you think the co-design sessions helped the young people to contribute to the fold?

Responses, ideas, conversation etc.

9. Do you think the young people gained anything from taking part and if so, what do you think they gained?

Do you think the co-design helped the young people to think about what they wanted to do in the future? How do you think it did this?

## Working in Rural Communities

1. Do you think it was valuable engaging with young people in those three rural communities in North West England?
2. What challenges did you come across working with young people specifically in rural communities?
3. Do you think it helped them to think differently about living in rural areas in the future?
4. Do you think the co-design of the Fold has successfully drawn on and used existing strengths and features of the three rural communities? *In what ways?*

## Other Stakeholder's Role



10. Apart from [REDACTED] and the young participants, how do you think other individuals or groups involved were involved in the process?

For example, the funders, the organisations involved and local communities.

## **The Outcomes from the Co-Design Workshops (What that co-design sessions feed into)**

**How do you think it influenced the young people and communities you have worked in?**

- What benefits do you think the young people have gained?
- What benefit do you think the local communities have gained? (or can gain)
- How do you think it might have more influence if you were to do it again?

Has it made you think any differently about your work at [REDACTED]?

## **Moving Forward**

What do you think the challenges will be going forward?

- Making the programme of events reality
- Involving the young people

What do you think would make utilising a similar approach easier and more appealing in the future?

The Fold set out to hopefully create programme benefits that could be sustained after The Fold programme of events has finished. Although The Fold is yet to take place, I wondered if you had any reflections on how this might happen?

Do you think that the co-design approach has or can contribute to this in any way?

## Appendix 22

Case Study 3 – Example of answers from team at the beginning of the project

### **Fold Type Form Data**

Project Assistant

Role

Assisting in the production of The FOLD. I've researched the locations, researched programme possibilities and sent out an Open Call, liaised with designers and web developers to get the social media and website in the works, as well as communicating directly with people in the towns.

What are you hoping to gain from involving young people in the co-design of the programme of events?

An idea of what young people actually want/need in their hometown. I think this is especially important in rural locations where it is very easy to feel that people from larger towns and cities are coming to do 'interventions' to give a bit of 'culture' to these places. This is not what we're trying to do at all. Through co-design we can have democratic discussions and draw out what young people really want, and hopefully when we work together to show what already exists in the area, and what can exist there, young people may look at their hometown in a different light.

What are you hoping to gain from partnering with Transformation North West?

Expert research from an esteemed programme

What do you think the young people will gain from participating in this project?

Hopefully they will feel more confident that you do not have to be located in a city to experience good art or be a creative. They will also have experienced a model of workshops and live music sessions etc that they can replicate if they wish. They will hopefully feel they have more agency in their hometown and will have experience of working together to co-produce a programme.

Have you been involved in any projects like this before?

No, nothing!

Is there anything else you would like to add?

I don't think so! Just that I'm really excited to work with Laura and see how this process works!

Director 2

Please describe your role on the project...

Project Director

What are you hoping to gain from involving young people in the co-design of the programme of events?

Providing a voice for young people, empowerment, shifting the decision-making process.

What are you hoping to gain from partnering with Transformation North West?

The expertise of the PhD candidates, the understanding of how these types of projects support academic research, and that the work is published within networks raising the profile of the project and networking opportunities.

What do you think the young people will gain from participating in this project?

I hope that young people will gain an understanding of what can be achieved and what can be possible. That they will feel supported and empowered to make decisions in the future and how to use the tools and the skills they have learnt through participating to make those decisions happen.

Do you anticipate any challenges arising from involving young people in the design?

I think there is barriers to engaging in the first place and how the opportunity is perceived by young people and particularly how younger people feel about opportunities presented by older people.

Have you been involved in any projects like this before?

Yes, our organisation engaged with Laura Wareing and Morecambe Bay Academy.

## Appendix 23

### Case Study 3 – Example of interview answers from a member of the team

30<sup>th</sup> April 2020

What do you think of the co-design element of the fold and was it what you expected?

I think it that made the project. I don't think project would have been...obviously we're still in delivery mode of it. I don't think the project would have been anything near what the outcome is...was...is without doing co-design as part of the process and I think that it would have been wrong to deliver that project now I understand how much it can influence the outcomes...because the project was, you know, as an organisation we deliver lots of work and sometimes it's okay for the programme or the content to be driven directly by the organisation and the people in it. With an overarching knowledge of what the audience or participants might want. In terms of the fold, it was always about reaching a group of people that isn't me or isn't anyone in the organisation, so we could have guessed what they might have wanted and we did try to guess what they wanted but that isn't what the project has ended up being but that's only because of the co-design project. The outcome is incredible and amazing. It's a credit to the fold, that we did it that way and we used your expertise.

Do you think [REDACTED] as an organisation benefitted from the co-design sessions and the methods?

Yes, I think there has been a project with us before that I haven't been involved in and I only knew of the outcomes and I was impressed with the outcomes but I haven't been involved in the process apart from hearing it second...as a reflection from you a little bit and [REDACTED] and reading about it. I haven't actually been in the step by step process. I was already kind of sold on the process by hearing what had happened in the previous project but to actually be involved in it and see how it can benefit the business, benefit the business thinks, benefit the business operates and serves the people that we exist to serve is something that we really need to think about how we embed it more and more in the business going forward and how it becomes a central part of what we say we can do and how say we can do it. Because it works for now more than ever, why the business exists and I can see that now. As the director of the business, you obviously set out your business and your mission and why

you exist but then to be part of this project and see how it affects those things, it just...it's been really incredible. We've had lots of conversations about it since and now [REDACTED] has done two projects and I've done one and we really can imagine how co-design a fundamental part of what we do because the outcomes are so genuine and authentic and true to the project. Does that answer that?

Yes it does, thank you.

I take it that you feel from the positive response you gave that you feel you benefitted from it personally as well?

Absolutely. I'm the Director and I've always for the majority my career...and I'm 40 now and from the age of 25 I've been the Director of a Business and so that gives the impression of leadership or decision making. To go through the co-design process, where the decision process is broken down and the hierarchy is completely flattened, is a really valuable tool that I think hadn't the experience of before and liked to think I was capable of doing it and always in the back of my mind, when you're in the kind of position I'm in, it's a decision making position and I feel like in the fold process that I really didn't make any decisions. I helped guide the decisions that were made collectively. Yeah. I would hope the young people felt like they made the decision, which is brilliant because I actually don't want to make decisions all the time! (Laughs) Sometimes it's not right that I make decisions but by nature, people look to you to make decisions. People in the organisation think that if they ask me a question, I make the decision because I'm in a position to do so. The process took that away from me and I was able to go into it thinking 'well this isn't about what I decide'. Yeah?

The next question, did the co-design sessions help you bring you about ideas that helped you establish the fold programme of events?

It absolutely did. When we through the process of how the tools would be created, I was sceptical, I think is a good word, of how we were going to get from the tools to a programme...but it did do that, somehow it did. (Laughs) By your expertise probably but I was challenged with how the broader thinking of how Settle the place, or Bentham the place, what the future might look like, that would get us to decision making around a programme but I understand why we had to absolutely go through that. That's the difference between the young people in that decision making process and I wouldn't necessarily have had to go

through that process to decide what the programme was going to be. Open their minds... If we'd gone in there and said 'look at this, what do you think or look at these cards, choose which ones you want', then we wouldn't have got the same outcome as we hadn't gone through the process that you designed. It made it more true to them by going through the tools, the tools that you'd created but I was...sceptical about how we were going to get from a to b.

Remind me of the question....

Yeah. Obviously we did because we have a programme and it came from that but the ideas we've generated through different routes than I'd have anticipated but now on reflection why that route worked perfectly. It feels a bit like a pyramid. We started off with really broad, generalised conversation about place and then we took it in a final part of the conversation. Do you like this artist or this artist? I can see how that works now having gone through the process.

Do you think there is anything that would have made it easier for you to be able to see the process...back at the point when you weren't sure? Do you think you had to go through the process?

I trusted what you were saying. The only thing I could think that might have explained is if...and I wouldn't have wanted to have gone into academic theory...if there was a kind of academic 'well people have to go through this journey to get to this point' and there was a diagram, you know like the madlow hierarchy of needs and it's clear to see how people think. If there was some way of how it could have explained because this is how people operate and this is what people have to do to get from a to b in this scenario. Does that make sense? But equally, it might be so complicated that someone like me, who doesn't understand it would find it hard to understand. It's a balance. You couldn't have gone into an academic theory paper. Equally if there was a very basic 'these are the steps' because this is how humans behave or...

Interesting. Thank you.

What was your role?

<practitioner> has explained it to me once before. She explained it to me before we went into the sessions so maybe I went into it with this in mind. It might be wrong because I only heard it from <practitioner>. She said something like, 'in co-design...

(Break as [REDACTED] speaks to her child)

She explained that in the co-design process, that everybody becomes an expert. The young people are explained in being young people and they are experts on Bentham. I think you said it in the session as well. I knew sessions being the expert on putting on cultural events and deciding programmes but what it also allowed me to know that I was definitely not the expert in what young people want. If I hadn't that in my mind before we'd gone to the sessions, I mind have thought I was an expert in what young people wanted but I knew that fundamental basis that I definitely didn't know what they liked and I definitely didn't know what it was like living in Bentham, Settle or Kendal. I'm really glad I went into it knowing that. I hope it meant that I didn't come across like the leader or like the decision maker. Because it allowed them to know they were the leaders and decision makers in those areas. I think it broke the barriers and allowed them to believe they had their place in the room, instantly and it felt like such a simple way to explain but give them the power that we absolutely wanted to hear their voice because so many times, like in school assemblies, you ask a question and no one answers, no one dares say something and that must be because they think you know more than them or they don't want to come across uneducated, getting that bit across in the first instance I'm sure empowered them to know what their place was in the room and for me to know mine too.

Do you feel that the design of the sessions, the methods, helped you to engage with the young people?

Yeah, again how the tools were designed and how they were developed, if we had gone into a room and stood at the front of the room and said 'right, what do you want to do when you grow up?' we would have these horrified, blank faces of why are you asking me this? Why is this older person than me, made me come and sit here and ask these questions. I'm not going to say I want to be plumber because I don't know if it's the right answer or not. The tools made it so much more easier. Some of them harder to use than the others. I don't think we were ever expecting the groups to be as diverse as they were. I think, I don't know how much you want me to go into detail. There was one that was really hard to use. I don't know how to



explain it except it had questions on it like 'if you wanted to if you wanted to find out about this sort of thing in the future, where would you go?' and 'what kind of place would you go to' and I was struggling with that. I suppose if I could pick out one specific part of the whole journey and series, then that bit would be the bit that was more difficult. You might need to remind me of the question.

Do you think the session and the material helped you to engage with the YPs. Obviously, they loved the stickers and is not simple but it's almost when you see them it's almost obvious that there should have been some stickers there. I wouldn't have thought to do that but even the ones that were 22 and doing masters degrees, their faces lit up that a sticker had been made of their drawing. It broke down barriers, it allowed them to engage with each other. Also just imagining how, so in Kendal, the group was really, really diverse and quite segregated because there was these clusters of older people, very creative people who were in the middle of the age group and younger people who were a little bit creative but didn't know their journey yet so with those tools, maybe, did we want them to all work together? Maybe. Was it okay that all split up into their clusters? I think so. But thank goodness the tools did work for them individually in the groups. It could have gone wrong. That could have been a bit of a disaster in that we had got these really stark differences in groups of people in the same room and we a set of a tools that we were expecting them to work for them. And they did, just in a slightly unexpected way. What we were expecting was that a group would all come together and all work around the table together and kind of have a joint conversation and that didn't happen in Kendal but I think that was fine.

You have led into the next question quite well. At the beginning of the work, you said you'd engage with two different audience types...

Totally! Absolutely! I wonder whether we thought we would have got...Kendal everybody was engaged in cultural activity.

Is that because it went through the brewery?

No. We advertised it through in loads of places. In Kendal we probably advertised it in most places. So it could have been who weren't engaged. We tried to advertise it in schools and things but maybe, I'm wondering I don't think. We didn't have a group were there were some engaged and some not engaged, apart from the second Settle because there were a couple of

younger people. I don't think they weren't engaged in culture, I just think they were maybe a bit too young to use the tools but I think they were interested in dance or theatre or those sorts of things. I just wonder how it would have ended up being if we'd had a group that had both.

No, we did, Bentham in the first week. Were you there?

No, I wasn't but I have met some from both groups. I've met the people from Settle, such as J and M.

So that was a group were there some that were more engaged in culture and all they did was the same as the Kendal group. They just split. They sub-divided themselves. But one of the activities I tried to engineer that they mixed up a bit and it worked really well.

Erm, the question was did we get both? The answer is yes, we did. Definitely the ones who didn't engage found it harder just by nature. Not harder because they are the ones who just kept coming back with more of their friends.

Is it what you hoped for? Was it the mix that you hoped for?

From a personal, not just from a personal, from a work project perspective, to feel like you've made an impact on the ones that weren't engaged in the first place, obviously feels like a bigger achievement than taking the ones that are under engaged on a journey that they're already on. It feels like we've done a good thing by the ones that weren't engaged. Is that personal? Personally it feels good and for the project it feels good.

Yeah, I understand what you're saying.

You know, some projects you deliver as an organisation, they sit with you as a personal memory or personal feel good kind of. We did a project with old people in a nursing home and I absolutely loved it. And I love the fact we worked with the Bentham group, that's just like fun and a bit crazy.

Yeah, I know what you mean. The Bentham lot had a different effect.

Yeah and we went and met them in the chippy. I liked it and it feels good as an outcome.

Hopefully you can continue to engage with them in the future.

Yeah, although <practitioner> messaged them and asked them to message us back.

Maybe try again when things are less weird?

Do you think the approach, the co-design approach helped engage with both of those types?

Definitely, yeah. Some needed more support than others but you'd expect that, surely and also that group who were less engaged happened to be a bit younger anyway, so by that nature, you'd expect them to need a bit more help. Just academically. I think it was an equal benefit to both.

To just pick on that benefit, you do think it benefitted the group that were part of the co-design sessions. How do you think it benefitted them?

Well, I wouldn't have taken it by evaluation and through behaviour. I wouldn't just say that was a success. If we hadn't had done the speech bubbles or they hadn't reflected and said the things the things they did, I think it's important to not label it as a success because we think it is. We absolutely have got the data and demonstrated that was the case.

Even when me and [REDACTED] were in Bentham and there wasn't a session, they came to meet us. Surely that makes it a sign of success because they would have just said no. But the fact that we were there and we said do you want to come for a brew and they said yeah, is a success factor and then know that things were written on the evaluation like 'you've made me feel listened to' and 'you've made me feel things can happen in Bentham', are the two that have stuck with me the most. I have actually seen them all yet but yeah, that is all. Maybe I need to measure success in a bigger way but just having those two people say that makes the whole project a success for me.

Do you think the element where we were asking them to think about future careers and offering business workshops etc. Do you think that was successful? Or did you think it made them think about what they wanted to do in the future.

I think the group that got that the most was the Settle A level students; J, T, L and one more who came to the second one. Anyway, they benefitted from being able to have those conversations about careers...the session in Settle when Charlie came, where he had an in-depth conversation with them about university courses, what his job was like, different career pathways, I think they benefitted from that kind of conversations. I'm sure they don't have that opportunity to have that kind of conversation at school or know that a job like mine exists even. For those people, definitely. I think the Kendal people were already heading towards that way too or knew that their was their intention, or they were connected to the brewery with their courses. Probably have access to that kind of conversation already. And the Bentham group probably aren't ready for that conversation or maybe don't want it. We don't need them to want a career in a cultural activity, we want them to participate and enjoy it as a pastime just as much as a career.

No, they might still take something from it that relates to a non-creative career...

Just to think about working in rural communities because there's not a lot in design literature about going to co-design in rural careers. Do you think it's valuable...

One hundred percent!

Why's that?

Because, I think they... I think it's important for any young people but if I look at the three, I'm actually really glad we chose the three places we chose because they are different anyway. If you look at the answers of the three groups in three places, you can see the differences in opportunity from the answers and the outcomes and the thoughts and the conversations that we had and...the Kendal group thought there weren't opportunities for them but then talked about the opportunities that they were involved in and appreciated them. The minute you got to Bentham and Settle where the opportunities that are so far and few between, you could see the difference in reaction, believe...yeah. Just kind of knowledge I suppose of what is out there and what exists. So to be able to take that to them, show them and help them decide through co-design and be able to show them what happens next was really important, I think. I also think it's important for young people everywhere now, or marginalised people or people

who don't have a voice. I just think that this is an opportunity now for any group we work with to feel like they have a voice or have a say.

Do you think it made them think about differently about living in those rural areas.

I wish we'd been able to deliver those things that they chose and then be able to answer those questions.

Perhaps we can revisit it at some point, fingers crossed.

It feels a bit false to say they're full of enthusiasm when they've had when they chose whipped out from under them at the moment.

It's not your fault, it's out of everyone's control.

I feel rubbish about a lot of stuff because of this but particularly for them, they knew it was an opportunity that doesn't come to them very often. They did it and then it's not happened, which is rubbish for young person, in my view.

Do you what we were doing in those workshops was drawing on the strengths of those places.

I don't really know.

Do you think through engaging with those people, were we managing to find things that were already in the community that could be used.

Do you mean, in Bentham they talked a lot about the playing fields and then we ended up designing the programme, with them, around that as a location.

We talked about celebrating living in a rural location at some point.

None of those young people, except for Anabelle had been in Settle Stories before and they all walked in and thought wow, this is here. Yeah, it's always been here, you know!?

Erm.

It's okay if you don't think it's something.

I'm not sure we got that. I don't think it's something we got.

So the challenges of working with young people who are specifically living in rural places. You know some of the challenges.

I suppose, I don't know if this was a challenge or if I felt conscious about it but maybe they just face it all the time. The whole thing of getting dropped off, getting picked up, whether we overran a bit, whether, how they were going to get home, where they had to get back to, whether a parent was sat outside. But I'm not entirely sure if parents always have to pick them up and always have to drop them off and are okay with that because they live rurally or they always have done. I don't think that's necessarily that's down to us but we'd encouraged them to be in that room at that time.

I don't think this is actually down to the rural location but I suppose, the consistence and nurturing to keep them. Are you coming? Do you remember what time you're coming? That nurturing. I don't think that's down to the rural location. That challenge to keep them. I don't think it's a challenge to keep them engaged but it was a challenge to understand if they were still engaged, it was just the communication and how the communication should or shouldn't have worked. I don't think we've got it right even now, because they didn't reply to the last text we sent.

Yeah, it's more to do with their age.

Yeah, so it's not because they live rurally but because they're one age and we're another age. Although it's [REDACTED] that text them and she's closer to their age but they haven't text back.

Have they engaged with any of the social media?

A bit. But we messaged them on Instagram messenger and they didn't message back. Maybe we need more of a part in that and been more persistent. Again, then it was lockdown and it

was difficult for us as much as for them. I'm trying to think if there's any other challenges by the fact they live rurally.

I suppose if this didn't actually affect us because it ended up being the biggest group but in Bentham there was no school or we weren't entirely connecting with them and I think now that we've been through this process once, if we started from the beginning again, we'd be better at getting the group and we'd know how to do it.

And yet, quite a lot of people came to Bentham. So we've talked your involvement, the young participant's involvement. Do you think there are any other groups of people who took part in the co-design...

Yeah, the way that the Bentham group ended up being so successful was because they have this Bentham directory of all local organisations; anything from the tennis group, to the youth group, to the church group and we literally emailed every single one of them.

Is that a website?

It's online and it's just like imagine it's a phone book of organisations and it has the lead person of that organisation, their email address and their phone number. In fact it's not just Bentham, it's for Ingleton and various other places around that sort of area so we picked out all the ones that were Bentham and it just took one parent to see it and then get her sons to go with all his friends. So I think we were lucky to email all those groups and that one person picked it up and the group was so successful out of that.

Remind me of what I was saying.

So it's about all the groups that were involved in it from the young people and yourself.

And then after the sessions to be able to go talk to the playing field association because that's where we wanted to do the work and have their buy-in and support was like so lovely. To know a different age group of people saw the value in what we were doing. There was the group in Bentham that we met in the first instance. We hoped they were going to help us gather more groups together but that didn't work in the way we thought it was meant to. In Settle we had Settle Stories as a host organisation and brought the brewery in. The approach

was the same for the same place but only Bentham had that directory and really picked up on it. And then I don't know if it's because of what the community is like there. In Kendal we emailed all the schools and colleges and no one got back to us.

Maybe they're a bit spoilt for choice for things.

Maybe. Maybe it's just that unique size of place and community spirit. I suppose it's all those factors of how big the place is. How many people speak to each other, what facilities are already there. Settle doesn't seem to have the same feel about it. You know, the community.

It's bigger?

Settle is a bit bigger as a town place. Maybe you just keep losing it a bit more and a bit more. Or maybe we didn't contact the right organisations in the first place because we relied on Settle stories to be our pillar in the community. Maybe if we'd expanded who we'd gone to in each place then maybe we'd have got different outcomes.

Moving to the outcome. The outcome of the programme but also the thinking outcomes of how you work, you've mentioned before that you think full affect the future of your work, your practice. Working with young people, different communities, whatever you think.

There's two parts to it. This is one of the few projects where the outcome wasn't going to be a festival weekend and partly because of the co-design and partly because of the outcome of the way the programme was developed. I think as an organisation, we will start to lean our work more towards this kind of outcome, rather than festivals because we can see the value in, there is obviously a value in festivals and we won't ever stop doing that but there is just as much value in working with 4 people as there is working with 40,000 people. So to give 8 people a more engaged, embedded experience, has been very valuable and see the impact that that can have, so that can be brought into the business so that there are different strands to the business and it's not just about delivering festivals on a big weekend and we do more slower, considered work that doesn't have a big bang at the end.

The fold is programme, like when you go to a theatre and there was a season and it has all the different shows that would happen in the season. The Fold is a season of programmed activities. Although in Bentham there was going to be a mini festival because that's what they



wanted. It suited the direction that they took it in. I like the idea of us doing more of that sort of work that informs decision making and then we're working towards something different than what we usually work towards, not festivals. Equally working with those groups, through this process, their voice comes to the top. Whether it's young people, refugee communities, old people. We did a project in a care home and I suppose in a tiny way, there were elements of co-design in it because we did it over a view weeks and in the first week we just went to speak to them about what they like and don't like and then the the performance was entirely curated based on what they said, rather than us just coming doing a 30s whatever or a 50s rock and roll day. They informed how the performance was devised. To be able to use the co-design to inform the work we deliver so that it is meaningful to the people we're delivering it to. I think will become pretty fundamental to everything we do.

On your website, it says you go into towns in the North to celebrate them. Does that still fit with that?

We want the outcome to bring people together or be celebratory or give people experiences they wouldn't normally have. Open your mind to something to something you wouldn't be able to believe would happen but not that we decide what the thing is because up to now, a lot of the work has been us making those decisions entirely. I don't think every project will be that way and something it just wouldn't work but with the Fold, to a certain extent, some people didn't get what they wanted because it wasn't going to work but I like to think what has been decided...what the programme ends up being is what they felt they connected with, so is what the work would be going forward.

We talked about sustaining the programme and it's not easy to answer now because it hasn't happened but do you feel there's already things in place to sustain it?

I'd like to think that whoever delivers it in the community, not necessarily the young people....

(interruption)

Sorry. I was going to say that obviously things cost money so we can't necessarily be the ones to keep finding the resource to keep things happening for those young people. Maybe we can but maybe we can't. I'd like think the conversations we had with different people in the community gave them the appetite to find funding to achieve the work. It's difficult.

Definitely, in Kendal there was a definite appetite that this was the start of something not just a one-off thing. In Bentham, I got a sense that the playing fields wanted to know how things could carry on. I think Settle was maybe waiting to see how it went and maybe Settle Stories might feel they might carry something on. I'm not sure. That's probably the least.

The final questions are....

I think the challenges have been apart from the obvious challenge! Partly my fault in the very beginning, in the very beginning, before we began the co-design process but when we knew we were going to, we put our trust into some members of the community to help us get the groups together, put the word out, entirely support what we were doing, rather than doing it ourselves. Rather than [REDACTED] sent out all those emails in Bentham to get the group together but that was step 2 because step 1 wasn't working. Perhaps I had too much faith in someone else doing it for us. In the same sense, in Settle, the first week we had two, more of us than them but that is because some people weren't available that week. I believed the organisations that is based there would help us get the group together. It can't be coincidence that it didn't work in any of the places, unless we did it ourselves. That is something we have to take responsibility for. I think we do know what to do better next time. We know what worked and what didn't work. I think you do need to pound the pavements.

You need to go there, be there.

You do. If you look at the other projects, like in Blackburn; we're there all the time, we're meeting people all the time and bringing people in and now everybody feels like it's for them but we tried a different method on my thinking. It was a decision I made that didn't work.

The other challenge is that, for it to be an absolutely true, authentic, amazing process, we would have met them more than twice.

Yeah.

Obviously, some of them we met three times. I feel like I completely know them even after only meeting them twice and I think they're completely onboard with it. To think what we've achieved with it in that small amount of time.

We had the same feeling from the Morecambe project, where we only had 4 hours.

You wouldn't go with a meeting with someone twice and feel you knew them in that way.  
That's not a challenge, is it?

Would we have carried on doing workshops, or would we just have met them? What would the offer have been?

Maybe it needed to be less structured.

When we met them in the chippy, some of them did come thinking it was going to be a workshop. Some brought consent forms. It would have been nice for that to carried on. I suppose the time scale just...our work and how crazy we are...or if we were only delivering this project and nothing else, then we could have started this in September and we could have had loads of meetings with them and maybe that's the bit I was trying to get to in the other question. How do we deliver our work going forward. This race to get to the big weekend, or the big finale, isn't always...this has made me really think just that let's meet, let's have a long lead in, to get to something slower to get to something slower.

It's making me think it's a different way, it could use element co-design tools and materials but they could be different in some way and less structured and they could be more about refining of the programme. Something like that.

Is there anything you'd like to add?

Erm, I think it would be really interesting to know where we go from here, not just about the fold. Now we have done these two projects now that have just had such amazing outcomes for our organisation and we don't want to let it go. It will inform what we do more going forward but like, how do you see it that. Suppose someone came to us and said to us 'we saw what you did with the fold and we'd like you to do this here' how do you see that as your practice, our business, your intellectual property?

Talks about doing short projects, parachuting in, have to write everything up... in an ideal world I'd have more time. Maybe after my PhD.

The thing I'm unsure is, yours and our relationship. Is the idea in this scenario, it could be any PhD, that we have now been empowered by the ability, or is that it that co-design always needs the expert to be involved in the process.

That's a question for part of the research, you could try it yourself see how it feels to do something like that without someone like me involved and if it feels like it's doable.

The point of TNW in some respects with businesses develop products and services that continue after TNW. It sounds like it has had a transformative effect on TNW.

The uni has the collaboration agreement, says you're not allowed to do this...

What happens next? We are saying we have had this transformation in the way we deliver our business, we see the value in co-design tools and co-design but without knowing enough about co-design, what needs to happen for that to be part of the business or part of how a project is developed.

You could continue with a similar approach and give credit. I'll ask my supervisors.

I'm glad it had a positive effect.

I was sceptical and I wasn't sure and I told you which tools didn't work. I think I've given a balanced review.

I found it quite intense. I felt like I needed a team of people at the uni to help pack all the stuff, that was a new thing for me. I hadn't thought enough about the production process between those events.

Those weeks just felt... it's quite normal for me to feel like that at work. We're always trying to get to the next thing, we're always in delivery mode, which it's what it felt like that. It also felt completely exhausting. If I know how it was going to feel. I only missed one of the six. To have six evening sessions like that in the weeks that we did it in, felt full on. I'll know for next time not to do it like that but then if it was in another way, it was like we were doing three different projects at the same time. If one place was done at a separate time then it would have gone on for such a long time. It would have gone on for three months. We couldn't

afford for it to be done like that because the people in Bentham would have waited for ages to their thing to happen. This project has been like tripling our work by doing it in three places.

There was times I felt I wasn't thinking about those individual places because we were onto the next different place.

It would be good to speak to again, not in a formal interview, when we do get back to... If they get back to us. You had the same thing in Morecambe. They didn't get back to you.

No one replies. They're so enthusiastic in the session and say they want to do it again in the session but they don't reply. No one followed the Instagram page. It's definitely a tricky area with this age group.

Thank you so much. I've loved it and I've loved what we've achieved through this process. It wouldn't have had the same outcome if we hadn't done this. It wouldn't have been as good. We can stand by it and know we've done the right thing by the place, the people and the young people we engaged with and that's a good feeling and it's nice to know we've done it that way. So thank you.

Thank you, I've got loads out of it. There's something really nice to create something with them that's going to happen.

We have an extension until next March to deliver it. Fingers crossed really. We're not looking for mass gatherings. We're looking for mass groups, some of them 8 or 10.

What do you think of the co-design element of the fold and was it what you expected?

I think it that made the project. I don't think project would have been...obviously we're still in delivery mode of it. I don't think the project would have been anything near what the outcome is...was...is without doing co-design as part of the process and I think that it would have been wrong to deliver that project now I understand how much it can influence the outcomes...because the project was, you know, as an organisation we deliver lots of work and sometimes it's okay for the programme or the content to be driven directly by the organisation and the people in it. With an overarching knowledge of what the audience or participants might want. In terms of the fold, it was always about reaching a group of people that isn't me or isn't anyone in the organisation, so we could have guessed what they might have wanted and we did try to guess what they wanted but that isn't what the project has ended up being but that's only because of the co-design project. The outcome is incredible and amazing. It's a credit to the fold, that we did it that way and we used your expertise.

Do you think <arts organisation> as an organisation benefitted from the co-design sessions and the methods?

Yes, I think there has been a project with us before that I haven't been involved in and I only knew of the outcomes and I was impressed with the outcomes but I haven't been involved in the process apart from hearing it second...as a reflection from you a little bit and █ and reading about it. I haven't actually been in the step by step process. I was already kind of sold on the process by hearing what had happened in the previous project but to actually be involved in it and see how it can benefit the business, benefit the business thinks, benefit the business operates and serves the people that we exist to serve is something that we really need to think about how we embed it more and more in the business going forward and how it becomes a central part of what we say we can do and how say we can do it. Because it works for now more than ever, why the business exists and I can see that now. As the director of the business, you obviously set out your business and your mission and why you exist but then to be part of this project and see how it affects those things, it just...it's been really incredible. We've had lots of conversations about it since and now █ has done two projects and I've done one and we really can imagine how co-design a

fundamental part of what we do because the outcomes are so genuine and authentic and true to the project. Does that answer that?

Yes it does, thank you.

I take it that you feel from the positive response you gave that you feel you benefitted from it personally as well?

Absolutely. I'm the Director and I've always for the majority my career...and I'm 40 now and from the age of 25 I've been the Director of a Business and so that gives the impression of leadership or decision making. To go through the co-design process, where the decision process is broken down and the hierarchy is completely flattened, is a really valuable tool that I think hadn't the experience of before and liked to think I was capable of doing it and always in the back of my mind, when you're in the kind of position I'm in, it's a decision making position and I feel like in the fold process that I really didn't make any decisions. I helped guide the decisions that were made collectively. Yeah. I would hope the young people felt like they made the decision, which is brilliant because I actually don't want to make decisions all the time! (Laughs) Sometimes it's not right that I make decisions but by nature, people look to you to make decisions. People in the organisation think that if they ask me a question, I make the decision because I'm in a position to do so. The process took that away from me and I was able to go into it thinking 'well this isn't about what I decide'. Yeah?

The next question, did the co-design sessions help you bring you about ideas that helped you establish the fold programme of events?

It absolutely did. When we through the process of how the tools would be created, I was sceptical, I think is a good word, of how we were going to get from the tools to a programme...but it did do that, somehow it did. (Laughs) By your expertise probably but I was challenged with how the broader thinking of how Settle the place, or Bentham the place, what the future might look like, that would get us to decision making around a programme but I understand why we had to absolutely go through that. That's the difference between the young people in that decision making process and I wouldn't necessarily have had to go through that process to decide what the programme was going to be. Open their minds... If we'd gone in there and said 'look at this, what do you think or look at these cards, choose which ones you want', then we wouldn't have got the same outcome as we hadn't gone

through the process that you designed. It made it more true to them by going through the tools, the tools that you'd created but I was...sceptical about how we were going to get from a to b.

Remind me of the question....

Yeah. Obviously we did because we have a programme and it came from that but the ideas we've generated through different routes than I'd have anticipated but now on reflection why that route worked perfectly. It feels a bit like a pyramid. We started off with really broad, generalised conversation about place and then we took it in a final part of the conversation. Do you like this artist or this artist? I can see how that works now having gone through the process.

Do you think there is anything that would have made it easier for you to be able to see the process...back at the point when you weren't sure? Do you think you had to go through the process?

I trusted what you were saying. The only thing I could think that might have explained is if...and I wouldn't have wanted to have gone into academic theory...if there was a kind of academic 'well people have to go through this journey to get to this point' and there was a diagram, you know like the madlow hierarchy of needs and it's clear to see how people think. If there was some way of how it could have explained because this is how people operate and this is what people have to do to get from a to b in this scenario. Does that make sense? But equally, it might be so complicated that someone like me, who doesn't understand it would find it hard to understand. It's a balance. You couldn't have gone into an academic theory paper. Equally if there was a very basic 'these are the steps' because this is how humans behave or...

Interesting. Thank you.

What was your role?

<practitioner> has explained it to me once before. She explained it to me before we went into the sessions so maybe I went into it with this in mind. It might be wrong because I only heard it from <practitioner>. She said something like, 'in co-design...



(Break as [REDACTED] speaks to her child)

She explained that in the co-design process, that everybody becomes an expert. The young people are explained in being young people and they are experts on Bentham. I think you said it in the session as well. I knew sessions being the expert on putting on cultural events and deciding programmes but what it also allowed me to know that I was definitely not the expert in what young people want. If I hadn't that in my mind before we'd gone to the sessions, I mind have thought I was an expert in what young people wanted but I knew that fundamental basis that I definitely didn't know what they liked and I definitely didn't know what it was like living in Bentham, Settle or Kendal. I'm really glad I went into it knowing that. I hope it meant that I didn't come across like the leader or like the decision maker. Because it allowed them to know they were the leaders and decision makers in those areas. I think it broke the barriers and allowed them to believe they had their place in the room, instantly and it felt like such a simple way to explain but give them the power that we absolutely wanted to hear their voice because so many times, like in school assemblies, you ask a question and no one answers, no one dares say something and that must be because they think you know more than them or they don't want to come across uneducated, getting that bit across in the first instance I'm sure empowered them to know what their place was in the room and for me to know mine too.

Do you feel that the design of the sessions, the methods, helped you to engage with the young people?

Yeah, again how the tools were designed and how they were developed, if we had gone into a room and stood at the front of the room and said 'right, what do you want to do when you grow up?' we would have these horrified, blank faces of why are you asking me this? Why is this older person than me, made me come and sit here and ask these questions. I'm not going to say I want to be plumber because I don't know if it's the right answer or not. The tools made it so much more easier. Some of them harder to use than the others. I don't think we were ever expecting the groups to be as diverse as they were. I think, I don't know how much you want me to go into detail. There was one that was really hard to use. I don't know how to explain it except it had questions on it like 'if you wanted to if you wanted to find out about this sort of thing in the future, where would you go?' and 'what kind of place would you go to' and I was struggling with that. I suppose if I could pick out one specific part of the whole

journey and series, then that bit would be the bit that was more difficult. You might need to remind me of the question.

Do you think the session and the material helped you to engage with the YPs. Obviously, they loved the stickers and is not simple but it's almost when you see them it's almost obvious that there should have been some stickers there. I wouldn't have thought to do that but even the ones that were 22 and doing masters degrees, their faces lit up that a sticker had been made of their drawing. It broke down barriers, it allowed them to engage with each other. Also just imagining how, so in Kendal, the group was really, really diverse and quite segregated because there was these clusters of older people, very creative people who were in the middle of the age group and younger people who were a little bit creative but didn't know their journey yet so with those tools, maybe, did we want them to all work together? Maybe. Was it okay that all split up into their clusters? I think so. But thank goodness the tools did work for them individually in the groups. It could have gone wrong. That could have been a bit of a disaster in that we had got these really stark differences in groups of people in the same room and we a set of a tools that we were expecting them to work for them. And they did, just in a slightly unexpected way. What we were expecting was that a group would all come together and all work around the table together and kind of have a joint conversation and that didn't happen in Kendal but I think that was fine.

You have led into the next question quite well. At the beginning of the work, you said you'd engage with two different audience types...

Totally! Absolutely! I wonder whether we thought we would have got...Kendal everybody was engaged in cultural activity.

Is that because it went through the brewery?

No. We advertised it through in loads of places. In Kendal we probably advertised it in most places. So it could have been who weren't engaged. We tried to advertise it in schools and things but maybe, I'm wondering I don't think. We didn't have a group were there were some engaged and some not engaged, apart from the second Settle because there were a couple of younger people. I don't think they weren't engaged in culture, I just think they were maybe a bit too young to use the tools but I think they were interested in dance or theatre or those

sorts of things. I just wonder how it would have ended up being if we'd had a group that had both.

No, we did, Bentham in the first week. Were you there?

No, I wasn't but I have met some from both groups. I've met the people from Settle, such as J and M.

So that was a group were there some that were more engaged in culture and all they did was the same as the Kendal group. They just split. They sub-divided themselves. But one of the activities I tried to engineer that they mixed up a bit and it worked really well.

Erm, the question was did we get both? The answer is yes, we did. Definitely the ones who didn't engage found it harder just by nature. Not harder because they are the ones who just kept coming back with more of their friends.

Is it what you hoped for? Was it the mix that you hoped for?

From a personal, not just from a personal, from a work project perspective, to feel like you've made an impact on the ones that weren't engaged in the first place, obviously feels like a bigger achievement than taking the ones that are under engaged on a journey that they're already on. It feels like we've done a good thing by the ones that weren't engaged. Is that personal? Personally it feels good and for the project it feels good.

Yeah, I understand what you're saying.

You know, some projects you deliver as an organisation, they sit with you as a personal memory or personal feel good kind of. We did a project with old people in a nursing home and I absolutely loved it. And I love the fact we worked with the Bentham group, that's just like fun and a bit crazy.

Yeah, I know what you mean. The Bentham lot had a different effect.

Yeah and we went and met them in the chippy. I liked it and it feels good as an outcome.

Hopefully you can continue to engage with them in the future.

Yeah, although <practitioner> messaged them and asked them to message us back.

Maybe try again when things are less weird?

Do you think the approach, the co-design approach helped engage with both of those types?

Definitely, yeah. Some needed more support than others but you'd expect that, surely and also that group who were less engaged happened to be a bit younger anyway, so by that nature, you'd expect them to need a bit more help. Just academically. I think it was an equal benefit to both.

To just pick on that benefit, you do think it benefitted the group that were part of the co-design sessions. How do you think it benefitted them?

Well, I wouldn't have taken it by evaluation and through behaviour. I wouldn't just say that was a success. If we hadn't had done the speech bubbles or they hadn't reflected and said the things they did, I think it's important to not label it as a success because we think it is. We absolutely have got the data and demonstrated that was the case.

Even when me and <practitioner> were in Bentham and there wasn't a session, they came to meet us. Surely that makes it a sign of success because they would have just said no. But the fact that we were there and we said do you want to come for a brew and they said yeah, is a success factor and then know that things were written on the evaluation like 'you've made me feel listened to' and 'you've made me feel things can happen in Bentham', are the two that have stuck with me the most. I have actually seen them all yet but yeah, that is all. Maybe I need to measure success in a bigger way but just having those two people say that makes the whole project a success for me.

Do you think the element where we were asking them to think about future careers and offering business workshops etc. Do you think that was successful? Or did you think it made them think about what they wanted to do in the future.

I think the group that got that the most was the Settle A level students; J, T, L and one more who came to the second one. Anyway, they benefitted from being able to have those conversations about careers...the session in Settle when Charlie came, where he had an in-depth conversation with them about university courses, what his job was like, different career pathways, I think they benefitted from that kind of conversations. I'm sure they don't have that opportunity to have that kind of conversation at school or know that a job like mine exists even. For those people, definitely. I think the Kendal people were already heading towards that way too or knew that their was their intention, or they were connected to the brewery with their courses. Probably have access to that kind of conversation already. And the Bentham group probably aren't ready for that conversation or maybe don't want it. We don't need them to want a career in a cultural activity, we want them to participate and enjoy it as a pastime just as much as a career.

No, they might still take something from it that relates to a non-creative career...

Just to think about working in rural communities because there's not a lot in design literature about going to co-design in rural careers. Do you think it's valuable...

One hundred percent!

Why's that?

Because, I think they... I think it's important for any young people but if I look at the three, I'm actually really glad we chose the three places we chose because they are different anyway. If you look at the answers of the three groups in three places, you can see the differences in opportunity from the answers and the outcomes and the thoughts and the conversations that we had and...the Kendal group thought there weren't opportunities for them but then talked about the opportunities that they were involved in and appreciated them. The minute you got to Bentham and Settle where the opportunities that are so far and few between, you could see the difference in reaction, believe...yeah. Just kind of knowledge I suppose of what is out there and what exists. So to be able to take that to them, show them and help them decide through co-design and be able to show them what happens next was really important, I think. I also think it's important for young people everywhere now, or marginalised people or people who don't have a voice. I just think that this is an opportunity now for any group we work with to feel like they have a voice or have a say.

Do you think it made them think about differently about living in those rural areas.

I wish we'd been able to deliver those things that they chose and then be able to answer those questions.

Perhaps we can revisit it at some point, fingers crossed.

It feels a bit false to say they're full of enthusiasm when they've had when they chose whipped out from under them at the moment.

It's not your fault, it's out of everyone's control.

I feel rubbish about a lot of stuff because of this but particularly for them, they knew it was an opportunity that doesn't come to them very often. They did it and then it's not happened, which is rubbish for young person, in my view.

Do you what we were doing in those workshops was drawing on the strengths of those places.

I don't really know.

Do you think through engaging with those people, were we managing to find things that were already in the community that could be used.

Do you mean, in Bentham they talked a lot about the playing fields and then we ended up designing the programme, with them, around that as a location.

We talked about celebrating living in a rural location at some point.

None of those young people, except for Anabelle had been in Settle Stories before and they all walked in and thought wow, this is here. Yeah, it's always been here, you know!?

Erm.

It's okay if you don't think it's something.

I'm not sure we got that. I don't think it's something we got.

So the challenges of working with young people who are specifically living in rural places. You know some of the challenges.

I suppose, I don't know if this was a challenge or if I felt conscious about it but maybe they just face it all the time. The whole thing of getting dropped off, getting picked up, whether we overran a bit, whether, how they were going to get home, where they had to get back to, whether a parent was sat outside. But I'm not entirely sure if parents always have to pick them up and always have to drop them off and are okay with that because they live rurally or they always have done. I don't think that's necessarily that's down to us but we'd encouraged them to be in that room at that time.

I don't think this is actually down to the rural location but I suppose, the consistence and nurturing to keep them. Are you coming? Do you remember what time you're coming? That nurturing. I don't think that's down to the rural location. That challenge to keep them. I don't think it's a challenge to keep them engaged but it was a challenge to understand if they were still engaged, it was just the communication and how the communication should or shouldn't have worked. I don't think we've got it right even now, because they didn't reply to the last text we sent.

Yeah, it's more to do with their age.

Yeah, so it's not because they live rurally but because they're one age and we're another age. Although it's <practitioner> that text them and she's closer to their age but they haven't text back.

Have they engaged with any of the social media?

A bit. But we messaged them on Instagram messenger and they didn't message back. Maybe we need more of a part in that and been more persistent. Again, then it was lockdown and it was difficult for us as much as for them. I'm trying to think if there's any other challenges by the fact they live rurally.

I suppose if this didn't actually affect us because it ended up being the biggest group but in Bentham there was no school or we weren't entirely connecting with them and I think now that we've been through this process once, if we started from the beginning again, we'd be better at getting the group and we'd know how to do it.

And yet, quite a lot of people came to Bentham. So we've talked your involvement, the young participant's involvement. Do you think there are any other groups of people who took part in the co-design...

Yeah, the way that the Bentham group ended up being so successful was because they have this Bentham directory of all local organisations; anything from the tennis group, to the youth group, to the church group and we literally emailed every single one of them.

Is that a website?

It's online and it's just like imagine it's a phone book of organisations and it has the lead person of that organisation, their email address and their phone number. In fact it's not just Bentham, it's for Ingleton and various other places around that sort of area so we picked out all the ones that were Bentham and it just took one parent to see it and then get her sons to go with all his friends. So I think we were lucky to email all those groups and that one person picked it up and the group was so successful out of that.

Remind me of what I was saying.

So it's about all the groups that were involved in it from the young people and yourself.

And then after the sessions to be able to go talk to the playing field association because that's where we wanted to do the work and have their buy-in and support was like so lovely. To know a different age group of people saw the value in what we were doing. There was the group in Bentham that we met in the first instance. We hoped they were going to help us gather more groups together but that didn't work in the way we thought it was meant to. In Settle we had Settle Stories as a host organisation and brought the brewery in. The approach was the same for the same place but only Bentham had that directory and really picked up on it. And then I don't know if it's because of what the community is like there. In Kendal we emailed all the schools and colleges and no one got back to us.



Maybe they're a bit spoilt for choice for things.

Maybe. Maybe it's just that unique size of place and community spirit. I suppose it's all those factors of how big the place is. How many people speak to each other, what facilities are already there. Settle doesn't seem to have the same feel about it. You know, the community.

It's bigger?

Settle is a bit bigger as a town place. Maybe you just keep losing it a bit more and a bit more. Or maybe we didn't contact the right organisations in the first place because we relied on Settle stories to be our pillar in the community. Maybe if we'd expanded who we'd gone to in each place then maybe we'd have got different outcomes.

Moving to the outcome. The outcome of the programme but also the thinking outcomes of how you work, you've mentioned before that you think full affect the future of your work, your practice. Working with young people, different communities, whatever you think.

There's two parts to it. This is one of the few projects where the outcome wasn't going to be a festival weekend and partly because of the co-design and partly because of the outcome of the way the programme was developed. I think as an organisation, we will start to lean our work more towards this kind of outcome, rather than festivals because we can see the value in, there is obviously a value in festivals and we won't ever stop doing that but there is just as much value in working with 4 people as there is working with 40,000 people. So to give 8 people a more engaged, embedded experience, has been very valuable and see the impact that that can have, so that can be brought into the business so that there are different strands to the business and it's not just about delivering festivals on a big weekend and we do more slower, considered work that doesn't have a big bang at the end.

The fold is programme, like when you go to a theatre and there was a season and it has all the different shows that would happen in the season. The Fold is a season of programmed activities. Although in Bentham there was going to be a mini festival because that's what they wanted. It suited the direction that they took it in. I like the idea of us doing more of that sort of work that informs decision making and then we're working towards something different than what we usually work towards, not festivals. Equally working with those groups, through

this process, their voice comes to the top. Whether it's young people, refugee communities, old people. We did a project in a care home and I suppose in a tiny way, there were elements of co-design in it because we did it over a view weeks and in the first week we just went to speak to them about what they like and don't like and then the the performance was entirely curated based on what they said, rather than us just coming doing a 30s whatever or a 50s rock and roll day. They informed how the performance was devised. To be able to use the co-design to inform the work we deliver so that it is meaningful to the people we're delivering it to. I think will become pretty fundamental to everything we do.

On your website, it says you go into towns in the North to celebrate them. Does that still fit with that?

We want the outcome to bring people together or be celebratory or give people experiences they wouldn't normally have. Open your mind to something to something you wouldn't be able to believe would happen but not that we decide what the thing is because up to now, a lot of the work has been us making those decisions entirely. I don't think every project will be that way and something it just wouldn't work but with the Fold, to a certain extent, some people didn't get what they wanted because it wasn't going to work but I like to think what has been decided...what the programme ends up being is what they felt they connected with, so is what the work would be going forward.

We talked about sustaining the programme and it's not easy to answer now because it hasn't happened but do you feel there's already things in place to sustain it?

I'd like to think that whoever delivers it in the community, not necessarily the young people....

(interruption)

Sorry. I was going to say that obviously things cost money so we can't necessarily be the ones to keep finding the resource to keep things happening for those young people. Maybe we can but maybe we can't. I'd like think the conversations we had with different people in the community gave them the appetite to find funding to achieve the work. It's difficult. Definitely, in Kendal there was a definite appetite that this was the start of something not just a one-off thing. In Bentha, I got a sense that the playing fields wanted to know how things

could carry on. I think Settle was maybe waiting to see how it went and maybe Settle Stories might feel they might carry something on. I'm not sure. That's probably the least.

The final questions are....

I think the challenges have been apart from the obvious challenge! Partly my fault in the very beginning, in the very beginning, before we began the co-design process but when we knew we were going to, we put our trust into some members of the community to help us get the groups together, put the word out, entirely support what we were doing, rather than doing it ourselves. Rather than <practitioner> sent out all those emails in Bentham to get the group together but that was step 2 because step 1 wasn't working. Perhaps I had too much faith in someone else doing it for us. In the same sense, in Settle, the first week we had two, more of us than them but that is because some people weren't available that week. I believed the organisations that is based there would help us get the group together. It can't be coincidence that it didn't work in any of the places, unless we did it ourselves. That is something we have to take responsibility for. I think we do know what to do better next time. We know what worked and what didn't work. I think you do need to pound the pavements.

You need to go there, be there.

You do. If you look at the other projects, like in Blackburn; we're there all the time, we're meeting people all the time and bringing people in and now everybody feels like it's for them but we tried a different method on my thinking. It was a decision I made that didn't work.

The other challenge is that, for it to be an absolutely true, authentic, amazing process, we would have met them more than twice.

Yeah.

Obviously, some of them we met three times. I feel like I completely know them even after only meeting them twice and I think they're completely onboard with it. To think what we've achieved with it in that small amount of time.

We had the same feeling from the Morecambe project, where we only had 4 hours.

You wouldn't go with a meeting with someone twice and feel you knew them in that way.  
That's not a challenge, is it?

Would we have carried on doing workshops, or would we just have met them? What would the offer have been?

Maybe it needed to be less structured.

When we met them in the chippy, some of them did come thinking it was going to be a workshop. Some brought consent forms. It would have been nice for that to carried on. I suppose the time scale just...our work and how crazy we are...or if we were only delivering this project and nothing else, then we could have started this in September and we could have had loads of meetings with them and maybe that's the bit I was trying to get to in the other question. How do we deliver our work going forward. This race to get to the big weekend, or the big finale, isn't always...this has made me really think just that let's meet, let's have a long lead in, to get to something slower to get to something slower.

It's making me think it's a different way, it could use element co-design tools and materials but they could be different in some way and less structured and they could be more about refining of the programme. Something like that.

Is there anything you'd like to add?

Erm, I think it would be really interesting to know where we go from here, not just about the fold. Now we have done these two projects now that have just had such amazing outcomes for our organisation and we don't want to let it go. It will inform what we do more going forward but like, how do you see it that. Suppose someone came to us and said to us 'we saw what you did with the fold and we'd like you to do this here' how do you see that as your practice, our business, your intellectual property?

Talks about doing short projects, parachuting in, have to write everything up... in an ideal world I'd have more time. Maybe after my PhD.

The thing I'm unsure is, yours and our relationship. Is the idea in this scenario, it could be any PhD, that we have now been empowered by the ability, or is that it that co-design always needs the expert to be involved in the process.

That's a question for part of the research, you could try it yourself see how it feels to do something like that without someone like me involved and if it feels like it's doable.

The point of TNW in some respects with businesses develop products and services that continue after TNW. It sounds like it has had a transformative effect on TNW.

The uni has the collaboration agreement, says you're not allowed to do this...

What happens next? We are saying we have had this transformation in the way we deliver our business, we see the value in co-design tools and co-design but without knowing enough about co-design, what needs to happen for that to be part of the business or part of how a project is developed.

You could continue with a similar approach and give credit. I'll ask my supervisors.

I'm glad it had a positive effect.

I was sceptical and I wasn't sure and I told you which tools didn't work. I think I've given a balanced review.

I found it quite intense. I felt like I needed a team of people at the uni to help pack all the stuff, that was a new thing for me. I hadn't thought enough about the production process between those events.

Those weeks just felt... it's quite normal for me to feel like that at work. We're always trying to get to the next thing, we're always in delivery mode, which it's what it felt like that. It also felt completely exhausting. If I know how it was going to feel. I only missed one of the six. To have six evening sessions like that in the weeks that we did it in, felt full on. I'll know for next time not to do it like that but then if it was in another way, it was like we were doing three different projects at the same time. If one place was done at a separate time then it would have gone on for such a long time. It would have gone on for three months. We couldn't

afford for it to be done like that because the people in Bentham would have waited for ages to their thing to happen. This project has been like tripling our work by doing it in three places.

There was times I felt I wasn't thinking about those individual places because we were onto the next different place.

It would be good to speak to again, not in a formal interview, when we do get back to... If they get back to us. You had the same thing in Morecambe. They didn't get back to you.

No one replies. They're so enthusiastic in the session and say they want to do it again in the session but they don't reply. No one followed the Instagram page. It's definitely a tricky area with this age group.

Thank you so much. I've loved it and I've loved what we've achieved through this process. It wouldn't have had the same outcome if we hadn't done this. It wouldn't have been as good. We can stand by it and know we've done the right thing by the place, the people and the young people we engaged with and that's a good feeling and it's nice to know we've done it that way. So thank you.

Thank you, I've got loads out of it. There's something really nice to create something with them that's going to happen.

We have an extension until next March to deliver it. Fingers crossed really. We're not looking for mass gatherings. We're looking for mass groups, some of them 8 or 10.

## Appendix 24

Case Study 3 – Example of workshop observation notes by arts organisation

### Post-Workshop Notes - [REDACTED]

#### Kendal - Session One

**In order to keep track of what's happening in each workshop, please write brief notes on each of these aspects if you can. Keep it brief to stop it from becoming onerous.**

##### 1. **What went well?**

(Can include the prep, during the workshop and straight after the workshop)

Much easier with the four of us setting up and the amount of space we had - we could lay out the materials, have food in one area and then work space in another! Lots of people which was good - the wide diversity could have been challenging however the groups naturally split themselves up which meant the discussions and ideas generated depended on the group. People definitely liked the opportunity in this session of adding their own ideas to the cards.

##### 2. **What could be better?**

(Can include the prep, during the workshop and straight after the workshop)

Maybe we should have restricted the age a bit more so that we had a more similar group and therefore the tools were more suited? As ones about jobs, some people already had jobs in the creative sector whereas some hadn't even stated their A-levels.

##### 3. **Anything else worth noting?** Eg. on recruitment, evaluation, refreshments, room set up etc.

Was important to make sure everyone felt comfortable voicing their ideas as there were some very confident people in the group so the quieter ones could easily have been lost. Saying that, I think everyone held their own well and that quieter ones we made sure we had more 1:1 conversations with.

Much easier to recruit for this one - there was the already established group of *Future Creatives* who attended and because the Brewery is a larger organisation than others, maybe when they reshared our Tweets etc it gained more reach. Also, the college shared it on their FB page which may have been useful. 2 people contacted The FOLD Instagram page too which maybe happened in this session because the concept of The FOLD was a bit more established by this last location.

Please go to the next page to add notes on activities... 😊

## Activities - Quick Notes

Please make quick notes on each of the activities in terms of what you think it is useful to remember and what you noticed.

### 1. Activity 1 - Trip Advisor - Observation Notes

What did you notice about this activity...

- in terms of how well it worked,
- how engaged the participants were,
- what useful information was given,
- what stands out/what do we need to remember about this?

**I remember people engaging well with this, lots of similar answers of The Brewery and The Castle - maybe this was because these are v popular in the town, or maybe because people were chatting about it so it was less individual people's ideas- hard to tall!**

**People still felt there wasn't much to do in Kendal even though there is so much more than in Settle and Bentham. -There are some good pubs and places to listen to live music**



## **2. Activity 2 - Life journey - Observation Notes**

What did you notice about this activity...

- in terms of how well it worked,
- how engaged the participants were,
- what useful information was given,
- what stands out/what do we need to remember about this?

**I think the success of this depended on the age of participants. Even though the older ones were already in established jobs, they still answered this as not being now where they wish to be in the future (i.e. they were still near the beginning of their life journey).**

**The future creatives were confident answering this mainly - they were pretty theatre based and knew the path they needed to follow to get where they wanted to be.**

**The youngest ones perhaps struggled a little more with this in terms of knowing how to answer the questions, maybe because they were less sure of their path.**

## **3. Activity 3 - Big Questions**

What did you notice about this activity...

- in terms of how well it worked,
- how engaged the participants were,
- what useful information was given,
- what stands out/what do we need to remember about this?

**This worked really well. People worked individually as well as chatted about their responses. The group seemed to feel much more strongly about wider world issues than the Bentham group - maybe simply because generally they were older. Environmental concerns were high, as well as there being a lack of places for young people to hang out.**

## **4. Activity 4 - Activity Cards**

What did you notice about this activity...

- in terms of how well it worked,
- how engaged the participants were,

- what useful information was given,
- what stands out/what do we need to remember about this?

**This is where the group naturally split up. Some groups were really enthusiastic about the activity suggestions saying they wanted to put them all in yes, others were more dismissive. The older group said they had initially put more in 'yes' but when given the opportunity to add their own, they only had their own in 'yes' and moved all the rest down. Some people didn't know what some of the activities were - like screenprinting - so was useful to be able to show them a picture on my laptop.**

**This activity was really useful to be able to see the kind of things they were interested in - Theatre, Music, Dance and Environmental concerns.**

**Was good to be able to write their own suggestions - seems the older the group, the more of their own suggestions they came up with!**



## Appendix 25

Case Study 3 – Kendal Data Example

### Kendal Workshop Write Up

#### Workshop 1

Trip Advisor
Aspirations
Card Sort
Evaluation
Large sheets

#### Trip Advisor – Talking about Kendal

Kendal has a wide variety of activities for young people to enjoy. Like the other two rural locations, spending time outdoors is important but the group value arts based clubs, cinema, charity shopping, skiing, yoga and other sports at the leisure centre. These places offer a place to make friends and a sense of community.

#### Aspirations

##### In the future, they would like to be

Most of the group would like to work in arts or humanities. There were many who wanted to act, be musicians and artists. Being a 'clear sky thinker', business woman and creative leader also came up.

##### What do they do now?

Part time jobs, young ranger, school, marketing roles at local organisations, university

##### What are they good at?

Nearly all very capable of identifying what they are good at. Particularly creative skills and transferable skills, such as empathy and communication.

What would they like to learn

More theatrical skills

More business skills

Have dance routines for kids to learn to improve my flexibility

#### When asked what sort of place they would like to live

A few of the group want to move to a city. A large proportion want to stay somewhere rural or that is close to a rural area/“connected to nature”, which has come up in the other group. A surprising amount of rural young people want to stay somewhere rural. A number want to live somewhere that is creative and has a ‘thriving art scene’.

#### When asked how they would prefer to learn

Meeting people with the job

Work experience day

*From people doing it already*

Experiencing it

#### Would like to learn

Many of the group in Kendal have a desire to learn business related skills in order to achieve their dream job. This involves understanding roles available, gaining contacts and understanding how to set up an enterprise. Others would like to learn more practical art skills, go to university, improve their wellbeing and mindfulness and fundraising.

#### What might get in the way

##### Lack of opportunities in the area (and transport)

The group in Kendal were concerned about the lack of opportunities where they live for work and work experience, and the job economy. They also noted that transport was an issue, particularly if they could not try.

This group brought up concerns about aspiring to work in the creative industries, with fear of being exploited, low or no pay that requires other work to substitute income and a lack of opportunities.

##### Personal barriers

The group were concerned about personal barriers such as confidence, ‘being shy’, motivation and procrastination. Members of the group were also concerned about their disability and learning difficulties.

## Learning

The group were concerned about educational attainment, finding further education opportunities. Knowledge of where to start with creative work was also flagged up.

## Living in Kendal in the Future

The group are split on whether they want to stay in Kendal or not. Many say they will not stay because there are not enough opportunities available, some plan to go away for education and return.

## Evaluation of Workshop 1

### 1. What motivated them to come

Many of the young people were motivated to join the workshops because they wanted to be part of creating new creative events in the local area. One saw it as an opportunity to meet like-minded people, interested in arts in the local area.

More general responses were that it sounded interesting, they were curious, they wanted to improve their local area, bring more creative events to the local area and be involved in any way possible.

One heard about it through their work at Lakeland Arts, one through Young Carers and one person had applied to run a workshop as part of The Fold.

### What they gained from participating

From participating in the first workshop, many of the group commented on how it was an opportunity to learn about other people's ideas, views and opinions.

Someone gained a lot of inspiration from the workshop, as well as ideas for workshops and activities. One said it gave them ideas for the arts in the local area.

One said it gave them ideas for how to use their skills and knowledge where they live now. One said they could sense excitement in the group and it provided them with a drive to provide more creativity in their local area.

**How they found the session:**

Really enjoyable!

Really enjoyable and relaxed! I'm lucky cause I knew quite a lot of the people here.

Fun

Good. Enjoyed learning other people's ideas

Fun

**4. Did they find that their ideas were included and listened to?**

As with the other groups in the other locations, the Kendal group all said they felt listened to and included in the workshop.

One said that they felt the group had been considered as co-developers in the process. Ideas were mentioned as a response to this question as well, with one saying 'everyone's ideas mattered' and another said the group worked well together and valued each other's opinions.

They felt it was a safe space to share ideas and that everyone had an opportunity to speak.

**5. Do they want to continue to be involved in the Fold?**

Like the other groups, everyone that attended the first workshop in Kendal wanted to continue to be involved in the Fold.

Learning: they saw it as opportunity to learn new creative skills, provide new experiences, other skills, they felt it could positively impact their live, provide them with more opportunities in the future, help them to develop their confidence and it would be a further opportunity to be listened to. It was hoped it would provide ideas for what to do in the future/future career preparation.

Express their creativity: opportunity to be more involved in music, perform music. Want to see what they have created together.

Kendal: Opportunity to gain control of what goes on in Kendal. It's something different. Be more involved in the local area after returning from university.

People: Opportunity to meet new people, make connection, be part of a community

#### **6. What do they think the local area will gain from The Fold?**

**More:** events, activities, enjoyment for the arts for more people, Kendal will grow, more voices of young people, more open idea of art, inject some life

Young people: Engagement for young people, attract a range of young people, acknowledgement of young people, their influence and needs

Ideas: Higher opinions and views, voices of young people, hear new ideas

Learning: Learn new skills, experience of new things

Positive change in Kendal

#### **What they think young people will gain in the fold**

New: Developing new skills, more new events to take part in, finding out about new stuff, inspiration for their careers, meet new people, building a new community of artists/producers/creatives

Inclusive: A space for young people to be able to speak up, without being afraid of judgement, a sense of confidence.

Appreciation: For where they live, the environment, creative arts, culture, a different view

## **Evaluation of Workshop 2**



Note: Just under half the participants completed the evaluation forms but they all filled the large speech bubbles. Observation: <arts organisation> prioritise what is important to them, not the research in my absence.

Note: the speech bubbles are mostly completed different than those from Bentham and Settle. Presumably, the difference is that I wasn't there to emphasise it's about the personal take away.

### What they gained learnt/gained:

Learning about existing artists/designers opened the group up to a wider knowledge of what already exists in the North and further afield. This inspired them to try different techniques in the future.

### Social Capital/Connect/Cohesion

The workshops provided an opportunity to meet other local young people, hear the views of other young people (on arts and the town), building a sense of a community and highlighting a role that the individuals can play it in. They realised that a lot of other young people in Kendal have similar interests and views and this could be built into an artist community (using existing strengths). They felt connected, could network and make new friends through the workshop. The workshops build individual's confidence levels.

### Invested

The young people felt invested in the Fold programme, the town and how to change it for the better as a result of the workshop.

### Fun and pizza

The workshops were an opportunity to have fun, laugh, make friends and enjoy free pizza.

### Be Valued

The workshops were an opportunity to share views, ideas and have a voice. It provided the young people with an opportunity to be inspired, collaborate and be challenged.

### Looking forward

The workshops were something to look forward to in the future and excitement for the future.

### Inclusion

Everyone felt comfortable and included. One commented that they usually feel lost in group discussion but here a 'safe space' was created for everyone to speak. They felt their opinions and those of others were valued.

### Designed activities

Everyone found the experience of using the designed tools valuable. In particular, it helped the young people to think about their opinion and articulate it. It was recognised there was a good balance between a framework for thinking and creative/free thinking. They helped the group connect with one another. One person commented that they enjoyed the fact that these were paired with discussion with facilitators.

### Favourite/Least Favourite

Liked mapping Kendal and choosing their favourite artists. One comments that they didn't like being asked about the future because it's difficult to know what they want to do.

### Jobs

Two felt it had not changed their views on future plans, although one of these pointed out that they were invested in Cumbria in the long term. Others said yes, they had a broader idea of the types of jobs they could do, one was now interested in the creative industries and one had more confidence in freelance work and the jobs around the local area.

### Where you live

The group felt optimistic that Kendal could be a more creative place to live with a young artistic community and opportunities to collaborate. Hearing that there was a 'clear investment' within the group in the Fold and Kendal made them feel optimistic about the future. (*Interesting that this comes from within the group*) Group split on if the workshop makes them want to live in Kendal in the future because it depends on other things.

### Doing something differently

Want to do more like this design workshops. Also want to try new things. One explains that she has more confidence in her own abilities and sees freelance work as a viable option.

### All want to stay involved

“Everybody has got interesting stories to tell, and it doesn't seem right that geographical location should deprive us of the right to tell them”

“I think the rural area of the Lakes is such a rich area of cultural importance, yet one that almost completely excludes young people, and THE FOLD offered a platform to start conversations and plant the seeds of possibilities.”

### What else they say about living in Rural North

‘Art scene’ could be improved, generating more jobs.

Note that there are rising creative opportunities in Manchester

Feel there are fewer jobs, as well as creative jobs in the North than the South and that the country is London centric.

‘Less opportunities that already exist = more chance to create our own?’

### Rural aspect

Feel disconnected – remote and hard to access.

Fewer training/education opportunities, not many large institutions for the arts

Lack of opportunities

BUT creative work can be inspired by surroundings

### They would like to boost the local area with the following arts and culture -

LGBTQ+ events (reoccurring theme)

More accessible/inclusive (affordable) resources and training available for young people, including a young person maker space/studio and art scene

### What they don't like in Kendal

The group in Kendal feel there is a lack of activities for young people (even though they have a lot more than young people in the other two areas). They feel activities can be expensive. For the young people aged 14 – 17, they feel that the town offers play parks (too young) and pubs

(too old) and therefore they are bored. They feel many people in Kendal are not very progressive, stuck in their ways, closed minded and intolerant to change.

However, they list a variety of activities – indoor and outdoor, winter and summer, unlike the other two locations. They list fewer activities outside the town than they do activities inside the town.

Locally – they care about the environment (including removing trees and pollution), poverty, drugs, knife crime, as well as isolation and loneliness.

### **What they like**

They appreciate living near the Lake District, although many don't list as many outdoors hobbies as the other two groups. They feel there is a lot of support in Kendal for mental health/disabilities. History.

### **Improvements**

They recognise that engaging young people who are bored/engaging in anti-social behaviour, that engaging them in activities like co-design, workshops, the fold would make an improvement. Better transport/bike paths. Other improvements are quite general like 'more restaurants' etc.

The castle is something they all appreciate but they think could be used better, for example stargazing facilities/adult playground. They would like a primark. Drop in drama therapy. Political engagement – Tim Farron – young people. Football pitch. Exhibition space, culture quarter, makers market – studio space/photography space.

## Appendix 26

### Case Study 3 – Coding Example

#### The Fold

#### Coding from Creative Practitioners

Director 1

Director 2

Project Assistant

The role of co-design in supporting young people

Uncovering the challenges they are facing in their local community

The role of co-design in the underserved community

The Role/Influence Design has on the Co-Design Team Members and their Practice

The role of the design researcher

How can businesses/organisations contribute and benefit from design in this context?

The challenges of working in this context

'The fold is programme, like when you go to a theatre and there was a season and it has all the different shows that would happen in the season. The Fold is a season of programmed activities'

#### View of co-design

Formal co-design (what they refer to my co-design as)

Successful – helped shape the fold and gave 'strong sense of programme'

We have the data to back up it as a success (and came to meet us in Bentham)

Engagement

Meaningful

high quality

Rich Results (the high quality is a theme running from RbtS)

Co-design is a tool for community engagement (see it as a tool – a tool for engaging the North)

Co-design made the project

Incredible

Amazing

More informal than expected – not a classroom.

'It's the tools and the design of it that really makes a difference'

Genuine and authentic

The creative practitioners view their experience of the co-design approach as being extremely positive, as well as 'incredible', 'meaningful', 'genuine', 'authentic' and delivering rich results. The co-design approach was described as having 'made the project', being the driving force between in-depth and meaningful engagement with the young people, fully influencing the shape of The Fold programme.

Bespoke

'Using tools in a bespoke way'

We built on the responses given, every response valued. Liked how it could be adapted depending on responses.

Personalised/Bespoke to the Fold and conversation – surprise – couldn't use it for something else. Personal and fluid

Benefit of Co-design – What happens in the Workshop

Visual and hands on – start doing immediately

Not asking for drawing straight away

Conversation flow, comfortable with each other – essential

Can involve more people with the tools

Design materials

Learnt a lot

The future of the places tool was the hardest though

Benefit of Co-design – Business – broader thinking

The tools helped broaden what business wanted to know from young people

Questioning young people about activities

What would they prefer?

What would they scrap?

What they would bring in that nobody had thought of.

'Programme part influenced by suggestions we had made to carry forward and influenced by their suggestions'

'I feel like I completely know them even after only meeting them twice and I think they're completely onboard with it. To think what we've achieved with it in that small amount of time.'

Benefits of Co-design – young people – broader thinking

Co-design tools more essential for Bentham group – made them think broader than skatepark/pump

Would have just laughed but made them consider different things

Don't want to be involved, dismissed some things

'In Bentham the co-design process has majorly influenced the fold'

Young needed tools

Want to do all ideas but technicalities behind some, like skatepark

Eg. interested in the environment and rural aspects but that was missing from suggestions

Difficult is that their ideas and what they picked from suggestions didn't match

Looking at places and things that young people already gravitate to in those locations.

Environmental for the activists, taking advantage of the beautiful location

Co-design facilitates the contribution

Tools = confidence to contribute

Loosen up as they start to use them and have conversations

'They suddenly start coming up with things that are about their life and their needs, their desires'

Tools support the whole process

The cards with the activities on helped them understand what something was, even if they hadn't experienced it before and they could say an opinion

Team work – share ideas, listen to ideas

Shaping the Programme

Programme came from ideas generated

It's a pyramid – started broad and narrowed it down

Wouldn't do it differently – needed cards – it's difficult to come up with ideas randomly

'we need to constantly be mindful of the technicalities of not promising something we can't get'

Didn't want to say no

Finding out what the yps wanted and then putting out a call would have taken ages

For rural artists everywhere as well – young, emerging – great opportunity for them as well

Don't want them to be booked up

Wasn't perfect but couldn't have done it better

Artists who responded to call – told young people will pick them and then <practitioner> spoke to them about shaping it

Lot of back and forth

Sceptical of the process

Originally sceptical of process from tools to programme

Challenged by broader thinking – imagining somewhere in the future – it opened their minds – wouldn't have got there by asking what they think

Different routes than anticipated

Trusted researcher

Wouldn't want to see something very academic

See diagram – people have to go through this journey to get to this point

Long Term Potential

Potentially could have greater impact if we continued (problem with short engagements)

Practice's Work

Practice will look to integrate into their work (becomes part of the organisation's work)

Can become fundamental to what we do

Lean work away from festival weekends to working with small community groups = value

'There's just as much value in working with 4 people as there is working with 40,000 people.'

More engaged, more embedded experience – big impact

Become new strand of the business

Slower, not big bang at the end

Work that informs decision making

'When working with those groups (marginalised), through this process, their voices comes to the top'

Work in care home – 'tiny bits of co-design in it' – created a performance curated on what they said

'To be able to use the co-design to inform the work we deliver so that it is meaningful to the people we're delivering it to. I think will become pretty fundamental to everything we do.'

New to business to engage with small group deeply



## Personal connection

Personal satisfaction (came up in Burnley – strong theme)

Connects to own past – the benefit of asking young people what they want at a difficult time

Personally feels good – good memory

## Benefit of being young - Relatable

Useful to be young – can relate, can join in with conversations, keep conversations going

Think more about the delivery team if we did it again

<practitioner> – young person on the delivery side, different perspective

<practitioner> helped make them feel like it wasn't teachers

## Making young people/vulnerable groups appreciated/valued

Positive impact on individuals and the group as a whole

Vulnerable young people feel appreciated

Young carers

Young people who don't have one-to-one attention

Haven't experienced creative education

Investing time in them – eg. making stickers

Stickers of their drawings positive even for the older ones

Democratic design method – everyone equal

Allowed everyone's opinions

Engaging different types of yps

Went to schools, care organisations, youth clubs, dance clubs, young farmers – just contacted

different groups, sent out flyers

Mix of people who engaged with culture and those that didn't

Didn't expect extreme differences

Some with masters in fine art

Kendal (with yps interested in arts was expected by Assistant)

Bentham out of comfort zone – there to socialise, something to do, something to eat – not so

invested in project. Good experience – different point of view.

It's relevant to them, it's a safe environment without being judged, this is for me and my life

Value

Confidence

Their opinion matters

Broke down barriers

Worked for different ages – created sub-groups

It feels like we've done a good thing by the ones that weren't engaged. – personally feels good

Met in a chippy

Helped both groups but younger ones needed more support

Important for everyone marginalised to feel like they have a say

*This is about bringing design projects to young people in overlooked/underserved/ignored communities. Good quality design engagement has the power to turn this around, invest in them and make them feel valued.*

Impact on Young People in terms of Place

They didn't realise how much could be done and what was already there

Example – girl who didn't seem to engage a lot in B wrote 'B isn't as boring as I thought'

You don't need to be in a city to experience great things

K have loads on for yps but don't engage, it's too expensive for young people

B – somewhere warm to hang out – away from old people that shout at them for hanging outside

Need space to hang out – not church run

'A couple of young people came up with their own creative vision for each individual place'

Realised - Not a lot for young people in rural locations

Realised – it's a difficult challenge but co-design works really well, would use again

Pride of place

'I don't think they realise how much they are going to enjoy talking about where they live'

We assume they'll say 'I don't like it and want to move away' but it's more complicated than that. They enjoy telling you about the beauty, the little bookshop etc.

They realise they have pride of place and it's a nice realisation for people.

'It makes you feel good about where you live and what you can contribute to where you live.'

Understanding creativity, culture, why it's important to place, what they could be involved in

Broadening their scope of what could happen where they live

Seeing Settle Stories in new light

Creative business' work is to give people experiences they wouldn't normally have

Individual Places

End result influenced by individual places

Different outcomes for each location

Need of each area

Existing infrastructure

Provision of arts

Individual characters – personal interest

Good to work with field association in bentham

Settle stories pillar in community – replied upon

Adults were a barrier – good intentions but wanted to decide what the place and young people wanted

Sceptical – previously ignored, by councils etc, been ignored before

Could see they could make a difference to the place they live themselves

Curate network – permission to set it up themselves, exciting – to do it Kendal

Working with assets

Brewery who wanted to work with young people – never thought about co-design

Recognise they don't engage with young people enough – have young people strategy

Means a lot to them, want to continue building on it

Drew on settle stories

Drew on landscape, rural aspects, existing characteristics – landscape drawing, walking performance

Bentham is about playing field friends, what they wanted from that place

Kendal is about the people

Brewery just said do what you want as long as young people come here

Settle prepared to improve the space for young people – on board because it's their vision

'Trusted this is what the young people want'

B business said 'this co-design is amazing' but started saying what B wants rather than the young people

B fields committee in awe of the process – valuable to them

Most engaged with community in B – no arts organisation – contact farmers, pioneer projects etc.

Rural

Rural

Isolated

Unusual to be asked their opinion

'Almost giving them the budget to work with', When does that happen?

Empowered

More value because they feel isolated

Less access to culture, less opportunity to be involved

Lot of debate about what should happen in rural area, transport, farming communities etc.

Otherwise ignoring a huge part of the population

Smaller groups than city

Hard to contact people but word of mouth works

The Fold was about feeling differently about living in a rural location

But didn't get to finish

Fine balance – using what's already there but bringing in new stuff

Eg. in Kendal they wanted the theatre group in Kendal

Use cafes and make into gallery

Better idea of if they want to stay after delivering activities

#### Alien Feeling – Letting Go of Control

Usually deliver what they set out imagining they would deliver - This isn't the case with the fold

Which was a learning experience

Thought it would be the same for three places

'Our imagining of what we were going to do with the fold completely had to change to allow the co-design process to happen'

This was positive

'We knew that was what was supposed to happen in co-design but I think when you're in control of a process....the decision is not in our hands and allowing that to happen is a bit of an alien feeling.'

Been a director for 15 years – leadership, decision making

Uncomfortable/unusual situation to have the decision making process broken down/hierarchy flattened. 'In the Fold process, I didn't really make any decisions. I helped make decisions that were made collectively.'

"I felt like a big part of being a facilitator was really realising you are not a facilitator, you are not in charge." Shouldn't just direct

'Our imagining of what we were going to do with the fold completely had to change to allow the co-design process to happen'

This was positive

'We knew that was what was supposed to happen in co-design but I think when you're in control of a process....the decision is not in our hands and allowing that to happen is a bit of an alien feeling.'

'The outcomes were very genuine to what the young people wanted and we could still stand by them creatively, this still feels like a DP project, it can be a high quality art offer but it's completely co-designed, we moved it towards their thinking'

"Open your mind to something to something you wouldn't be able to believe would happen but not that we decide what the thing is because up to now, a lot of the work has been us making those decisions entirely."

Programme ended up being what they connected with (not everyone got what they wanted)

#### Better than the alternative

The alternative would be quick, list of suggestion, do you like

Older ones would have reached eventually without co-design

After the experience – realising the original approach would not have worked and been wrong.

'In terms of the fold, it was always about reaching a group of people that isn't me or isn't anyone in the organisation'

'We could have guessed what they might have wanted and we did try to guess what they wanted but that isn't what the project has ended up being but that's only because of the co-design project.'

Information drawn from process than just list of questions

Wouldn't have got the quality of information otherwise

A list of questions wouldn't work the same. They wouldn't warm up, they wouldn't understand.

If just asked = blank faces

#### Capacity

Project assistant could have a bigger role – confidence from the tools – otherwise stepped back and handed out pens – use prompts on the tools

Researcher brought the framework, great and fluid

'Without the tools, unless you're a really skilled facilitator, particularly a facilitator working with young , then the session the session wouldn't have the same flow that it did but because of the tools we can be.'

'It enables us to engage with the young people, to ask the right questions, to lead the sessions with the right kind of flow of activities and breaks, the right mix of asking them to do different things, so without those we just wouldn't have got so far with the young people.'

#### Role – Changing in the face of co-design

Director 1's role was to put out parameters for the project

Create a framework but not populate it with ideas

'Normally, in our job, we would create that framework, the overarching framework and populate it with ideas and make it happen'

Stepping aside

Producer or curator – ensuring it meets the funder's criteria

Meets overall goals

Working out the details like where people meet, what they eat, more practical stuff

Welcome them, tell them what we're doing, make them feel comfortable

Encouraging

Making them feel confident to share their ideas, that they couldn't get it wrong

Everyone becomes an expert – young people are experts in where they live

Not the expert in what young people want or what it's like living in Kendal etc. – useful to go in thinking that way.

Empowering

Empowering tools

Empowering for young people

Empowering for facilitators

They are the leaders, the decision makers – broke down the barriers – telling them simply that they are the experts – their place in the room and director's own place

#### Building Co-design Practice

Could we work with the researchers in the long term?

First time being involved in the process

Powerful being involved step by step – benefits the business, benefits business thinking, operates, serves the people

Could become central part of what they do

Fits in with why the business exists

'As the director of the business, you obviously set out your business and your mission and why you exist but to be part of this project and see how it affects those things, it just...it's been really incredible.' then

## Taking time to listen

More than one session – build relationship (don't fly in and fly out), draw out information

FoM – company from Morecambe going to Blackburn so can't go in saying what it will be

Smaller community – preconceptions – think people in cities think they are rubbish

Have to be careful about going in, telling them what they want – therefore need co-design

'Working in a rural community...it's a big thing to create the right impressions, understand the

location, understanding people who live in a rural location.' Everyone is happy with outcome

in Bentham. 'You have to take time to talk to people...to know their ideas are being

respected.'

## Challenges

Covid – have to restart, interrupted relationship, challenge keeping on board

Fish and chip shop meeting

It's hard to stay in a relationship with young people

Different types of groups – managing expectations, like two different projects

Wide age range 14 – 24

Digital is a big ask, the relationships are still fragile, confidence of engagement online

Working with artists across places

Practical side of moving between locations

Choices have been whipped away from them by covid-19

Disappointed for them

Opportunity doesn't come up like this very often

Logistics of being dropped off/picked up/leaving on time/whether a parent was outside

Nurturing them to keep them coming back – texting them

Don't always reply to texts or Instagram

Bentham – directory of local connections successful

Put too much faith in others putting the word out – can't be a coincidence that it worked best

when did it themselves

'Need to pound the pavements'

Need to meet more than once to be absolutely true, authentic, amazing process

Exhausting – 3 different projects at once but separating would have taken too long

Challenges – if no covid-19 – promotion – persuading people to join – not another youth group

Covid – everything cancelled and loose connections, stopped communication with young people, be furloughed.

Don't want to disappoint by doing digital badly. Re-engage when it's all over

Hard to communicate with young people – don't use email – inappropriate to contact with other forms. A whatsapp group would be ideal

Hard to find a suitable venue, friendly and warm and not a pub or a library

If did it again next time

Clearer idea of process after second workshop

Wanted to see what came out

Three different programmes

Be able to say what's next to young people

Might have chosen places closer together

Work slower, longer lead up, use elements of the co-design tools but refine

What to do next that's tricky

Want to work more with the phd student

Does the co-design process always need the expert?

Want to know how to go forward with co-design

Would like more time more time for chips and co-design – put balancing other things, would need more money

Sustainable Project

Fix term funded projects = challenge

Can be a negative

The legacy is that the individual young people are inspired to do something afterwards

Like network of young people

Encouraging the organisations to continue working

The brewery would continue it - Want to learn more about co-design

Important to use spaces there already so they could carry it on – legacy

Conversations in community – appetitive to find funding to do that work

Avoiding it just ending it – mindful of this all the way through

Learnt a lot



Want to engage with young people again as a participant group – personal satisfaction, they need it and they bring a lot of creativity

Shared learning experience – reference point

<practitioner> had never heard of co-design before

Worth the risk, worth the challenge

### Careers Aspirations

In regard to business themed activities – moved to be being sessions where young people were doing something else and the business aspects might come up into conversation

Eg. embroidery artist class and steer conversation to how she started her business – more subtle

Wouldn't otherwise feel comfortable revealing what they want to do in the future

A level arts students got a lot out of conversations on careers in workshop with artist

Younger group might not be ready

'We don't need them to want a career in a cultural activity, we want them to participate and enjoy it as a pastime as much as a career'

In K, the conversations gave awareness of opportunities available there already

## Appendix 27

### Case Study 3 – Making sense of the themes

- **Themes Coming Out of the Fold**

The creative practitioners view their experience of the co-design approach as being extremely positive, as well as ‘incredible’, ‘meaningful’, ‘genuine’, ‘authentic’ and delivering rich results. The co-design approach was described as having ‘made the project’, being the driving force between in-depth and meaningful engagement with the young people, fully influencing the shape of The Fold programme. Therefore the

- The role of co-design in supporting young people
- **Extremely positive experience for all involved – shaping the future where they live**

The creative practitioners view their experience of the co-design approach as being extremely positive, as well as ‘incredible’, ‘meaningful’, ‘genuine’, ‘authentic’ and delivering rich results. The co-design approach was described as having ‘made the project’, being the driving force between in-depth and meaningful engagement with the young people, fully influencing the shape of The Fold programme. Therefore influencing decisions for the future of where they live that aim to make their rural communities better places to grow up and live.

Positive impact on individuals – confidence, ideas heard, reflecting on future and then collectively they are shaping where they live, making connections.

- **Inclusive**

Co-design broke down barriers. The co-design workshops attracted a diverse group of young people, aged between 14 and 21, including young people who were carers, autistic, identified as LGBTQ (lesbian, gay, bisexual, transgender, questioning), young people who were struggling at school, had very little exposure to creative experiences, as well some older young people who were considering or had studied arts subjects at university (such variety was unexpected!).

All of which were made to feel comfortable and safe in the co-design workshops through the structure, tools and facilitation. (Recruited by contacting different youth organisations – young farmers, care organisations, dance clubs etc. – which resulted in a wider variety). The content of the workshops, focusing on a place they all lived was a common interest.

The workshops were accessible – taking place in the centre of the community in the evening. The follow on meeting for Bentham was held in a fish and chip shop, which attracted a lot of young people. So eager that new people came with consent forms.

<More included in the young person's data>

The majority of the young people were white, reflecting the ethnicity of the population in the communities. More females in Kendal and Settle (appealing to arts backgrounds) In Bentham, the male and female split was even – interesting as this is the group recruited from non-arts organisations with the least exposure to the arts.

- **Everyone (young people, facilitators) are equal – a message that stuck with the creative practitioners**

All of which were made to feel comfortable and safe in the co-design workshops through the structure, tools and facilitation. (Recruited by contacting different youth organisations – young farmers, care organisations, dance clubs etc. – which resulted in a wider variety).

- **Investing through design**

Investing time in them *through* design – leads to feeling valued and appreciated – counteracting the undervalued/ignored community – power to turn it around. This process, these designs are for you and your life. Instantly feeling valued. Broke down barriers. High quality engagement. Appreciated/valued/listened to/confidence. Marginalised are being heard. Vulnerable feel appreciated.

In particular, the example where I'd done away, looked at what they had done and brought it back in another form made them feel appreciated.

- **Career Aspirations**

The Fold had the potential to include activities that were less focused on arts activities and more about what it is to run a business in a rural community, mentoring etc. There were very mixed responses on these types of activities, which were only popular with the older members of the group. Observed that in Settle, where an artist came along to help facilitate, that he was able to have an informal chat with the young people while they were working on the co-design. It was easier for the discussion to flow this way. **Discussions about careers can be woven into co-design activities (like redesign by the sea).** Decision was made based on this that artists running practical workshops would be briefed to talk about their career

experiences – building social capital this way. Less direct because not all young people have the questions. Link to co-design – providing structure to communicate difficult ideas (something in the careers lit about this too). **Co-design process made it okay to explore the future. The place-based aspect of the work meant that young people gained awareness of what was in the local area through the co-design and conversations.**

- **Capacity/agency building – creative business**

- The facilitators felt more confidence because of the tools. The project assistant, with no experience in this area thinks she'd have just given out pens otherwise
- The tools help drive towards decisions for the festival, help structure, help engage with young people.
- Helps ask the right questions, right flow, right activities, right breaks, varied, takes the young people far in short space of time.
- Empowering tools, empowering young people, empowering facilitators

- **The contribution of the design of the workshops**

Creative practitioners noted how bespoke the tools were and how this added to the value of the workshop and how it made the young people feel. High quality.

Every response was value and we build on those responses and changed our approach depending on them.

Engages straight away but being visual and hands on – it's not intimidating and it's inclusive

The conversation flows between participants and facilitators and everyone becomes comfortable with each other through using the tools.

Able to involve more young people in the workshop because they are being given the tools with prompts.

Challenge – the future of the places tool was hard to facilitate and hard to use – this is partly because it was moved out of place by the creative company so it disrupted the flow.

- 

- **Benefit of the co-design to the young people**

<Include more from work with young people>

The young people in Bentham majorly influenced the Fold. For that group, the design of the session and the tools was really important. The majority had come along because there was nothing else to do and their friends were going. It was observed that many came with set

ideas; such as a 'pump track' but the co-design helped them to consider other ideas. The cards with existing concepts helped explain cultural activities to young people who had never experienced them before and enabled them to share their opinion.

The co-design approach facilitates the contribution of young people and gives them the confidence to contribute. It helps the young people to relax and have conversations. It also encourages team work, sharing ideas, listening to ideas.

- **Broader thinking for young people**

- Noticed co-design essential to broaden thinking of the Bentham group, some of which came set on an idea, such as a 'pump track'
- Co-design tools essential for younger members of the group. Likely to have eventually arrived at same point with older people (but may have taken longer)
- Co-design took them on a step by step journey to consider things they had never had exposure to. The alternative would have been that they would have dismissed it or not wanted to be involved.
- The card activity helped them consider what they had not experienced before and gave them an opinion – providing structure
- 'In Bentham the co-design process majorly influenced the Fold'
- Co-design facilitates them to come up with ideas that are linked to their lives, needs and desires.

- **Missing ideas and links**

- Missing environmental activism element.
- Missing link to rural landscape
- Looking at what young people already 'gravitate to in those locations'
- Creative business noticed that their own ideas and what they chose from the suggestions didn't always match.

- **Shaping the Fold**

- Director sees it as a pyramid shape – we started broad and narrowed it down.
- The programme came from the ideas generated in the workshops

- Uncovering the challenges they are facing in their local community

<Will get a lot of this from looking at the data from the young people>

- Place/Community
- **The role of co-design in the (underserved) community**
- Opening eyes/creating awareness - The co-design approach enabled the young people to imagine how much could be done where they live and see what was already there- see things in a new light. They begin to see a link between creativity and cultural and improving where they live. Pride of place. Broadening scope of what can happen to a place.
- 'I don't think they realise how much they are going to enjoy talking about where they live'
- 'Makes you feel good about where you live and what you can contribute to it.'  
Opportunity to come up with a creative vision for a place/
- The young people enjoyed talking about where they live. – They develop 'pride of place' through the co-design approach. They enjoy describing the natural beauty, the activities they have found in those surroundings and the other things they enjoy there, like small bookshops.
- Highlights how there often isn't a lot geared towards young people in rural communities. The workshops themselves were attractive to the young people in Bentham because it was a warm place to socialise with friends, have something to eat and be off the streets where older people shouted at them.
- The aim was to show that you don't need to be in the city to experience great things.
- Highlighted that Kendal has a lot on offer in terms of art and culture but isn't always targeted at young people and expensive to access.
- Bentham want somewhere safe and warm to be where old people don't shout at them. Highlight a need for somewhere to go, not church run.
- **Young People Influencing what happens in the community – is this the right title?**
  - Fold programme was influenced by individual places – different outcomes for each place – reflecting the needs of each area and the existing infrastructure. The personalities of the groups of co-designers in each area shaped the outcomes.
  - In each area, the co-design was based 'in a pillar of the community' – an existing creative organisation and space. Each one of those was very different and they

are the organisations we expect to sustain the fold when it is over. It is right then that each place is different.

- This was unexpected by the creative business but in the design of the co-design sessions, I had left a lot of space for the young people to discuss what they valued and what was missing where they live because this was about exploring how they felt about living in the rural North West and exploring what would encourage them to live there in the future. This demonstrates that there are differences between rural communities, they cannot be lumped together.
  - Co-design works well in this difficult context.
- **Co-designing with young people in rural locations**
    - It's unusual for the young people living there to be asked for their opinion, to influence what happens where they live now and in the future, described as 'almost given the budget to work with'. Drawing marginalised group into the conversation.
    - They have less access to culture (and other opportunities) and fewer opportunities to be involved in projects.
    - It difficult to take a complete measurement of how the young people feel about living in a rural area in the future because of the interruption caused by covid-19. The whole thing would have been delivered by now and we could do some evaluation. It also seems insensitive to spend time probing into the influence the co-design had on the individuals given everything has been disrupted since then.
    - Able to draw on rural aspects, landscape, characteristics – using assets
    - Sensitive about parachuting in
  - **Response in the Community**
    - Social capital – network being set up for young people in Kendal – Kendal already has a lot on so it became about strengthening the network of people
    - Opened the eyes of the arts organisation in Kendal, who didn't know about co-design and wanted to engage more with young people
    - Settle organisation trust that if it's what the young people want, they will include it
    - Bentham committee in awe of the process – insights valuable to their work
  - **Sustaining the Benefits of the Project in Communities in the Long Term**

- Big challenge for the creative business who don't want to be seen to parachute in and then leave. Also the same problem for design research and for this phd.
- This challenge is addressed by having a series of engagements with young people building on their ideas in the previous session and building a relationship.
- Like in <design company> case study, the practitioners and researcher are **mindful all the way through about how to embed this experience for the long term.**
- Have to be sensitive and understand that you don't know better. Have to be sensitive to the issues that some people/organisations in rural communities feel ignored. They may react badly to people coming in telling them what to do. Creative business feels co-design addresses this.
- 'Working in a rural community...it's a big thing to create the right impressions, understand the location, understanding people who live in a rural location.'
- You have to take time to talk to people...to know their ideas are being respected.'
  - Ripples of interest in the process from other organisations wanting to engage with communities through co-design but capacity to do them is a challenge.
  - Building a network of young people that may continue to work together after The Fold – apparent in the older young people from Kendal who are about to launch their own online zine for sharing, connecting and uplifting young people in South Lakes. They were empowered to do this through the co-design workshops, support and funding through the creative business. **Social capital, networks, empowering the young people to have agency to do this.**
  - In addition, the hope of the fold was that the creative businesses who hosted the events would continue the work after the fold. There's appetite in the community to engage young people in co-design in the community and find funding to do so.
- The Role/Influence Design has on the Co-Design Team Members and their Practice. How can businesses/organisations contribute and benefit from design in this context?
- **It's powerful to be involved throughout the co-design approach, to experience it first-hand.**

It benefits the business, it benefits how they operate and plan to operate in the future, it influences how they serve people in the future and fits with why they exist. Want it to be central in the business. 'to be part of this project and see how it affects those things, it just...it's been really incredible.' The experience on this project has highlighted the value in working with young people – high personal satisfaction to the business to be helping young



people without many opportunities and highlight how much creativity they have. Shared learning experience. Worth the risk, worth the challenge. Want co-design to become integral to the work in the future – lean away from big groups to small groups because there's as much value in 8 people as in 40,000. More engaged, more embedded, big impact. Slower, not a big bang. See the value in co-design because it means meaningfully working with the people they're delivering events to. Valuable working with marginalised groups. Satisfying – connects with own past.

- **Initially feeling sceptical**

How on earth do you get from this co-design plan to a programme with young people? Have to trust the researcher. Challenges the business, challenges the young people, broader, bigger thinking. What would have helped is to see some sort of diagram or map. Director 2 said my double diamond diagram with the co-design mapped onto really helped her understand.

- **Feels Alien**

- Creative business usually deliver what they set out to deliver but did not here – learning experience.
- 'Our imagining of what we were going to do with the fold completely had to change to allow the co-design process to happen'
- It felt alien/uncomfortable/unusual/mind opening to let go of the process. Directors with 15 years of leadership and decision making. Flattening the hierarchy.
- All members of the creative practise recognise that it's not about them making decisions, it's about guiding (not directing) decision making in young people.
- The Fold became what they connected with
- *Co-design is a buzz word, it's written about a lot but shouldn't give up on it. It holds a lot of promise and as described here, people working in non-design organisations and marginalised communities in the Uk have a lot to gain from it. Design research can do a lot more to explore how to embed and support co-design in these communities.*
- Business see their role as putting out the parameters, helping create a framework for the young people to populate with ideas. Making sure we meet funders criteria, working out the logistics, welcoming young people, encouraging young people, telling them they can't get it wrong.
- Recognise that they are not the experts in being young people or living there.

Close to the delivery of the co-design sessions, the researcher and the directors hit a barrier to genuine co-design. The practitioners wanted to replace activities that had been designed to support the young people in creating with their own ideas for events with information on event possibilities they had chosen and ask for feedback, which would make the session consultation rather than co-design. If this intention had been made clearer earlier in the planning, the researcher might have withdrawn from the project. The reason given was that the practitioners did not feel comfortable allowing the young people to come up with ideas they might not be able to deliver. Following negotiation, the workshop design allowed some suggestions for new activities alongside giving feedback on the practitioner's choices.

The creative practitioners, whose main role is to curate arts events, always start a project with a strong idea of what the programme will be. Further investigation revealed that there was a fear that letting go would have compromised their reputation to deliver high quality art events, however, what was surprising to the practitioners was they had to allow the young people to have more control and changing their approach still delivered a high quality outcome, which was a learning curve.

In the first workshops in each location, the young people were enthusiastic about being provided an opportunity to add their own workshop ideas. One young person raised her hands in the air and exclaimed 'yes, I have the power!'.

"The programme was part by suggestions we had made to carry forward and influenced by their suggestions'.

- **Co-Design is a Superior Method of Engaging Young People**
  - The creative business state that if they had not have taken the co-design approach, they would have taken a list of questions and a list of suggestions for the Fold, which they would have asked 'do you like this?' (Consultation)
  - The creative business realise after completing the co-design project that this would not have worked with the young people, they would have struggled to understand and engage. It would have been guess-work. They would not have uncovered quality, in-depth information.
  - *This came up in the x project*

- **The design process broadens the creative business' thinking (benefit)**

(Links to the alternative approach) If they had gone in with a list of questions, they would have struggled to gain much in-depth information from the young people. Doubtful at first as to why the design process started by asking the young people to discuss where they live and what they like about it. After the process, they understand that it's because The Fold was about understanding how young people feel about where they live and exploring what could change to make them stay there in the future. Resulted in broader ideas, ideas that connect with the local area and are more sustainable. 'I feel like I completely know them even after only meeting them twice and I think they're completely onboard with it. To think what we've achieved with it in that small amount of time.' Design is delivering in-depth knowledge of the young people in short space of time and the young people are onboard.

- The role of the design researcher

- This this case it's designing the workshops, the tools and bringing the framework along with the creative practitioners and young people to populate.
- The experience is so positive for the creative business that they are left wondering if they can continue working with the researcher in the long term in this way somehow, if they can do co-design on their own and they even question if any collaborating with any PhD students can bring the same benefit (It could but it's unlikely to be the same since research is so different).
- **Scaling up, it's a calling to other designers/researchers** operating in this area that there's an appetite for this. For design researchers, if they understand the challenges in this area, we can do a better job.

- The challenges of working in this context

- **Covid-19 – it continues to interrupt, the choices made have been 'whipped away'**

Disappointing for all. The business have to restart, it has interrupted the relationships that have been built, it has prevented the Fold going ahead as the young people shaped it.

Challenging communicating with the young people remotely because of the pandemic. Going digital hasn't felt like an option because the business aren't as confident, the relationships are still fragile. An opportunity like this doesn't come up very often.

- **Nurturing the relationship**

- The creative business had to nurture the relationship continuously to keep the young people involved.
- A challenging thread through this research has been to communicate with the young people, they don't email, they don't engage with Instagram, they don't always reply to texts. The ideal situation would be use Whatsapp but it doesn't seem appropriate.
- Learnt that we cannot rely on other organisations to advertise – it worked best when the business did it themselves. They said that they need to 'pound the pavements'
- **Exhausting working in three locations**
  - Working across the three locations felt like three separate projects and it's exhausting to engage on multiple evenings.
  - Exhausting for the researcher to prepare all the materials, gather all the materials back and exhausting even for the creative business to do the facilitation without the business.
  - Also had wide age range
- **Lessons for next time – Fish, chips and Co-design**
  - The phd researcher managed most of the structure and content of the 6 co-design sessions (a lot of work) and afterwards we talked about the co-design continuing but with less structure and perhaps forming a smaller combined group of the keenest co-designers. Eventually the phd student would have to back away and there was no plan created for the creative business. After this, the creative business had fish and chips with some of the group in Bentham, the pandemic started. The creative business wished they had something concrete in place for after the co-design sessions. Tension of me stepping back and them not knowing what to do. More research needs to go into supporting this middle bit.
  - Creative business considering a slow, longer lead up leaving more time to co-design, more time to have chips and co-design (requires more money)
  - Business are onboard with co-design but lack confidence to continue without phd student and want to continue but the phd student can't continue
  - Beneficial that member of the team was in early 20s and from rural north west location
- **Limitations of ideas**

- Mindful of the technicalities, don't want to promise something that cannot be delivered. Wasn't perfect but couldn't have done it any other way
  - Don't want to say no
  - Putting out a call for artists after speaking to the young people would have slowed the process down.
  - View it as an opportunity for artists to benefit as well, especially those who are young and emerging or live in rural communities themselves – ALL AROUND BENEFIT
  - Artists chosen by young people contacted and given information about what the young people wanted from them – a lot of back and forth
- **Barriers in the place**
    - Came across adults living in the locations that were interested but wanted to influence the decisions made about the place.
    - Also came across some who were sceptical because they felt ignored by councils, funders etc.

## Appendix 28

Case Study 3 – Checking in a year later on the project progress

### Check-in with [REDACTED], 23<sup>rd</sup> March

Purpose: Find out progress with The Fold and Vintage by the Sea

What has the response been to the latest activities – from the young people and the community?

Do they feel like they are drawing on a co-design approach?

Next steps?

What sort of thing do they have to feed back to their funder?

Any photographs of the finished items that could be sent through, would be good. – the sculpture for Bentham, the mural in Settle.

Do you think any of the learning will go into the 2021 Vintage by the Sea?

Have there been any other influences from the projects since we last spoke?

Kendal -

- **Zine** (will be 3 issues, first issue just launched. As well as young Cumbrian locals, two of the original artists chosen by the co-designers contributed - Cat Hepburn and Ginny Koppenhall.) All contributors are paid and Hannah and Marisa are paid as co-producers. **How are they finding the work on the zine?**
- We have partnered with The Knotted Project, the theatre company in Kendal that the Kendal co-designers loved. They did a call out for a steering group and theatre company members to produce a film created over Zoom sessions. **These opportunities were shared with our co-designers but none of the co-designers got involved.**

Bentham -

- Done the skate park paint and Jive print workshops in Bentham in September
- Bentham Sculpture/seating - working with architect Lee Baxendale to produce a multi purpose sculpture than can be used by the young people of Bentham as somewhere to hang-out by the skatepark. Three designs were shares with the Playing Fields

Committee of Bentham and Lisa, head of the Committee, shared these with her son and his friends who were the co-designers from Bentham. They chose a design (attached) and we are waiting for planning permission to go through. Usually, Lee works in a very collaborative way with young people where they co-design a project together, however this hasn't been possible with all the pandemic restrictions and this group of co-designers are not very engaged online. Lee is working with Bentham local 19 year old, Billy Walden, who is an extremely talented craftsman, to finalise the designs and together they will build the structure. <https://www.lancasterguardian.co.uk/news/young-bentham-craftsman-billy-discovers-tv-fame-his-amazing-space-147971>

## Settle

- Settle bags - this has now split into two projects due to the new lockdown. Due to schools being closed and GCSE and A levels cancelled, we decided that craft boxes for this age group might not be appropriate right now and would be hard to distribute logistically with teachers already under so much stress. Instead we have adapted the Festival of Making packs we did for a younger audience (10-12 years) and had Molly Bland, who was chosen in the co-design sessions, design a tote bag and location specific design for the book (photo attached). These packs contain all the materials for the written activities as well as stationary, and will then be donated to Kendal Foodbank and Selfa (Children's Charity working in Craven).
- Mural - We had a meeting with Charles from Settle Stories who, due to uncertainties in the future of the organisation, suggested we did the mural elsewhere. Taking the idea of a 'selfie wall' from the co-design sessions, we invited the Settle co-designers to a zoom meeting (3 attended) and we discussed possible mural artists and locations. Chosen mural artist 'Signs by Umberto' will be painting a large scale mural on a central building, designs being finalised. The design is made up of a series of words inspired by conversations in the co-design sessions about Settle. One of the co-designers, Lily, finalised the list of words with a group of her friends. She has been the go-between with her friends so we can get some more opinions. They also came up with a couple of colour palettes as suggestions for mural colour schemes. Lily is being paid for her contributions to The FOLD, because she's been a massive help on the activity packs, Robyn's project and the mural, helping us with local knowledge and her opinions etc.

- Interesting – do you have images? Explain more about how it is being created? Has it been influenced by the co-design in any way?
- Juliet Klottrup Photography project - Photographer Juliet K is going to be taking beautiful portrait shots of some of the co-designers, hopefully for some kind of exhibition. (See a snippet of her film 'Youth of the Rural North' for an idea of her work). This has been postponed with the various lockdowns so is on the backburner.
- With the original ideas for the craft box, we are going to do something on a smaller and more engaged scale. Robyn Nichol (chosen in co-design) has created an embroidery design, written instructions, video tutorial and will do a zoom workshop, and Molly Bland has designed the aesthetics. Participants will be able to sign up for free, we will send them the packs containing all the materials like fabric, hoop and thread, and then they can join a zoom to chat and sew with Robyn.



## Appendix 29

### Case Study 3 – Ethnic forms for the Fold

TRANS  
FORMA  
TIO

Lancaster  
University



The Fold

# OPPORTUNITY

## For Young People living in <insert>

We would like to invite you to be part of a new creative project taking place in <insert>.

The aim of the project is to produce a programme of events that will benefit and empower young people living in rural communities. We aim to make rural communities more vibrant and youthful places to live and work. The festival will bring people together, celebrate the strengths of the area and include a blend of new and creative events.

Come and play an active role in designing a new festival called The FOLD for young people aged 16 to 21.

Together, we want to:

- Understand what activities are already available for young people to do in <place> and what would make it better in the future.
- Understand what support young people need to help prepare for the future.
- Imagine and design together a new exciting and vibrant festival for young people in <place> that has a positive influence in <place> even after the Festival is over.

We are:

Laura, a design researcher from a project called Transformation North West aiming to make the North West region a better place to live and work. Laura is based at Lancaster University.

[www.transformationnorthwest.org](http://www.transformationnorthwest.org)

Why have you been invited?

We think it is important to find out what young people think about what happens in their community and the support they receive for thinking about their future. We hope you can help us learn more about this.

What will I have to do if I take part?

Join us for creative and interactive workshops. Together we will think about what you would like to see in <place> and come up with ideas for a new festival. This will mean attending workshops where we will help you to make your ideas a reality.

The details of creative sessions to be finalised with <insert organisation>, therefore we will let you know when it will take place.

What can you get out of taking part?

- Have your thoughts and ideas heard.
- Help create a brand new festival in your local area for young people.
- Become a designer. We would like you to help us create something that happens and benefits other young people.
- As we are all designing together, whatever we create will be owned by you too.
- This could give you future job ideas and a chance to learn new skills.

Turn over for more info and how to take part

imagination  
LANCASTER



# OPPORTUNITY

## For Young People living in <insert>

We would like to invite you to be part of a new creative project taking place in <insert>.

The aim of the project is to produce a programme of events that will benefit and empower young people living in rural communities. We aim to make rural communities more vibrant and youthful places to live and work. The festival will bring people together, celebrate the strengths of the area and include a blend of new and creative events.

Come and play an active role in designing a new festival called The FOLD for young people aged 16 to 21.

Together, we want to:

- Understand what activities are already available for young people to do in <place> and what would make it better in the future.
- Understand what support young people need to help prepare for the future.
- Imagine and design together a new exciting and vibrant festival for young people in <place> that has a positive influence in <place> even after the Festival is over.

We are:

**Laura**, a design researcher from a project called Transformation North West aiming to make the North West region a better place to live and work. Laura is based at Lancaster University.

[www.transformationnorthwest.org](http://www.transformationnorthwest.org)

**Deco Publique**, an award winning creative practice based in Morecambe, who create major award winning festivals and events in the North of England.

[www.decopublique.co.uk](http://www.decopublique.co.uk)

Why have you been invited?

We think it is important to find out what young people think about what happens in their community and the support they receive for thinking about their future. We hope you can help us learn more about this.

What will I have to do if I take part?

Join us for creative and interactive workshops. Together we will think about what you would like to see in <place> and come up with ideas for a new festival. This will mean attending workshops where we will help you to make your ideas a reality.

The details of creative sessions to be finalised with <insert organisation>, therefore we will let you know when it will take place.

What can you get out of taking part?

- Have your thoughts and ideas heard.
- Help create a brand new festival in your local area for young people.
- Become a designer. We would like you to help us create something that happens and benefits other young people.
- As we are all designing together, whatever we create will be owned by you too.
- This could give you future job ideas and a chance to learn new skills.

Turn over for more info and how to take part



### Do I have to take part?

It's your decision. If you take part and change your mind, you are free to leave the project up to two weeks after taking part. If you no longer want to take part, please let Laura know, and she will take out your ideas and information out of the project if it is possible.

### Will your ideas have your name on?

After the project only Laura, Deco Publique and members of the Transformation North West group will have access to the ideas you share with us. We will keep all personal information about you (e.g. your name and other information about you that can identify you) confidential and it will not be shared with others.

If you would like your name on the ideas because you are proud of what you have created, this can be made possible at the end of the project depending on how you feel.

Photographs that show who you are will only be taken if you say it's okay.

### How will we use the ideas you share with us?

The ideas will be used to design a festival together. Some of the ideas will also be used in various research documents and presentations. I will only include your name or photographs that identify you if you say it is okay.

### Photographs

Photographs taken during the research will be shown to you check if there are any that should be excluded (or blurred so that your face is not recognisable). The sharing of photographs will be done either straight after meetings and workshops, or you will be sent a link to check the photographs. Please note that after two weeks after sharing, we will assume that you are happy for the photographs to be included in the project.

### How will the information be stored?

Your information will be stored on encrypted Lancaster University servers, accessed through encrypted, password-protected computers.

As recommended in the University guidelines, I will keep the data securely for a minimum of ten years.

## Have a Question?

Speak to [Laura Wareing](mailto:l.e.wareing@lancaster.ac.uk)  
[l.e.wareing@lancaster.ac.uk](mailto:l.e.wareing@lancaster.ac.uk)  
 ImaginationLancaster, LICA Building,  
 Lancaster University, Lancaster, LA1 4YW

For further information about how Lancaster University processes personal information for research purposes and your data rights please visit: [www.lancaster.ac.uk/research/data-protection](http://www.lancaster.ac.uk/research/data-protection)

### You can also contact my supervisors:

Paul Rodgers, [p.rodgers@lancaster.ac.uk](mailto:p.rodgers@lancaster.ac.uk)  
 Nick Dunn, [nick.dunn@lancaster.ac.uk](mailto:nick.dunn@lancaster.ac.uk)

### If you have any concerns or complaints, contact:

Judith Mottram  
 Head of Department at LICA, Lancaster University  
[judith.mottram@lancaster.ac.uk](mailto:judith.mottram@lancaster.ac.uk)  
 Tel: 01524 594395



# CONSENT FORM

Please read carefully and tick the box if you would like to take part

1. I confirm that I have read and understand the information sheet for the project. I have had the opportunity to consider the information, ask questions and I'm happy with the answers given.	<input type="checkbox"/>
2. I understand that taking part in this project is voluntary and that I am free to leave at any time and within two weeks after I took part in the study, without giving any reason. If I withdraw within 2 weeks of taking part in the project, the information I have given will be removed. If I am involved in workshops and then leave, the information will remain part of the study.  I understand that as part the workshop I will take part in, the information I give is part of the ongoing workshop and cannot be destroyed. I understand that the researcher will try to miss out my information and ideas when analysing the focus group data, but I am aware that this will not always be possible.	<input type="checkbox"/>
3. I understand that during the activities the researchers may write field notes and capture photos, audio and written responses. These responses will be protected on encrypted devices and kept secure.	<input type="checkbox"/>
4. Photographs that show who you are will only be taken if you say it's okay. You'll have an opportunity to check the photographs taken by viewing them on the camera before you leave and let us know if you have any issues with any of the photos taken of you. I will only include your name or photographs that identify if you say it is okay.	Yes <input type="checkbox"/> No <input type="checkbox"/>
5. I understand that any information given by me may be used in future reports, research documents or presentations by the researcher/s, but my personal information will not be included and I will not be identifiable unless I give consent.	<input type="checkbox"/>
6. I understand that my name/my organisation's name will not appear in any reports, articles or presentation without additional consent being sought.	<input type="checkbox"/>
7. I understand that any interviews will be audio-recorded and transcribed and that data will be protected on encrypted devices and kept secure.	<input type="checkbox"/>
8. I understand that the information and ideas I provide will be kept according to University guidelines for a minimum of 10 years after the end of the study.	<input type="checkbox"/>
9. I agree to take part in the above project.	<input type="checkbox"/>
10. I do not wish to take part.	<input type="checkbox"/>

Please fill this in if you would like to take part

Name of Participant \_\_\_\_\_

Date \_\_\_\_\_ Day/month/year Signature \_\_\_\_\_

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

Signature of Researcher /person taking the consent \_\_\_\_\_ Date \_\_\_\_\_ Day/month/year

One copy of this form will be given to the participant and the original kept in the files of the researcher at Lancaster University.

## Appendix 30

### Ethics Submission for Projects 3 and 4



Faculty of Arts and Social Sciences and Management School Research Ethics Committee (FASS-LUMS REC)

#### ETHICS APPLICATION FORM FOR STAFF and PhD STUDENTS

Instructions: Before completing this application form please read the instructions and questions on the ethics webpage under the heading: 'What level of review is required for my project?'  
Please also refer to NOTES in this form for guidance.

#### SECTION ONE [Must be completed by all applicants]

Project Details	Answer
Name of applicant/researcher	Laura Wareing
Title of Project: <sup>Note 1</sup>	Transforming the Ambitions of Young People in the North West
Department	LICA
Appointment/position held by applicant within FASS or LUMS	PhD Student
ACP ID Number (if applicable)	
Funding source (if applicable)	NWCDTP, AHRC
Grant Code (if applicable)	

#### NOTE

<sup>1</sup> Make your title short and descriptive so that people can easily identify the main topic of the research. The title of your project does not need to be the same as the title you propose to use for your publication (e.g. your thesis).

#### Type of study

- Involves existing documents/data only or the evaluation of an existing project with no direct contact with human participants. **Complete sections one, two and four of this form**
- Includes direct involvement by human subjects (including but not limited to interviews, completing questionnaires, social media and other internet based research).  
**Complete sections one, three and four of this form.**

#### Contact details

- Contact information for applicant:  
E-mail: l.e.wareing@lancaster.ac.uk  
Telephone: (please give a number on which you can be contacted at short notice)  
Lancaster University Address: [ImaginationLancaster, LICA Building, Lancaster University, Bailrigg, Lancaster, LA1 4YW, UK](#)

- Names and appointments/position of all members of the research team:

Name of research team	Appointment/position
N/A	N/A

#### PhD Students

Complete this section if this is a PhD student project

- Project supervisor(s) names: Nick Dunn and Paul Rodgers

## SECTION TWO

Complete this section if your project involves existing data only, or the evaluation of an existing project with no direct contact with human participants

NOT APPLICABLE

## SECTION THREE

Error! Reference source not found. Complete this section if your project includes direct involvement by human subjects

### NOTE:

In addition to completing this section you must submit all supporting materials such as participant information sheet(s), consent form(s), interview questions, questionnaires, etc. See the [checklist](#) at the end of this form for guidance.

### 1. Summary of research in lay terms, including aims (maximum length 150 words) <sup>Note 6</sup>:

This is the follow on to two previous projects "Project 1 - Digital Pathways to Careers", ethics submission number FL17144 and "Project 2 – Young People by the Sea", ethics submission number FL18081. It is part of a project-based PhD programme called Transformation North West (TNW), funded by The North West Consortium Doctoral Training Partnership which looks at how the use of design techniques can drive economic growth and prosperity in the North West of England. Specifically, this research looks at ways in which design processes and methods can have a positive impact on the ambitions of young people living in underserved communities in the North West of England. The projects are in partnership with businesses and organisations in the region. The project aims to be inclusive by using collaborative design processes to engage with local young people, aged 16+ who may be thinking about their future opportunities in relation to where they live

### NOTE

<sup>6</sup> The summary should concisely, but clearly, tell the reviewers what you are planning to do. It is very important that you describe your study in such a way that it is understandable to a general audience. Your study will be reviewed by colleagues from different disciplines who will not be familiar with your specific field of research and it may also be reviewed by the lay members of the FASS-LUMS Research Ethics Committee; therefore avoid jargon and use simple terms.

### 2. Anticipated project dates (month and year only) <sup>Note 7</sup>

**Start date:** October 2019      **End date:** TBC

### NOTE

<sup>7</sup> These dates should indicate when recruitment will begin, (taking into account the timescale of the ethical approval process) and when funding ends or your thesis will be submitted.

### 3. Please describe briefly the intended human participants (including number, age, gender, and any other relevant characteristics):

Creative practitioners, youth organisation practitioners and young people aged approximated 16 – 21.

ETHICS APPLICATION FORM FOR STAFF and PhD STUDENTS

4. Are members of the public involved in a research capacity, for example as data collector (e.g. participatory research) and if so, do you anticipate any ethical issues resulting from this? <sup>Note 8</sup>

Members of the public and the creative/youth organisations practitioners will be participating in the research through collaborative design. They will not be acting as data collectors but as designers in the process, who will be working towards the design of an intervention. The young people may wish to be credited for the work they produce, in which case they will be asked later in the process if they would like to be given credit, unless the work produced the work they produce is sensitive, which is very unlikely in this context

**NOTE**

<sup>8</sup>This does not refer to members of the public being interviewed, but to forms of participatory research, where you invite members of the public to collect data.

5. How will participants be recruited and from where? <sup>Note 9</sup>

I am in contact with some creative businesses and youth organisations to start to organise the collaborative project(s). They will be provided with a participant information sheet and consent form at the beginning of the project(s).

I will work closely with the business/organisation partners, using their expertise to communicate with potential participants. We will facilitate a meeting with young people who are interested in taking part to explain the purpose of the project before individual participants are invited to volunteer to take part, explaining that it is their choice and they are not being pressurised into doing so. Individuals invited to take part will also receive a participant information sheet clearly explaining the purpose, benefit and outcomes of the research, as well as a consent form.

In the event that this work takes place in an educational setting, we will first seek approval from the school principal/leader/director. In the situation that the sessions take place in lessons and not all young people in a group want to take part in the research, effort will be made to enable the young person to attend a class, be taught in a separate room or be excluded from any form of data collection.

**NOTE**

<sup>9</sup>Please include here (if applicable) information about the following: How will participants be able to find out about the study? Will all volunteering participants be included or may you have to turn some away? If you will use different recruitment procedures for different participant groups, clearly indicate this and outline each set of procedures.

6. Briefly describe your data collection methods, drawing particular attention to any potential ethical issues.

Data will be primarily collected through participation of both young people, creative and youth practitioners in interactive and creative workshops. A range of activities will be facilitated in the workshop that ask the young people to provide their views and develop ideas both as a group and individually. These workshops will be supported with visual tools to engage participants in a variety of ways and materials and support for prototyping ideas. In addition, data on progress will be collected at various stages of the project, including at the beginning and end. This will be collected through paper-based tools or through short interviews.

7. Consent

- 7a. Will you take all necessary steps to obtain the voluntary and informed consent of the prospective participant(s) or, in the case of individual(s) not capable of giving informed consent, the permission of a legally authorised representative in accordance with applicable law?

Yes

If yes, please go to question [7b](#).

If no, please go to question [7c](#).

ETHICS APPLICATION FORM FOR STAFF and PhD STUDENTS

- 7b. Please explain the procedure you will use for obtaining consent? [Note 10](#)  
 Please include sample participant information sheets (PIS) and consent forms in your application. If applicable, please explain the procedures you intend to use to gain permission on behalf of participants who are unable to give informed consent. Please include copies of any relevant documentation.

As described in section 5, we will meet with practitioners working in youth organisations first, then we will meet with potential participants first to explain the purpose of the research and build trust, making it clear that no one is obliged to take part.

All participants will be provided with a participant information sheet and consent form. The adult participants, eg. practitioners and the young people involved in this project will be provided with slightly different participant information sheets, drafts of which has been included in this submission.

The University's ethics guidance for research with children describes a child as being aged under 18. However the term used in this document and project, 'young people' refers to people aged 15 to 24. We will aim to work with young people over the age of 16 who are thinking about their future work and education choices. However, this may the participation of young people under the age of 16. In this situation, I will seek guidance from the partnering organisations based on their own procedures.

In the case of Future First, the organisation's guidelines state that 'if the students are under thirteen (or over thirteen but do not have understanding to be able to give consent, you must also receive consent from their parent or carer.' Therefore, we will not seek parental consent from young people over the age of 13 with the understanding to be able to give consent. Future First's guidelines have been included with this document.

According to the university's ethics guidance for research with children, children aged 16 and 17 (therefore not over 18) can give consent themselves as long as they have capacity as defined by the MCA 2005 (guidance for this will be sought from experienced professionals who know the children well) They 'have the capacity to make a decision for herself if she can understand, retain, and use or weight information relevant to the decision, and communicate her decision.' If not, consent will be sought from someone with parental responsibility.

When we have the first project meeting with the youth organisation practitioners, I will ask if they think we need a parental consent forms for any pupils. If we do, I will adjust the young person facing PIS and consent form slightly, as it will still be appealing for the person with parental responsibility, who would hopefully discuss it with their child. For example, it would say "your child" instead of "you", such as "we would like to invite your child to be part of a new creative project."

NOTE

<sup>10</sup> Please include sample participant information sheets (PIS) and consent form(s) or verbal consent protocol (where written consent is not possible) in your application. Written consent is preferable but may not always be possible. If you are using the verbal protocol, please explain why this is appropriate and how you plan to record the consent (for example audio-recording, coded table, etc.). A sample participant information sheet and consent form are available [here](#). A sample verbal protocol is available [here](#).

If non-handwritten forms of consent will be used in the study, explain why and what they will be.

If your research includes anonymous surveys for data collection, no consent form will be used because that would compromise anonymity. However, a cover sheet or opening page/section or some type of introduction should clearly inform participants that by completing the survey they are providing consent for the use of the data for research. The cover sheet or introduction may also remind participants of other aspects of what they are agreeing to (but without requiring them to sign or type identifying information such as a name at the end of the information).

If you are using computer-based forms of data collection, describe carefully how consent processes will be addressed.



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ETHICS APPLICATION FORM FOR STAFF and PhD STUDENTS

- 7c. If it will be necessary for participants to take part in the study without their knowledge and consent at the time, please explain why. (For example covert observations may be necessary in some settings; some experiments require use of deception or partial deception – not telling participants everything about the experiment).

It will not be necessary, as all participants will be aware of participation before it begins.

8. What discomfort (physical and psychological eg distressing, sensitive or embarrassing topics), inconvenience or danger could be caused by participation in the project beyond the risks encountered in normal life?

Please indicate plans to address these potential risks. [Note 11](#)

State the timescales within which participants may withdraw from the study, noting your reasons.

[Note 12](#)

No discomfort, inconvenience or danger from participation is expected, as the focus will be on views and ideas for interventions/events/services where they live only. Youth organisation practitioners(s) will be present to support the young people throughout. Participants can withdraw their interview answers at any stage up to two weeks after agreeing to participate. This timescale has been selected to give participants the opportunity to reflect on the information they have given and to give the researcher a timely cut-off point after which the data generated can be integrated into the study. In the case of observations of workshops and meetings, participants will be welcome to withdraw from the study at any time before the activity begins, but will not be able to withdraw their contribution during the activity, because it will be impractical to remove their contribution after it has begun.

**NOTE**

<sup>11</sup>Be as thorough as possible in anticipating potential sources of discomfort.

Provide a plan for addressing the discomfort that may arise during the conduct of the research and discomfort that may develop following the conduct of the research, potentially as a consequence of participation in the research. We suggest you include possible sources of support in the Participant Information Sheet. You may also consider providing a debriefing sheet.

<sup>12</sup>**Time limits for withdrawing from the study:** please avoid the phrase “participants may withdraw at any time” because withdrawal for most studies is time limited. For example, once you have published your data, withdrawal is clearly not possible in the true sense. You may want to consider a reasonable time period for withdrawal following data collection, depending on the type of study you are doing, for example:

- i. If you are collecting interview data and will be conducting simultaneous data collection and analysis, it may be reasonable to give participants a 2 week period following the interview to withdraw their data. [For other studies, longer periods of time may be appropriate.] An example of wording that may be used is “Participants are welcome to withdraw from the study at any time before or during the interview and up to 2 weeks following their interview (or survey completion).”
- ii. If you are collecting your data via focus groups or group interviews, it is impractical to allow participants to withdraw their contribution once the group has started and recording begun. An example of wording that may be used is “Participants are welcome to withdraw from the study at any time before the focus group begins, but will not be able to withdraw their contribution to the discussion once recording has started.” You should be explicit in this section about your intention to brief participants about this at the start of the focus group (for example during the setting of ground rules).
- iii. If you use anonymous surveys, you need to clearly indicate to participants that they will NOT be able to withdraw their data/contribution once they have submitted it because it will not be possible to identify it as theirs.

9. How will you protect participants’ confidentiality and/or anonymity in data collection (e.g. interviews), data storage, data analysis, presentation of findings and publications? [Note 13](#)

I will discuss with the business/organisation whether or not they would like the company’s identity to be

v02-19

ETHICS APPLICATION FORM FOR STAFF and PhD STUDENTS

revealed in publications. For the purposes of writing up the findings for publication in conference presentations or academic papers, the participants will be anonymised, unless they give consent otherwise, as they may want to be credited for their work. Interviews will be recorded with an audio recording device, stored securely after use until the audio data can be promptly transferred to Box, the University's encrypted server, through a password protected and encrypted computer. Visual tools used in workshops and interviews will be photographed and the photographs will be also transferred to Box. Completed visual tools will be anonymous and they will be stored in a locked cabinet until the project is finished at which point they will be put in Lancaster University confidential waste bags to be destroyed. Photographs will be taken with consent from participants in meetings and workshops to use in research publications. Unless the young people explicitly give consent for taking photographs of their faces, photographs will be taken from angles that do not show their faces. I have found that continuing to explain what participation in the research means and ask for consent for photographs and data collected works well with a young group, who may be learning what their participation involves through experiencing taking part.

**NOTE**

<sup>13</sup>In the context of research confidentiality means that you will only disclose information that participants share with you in the forms agreed by them in the consent form. In most case, this includes offering anonymity, i.e. using pseudonyms and ensuring that individual participants cannot be identified in your dissertation/publications/presentations.

If, as part of your study, you will take photographs of participants or if you will film participants, please explain what you intend to do with these images. You may only use these images to help you with your data analysis. In that case, you will not show these images to other people nor will you use them in publications/your thesis. Or, you may want to use images of participants in your publications and presentations. In that case, you need to ask participants to consent to your use of these images. These images make them identifiable, unless you pixelate/blurr faces. Whatever you intend to do with images of participants, make sure to explain this on the application form and also in the information sheet and consent form.

In some studies, it is possible that in the course of the research information arises that gives the researcher cause for concern and that may require her/him to breach confidentiality. For example, if in an interview a participant discloses information that indicates that they or others may be at risk of harm, the researcher may need to share this information with others. In your PIS, when eliciting consent, explain the limits to confidentiality. This is in particular important when working with vulnerable individuals or groups.

**10. Do you anticipate any ethical constraints relating to power imbalances or dependent relationships, either with participants or with or within the research team?**

If yes, please explain how you intend to address these? [Note 14](#)

Creative practitioners: I am aware that there are potential power imbalances in companies, as managers are in a position of authority. They will be ask questions about work-based activity only and they will be regularly reminded that they can withdraw their data within two weeks of taking part in the research.

Young people: I am aware that there are potential power imbalances, particularly there is a risk that some young people may feel do not have the choice to not participate if someone in authority invites them. I will address this by making it clear when the project is explained to them that they do not have to take part and if they decide not to that it is no problem. As explained in section 5, should the in an educational setting, the differences between instructional and research activity is potentially blurred and therefore young people may not realise they can opt-out. Therefore we will make it clear that they have the option and also, explain that it will be not be a typical lesson, it will be delivered by designers and creative practitioners and will provide an opportunity to engage with a creative business and apply ideas to in a real life context, which will have a benefit to other local young people.

As mentioned in the previous section, I have found that continuing to explain what participation in the research means and ask for consent for photographs and data collected works well with a young group, who may be learning what their participation involves through experiencing taking part.

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**NOTE**

<sup>14</sup> For example, if you are a teacher/former teacher conducting research in the school/language school you used to or are still working in, what are the implications for research participants? Explain clearly that their participation or decision not to take part does not affect their studies or any assessments.

**11. What potential risks may exist for the researcher and/or research team?**

Please indicate plans to address such risks (for example, noting the support available to you/the researcher; counselling considerations arising from the sensitive or distressing nature of the research/topic; details of the lone worker plan you or any researchers will follow, in particular when working abroad. [Note 15](#))

The researcher will have the support of assistant researchers, the creative practitioners and youth organisation practitioners during workshops and data collection activities, therefore the risks are very low.

**NOTE**

<sup>15</sup> The University's guidance on Lone Working can help you with this, see here: <http://www.lancaster.ac.uk/depts/safety/files/loneworking.pdf>

**12. Whilst there may not be any significant direct benefits to participants as a result of this research, please state here any that may result from participation in the study.**

The businesses/organisations will learn about the views of young people, who they do not already engage with or do not already engage with in this way, which they can use to inform the direction of their future work, making it more inclusive and use their work to present evidence for future funding. They will gain access to the networks of companies and organisations that the Transformation North West programme will build through future networking events, leading to future collaboration possibilities.

The young people will be provided with opportunity to engage with and learn from each other and creative practitioners. Recent research shows that young people benefit from having meaningful engagements with businesses and recent government plans encourage schools to provide engagement with businesses to assist with career planning. In addition to this, they will learn about the design process, working alongside a designers and creative practitioners. Their ideas will have the potential to contribute to events/services/strategies that benefits not only themselves, but other young people.

**13. Please explain the rationale for any incentives/payments (including out-of-pocket expenses) made to participants. [Note 16](#) N/A**

**NOTE**

<sup>16</sup> If you are intending to use incentives/payments, keep in mind that they should be modest so as not to suggest coercion of the participants. If you are reimbursing for travel, please indicate the financial limit of the reimbursement.

**14. What are your plans for the storage of data (electronic, digital, paper, etc.)? [Note 17](#)**

Interviews will be recorded with an audio recording device, stored securely after use until the audio data can be promptly transferred to Box, the University's encrypted server, through a password protected and encrypted computer. Photographs of visual tools and workshops will also be transferred to Box. This data will be stored for a period of 10 years and will be the responsibility of the TNW programme leader, in accordance with their Data Management Plan. Supervisors and other students that are part of the Transformation North West CDTP will see the data.

With regards to external collaborators, the terms of the project are communicated to them and agreed to them prior to the project starting through a Lancaster University legal team approved 'Collaborator Agreement' document.

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Please ensure that your plans comply with the General Data Protection Regulation (GDPR) and the UK Data Protection Act 2018 .

NOTE

<sup>17</sup>Data storage: non-audio and non-video data. State clearly where and what format your data will be stored.

**Timescales:** The standard guidance we provide to people about length of time for retaining data is 10 years (minimum). This is not a requirement but a general recommendation. Your study may have a rationale for retaining data longer and for various intended purposes, but if so, please explain. For example, some data may be specifically collected with intent to be added to a formal databank (quantitative or qualitative), or there may be plans for secondary data analysis that is anticipated from early in the design of the project. Where electronic data is to be stored for longer than the recommended period, it should only be kept on Lancaster University servers, and not on portable or home devices.

**Data Stewardship:** Please state who will have guardianship of the stored data (and if you are a student, who will be responsible for storing/deleting your data once you have completed your course). Please also include information on who will see the data (e.g. supervisors; research team members; transcribers)

**Location:** If your data is stored centrally or will be accessible to others, you should note in your application who will have access to the data.

**Data security:** Data stored on all portable devices (eg laptops) should be encrypted as well as password protected; data stored on the University server does not, however, need to be encrypted.

If you are based and work predominantly away from the University, give consideration to how you will store the data securely as you undertake your research, and how it will be securely transferred to the LU campus for long term storage.

15. Please answer the following question only if you have not completed a Data Management Plan for an external funder.

15a. Do you intend to deposit your (anonymised) data in a data archive? <sup>Note18</sup> Yes  No

[See response to 16c](#)

NOTE

<sup>18</sup> Most funders require researchers to preserve and share their data via a data archive. Lancaster University's Research Data Management Policy also suggests that all researchers, PhD students included, should store and archive their data in ways appropriate to the specific study and type of data. Please note that if you store data in a data archive where other researchers, upon request, can have access to this data, this needs to be explained on participant information sheets & consent forms. There are different ways of storing and sharing data, but you are likely to follow one of these two options:

**Example 1:** Data will be deposited in Lancaster University's institutional data repository and made freely available with an appropriate data license. Lancaster University uses Pure as the data repository which will hold, manage, preserve and provide access to datasets produced by Lancaster University research.

**Example 2:** Data will be offered to the UK Data Archive (as per the standard ESRC procedures) or another similar data archive.

For further guidance on data archiving, please see here: [Library Deposit your research data](#)

- 15b. If you have responded 'no' to question 15a, please explain briefly why you cannot share your data via a data archive or repository. <sup>Note 19</sup>

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<sup>19</sup>You may have reasons for not making your data widely available. For example, due to the small sample size, even after full anonymization, there may be a small risk that participants can be identified. It may also be the case that due to the (commercially, politically, ethically) sensitive nature of the research, no participants consented to their data being shared.  
You can find more information about ethical constraints on sharing data on this site:  
[Library data access statements](#)

16. Will audio or video recording take place?  
no  audio  video
- 16a. Will portable devices (laptop, USB drive, audio- and video- recorders, etc) be encrypted (in particular where they are used for identifiable data)?  
yes  no
- 16b. If it is not possible to encrypt your portable devices, please comment here on the steps you will take to protect the data. [Note 20](#)

NOTE

<sup>20</sup>Transporting audio/video data: you should state that if you store any identifiable data (audio recordings, participant contact details etc) on portable devices such as a memory stick or laptop you will use encryption. Password protection alone is not sufficient for identifiable data. Information on encryption is available from ISS <http://www.lancs.ac.uk/iss/security/encryptionoptions/> and their service desk is also able to assist.  
If your portable device cannot be encrypted, you must confirm that any identifiable data (including recordings of participants' voices) will be deleted from the recorder as quickly as possible (eg when they have been transferred to a secure medium, such as a password protected & encrypted PC) and state that the device will be stored securely in the meantime.

- 16c. What arrangements have been made for audio/video data storage?  
At what point in the research will tapes/digital recordings/files be destroyed? [Note 21](#)

Data will be stored on Lancaster University servers, Box and will be stored until after the PhD has been examined. "Any significant electronic resources or datasets" will be deposited into Lancaster University's data archive where it will be preserved for at least 10 years by the Programme Leader.

NOTE

<sup>21</sup>**Storage.** Audio and video data is considered more sensitive than most written data because of its capacity to threaten confidentiality more directly. There are, however, no fixed deadlines, and recordings such as oral histories may be kept in perpetuity.  
**With audio data** that does not need to be kept for the long term, it is common to erase/destroy the recording once it has been transcribed and checked. However, we suggest that you retain the recordings until your work has been examined and/or published, in case you need to check the original recordings for any reason.  
**For video,** it may depend on the types of analyses proposed for the study. There may be good reason to keep the data longer, but the key in completing this section of the application form is to be explicit about timescales for storage, and the reasons for your timescale should be clearly indicated and explained.

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- 16d. If your study includes video recordings, what are the implications for participants' anonymity? Can anonymity be guaranteed and if so, how? If participants are identifiable on the recordings, how will you explain to them what you will do with the recordings? How will you seek consent from them?  
 There is no intention to use video recordings, however, if the situation arises, we will take the same procedure with the photographs, where we ask the young people to review the recording and agree to it.

17. What are the plans for dissemination of findings from the research? If you are a student, include here your thesis. [Note 22](#)

Please also include any impact activities and potential ethical issues these may raise.

The findings from this project will inform short projects that follow on from it. In addition, they may shape future work of the practitioners involved. Academic outcomes from this project may be disseminated through the PhD thesis, conference papers and journal articles. The findings may also be disseminated through Transformation North West dissemination events

**NOTE**

<sup>22</sup>Dissemination covers a wide range of activities including (but not limited to) reports, academic submissions (such as theses and journal articles), study summaries, and publications:

- If you are a student, be sure to include your academic paper (such as dissertation or thesis) as a form of dissemination.

- Phrasing regarding publication should reflect that you may pursue submission for publication, but you cannot guarantee that the dissemination will include publication. For example, you may write "Results of the research may be submitted for publication in an academic/professional journal."

18. What particular ethical considerations, not previously noted on this application, do you think there are in the proposed study? [Note 23](#)

Are there any matters about which you wish to seek guidance from the FASS-LUMS REC?

N/A

**NOTE**

<sup>23</sup>It is rare that studies have no ethical considerations at all. Try to be thorough and thoughtful when considering this question. You should not try to invent issues, and at the same time, do not assume that by noting a problem you are hurting your application. This section provides an opportunity for you to demonstrate to the committee that you have a substantial and clear understanding of the potential ethical issues, and that you have given thought to how to address them (even if they may not be able to be addressed perfectly).

**SECTION FOUR** [Must be completed by all applicants]

**Statement and Signatures**

By submitting and signing this form, I confirm that

- I understand that as Principal Investigator/researcher/PhD candidate I have overall responsibility for the ethical management of the project and confirm the following:
- I have read the Code of Practice, [Research Ethics at Lancaster: a code of practice](#) and I am willing to abide by it in relation to the current proposal.
- I will manage the project in an ethically appropriate manner according to: (a) the subject matter involved and (b) the Code of Practice and Procedures of the university.

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- On behalf of the institution I accept responsibility for the project in relation to promoting good research practice and the prevention of misconduct (including plagiarism and fabrication or misrepresentation of results).
- On behalf of the institution I accept responsibility for the project in relation to the observance of the rules for the exploitation of intellectual property.
- If applicable, I will give all staff and students involved in the project guidance on the good practice and ethical standards expected in the project in accordance with the university Code of Practice. ([Online Research Integrity training](#) is available for staff and students)
- If applicable, I will take steps to ensure that no students or staff involved in the project will be exposed to inappropriate situations.
- I confirm that I have completed all risk assessments and other Health and Safety requirements as advised by my departmental Safety Officer: please tick this box to confirm

\*I have not confirmed the exact location and design of the activity on the project with project partners yet, but as soon as I have, I will carry out necessary risk/health and safety requirements. I have been in contact with the department Safety Officer to schedule a meeting. It has been agreed that the project has low health and safety risks and that the procedures and recommendations of experienced youth work practitioners will be discussed, reviewed and used throughout the project.

Please note: If you are not able to confirm the statements above please contact the FASS-LUMS research ethics committee and provide an explanation.

Applicant electronic signature: [Note 24](#) Laura Wareing

Date: 12/9/19

**NOTE <sup>24</sup>** If you are a student, make sure that you have discussed the project and the application with your supervisor. Build in enough time in your preparation schedule for your supervisor to properly review your application and give their comments before submitting it for ethical review.

**Student applicants:**

Please tick to confirm that you have discussed this application with your supervisor, and that they agree to the application being submitted for ethical review

**Project Supervisor name:** Paul Rodgers and Nick Dunn

**Date application discussed** 8/8/19

**Students must submit this application from their Lancaster University email address, and copy their supervisor in to the email with this application attached**

**All applicants (Staff and Students) must complete this declaration:**

I confirm that I have sent a copy of this application to my Head of Department (or their delegated representative).

Tick here to confirm

Name of Head of Department (or their delegated representative) Judith Mottram

In addition to completing this form you must submit all supporting materials. For examples of supporting documents see the [checklist](#) below. [Note 25](#)

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**Checklist**

- Advertising materials (posters, emails)
- Letters/emails of invitation to participate
- Participant information sheets
- Consent forms
- Questionnaires, surveys, demographic sheets
- Interview question guides/interview schedules
- Focus group scripts
- Confidentiality agreement (if using an external transcriber)
- Debriefing sheets, resource lists

**NOTE** <sup>25</sup>

If you experience formatting issues in your supporting documents after you have copied and pasted them here, at the end of this application form you may find the following guidance useful:

1. On your keyboard select F1 (or click on the Microsoft Word help button at the top right of this document)
2. Enter this text in the search field: 'keep source formatting' then select 'Control the formatting when you paste text' and follow the guidance in the 'help window'.



## Appendix 31

### Case Study 4 – Project Proposal

#### PROJECT PROPOSAL DRAFT

**Project title:** [REDACTED] Co-Design (TBC)

#### Research Project Description:

[REDACTED] are looking to evaluate and improve their service offering for school pupils across the country. [REDACTED] would like to try out a co-design approach as a way to draw out the views of young people who use their services and develop new ideas and improvements. Laura from [Transformation North West](#) will work in partnership with [REDACTED], Head of Innovation and Learning at [REDACTED] to co-design an interactive and creative workshop as an alternative to their normal focus group format. The workshop will help [REDACTED] with their evaluation and contribute to Laura's research. The workshop could look at:

- The barriers young people in disadvantaged locations face when looking to achieve their potential
- How they feel about where they live and how this affects the barriers they face
- Young people's aspirations for the future and post-16 pathways
- The ways in which young people have been supported by former students
- The ways in which former students can support young people achieve their potential

Future First and Transformation North West will co-deliver three workshops across three schools based in the North West of England, working with up to 36 Year 10 or Year 11 students who have recently participated in activities with former students.

#### Main partner:

[REDACTED]  
[REDACTED] is an education charity set up to support every state school and college in the UK to establish a thriving, engaged alumni network and community of supporters. These supporters go back to their school as relatable role models, mentors and career support; raising aspirations, broadening horizons and improving students' confidence and life chances.

Since its inception over 10 years ago, [REDACTED] has worked with more than 1,200 state secondary schools and colleges. [REDACTED] works with member schools and colleges to develop their knowledge, processes and opportunities to build, engage and activate their network of former pupils, parents and local community members.

Main contact: [REDACTED], Head of Innovation and Learning

## Transformation North West

Transformation NW is a fully-funded doctoral training programme that applies design and creative techniques to maximise new product and service opportunities for business and organisations in the North West. Students co-create a programme of applied research in collaboration with large and small businesses. Transformation NW aims to enhance growth and prosperity in the region in support of the industrial strategy. Transformation NW is supported by five universities in the region; Lancaster, Liverpool, Manchester, Manchester Metropolitan and Salford.

### Need:

Within the UK, young people's opportunities are linked to their family's status and where they grow up. [REDACTED] research has shown that over a third of school pupils from the poorest backgrounds do not know anyone in a job that they would like to do in the future and almost half are worried about the job they will get in the future. This may affect confidence in their own abilities, future expectations and the value they see in education. Therefore [REDACTED] aim to transform this by providing young people with a chance to meet relatable role models, that can broaden their aspirations.

Research on Transformation North West is being conducted in support of the UK Government's Industrial Strategy, published in December 2017, which presents a plan for how to improve the country's economy and productivity. One of the biggest challenges is to make improvements across the entire country 'with opportunities available for everyone wherever they live' (HM Government 2017, 229). The UK has significant regional inequalities (Children's Commissioner for England 2018; Cox 2018; Cox and Longlands 2016; HM Government 2017; Pike et al. 2016) and within those regions, there are inequalities that vary from place to place.

Young people need to be provided with better opportunities to develop new skills and confidence required for the future employment markets, which will in turn have a positive influence on the UK's workforce. Schools, colleges and businesses need to work together more creatively to provide pupils with rich and meaningful employer encounters that help build a clearer picture of what is required to be successful in the workplace (CDI and The Careers & Enterprise Company 2018; Children's Commissioner for England 2018; Collins and Barnes 2017).

Design approaches can be drawn upon to connect young people with businesses and future opportunities, enhancing learning experiences, generating meaningful encounters that contribute to growth and prosperity in communities across the UK. In a co-design process, which builds on participatory design, participants with different backgrounds and experience actively participate in 'collective creativity', which is applied across an entire design process (Sanders and Stappers 2008). In

this process, participants share knowledge from their own backgrounds and develop a shared understanding and mutual learning in order to develop a design intervention, such as a product, service or process (Kleinsmann and Valkenberg 2008).

An example of co-design in this context can be found <http://www.decopublique.co.uk/laura-wareing-journal> and here [https://issuu.com/laurawareing/docs/redesign\\_by\\_the\\_sea\\_tnw\\_project\\_2019\\_web](https://issuu.com/laurawareing/docs/redesign_by_the_sea_tnw_project_2019_web)

#### Context:

Laura's research focuses on the North West of England, like other regions in the country, there are prosperous areas but there are also more deprived communities than many other regions in the country (Children's Commissioner for England 2018; New Economy 2015; ONS 2016), badly affected by public funding cuts (CentreforCities 2019; Raikes and Johns 2019).

People who grow up in remote rural, coastal or former industrial areas face more barriers to improving their future life prospects than those who grow up in cities and the surrounding areas (Social Mobility Commission 2017; The Select Committee on Regenerating Seaside Towns and Communities 2019). People in these areas may face lower levels of educational attainment, weak employment markets, more low skilled, low paid employment, poor physical and mental wellbeing and poor transport links (Balata 2015; Goodwin and Heath 2016; Rodríguez-Pose 2018; Social Mobility Commission 2017).

Social mobility cold spots map - <https://www.bbc.co.uk/news/education-42112436>

Excel Academy (Stoke)

Highfield Leadership Academy

Account Name
Marsden Heights Community College
Pendle Vale College
Hyde Community College
St George's School A Church of England Academy
Highfield Leadership Academy
Blackpool Aspire Academy
Oasis Academy Oldham

What [REDACTED] would like to gain from this partnership:

[REDACTED] recognises the valuable contribution young people can have in the design of our services. As direct beneficiaries of the alumni activities [REDACTED] and schools deliver, it is important that we gather feedback on young peoples' experiences of meeting former students and the impact they feel these interactions have on their knowledge about future pathways, the skills they develop as well as their confidence in their abilities and aspirations for the future. It is also important to capture opinions on how young people feel former students can support them better to make confident and informed decisions about their next steps. We regularly collect feedback from school staff and are looking to work with Lancaster University to integrate more participatory elements of evaluation into our work and ensure the voices of young people inform the development of our offer to schools going forward.

PhD Research question(s):

How can place-based co-design approach can contribute to the understanding of how to include, understand and raise the aspirations/quality of life of young people in overlooked areas of the North West?

What challenges do the young people face in relation to living and working in their local community?

What are the benefits and challenges of taking this approach?

How can young people benefit from active participation in co-design projects in this context?

How can organisations/businesses contribute and benefit from helping young people in this context?

Is it possible to develop a set of guidelines/a framework for work in this area?

Commitment:

The project will be a collaboration, drawing on different skills and expertise. The 'workshop' structure would be co-designed and delivered with [REDACTED]. It is hoped that this will ensure that the approach can be replicated or adapted for future practice. The information collected will be available to both project partners.

Time commitment to be negotiated as project specifics are developed, depending on other commitments.

A formal university collaboration agreement will be shared before the project commences.

Outputs:

Design of process and tools to aid with the co-design of the service.

Documentation of the process

Case study material for Laura's research

## Blog

Short summary report to be published on [REDACTED] website.

Possible future research paper

## Project benefits

Data to answer the PhD research questions.

It will inform [REDACTED] practice

## Initial Project Plan

**FF = Future First**

UL= University of Lancaster.

When	What	Who
<u>02/12</u>	<u>Agree Proposal</u>	<u>FF/UL</u>
<u>02/12</u>	<u>5 North West schools contacted to participate</u>	<u>FF</u>
<u>13/12</u>	<u>3 North West schools selected to participate</u>	<u>FF</u>
<u>08/01</u>	<u>Design meeting</u>	<u>FF/UL</u>
<u>24/01</u>	<u>Materials produced for sessions</u>	<u>UL</u>
<u>24/01</u>	<u>Consent forms created</u>	<u>UL</u>
<u>03/02-14/02</u>	<u>Delivery of sessions</u>	<u>FF/UL</u>
<u>06/03</u>	<u>Summary report produced</u>	<u>UL</u>
<u>13/03</u>	<u>Blog produced</u>	<u>UL/FF</u>

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## Appendix 32

### Case Study 4 – Participant Information Sheet and Consent Form

#### Info for Parents

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University

## OPPORTUNITY

**We would like to invite your child to a workshop to talk to us about their experiences of meeting former students and relatable role models and how they feel they can be better supported to help prepare for their futures.**

Future First is an education charity which supports your child's school to engage with former students and organises opportunities for pupils to meet former students to learn about pathways after school and insight into different careers. Your child will have recently attended a skills workshop and met former students and we would like to hear their views.

Laura Wareing is a researcher from Lancaster University who is working with Future First to gather information for her research on young people's future ambitions and how to help them achieve them.

Laura's research is part of a bigger project called Transformation North West, which aims to make the North West of England a better place to live and work.

For more information visit  
[www.transformationnorthwest.org](http://www.transformationnorthwest.org)  
[www.futurefirst.org.uk](http://www.futurefirst.org.uk)

#### We want your child to help us to:

- Understand what they need to be successful in the future.
- Hear their views on the support from former pupils that is already given through school.
- Imagine and design together better support for young people in their school.

#### Why has your child been invited?

We think it is important to find out what young people think about what happens in their school and the local area. We want your child to help us to understand what support young people need to help prepare for their future.

#### What will they have to do if they take part?

Join us for a creative and interactive workshop at their school. Together we will think about what they would like to see happening at school that will make learning about future jobs and meeting former students as interesting and useful as possible.

The details of the workshop are to be finalised, therefore we will let your child know when it will take place.

#### What might they gain from taking part?

- They will have their thoughts and ideas heard.
- They will take part in a creative and fun workshop, which will not be like a normal school lesson.
- Have the opportunity to become a designer and come up with creative ideas.
- We would like them to help create something that benefits your child and other young people.
- This could give your child future job ideas and a chance to learn new skills.

#### Do they have to take part?

There is no pressure to take part, it is your decision. If they take part in a session and decide that they do not want to return, that is fine. However, in that situation, please let Laura know if you would prefer for your child's ideas not be included in the research and she will do her best to remove their ideas. Unfortunately, this might not be possible once the workshop has started.

Turn over for more info



## OPPORTUNITY

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**Future First is an education charity which supports your child's school to engage with former students and organises opportunities for pupils to meet former students to learn about pathways after school and insight into different careers. Your child will have recently attended a skills workshop and met former students and we would like to hear their views.**

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Turn over for more info





# CONSENT FORM

## Please read carefully and tick the box if you agree

1. I confirm that I have read and understand the information sheet for the project. I have had the opportunity to consider the information, ask questions and I'm happy with the answers given.
- 
2. I understand that my child does not have to take part in the project, it is voluntary and that they are free to leave at any time and within two weeks after they have taken part in the study, without giving any reason.
- However, if they are involved in workshops and then leave, the information will remain part of the study. I understand that once they start to take part in the workshop with other young people, the information they give is part of the ongoing workshop and cannot be destroyed. I understand that the researcher will try to miss out their information and ideas when analysing the workshop data, but I am aware that this will not always be possible.
- 
3. I understand that during the activities the researchers may write notes and take photos, record audio and written responses. Following the workshop, these will be protected on encrypted devices and kept secure.
- 
4. Photographs that show who your child is will only be taken if you say it's okay. If you do not, we will assume you are happy with the photos. I will only include your child's name or photographs that identify them if you say it is okay. Yes  No
- 
5. I understand that any information given by my child may be used in future reports, research documents or in presentations by the researcher/s and Future First, but their personal information will not be included and they will not be identifiable unless I give permission.
- 
6. I understand that their name will not appear in any reports, articles or presentation without additional consent being sought.
- 
7. I understand that any interviews will be audio-recorded and transcribed and that data will be protected on encrypted devices and kept secure.
- 
8. I understand that the information and ideas they provide will be kept according to University guidelines for a minimum of 10 years after the end of the study.
- 
9. I agree to allow my child to take part in the above project.

## Please fill this in if you would like your child to take part

Name of your child \_\_\_\_\_  
 Your name \_\_\_\_\_  
 Your email address \_\_\_\_\_  
 Date \_\_\_\_\_ Day/month/year      Signature \_\_\_\_\_

I confirm that the participant was given an opportunity to ask questions about the study, and all the questions asked by the participant have been answered correctly and to the best of my ability. I confirm that the individual has not been coerced into giving consent, and the consent has been given freely and voluntarily.

Signature of Researcher /person taking the consent \_\_\_\_\_ Date \_\_\_\_\_ Day/month/year

One copy of this form will be given to the participant and the original kept in the files of the researcher at Lancaster University.

## Appendix 33

### Case Study 4 – Participant Information Sheet and Consent Form – Online Workshop Version

#### Info for Parents

TRANS  
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LANCASTER

Lancaster  
University

## OPPORTUNITY

We would like to invite your child to take part in a short project called Co-Design Future First. The aim of the project is to improve the support your child and other school students receive to help prepare for their future.

The workshop is being run by Laura Wareing, a researcher from Lancaster University and Emma Strain, Alumni Programme Officer from Future First.

Future First is an education charity that helps your child's school that organises opportunities for students to meet former students to learn about job pathways after school and different career options. Your child will have recently attended a skills workshop and met former students, therefore we would like to hear their views.

Laura Wareing is a researcher from Lancaster University who is working with Future First to gather information for her research on young people's future ambitions and how to help them achieve them. Laura's research is part of a bigger project called Transformation North West, which aims to make the North West of England a better place to live and work.

#### We want your child to help us to:

- Understand what they need to be successful in the future.
- Hear their views on the support from former students that is already given through school.
- Imagine and design better support for young people in their school.

#### Do they have to take part?

There is no pressure to take part, it is your decision. If you change your mind, please let Laura know and she will do her best to remove their ideas.

#### What will they have to do if they take part?

There are two parts for your child to take part in:

1. Complete a fun and creative activity at home that you will receive in the post. The activity is about what like now and what they want to do in the future.
2. Join us and a small group of other students from school in a fun online workshop on

**Tuesday 23rd June at 2:30pm.**

A teacher will email an invitation to the workshop.

#### What might they gain from taking part?

- They will have their thoughts and ideas heard.
- They will take part in a creative and fun workshop, which will not be like a school lesson.
- We would like them to help create something that benefits both themselves and other young people.
- This could give your child future job ideas and a chance to learn new skills.

#### What do you need to do?

**1. Let us know if your child can take part by completing the *online form* <https://tinyurl.com/y7rjzuw>**

**2. You will receive the activity in the post. When your child has finished it, please use the free stamped and addressed envelope to post it back to us. *This is really important!***

**3. Remind your child to join us for the workshop on the 23rd June at 2:30pm**

→ More on the next page



### Will the ideas show who your child is?

After the project, only Laura, Future First and members of the Transformation North West group will have access to the ideas shared with us. We will keep all personal information about you and about your child (e.g. their name and other information about your child, that can identify them) confidential and it will not be shared with others.

Screenshots of the online workshop will be captured. Screenshots that show your child's face will only be used in the research if you say that it is okay.

### How will we use the ideas shared with us?

The ideas will be used to help Future First understand if presentations, workshops and other support from role models is making a difference to your child and others like them. Some of the ideas will also be used in various research documents and presentations.

### Screenshots

We will be taking screenshots during the workshop. We will only share screenshots of your child if you say that it is okay.

### How will the information be stored?

Your child's information will be stored on encrypted Lancaster University servers, accessed through encrypted, password-protected computers.

As recommended in the University guidelines, Laura will keep the information securely for a minimum of ten years.

### Do You Have Question About the Project?

Email Laura Wareing  
[l.e.wareing@lancaster.ac.uk](mailto:l.e.wareing@lancaster.ac.uk)

### You can also contact Laura's supervisors:

Paul Rodgers  
[p.rodgers@lancaster.ac.uk](mailto:p.rodgers@lancaster.ac.uk)

Nick Dunn  
[nick.dunn@lancaster.ac.uk](mailto:nick.dunn@lancaster.ac.uk)

### If you have any concerns or complaints, contact:

Judith Mottram  
Head of Department at LICA, Lancaster University  
[judith.mottram@lancaster.ac.uk](mailto:judith.mottram@lancaster.ac.uk)

For more information visit  
[www.transformationnorthwest.org](http://www.transformationnorthwest.org)  
[www.futurefirst.org.uk](http://www.futurefirst.org.uk)

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For further information about how Lancaster University processes personal information for research purposes and your data rights please visit: [www.lancaster.ac.uk/research/data-protection](http://www.lancaster.ac.uk/research/data-protection)

## Appendix 34

### Case Study 4 – Workshop Plan

## ██████████ Co-Design Workshop Plan

### Highfield, Blackpool

11:30 - 1.30

11:10am for 20 set-up time

10 - 12 participants

#### Roles:

Laura lead

<practitioner> and <practitioner> lead on explaining FF with the poster

<practitioner> photographs?

All help with **time keeping**, handing out and taking in activities and talking to the students without leading their responses.

Time	Task focus	Activity Description	Resources	Notes
11:10 - 11:30	<b>Set up</b>	Have 'activity one' ready for each participant  Put materials neatly on a table together to one side and stick the evaluation posters up somewhere with masking tape.	Folder to put consent forms in  Name badge stickers  Black sharpies  Activity 1 - About Me/Future Me  Camera	

			<p>Dictaphone</p> <p>Tape</p> <p>Dot stickers - for evaluation and if anyone doesn't want a photo taken.</p>	
11.30 - 11:35 5 minutes	<b>Start</b>	<p>Collect consent forms</p> <p>Give out name badges</p>	<p>Consent forms and name badges</p>	
11:35 - 11:40 5 minutes	<b>Introduction</b>	<p><b>Brief intro</b></p> <p>Who we are, why we're there and what we want to do together.</p> <p>(All had a workshop on Tuesday with &lt;practitioner&gt; and someone who now works in the energy sector - therefore they could think about that experience)</p> <p>1. We want to understand what you would like to do in the future (but it doesn't matter if they don't know) and how former pupils, like the volunteer you met</p>		

		<p>yesterday, might be able to help you work out how to get there.</p> <ol style="list-style-type: none"> <li>2. We want to understand how you feel about the opportunities where they live.</li> <li>3. We want to know how you would like to get more involved in organising how former students help current students</li> <li>4. . More feedback on the former students.</li> </ol> <p><i>It's not a school lesson, we are interested in learning from you. There are no right or wrong answers. This is voluntary so if you don't want to take part, you are welcome to leave the room now.</i></p>		
11:40 - 11:50 10 minutes	<b>Activity 1A - About you</b>	<p><b>About You Now</b></p> <p>Aim: find out about you, what you like and are good at.</p>	<p>Double sided, printed on card, half of A3.</p> <p>Sharpies: black and colour</p>	<a href="#">View here</a>
11:50 - 12:00	<b>Activity 1B:</b>	<b>About You in the Future</b>	Double sided, printed on	

10 minutes	<b>About you in the future</b>	Aim: to find out about what you might like to do but it doesn't matter if you don't know.	card, half of A3.  Sharpies: black and colour	
12:00 - 12:05 5 minutes	<b>Activity 1C: Ice breaker</b>	<b>Ice breaker</b> <ul style="list-style-type: none"> <li>• One word to describe you now</li> <li>• A sentence or word to describe what you want to be in the future.</li> </ul>		
12:05 - 12:25 20 minutes  30 minutes	<b>Activity 2A - Steps to reach the future</b>	<b>Map out their plan to achieve their goals</b>  Ask them to attach their two pieces together with tape (if they wish)  Show that there are stickers to place onto the map -  Work, learn, speak to, make, do, try out but feel free to make up your own).  You are planning out some steps you might like to take to help you get to what you want in the future; a job, education, living in another country.	A3 sheets Pens  Tape Square stickers  A3 versions of the stickers	<a href="#">View stickers 1 and 2</a>

12:25 - 12:35 10 minutes	<b>Activity 2B</b> <b>Not in</b> <b>Blackpool/In</b> <b>Blackpool</b>  <b>What might</b> <b>get in the</b> <b>way</b>	Ask them to add round stickers that show what is in and what is not in Blackpool.  What you would like support with and when you think something might get in the way.	Round stickers	
12:35 - 12:55 20 minutes	<b>Activity 3 -</b> <b>Meeting with</b> <b>a Former</b> <b>Student</b>	<b>Meeting with a former student</b>  Aim - to understand what the participants think of a meeting with a former student and how they would improve it	A3 sheet Sharpies 1 sheet of shape stickers per person	<a href="#">View here</a>
12:55 - 1.15 20 minutes	<b>Activity 4a -</b> <b>How would</b> <b>they like to</b> <b>get involved?</b>	<b>Discuss where they might like to be involved in the network in their school</b>  Everyone together around a rolled out poster what is happening in terms of organising the network for the school  Discussion around it in terms of how, at each point they could be involved  <b>Encourage everyone to be involved</b>	Large poster  Post it notes available for everyone and sharpies	<a href="#">View here</a>



1:15 - 1:20 5 minutes	<b>Activity 4b</b>	<p><b>Individual Cards</b></p> <p>At the end of the iceberg, they are invited to write how they would like to be involved individually on a postcard and on the other side, write down an answer to the question 'what have they gained from taking part in the session'.</p>	A5 cards Sharpies	<a href="#">View here</a>  <a href="#">Photo of scale</a>
1:20	<b>Activity 5 - Evaluation</b>	<p><b>Evaluation</b></p> <p>Posters are attached to the wall</p> <p>Answer two questions on the wall with post it note and dot sticker.</p>	Posters Post it notes Sharpies	<a href="#">View here</a>
1:30	<b>End</b>	<p><b>Thanks to everyone participating. Please take a chocolate.</b></p> <p>If you want to leave your email address, we can share the photographs from the day with you.</p>	Chocolates Paper for list of emails	

# Co-Design REMOTE Workshop Plan

## Excel, Stoke on Trent

### Time

1 hour

### Roles:

Laura and <practitioner> facilitate

Jess to look after the chat box, scribe into Jamboard and take screenshots where possible

Jess - prompts to copy into the chat box are highlighted in green

Time	Task focus	Activity Description	Action	Notes
2:15pm	<b>Set up</b>	Facilitators arrive in call  Put a slide up that includes etiquette for call.	Show slide  Press record  <b>Add email addresses to Teams Channel</b>	
2.30pm	<b>Start</b>	Allowing people to arrive and say hello  Show slide  Can anyone not see the chat box? If you can't, please can you tell us your email address.  Ask everyone to go to <a href="https://padlet.com/futurefirst/design">https://padlet.com/futurefirst/design</a>  Message everyone in chat box	Message to include in chat box: <b>Hello and welcome! Say hello and tell us your name. The first thing we want you to do is go to <a href="https://padlet.com/futurefirst/de">https://padlet.com/futurefirst/de</a></b>	

		<p>&lt;practitioner&gt;: What was the former student experience?</p>	<p>sign and answer some questions about when you met someone who used to go to your school that talked about their job.</p>	
2:3 7	<p><b>Introduction</b></p>	<p>Quick read over of what's on Padlet so far.</p> <p>Laura and Jess from Lancaster University &lt;practitioner&gt; from Future First. Future First help your school to...</p> <p>For example...</p> <p>We have a few quick activities to help us all discuss</p> <ul style="list-style-type: none"> <li>• What you'd like to do in the future and where</li> <li>• How you'd like to be inspired by successful people who went to your school.</li> <li>• How you'd like to be involved in deciding what happens at your school</li> </ul> <p><i>No right or wrong answer</i></p> <p><i>Try not to speak at the same time as others</i></p>	<p>Is that clear? Does anyone have any questions?</p>	

		<p><i>Eg. if you want to say something next or have a question, type into the chat box</i></p> <p><i>Can turn the camera off if you prefer. Keep yourself muted if you are not talking.</i></p> <p><i>It's not a school lesson, we are interested in learning from you. This is voluntary so if you don't want to take part, you are welcome to leave.</i></p> <p><b>Any questions?</b></p>		
2:40		<p>All students are invited to say hello and tell us their name. Show us your future character. Screenshot each one</p> <p>What are you doing and where do you live?</p>	<p><b>Everyone who isn't speaking needs to turn their microphone off for this to work</b></p>	<p>Fill in one example to show</p>

<p>2:50</p>		<p>Tell us about the pathway you're taking to go there.</p> <p>Type an example of...</p> <p>Who you might speak to</p> <p>What you might learn</p> <p>Where you might go</p> <p>Is this in Stoke?</p> <p>What might get in the way?</p> <p>Look for volunteers to speak</p> <p>Reminder to please post these back</p>	<p>Type in chat:</p> <p>Does anyone have an example of the steps they might take to get there?</p> <p>Type in here ----</p> <p>&gt;</p> <p>Any ideas for help you might like?</p> <p>How might you get that help?</p> <p>What might get in the way?</p> <p>Is this in Stoke?</p> <p>Type in here ----</p> <p>&gt;</p>	
<p>3:05</p>		<p>Laura shares iceberg on screen</p> <p>&lt;practitioner&gt; and Jess can go to it on their browser. Jess to open it and add post-it notes as people talk</p> <p><a href="https://jamboard.google.com/d/1jj2mTOfx0hE4nzSxX2EzWfxmnwLXJj0Th6NHUVpAIK4/edit?usp=sharing">https://jamboard.google.com/d/1jj2mTOfx0hE4nzSxX2EzWfxmnwLXJj0Th6NHUVpAIK4/edit?usp=sharing</a></p> <p>Spend more time on the top of the iceberg</p> <p>Maybe the students have thoughts on how they want to receive support if former pupils can't visit schools for the time being.</p>	<p>Jess to record conversation on digital post-it notes on Miro as we go through.</p> <p>We will need to keep an eye on any comments appearing in chat.</p>	

		<p>Remind them they have a print off of it in their pack</p> <p>Move around iceberg, &lt;practitioner&gt; and Laura facilitate a conversation on where and how they could be involved?</p> <p>Participants can speak or type their answer</p>		
3:2 5		<p>Thank you</p> <p>How did you find the activities/<b>What did you gain from taking part?</b></p> <p>Discussion follows...</p> <p>Can use post-card posted to them and hold up or keep them secret and post them to me.</p> <p>Menitmeter survey - go to <a href="http://www.menti.com">www.menti.com</a> 30 88 15</p> <p>Email &lt;practitioner&gt; with any further questions. [REDACTED]</p>	<p>Tell us what you thought about the the activities -</p> <p>Go to <a href="http://www.menti.com">www.menti.com</a> on your phone or browser and type in the code 30 88 15</p>	

## Appendix 35

### Case Study 4 – Online Workshop Plan

## ██████████ Co-Design REMOTE Workshop Plan

### Excel, Stoke on Trent

#### Time

1 hour

#### Roles:

Laura and <practitioner> facilitate

Jess to look after the chat box, scribe into Jamboard and take screenshots where possible

Jess - prompts to copy into the chat box are highlighted in green

Time	Task focus	Activity Description	Action	Notes
2:15pm	<b>Set up</b>	Facilitators arrive in call Put a slide up that includes etiquette for call.	Show slide Press record <b>Add email addresses to Teams Channel</b>	
2.30pm	<b>Start</b>	Allowing people to arrive and say hello Show slide  Can anyone not see the chat box? If you can't, please can you tell us your email address.	Message to include in chat box: <b>Hello and welcome! Say hello and tell us your name. The first thing we want you to</b>	

	<p>Ask everyone to go to  <a href="https://padlet.com/futurefirst/design">https://padlet.com/futurefirst/design</a></p> <p>Message everyone in chat box</p> <p>&lt;practitioner&gt;: What was the former student  experience?</p>	<p>do is go to  <a href="https://padlet.com/futurefirst/design">https://padlet.com/futurefirst/de</a>  <a href="https://padlet.com/futurefirst/design">sign</a> and  answer some  questions  about when  you met  someone who  used to go to  your school  that talked  about their job.</p>	
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2:3 7	<b>Introduction</b>	<p><b>Quick read over of what's on Padlet so far.</b></p> <p>Laura and Jess from Lancaster University &lt;practitioner&gt; from Future First. Future First help your school to...</p> <p>For example...</p> <p>We have a few quick activities to help us all discuss</p> <ul style="list-style-type: none"> <li>• What you'd like to do in the future and where</li> <li>• How you'd like to be inspired by successful people who went to your school.</li> <li>• How you'd like to be involved in deciding what happens at your school</li> </ul> <p><i>No right or wrong answer</i></p> <p><i>Try not to speak at the same time as others</i></p> <p><i>Eg. if you want to say something next or have a question, type into the chat box</i></p> <p><i>Can turn the camera off if you prefer. Keep yourself muted if you are not talking.</i></p> <p><i>It's not a school lesson, we are interested in learning from you. This is voluntary so if you don't want to take part, you are welcome to leave.</i></p> <p><b>Any questions?</b></p>	<p><b>Is that clear? Does anyone have any questions?</b></p>	
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2:4 0		<p>All students are invited to say hello and tell us their name. Show us your future character.</p> <p>Screenshot each one</p> <p>What are you doing and where do you live?</p>	<p>Everyone who isn't speaking needs to turn their microphone off for this to work</p>	<p>Fill in one example to show</p>
2:5 0		<p>Tell us about the pathway you're taking to go there.</p> <p>Type an example of...</p> <p>Who you might speak to</p> <p>What you might learn</p> <p>Where you might go</p> <p>Is this in Stoke?</p> <p>What might get in the way?</p> <p>Look for volunteers to speak</p> <p>Reminder to please post these back</p>	<p>Type in chat:</p> <p>Does anyone have an example of the steps they might take to get there?</p> <p>Type in here ----</p> <p>&gt;</p> <p>Any ideas for help you might like?</p> <p>How might you get that help?</p> <p>What might get in the way?</p> <p>Is this in Stoke?</p> <p>Type in here ----</p> <p>&gt;</p>	

<p>3:0 5</p>		<p>Laura shares iceberg on screen</p> <p>&lt;practitioner&gt; and Jess can go to it on their browser. Jess to open it and add post-it notes as people talk</p> <p><a href="https://jamboard.google.com/d/1jj2mTOfx0hE4nzSxX2EzWfxmnwLXJj0Th6NHUVpAIK4/edit?usp=sharing">https://jamboard.google.com/d/1jj2mTOfx0hE4nzSxX2EzWfxmnwLXJj0Th6NHUVpAIK4/edit?usp=sharing</a></p> <p>Spend more time on the top of the iceberg</p> <p>Maybe the students have thoughts on how they want to receive support if former pupils can't visit schools for the time being.</p> <p>Remind them they have a print off of it in their pack</p> <p>Move around iceberg, &lt;practitioner&gt; and Laura facilitate a conversation on where and how they could be involved?</p> <p>Participants can speak or type their answer</p>	<p>Jess to record conversation on digital post-it notes on Miro as we go through.</p> <p>We will need to keep an eye on any comments appearing in chat.</p>	
<p>3:2 5</p>		<p>Thank you</p> <p>How did you find the activities/<b>What did you gain from taking part?</b></p> <p>Discussion follows...</p> <p>Can use post-card posted to them and hold up or keep them secret and post them to me.</p> <p>Menitmeter survey - go to</p> <p><a href="http://www.menti.com">www.menti.com</a> 30 88 15</p> <p>Email &lt;practitioner&gt; with any further questions. [REDACTED]</p>	<p>Tell us what you thought about the the activities -</p> <p>Go to <a href="http://www.menti.com">www.menti.com</a> on your phone or browser and type in the code 30 88 15</p>	

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## Appendix 36

### Case Study 4 – Notes from Co-designing with the Charity

Notes on first co-design meeting in January

Potential

Preferable

Possible

What you think the future would look like

What you would prefer the future to be like

What is possible

It's a way of phasing the future. It's a way to structure the future.

You could do that around their aspirations and also the school


It's from a futures design company in Glasgow. *Joseph Voros' Futures Cone* – suggested by



What would you like? What would be the best thing to happen?

Creating future scenarios.

How would you get past that barrier in the future?

It's a good measure of their aspirations – 

Year 9s, might not be able careers, might be around GCSE choices, college or sixth form.

Not where to do you want to be in 10 years.

Tracking how a young person feels about themselves outside an alumni context.

Ice breaker – something to make them feel relaxed and valued.

Intro – what FF do, don't use the term alumni, use former students.

Who do you think will be involved?

Drawing yourself. <practitioner> explains something she did at uni, where alumni illustrated how they were at school.

Me – what they are now and what they want to be.

N – drawing a pathway and where you'll be. Things that influence the pathway.

Pupil now, encouraged to be honest

Pupil, if you can do anything, what would you do, who would you be

The probable, in between, where we pick up on the barriers.

Build in something about the skills they need, the skills they are lacking, skills they need to develop, linking to former students to see the skills gap.

That fits into one big pathway/future self/intertwined.

A landscape on the table.

N - Getting students to reflect, that's what we're trying to do in our workshops but they can do that through this.

<practitioner> wonders if she's biased if she done something similar before.

Co-design itself, we all bring different things. We're merging the different expertise and creating something together.

It contextualises for the students a vision for the future, it feels a lot more plausible. Being visible makes it a lot more plausible. – <practitioner> - buildings

A lot of students in these areas don't have a role model. There's not visibility in the local community, a lot of people travel away. Potentially you don't know someone who has been down future. Place yourself in the local context. - E

Different type of student. Could give them lots of words in a pack. Motivated by school.

Words could be linked back to charity; confidence, motivation, aspiration, positive. Is there anything about the attitudes that young people in coastal communities hold?

What they enjoy to avoid sounding like a job interview. A chance to get out the predictable. FF usually get that they're good at football and sleeping. Need to dig a little bit deeper. Students don't have chance to talk to each other in a nice way.

Another step – did any of those ideas come from workshops at school?

Context

Two schools have had membership for two years. Blackpool schools two years so they should have had more than one workshop, it depends on that year group.

Excel one year, so may have only had one.

Is it interesting to know if they have done anything else to influence them? Eg. youth group.

Assessing what's working and what is not.

E - Yes, the context is important. A lot of schools have different things they do like careers fair, careers week, work experience. A lot of schools don't have funding for these types of things. One <practitioner> was in the other day had to cut their work experience programme and careers provision. They had funding to work with us, they wanted to have 'world of work' workshops because they are not meeting the criteria to have employer encounters.

N – We could ask if a former student could have supported some other aspect of their support. *Not just framing it as careers.* We are focused on careers and skills development. "Our main objective is bringing alumni back to support in a variety of different way, eg. understanding the emotional side of things. Curriculum support, mentoring not even related to go into a job."

APOs are trying to frame the benefit to schools. Saying alumni network can have some many uses. <practitioner> usually asks what's going on and says 'why don't have you have alumni in that assembly, why not at the careers fair...' Need justification. Students want this. From the research we have done...

N. A student overcame bullying and wants to share that, how they became resilient. LGBTQ community come in, the focus isn't just on getting a job. Inspiration for young people rather than focusing on jobs.

"We very much focus on the Gatsby benchmarks because schools have this statutory duty to meet those guidelines. They very much focus on careers."

E – it's a hard sell. The schools go for the funding because they get the hard sell, interactions with employers.

It's hard because it's not tangible. So for example, a student might be inspired because they are from the same ethnic community as them. They can relate to them. It's sub-conscious.

They have 'friends of' the school on the portal, as well as alumni. Is it important if it's alumni or just friendly role models from the local area? We aimed to find this out by asking 'why was it useful to meet that former student?' An expected answer would be that they went to the same school, it's a respectable career choice.

Are we going too broad – N

I feel like we're talking about life, rather than careers. It's very broad. L

<practitioner> – audit every year. In what way would you like to give back to your school?

There was a lot about mental health and wellbeing, BAME students, refugee. We don't deliver workshops like that – just resilience – we focus on careers – skills, transitions. It's harder to ask students about mental health.

E – It comes into the different workshops though. FF give opportunities and space to have those conversations.

N- divide pathways – emotional level and careers level. Three rows. Career, wellbeing and where they live.



Community has two meaning; there's the community of alumni and there's what's going on around them – like the business they want to interact with locally.

Growing social capital – what are you missing in terms of social capital? What kind of community do you have around you? What kind of community would you like around you?

What kind of support do you have at the moment? Who do you talk to?

Trying to create a picture of the student in that community.

Is it a map of things that matter to them where they live?

Huge pathway now to future, link to three areas, community element – former students, alumni network, how to support, how they'd like to be involved. It's the workshop journey.

Making N think she should do more innovative co-design workshops with colleagues.  
<practitioner> would love that.

N would never call herself creative, which she considers bad as she is head of innovation. She prefers to focus on the evaluation side of things. She finds it difficult to bring together lots of people, bring their ideas together and give people space to express themselves and be as creative as they can possibly be. Instead of saying here's two post it notes. Would like to go to a deeper level, like we're doing now.

L – nuts and bolts – hard to work out how to help young people be creative. Are they individual, are they in pairs?

L – with the focus groups, do the teachers pick people who are more vocal?

N – they probably do, even though they shouldn't. It'll probably be the same for this.

L – we want a mix. We want different confidence levels, gender balance... A mix of social-economic backgrounds.

N – over 10% of pupils are on free school meals, which is considered high. These schools are being funded by the careers and enterprise company, so all social mobility cold spots. Areas of deprivation.

E – will hand out consent forms in the first workshop and be on hand to explain. aim for 8 to 10, so will give out 12.

### Making a Plan

Intro – workshop they'd attended at the beginning. Context of meeting a former student. Aspirations and how we improve the support.

Aim of the day – aspirations, how to help them achieve their potential, views on former students, how to support you better, so that we can support your school to build the alumni network.

Success – N - Being more aware of young people's needs are and how they can be supported better – might not be necessarily through former students. Supported better to achieve their potential and achieve aspirations. Aim of organisation. Do that through alumni. They don't need to know that.

Empowering! It's not about the negative bits. We want your ideas, you're the experts.

N – just in this room, FF are very bad at listening to young people and this is why I wanted to do this. Come from organisations before where young people's voices are the heart of what we do, they're empowered. This is the stepping stone, this is the first step.

They might not know how a former student can help them but just knowing what they'd like support with, welling, skills etc. is helpful. You can infer from that what support they need.

Ideas, empowerment, they need to know that they enable former students to come back.

Internal report – it's making an impact but don't know why.

N- we don't do good evaluation. We just get feedback from students after workshops.

Aspirations – career, college, happy. No restriction. What does success look like for you?

Broad aspirations. Steps, holding hands.

Probable – becomes stumbling blocks. Something in the way. Concern it was too negative.

Self-belief. What is needed to help you achieve that.

Talk about having a task to look into it in more depth but don't get that far. Could be asking where they are. What support have you already had? How can students help in future.

Former student – what's useful, what you took away, what do you remember. This is where they go into the role of the designer. How do they improve that? Trouble shoot. Layers. Linking back to how they improve their potential. Linking together.

Visualising what that solution is. Going into the detail around the things they need to do.

How do they get support for the steps. GCSE options, work experience, UCAS applications, university. Other layer is what do you need in order to achieve these steps. Know what options can lead to.

World of work is myth busting. Thinking about the context. Exercise could be done twice.

Started to get into it but N and E had to go.

E – emotional level community level skills level.

Went very quickly. It's exciting.

## Appendix 37

### Case Study 4 – Example of Interview Transcript

#### Interview with [REDACTED], 5<sup>th</sup> June 2020

I feel like it's been a really, really good opportunity for Future First to use creative methods to find out more about young people's aspirations, about the barriers they face but also to help inform the work that we're doing going forward. And I know we've only delivered one workshop so far but from that workshop, it was clear that quite a lot of the young people had low aspirations and lacking in confidence, and that there's definitely scope for them to actually benefit from being around relatable role models. I think what was really the most helpful part of the session actually was getting them to really think about what the programme is that we run and how that can be adapted to improve their life chances I suppose and how they would like to be involved.

So, yeah, I think that one of the things that we'll gain from taking part in this project is first of all; learning about how to involve young people and their voices in the design and development of the alumni programmes going forward and actually having an evidence base to use when we're talking to schools when we're talking about the student voice. First of all is a really important element.

I also think that it will enable us to ensure that the programme that we're running is also having the largest impact that it can do because we have actually heard from young people themselves and understand what it is that they want. I think that it is really complementary actually to the focus groups that we already delivered this year. So, providing more of an evidence base to what we already knew, which was young people need to be more involved in the programmes we're running and actually commenting a lot the one to the one to one support they would like. It would be interesting to see what information comes out of the second workshop to see if it corroborate what the students talked about in the first one.

So yeah, an evidence base and I think one of the things FF should be doing more of, once I've left and I hope this feeds into the core programme review, is ensuring that young people's voice is fed into any work that we do. I think this is really, really important. It's enabled us to start doing that, to try it out as a kind of a pilot and then we'll maybe be able to implement

some of these methods going forward when we are trying to develop programmes in the future.

I think it benefits us working in partnership because we can learn off each other. You can understand the context that us as an organisation are working and we can provide a bit of guidance and support in interacting with young people, because we've got so much of that experience. You bring in the creative methods and be able to extract information in a really creative way. We just don't have that skillset and I think that has been really helpful. I think a lot of those learnings can feed into any evaluation work we do in the future, as well.

I think it's been a really good learning curve for us, understanding that you don't have to use traditional ways of evaluation in a way that a lot of organisations do and it works so better than a focus group because it's engaging in young people in a way that is more exciting and doesn't just feel like an interview, which I think is really, really good. I'm trying to think if there's anything else I'd like to add.

That's interesting because you've had the experience in doing focus groups and workshops on a similar topic and then you can compare the two.

I think they both complement each other. I think with focus groups you can get more information out of them. It's not as exciting or engaging for the students. You're more likely to get better responses when you're engaging them in this way. It feels like a creative space and enables them to really reflect on how they feel and gives them the time to do that. With a focus group, you quite often the people who want to speak the loudest are the ones you hear, whereas with these methods, you don't necessarily have that and it appeals to a lot more students because they don't have to be outspoken, they can show and express themselves through creative methods instead and I like that about it.

I think one of the biggest challenges we faced was the schools you wanted to engage were in the North West and students that are from a particular demographic. As an organisation, even though we work with over 400 schools, we don't have the best engagement with schools in the North West. We don't have as many schools there. That's one challenge we had anyway.

The other challenges is selling it to students and to teachers, like what the benefits are of taking part. That's always quite difficult because we're trying to take information from them

to help us design the work but it's difficult to express that to students that it's going to be useful to you. It's not a workshop where you go and get advice and guidance for going to university. With this, we want your ideas to feed into a programme that might not then affect you now but might affect your peers in the future as design that programme. What worked really well actually, was that we offered that free workshop beforehand and then if they took part in a workshop, then they were able to take part in the co-design. I think that worked really well.

Another challenge, but I think you already recognise this is the amount of work that goes into it. I can only imagine the time it took you to create all of those resources, whereas a conventional focus group is much easier because you're just writing questions and setting up a time, there's just so much work involved in it. So I think recognising the amount of time you need on the resources. Even though we didn't pay into this but I can imagine the time it took you guys to do all that.

Other challenges...we worked with quite a young age group. Year 10 and sometimes it's quite hard to engage students of that age. I've always found it so much easier to work with year 11, 12 or 13 so I think maybe that was a challenge. One of the things we did that was really good was make sure the sessions were quite small. It meant that it was easier to spend one to one time with the students to make sure they understood what was going on and understand how they could contribute to the session.

Taking this forward.

It's quite hard because I'm leaving and FF are going through significant changes at FF. They are going through a core programme review with the view of changing the programme in the next academic year. What I'd really like is that the findings from this feed into the development of the programme going forward.

From the focus groups that we ran, the big thing that came out of the focus groups is that young people wanted more one to one support that was more regular so as a result of that I'm pretty sure that in the future we are going to do a lot more mentoring programmes. We've started developing that. That is something that will be taken forward from September. With this programme, I think one of the take aways should be that with the core programme going forward, we should encourage schools to build integrate young people's boards into their

alumni networks that feed into the development, the alumni programme and what the content is. What sort of support they like from their alumni. I think from hearing from the young people in the focus groups and hearing from the young people in the co-design workshops, we can see the merit in listening to young people and how that then can be used to adapt their programmes. It's hard for me to say because I'm leaving. All this stuff I'm sharing, I hope it will be really helpful but having a one-pager, what came out of the design workshops will be really helpful as an evidence base and actually maybe having the recommendations at the end of it would be really important.

Hopefully <practitioner> can make sure that it gets to the right people.

Coming round to the design of it, the way co-designed the workshops and methods, if you had any reflections on that and how you think it helped to engage with the young people...

I think it worked really well that we had that brainstorming session.

Say again because you just broke up..

That's annoying. I think the connection...

I think it would have been better to have more time to do the brainstorming because we only did an hour and a half but I think that was largely down to us because we did not secure any funding...

Can you hear me okay?

Yeah, we didn't secure any funding for this project. So we had no money to be able to put into it ourselves. Maybe if we'd had money, me and <practitioner> could have come up two or three times. We could have done a bit more or lengthened the session. That would have been helpful, I think. In terms of the process, I think that worked really well, it was nice to come up with a proposal and have those four clear objectives of what we were trying to achieve and feedback through that session. We came away with really useful information.

I can't remember what the second half of your question was...

I think it worked well. We set clear deadlines when we spoke. All of the delays due to the pandemic has thrown a bit of a spanner into the works and it has been a lot of chasing up schools. The main challenge we've had is making sure we have the schools on board. That's been delayed quite a lot, hasn't it? But in terms of you sharing the methods through Google Drive, having meetings every couple of weeks, I think that has worked really well, can't fault it (Breaks up a lot) The only thing is that we didn't stick to the deadlines we set at the beginning but I think it's something that's not within our control. Everything came to a standstill for a little bit.

Coronavirus could be seen as a challenge as well.

Oh God, yeah, massive challenge.

Design approach to engage with young people.

Do you think we'd do anything differently?

Oh it's hard, isn't it? I think we gained a awful lot from the session. The last bit from the session. We didn't have a lot of time to go into it in a lot of detail and that is the actual design component, isn't it? (Breaks up) The bits before were around context and understanding their aspirations of how former students can support them but the actual design element, we ran out of time. We could have gone into it into a bit more detail. I really liked that session and by that time they'd warmed up and were able to chat a bit more freely.

The other thing I'd say, if we ran this in the future, we'd have students who had more engagements with alumni. That was a really struggle because a lot of the North West schools we're working with are relatively new. They are not as well established in networks, they haven't had as many workshops and activities. That was harder whereas if we'd had a more established school, where the alumni network had been running for a number of years, then we have had more input to put into it because they would have more experiences working with alumni. Whereas I think the students we had in had only had one experience with one alumnus, which made it a little harder. That's why it was good to have the context to know what their aspirations are because we can find out what support they need. So if they are saying they want to go to university, we can say that alumni can support them with how to



apply for university or what the process is like. Even without having those alumni connections, the context is really helpful.

Just lost you at the end of what you said at the end there. Maybe we should turn off videos?

Maybe it needed to be half an hour longer.

It's hard to get them out of their core lessons. Even asking for an hour and a half is quite difficult.

Are there any other ways that the young people might have benefitted from taking part?

Yeah. I think getting them to reflect on how they feel, what their aspirations are and what they'd like to do in the future is really helpful in itself because it gets them thinking about what they kind of support they'd like in the future. I just think students should be reflecting on all elements of their school journey because it then gets them thinking the steps and what they need to do to achieve those next steps. Probably something around building confidence...and be a bit more reflective on future pathways.

They did all give quite positive feedback and said they'd learnt something.

Sometimes they don't even have time to reflect like that so it really was a reflective exercise for them. There's something about thinking about how to get from A to B.

As we only have 5 minutes left...we talked about how FF maybe don't have as much engagement in the North of England. We were thinking particularly social mobility cold spots when it came to choosing those schools. I wondered if you thoughts or reflections on the importance trying to reach places like that...

Yeah, I mean, as an organisation, our aim to make sure a young people's background affect their potential going forward. I think it's important to help young people broaden their horizons and increase confidence, helping them to make decisions about the future. I do think it's important that we're helping those that are more vulnerable or from the disadvantaged background, what social mobility cold spots do is help us target places where the young people

are most in need. We need to target those students who need it the most. I think it's a good thing we are talking to students from those areas to make sure they have access and can get involved in the way the school develops an alumni programme to support them.

Info on numbers in North is in sales data base and <practitioner> could run a report off.

Anything else you'd like to add?

Only that it's been real pleasure working with you Laura. I've really enjoyed it. It's been a real learning curve. It's been good learning for both <practitioner> and I and one of the things I really, really keen to do, in any educational organisation I work in is making sure young people's voices are listened to and impact the way work is developed. I think that's fundamental. Working with you guys has taught us different methods for being able to do that, that will be really helpful for any future job that I go to into as well. Would work in partnership with the university again to develop methods to do this kind of work for future organisations. It would be really interesting to find out from the one-pager or blog that you create, what the recommendations are from it.

I know it's difficult because there's only been one workshop so far but hopefully after the second workshop there will be some key findings from it on how they want to be involved in the alumni network and how former students can help them.

Going to work with Young Enterprise.

It's a charity that works with students. What the students do is develop teams and in the teams they come up with a challenge, develop a product or a business and then they have to sell their product. The whole process goes over a year and there's a competition at the end.

It sounds very creative and exciting to see what young people come up with.

It would be interesting to see a young people's board or board of trustees. If we could do that, it would be good to implement co-design methods into that. I'd really like to do that.

Let's definitely stay in touch. It's a shame I haven't been able to see the final report at the end of it.

Big thank you etc.

Thank you for giving us the opportunity. It's been an awful lot of work you have put in and at times I have felt guilty that I couldn't put in the time I would have liked. Let's definitively stay in touch.

## Appendix 38

### Case Study 4 – Coding Example

#### Layers

There's two parts to this. There's what came from the actual students and there is the reflections from myself, [REDACTED] in terms of the organisation, the bigger picture.

#### Bigger Picture

What did the design approach achieve?

#### For the organisation –

This project plays a role in Future First's steps towards valuing the opinions of young people in shaping how the charity operates. Up until recently, the focus has been on the opinions of the alumni network only.

It's feeding into the core programme review...

#### Next steps

As both of my project partners are leaving the charity, or one has already left, there is importance to make sure I produce a very brief report and a supporting blog to disseminate this research. Although <practitioner> felt now is not the right time for that and it would be better to published in the Autumn. I think because the charity is grappling with the effect of the covid-19 outbreak.

#### Organisation co-design champion

<practitioner>, an Alumni Programme Officer, working on this project has direct contact with schools and pupils organising opportunities for pupils to meet former pupils. When reflecting after the project, <practitioner> feels she has become a vocal champion for co-design and pupil engagement in school. She says this has started to 'rub-off' on others doing the same job as her and she is having conversations with the Director of Programmes about how this approach can be used to assess the effectiveness of the programmes delivered, according to the pupils. In addition, the design approach used to run our online workshop with pupils from Stoke, has been discussed with a meeting of FF's management, as they attempt to adapt to online engagement.

### Next steps

<practitioner> sees it as a pilot and that they might implement some of the methods going forward.

### Learning

For <practitioner> and <practitioner> being involved in this has been a learning opportunity for how to involve young people and hear their voices, as well as the use of design methods in the design and development of the charity's programmes. It's a learning curve.

### Embedding in organisation

Looking to embed this in their programmes rather than a one off...

### Next steps/sustainability

Of course, with the nature of this project, I will have to keep in touch with FF after the project to stay informed on the progress. (I find it interesting trying to track the changes that a progress might make in an organisation).

### New approach

'it works better than a focus group because it's engaging young people in a way that is more exciting.' 'You're more likely to get better responses when you're engaging them in this way.'

### Inclusive

One of the benefits to this approach is that when engaging with young people, it's engaging with *everyone* in the room, not just the quietest ones. <practitioner> and <practitioner> agree with this. 'they don't have to be outspoken, they can show and express themselves through creative methods instead and I like that about it.'

What were the challenges?

### North West and schools

It was challenging to recruit schools in the North West at the beginning of the project. <practitioner> is looking to gather more information on this for me. We were looking to work in social mobility cold spots in the North West and many of the careers activities in schools in this area are Opportunity Area Funded. Future First have a set of key deliverables

for schools in their network that they receive funding for from Opportunity Areas, such as workshops and staff training. The staff member who leads careers education in these schools is often a teacher as an additional responsibility to their role. My contacts at FF believe it makes it difficult to reach out to schools to offer an additional workshop. However, <practitioner> at FF who works closely with schools thinks it would be less of a challenge if it was included as part of the programme at the beginning of the year.

### Opportunity areas – background – not data

Opportunity Areas are locations in England that are targeted with additional funding of £72 million over three financial years by the government because they have been identified as ‘not yet fulfilling their potential’ (Department for Education, 2017c, p. 7). They aim to ‘boost educational attainment across the country to boost long-term prosperity and earning power in Britain’, in connection with their Industrial Strategy. (Department for Education, 2017c, p. 7). Places included in the first stage of the Opportunity Areas funding included Blackpool and Stoke-on-Trent.

### North West challenge

<practitioner> comments that FF just don’t have that many schools in the North (compared to elsewhere) and this is troubling if we think there’s more barriers to succeeding in the North. I’ve asked for more information but I don’t have that much faith it will be given to me. I wonder if this is an uncomfortable truth for FF. ‘As an organisation, even though we work with over 400 schools, we don’t have the best engagement with schools in the North West.’ (<practitioner> in interview) (Go through spreadsheet with schools in the UK and highlight the ones in the North West? Tedious job)

### Consent

Gathering consent from parents through Future First and the schools was also a challenge. I think I’ve written about this already but there’s something not quite right about the procedure for collecting consent. Do children whose parents don’t complete and return consent forms end up missing out on opportunities? Does this then add to the problem of having the keenest students who are always the ones who volunteer joining in, eg. the same voices? I think this might be a thread to continue because it links to the topic of equity in designing for young people in the particular communities. (I need to outline that equity is about giving help to those who need it most, rather than treating everyone equally, as referred to by equality). It’s about ‘more for those who need it’, rather than levelling the playing field (Mann, 2014a).

### Selling the co-design benefits

A challenge FF brought up that they have experience of because they were helpfully dealing with the recruitment side was 'selling the opportunity to the schools'; explaining what we were doing and explaining how it would benefit the pupils. From speaking to both FF project partners, they had real concern that going to design something together with a group of pupils doesn't benefit the pupils directly. They seemed to think that it would just benefit FF, a kind of harvesting of ideas. There is an interesting research insight here, which I think might be reflected in the rest of the research. How do you design in benefits for all in the co-design process, what is the incentive to take part. From the Redesign by the Sea project, everyone was on a high at the end from enjoying it and gaining confidence from voicing their ideas, so this is interesting and a point I'd like to pick up on more through analysing and writing this up...

### Openess

I think I've also written about this a bit too... A big challenge for the application of design in this area is that it is very new to these organisations, in this context, therefore it's very difficult to achieve the freedom to do something very open. I'd have loved to have been able to work with a group to start developing ideas for how they would like to be supported with career decisions in school, rather than being limited to thinking about it in terms of alumni networks. I think with time, if this was a long-term project, I could have worked to that point with Future First but you have to start somewhere. Even though the focus was very specific and the scope was narrowed by limitations, it's still having an influence on the organisation though. This is really great given that it a national organisation that has links to currently 405 schools and college throughout the country. It can then make a greater difference.

Other challenges identified are...

### Time

The amount of time that goes into designing these workshops, as identified by FF, who fed into it but ultimately, it was me who was driving that. I agree, it was a lot of work, although not as much work as I liked as I was doing this simultaneously with organising the six workshops for The Fold and it was tough. I'd have liked to have put more time into FF. I think for FF, it's just making a bit of space and time available to created a few processes for involving young people and then perhaps they could use them multiple times. There could be a further collaboration where it's working with the staff to support them to feel confidence to involve young people

and design the programme. This would be a big amount of work and out of this PhD's scope but I imagine it could be a project going forward. Although it sounds like they are already doing it.

### Time/age etc

Another challenge referred to by FF, is that the age groups we had are challenging to engage with but they felt the small groups and the lengths of the sessions helped to hold their focus. However, on the flip side, we ran out of time to do what we wanted. I think two sessions with each group would have worked better. We talked about getting to know the pupils as a first stage to the design of the workshop and then moving into briefly brainstorming how they would like to be involved and what they'd change. It would have been great to have worked with them on developing those ideas. I think it would have worked great given that <practitioner> and myself have design backgrounds. We could have split the group up and helped them produce some visuals of their ideas but of course, we have been disrupted by Covid-19.

### Co-Design

I think that even though we talked about co-design in this project, we weren't quite getting there. There's co-design at the beginning of the project with <practitioner> and <practitioner>. I think this has been a struggle throughout the PhD research. The aim of this project is to evaluate the service with a co-design approach, therefore getting young people to examine and come up with different ideas for how they interact with alumni. It was just impossible to do that in a particularly deep way with the constraints applied to this project. We're not moving together throughout the co-design process, we're only moving so far.

Blackpool in Person

Their Plan Analysis

### Future Pathways

The most striking things about the plans for the Blackpool group is that whole group have aspirations but what they **lack confidence**, finding it difficult to describe themselves and what they are good at now. They nearly all signal that they might fail at most stages of their journey, with few choosing to choose the sticker that says **they might need support**. Another striking feature of most of the group is that when asked what might get in the way, common



answers include becoming friends with people who are a bad influence, mental health issues and going to prison. **Wellbeing?**

This signifies that young people in Blackpool need more opportunities to increase confidence and feel good about themselves.

Even if the individual has not chosen to indicate that they might need help or support, they might benefit from support at the stages where they feel they might fail.

They also need support around mental health and other negative influences.

### **Support in the community**

Although there was an expectation that some of the group might talk about people and places in the local community, the emphasis was on typical stages of education and work, including GCSEs, work experience, college, university and jobs. Most mentioned speaking to people who either had experience in a job they were interested in or speaking to parents and a sibling. Learning to drive a car was the main thing they wanted to learn outside school. One person mentioned the sports centre. It is difficult to understand where if any, young people were going or gaining support from outside the school setting.

### **Aspirations**

On a political note, many government publications focus on making the right choices and raising aspirations of young people. However, the outcomes of this activity show that they have an idea of where they would like to be and where and some of the steps they might take to get there, it is more than they lack confidence and there are various barriers in the way. Therefore they may need additional support.

### **Their Plan Analysis**

The Stoke group recorded a considerably more **informal education steps** than the Blackpool group, noting places and people, two of which were sport related. No one put down learning to drive. The Stoke group used a lot of **'help and support'** stickers and not a lot of 'something might get in the way' stickers, suggesting they were confident in what they might like help with. Although there are both positive and negative opinions of Stoke-on-Trent, **none of the**

**group wanted to live there in the future.** Only three out of five of the participants posted back their plan, therefore the group is small and difficult to draw conclusions from.

### **Conversation**

The interesting thing about this tool for our Stoke participants who used it at home, was that it created conversations between parents and their child about what they wanted to do. It is a process that helps the young people to reflect on what they are good at, what sort of things they value and where they want to live in the future. It's something they should be showing to different people who can help them. It's something that careers guidance staff should be looking at and picking up points where they need help. It could be the conversation starter for a small group discussion with alumni and pupils.

I don't think it's my best design ever but as a first test, it works. It could be developed and used frequently. When the students all say that they have more ideas for what jobs they'd like to do in the future, this must be the activity that is helping with that, as the focus from the other activities isn't on the individual. What if it was filled in with friends? What if an alumni helped them to do it.

Note: The Stoke group were very vocal about not having as many opportunities as they do elsewhere, such as London. Does this reflect the political beliefs in Stoke? Stoke had the highest number of people voting to leave the European Union.

<https://www.berghahnjournals.com/view/journals/ijsq/8/1/ijsq080102.xml> Article on Stoke on Trent and social conditions leading to Brexit

### **How they'd change the meeting with a former student**

Future First put a lot of emphasis onto meeting and learning from relatable former pupils. We created a framework to try to get students to unpick what they like and don't like about this, as well as creating their ideal meeting.

### **Blackpool**

The year 10 pupils at Blackpool had one experience meeting alumni that year, as set up by Future First. He worked in the energy sector, has a high salary and is based in London.

### Didn't talk about the journey enough

The main thing the students remembered about this encounter was that he makes a lot of money and travels the world. Some also remembered that he was late to arrive. What is common across all of the pupils who participated is that he did not explain how he got to where he is. They actually wanted to know:

Where he started

What he studied in school

What his qualifications were

Did he want that job

What work experience they did

Do they enjoy it?

What did he put on his CV to get that job.

To me, it is surprising to hear that the alumni did not talk about how he got to where he is. Surely the facts of working in the energy sector, earning a high salary and travelling the world are not very relatable for a fifteen year old in a deprived area of Lancashire? It may be inspirational, it may make them think about going to work in the energy sector but actually it's not inspirational and I'm not sure why its relevant that he went to that school if he did not talk about his background and why he got there. I can imagine that sometimes, it is difficult to find school alumni with a wide variety of different careers to come to a school. I'm presuming, and I don't know, that a school in Blackpool compared to a school in London would produce a smaller range of willing alumni. Therefore I'm thinking, why bring in someone who went to the school, why not bring in someone from further afield...

I am reminded by <practitioner> and <practitioner> that the pupils hadn't had many encounters with alumni but why is that? If they'd only had one by late February 2020, I doubt, given the current circumstances, that they have had any others. It is a real shame that they are missing out, especially as they are based in a deprived area.

**Stoke (Online)**

## Awkward

This activity was the one we cut the most out from for the online workshop but what we did gather from everyone that their encounter with a former student was 'awkward', nerve racking and they didn't know what to say or do. <practitioner> explained that their one encounter was with a young former student and it was with a big room full of people.

Interestingly, later on the group said they did not like to do career guidance in big groups because it did not sink in the same way. Another person added that 'it should be more appealing to everyone', not just those who are the bravest.

We had some thoughtful responses to the question about what they'd change about meeting a former student if they had the power to. Someone said that the former student would ask about what *they* the pupil enjoy and help them come up with ideas for directions to go into. This is interesting because its not broadcast-mode, it's that the former student is having a conversation with them. The former student should be helping the pupil work out what they could get better at and how they could get better.

Often schools don't have a dedicated careers lead, it is a teacher already there, as an add on to their job.

Reflection:

Flip this around and see that what is not very visible is that the pupils in these workshops are having an encounter with myself and two employees from Future First. As it happens what I do is all around us but it's not visible in a very obvious way and I have helped Future First employees make what they do for a living visible. If you wanted to make design or creative careers more visible,

Note:

When I spoke to the acting MD at FF before the project began, she said that they do not have very many alumni in the creative industries, they have much more in STEM. You could tag an encounter with someone from design or another profession onto a workshop similar to this, which is very open to discover what students like and want to do (similar to the Fold).

I did look at the route of examining why creative industries professionals are not engaging with schools through FF by contacting someone at Creative Lancashire to ask about creative businesses in Blackpool but he did not get back to me...

What happened when you met with a former student.

Steve – he works with energy and is based in London. He travels the world. He made 80k a year plus commissions and bonuses.

Useful

How many jobs you can go through until you find the right job.

He travels.

The money he makes.

Starting salary.

Not useful

He didn't tell me the journey or how he got here.

Can't remember his job title.

What would improve it?

More about how they started.

What he did in school.

Qualifications

Did they want to do that job?

What they wanted their job to be and what is now? (not sure)

Where it takes place.

How long they have done it.

Work experience.

Participant 2

What happened when you met a former student.

Highlighted – he has a lot of money.

I realised that if you work hard, you can get a good job.

Useful

That he wasn't top of the class but he still got a good job.

If you not top of the class, you can persevere until good job.

He was very modest about the money he earned.

Not useful

That he told us he travelled

Bad punctuality

Improvements

A background in of chemistry or mechanical engineering or they might still do it.

They would talk about how they got to their position and if they enjoy it.

I would appreciate it if they were friendly and had experience at giving presentations.

It would be good to do it in a work place but it would be easier to do it in school.

Participant 3

When I met a former student it inspired me to work harder in school because the subjects he got good grades in the lessons which I cant do so if I work as hard as he did, I will become as successful as he was. His job interested because he told how much money he earns but he never told us the path to take.

Useful

What grades he needed.

How much money he earned.

How much he travels

How many jobs you need to become successful

What company he works for

Not useful

Didn't tell us the correct path

He never told us about the journey

He didn't say who he talked to

Improvements

Background – maybe the person who comes into school can tell us or me about their background and what time of people he spoke to on the way.

What do they do – When they come into school hopefully they will tell me what job they do and easy there is or how hard.

Participant 4

He informed us of his job which was really useful

Useful

The amount he's paid

The fact he travelled

The fact he works in the energy business because I might want to work in the energy business.

Not useful

Forgotten his job title

He didn't talk much about his journey from the bottom of the company to well paid job.

Improvements

Someone with a good paying job. They would inform us of starting and finishing wage, explain the journey to how they got to their job. They would show us what they do in their job. They would say what qualifications they got and whether they went to college or university. If they did they can talk about what qualifications they needed to get in college and university.

Participant 5

He told us his past and where he works now.

He was late.

Useful

His salary

His travels

Not useful

Didn't talk much about his journey

Improvements

What qualifications needed to get into university.

Where did they start?

How did they get where they are now?

Their journey to the finish.

Are they happy?

Participant 6

He explained his job and where it is.

"I signed a deal this morning with a company in Switzerland"

He said he gets lots of money and can travel lots around the world.

Useful

He said he gets lots of money

Told us what he got in his school GCSEs

Told us where he is based and where he travels.

Not useful

He didn't say how he got where he is

Didn't say what he actually does

He was late



Improvement

They could tell me what subjects they took in college and university and if they went to university.

If they wanted to do that in school.

What their job pays

What they put on their CV

What they did before their current job

## **Involvement in Developing Careers Guidance**

### **Conversation in Blackpool (In-person)**

**(Dig out audio recording of the conversation) Look at workshop observation notes.**

We had a lot more thoughts around the iceberg in Blackpool.

Blackpool students believed that students should be present in the meetings to develop career guidance; 'allowing them to voice their own ideas' and be given a choice of the alumni that comes to visit.

In terms of communication, they felt the school website could be utilised but would they check the school website? They felt that text messages would be a good way to tell them about alumni.

We had a conversation about how being involved in things such as helping to organise career guidance is not considered cool. The pupils explained it would make you a 'sweat', meaning you try too hard, therefore you are breaking into a sweat. This is an interesting challenge for those creating careers engagement with pupils at school. It raises the question of whether the pupils you would engage with would represent the broad range of different interests of the pupils. It fits with what the Stoke group said about the representatives being the students who usually volunteer.

The Blackpool group said that posters would need to be in and outside the classroom. More than one pupil suggested snap chat as a possibility for communicating with them and they felt they could be inspired by Instagram posts about former students.

In terms of workshops, they wanted support from years 7 to 10 to help them to transition through school and after school. They also wanted more help with revising for exams. Other types of workshops included workshops about job sectors, apprenticeships, internships and specific jobs that they would like to do.

Other activities that were popular in the group included one-to-one help from people working in an area they are interested in, such as computer game designers. How to survive school while transitioning into high school. They wanted to go to work places and see what they do, they wanted to know the hours they work, they wanted to see props. At year 10 stage they wanted to start doing work experience. They wanted help 'surviving' school and making transitions.

### **Conversation in Stoke (Online)**

The group were all very willing to be more involved in how careers guidance is implemented in their school. The group felt that careers guidance in schools could be improved overall, saying that they did not receive very much careers support, especially during lockdown in the COVID-19 outbreak. They wanted to provide with more of an insight into what to do after picking subject options and GCSEs. The group felt that large group careers support is less effective because "in a large group, you don't take it too seriously but in a small group, there's a chance to take it in."

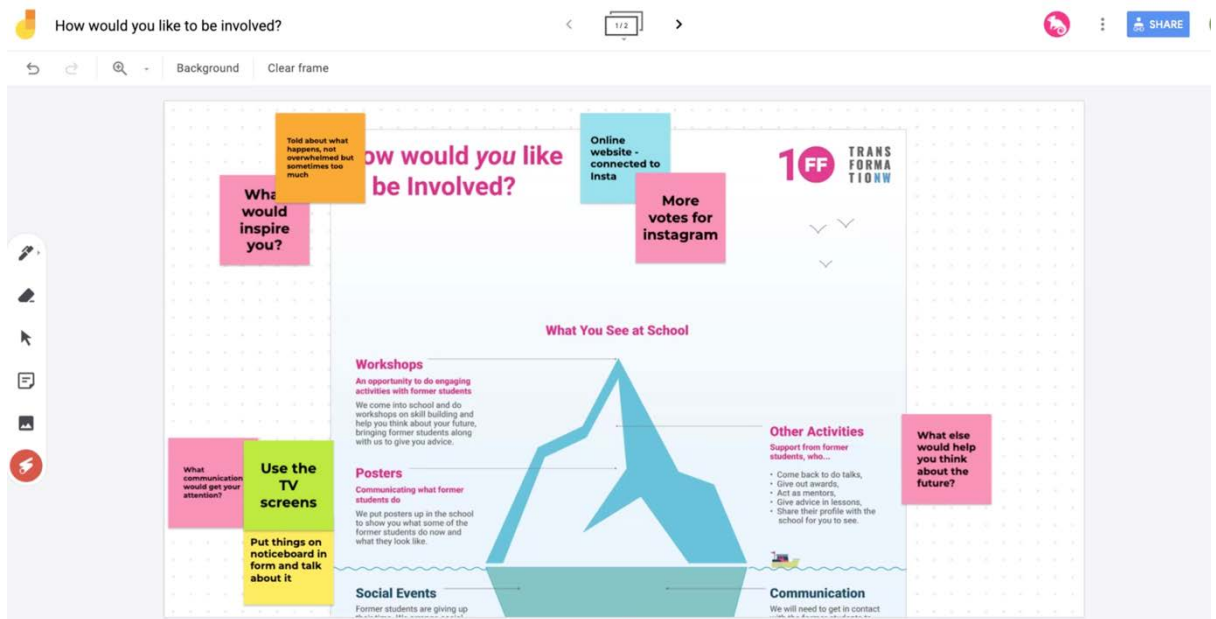
We found out that they would like to be involved in the meetings with teachers to make decisions on career guidance and which alumni were invited to the school to give talks. They felt these meetings could be made more informal. They commented that class representatives may be willing to go and represent at these groups, however they said that class representatives were usually the types of people who volunteer to do things. Therefore it brings up the question of if a variety of different pupils' views are being listened to.

Ideas and thoughts directly applied to the iceberg visual, included...

The posters of alumni that Future First help schools produce meant nothing to do the group, no one had seen them and they felt that using screens around school, or at least putting them onto their form noticeboards or Instagram would be more effective. We had a conversation about how best to communicate with their age group, with most saying Instagram was effective. *Communication channels for young people is something that has been a struggle in ¾ of the research projects.*

They differed in opinion about how much was going on in school. One of the group said it could be overwhelming, whereas said there wasn't enough to get involved in. Mental health came up in the conversation, with a member of group saying that as well as being involved in developing careers support at school, she would like more mental health support, as well as an opportunity to learn about how to support her peers with mental health issues.

I think the visual we had here could have been more effective. I wanted to use something large-scale and visual to prompt the groups to talk about how Future First works. I had suggested something that showed the steps where pupils interact with the service but <practitioner> and <practitioner> wanted to do an iceberg visual to show the layers of the organisation, particularly what goes on behind the scenes. I'm not sure how much we looked at the iceberg in detail but it was a prompt and in the Blackpool workshop we walked around it. I think it was perhaps too abstract.



## End of Workshop Evaluation

### Blackpool (In-person)

#### What they gained from taking part:

Every participant said they had gained something valuable from taking part in the workshop. The majority of which said that they had gained knowledge of jobs for the future. There were also comments about wanting to work harder to achieve something, with one person adding that they would not be afraid to change their ideas.

#### If it made them think about anything differently:

We asked everyone if it had made them think about anything differently. The answers were similar to what they said they had gained. Many of them said they had more ideas for what they wanted to do in the future and some said it motivated them to work harder and change their attitude to school.

#### Their participation in the session:

We asked the participants to mark on a scale how involved they felt in the session and how listened to they felt in the session. All of the participants marked how they felt very high on the scale. Overall, they felt the session was 'informative', 'knowledgeable', 'inspiring' and 'interesting'.

As one participant left workshop in Blackpool, he told us that the workshop had made him do the most thinking he had ever done at school!

On another note, the young people who came to the workshop in Blackpool started by telling us (the facilitators) that they were in the groups for less intelligent students and that some of their teachers thought they were not clever. It appeared that they were telling us not to expect much from them.

## Stoke (Online)

We had to scale back the evaluation of this workshop. They were asked to complete the same postcard as the Blackpool group and respond to one question using Menitmeter; 'what did you gain from taking part in the activities?' The responses were positive and two people provided a more detailed response explaining that they had learnt about different jobs, their future and enjoyed listening to other people talk about their futures too.

Go to [www.menti.com](http://www.menti.com) and use the code 30 88 15

### What did you gain from taking part in the activities?

Mentimeter

The screenshot shows a Mentimeter poll interface with the question 'What did you gain from taking part in the activities?'. There are six response boxes of different colors, each containing a participant's answer:

- Blue box: It was brilliant
- Yellow box: I liked it
- Pink box: I have really enjoyed it thank you so much :)
- Green box: Thank you
- Red box: I learned more about different jobs, my future and other people's future job too. It was great to listen to everyone
- Light blue box: I enjoyed the activities because they really made me think about what I wanted to do in life.

Postcards received back in the post said:

*"It's good to know that there's going to be more help where careers are concerned. It would be great to see a wider variety of jobs other than police, army, teacher etc."*

*"The way I'd like to be involved is helping to organise the workshop as I like to get involved in different events at school."*

*"I would like to have someone in the current job that I want to have (coder) to help me to understand what I need to get there."*

The other two did not reply.

These answers differ from the ones provided by the group in Blackpool. I think they used them to write down whatever was on their mind after the activity that they wanted to tell us.

## **Conclusion**

Future First had concerns that the young participants might not gain anything valuable from taking part because the focus was on their evaluation of the Future First service. However, the feedback demonstrates that the groups benefitted from being given the opportunity to think about and reflect on what they would like to do in the future with input from others and some of the group were motivated to change their approach to school work. Feeling listened to and valued in feedback on how careers support is delivered in their school could also have a positive impact on their confidence.

We acknowledge that we could have sought more detailed feedback, however, we had to be mindful of not taking too much time and making it a burden to the young people.

We asked everyone if it had made them think about anything differently? The responses were:

Yes, I want I want in the future.

What to work towards and work harder so I can achieve it.

Yes my attitude towards school  
Made me think of what job I want to do.  
What I want in the future  
Yes because it taught me new job opportunities

How they found the session  
It told me what Future First do  
Informative  
Informative  
Knowledgeable and inspiring  
Interesting to listen to and learn about

At the end of the workshop, the participants said that they would like to be involved by...

Potentially becoming an alumni in the future.  
I would like to know if something is happening.  
I would like to be told if something is happening and what they are and how they can help me.  
Physical activities with other students.  
Signing up in year 11 and getting more involved in this.  
More information about.

From taking part, they gained...

That you can do the job you want if you work hard.  
Knowledge of jobs.  
Knowledge of jobs and future careers  
Knowledge of what future first is and jobs in the future.  
Not be afraid to change my ideas and work harder to become successful.  
More knowledge and understanding about it.

## **Reflection**

I feel we could have taken this project up a notch but I think that it's difficult to go into an organisation that don't use design strategically and they don't put the young people's voice central to what they, and expect them to let you be completely free to be disruptive.

<practitioner> and I spoke afterwards that it would have been nice to have reimagined what a careers support service provides with the young people but I'm not sure FF would have supported me to do that the first time I interacted with them. I think you have to build up to that freedom.

Also, I think we would have finessed the design of the workshop if we had been able to do three of the same. I like to respond to the group and didn't have opportunity to do this.



# Appendix 39

## Examples of work in-between projects to find potential collaborators

	A	B	C	D	E	F	G
	<b>Contacts for Next Projects</b>						
	Organisation Name	Location	What they do	Contact	Contact Established	First Email	Responded
1	People's Powerhouse	Manchester		Steff Riches, PP Coordinator	Yes, email address directly from Steff via Twitter. Met Steff at ISA event	Sent	Responded and said she would like to chat.
2	Inspira/Enterprise Advisor Networks	North Lancashire and Cumbria	Aims to shape debate around the Northern Powerhouse, putting people and communities at the centre. It's about being inclusive, non profit organisation that provides career and personal development advice through their centre, services, courses and programmes.	Messaged via Twitter Lancashire Lead Follows Me on Twitter - Kay Vaughan Cumbria Lead - Melanie Carr appears to be on mat leave	No	Sent via their website, via their Twitter and via Kay Vaughan who follows me on Twitter	Lauren Jackson from Kendal office has replied
3	Lancashire Skills Hub, Lancashire LEP	Lancashire	Aimed at raising the skills level in the local labour market thereby contributing to economic growth.	Michelle Lawry-Jones, Director	Met in person through Blackbeard	Sent via LinkedIn	
4	Creative Lancashire	Preston	Support network for creative businesses across Lancashire	Ed Matthews-Gentle, Creative Industries Officer	Yes, spoken to at event.	Sent	
5	Headstart Blackpool	Blackpool	Big lottery funded project building resilience in young people across Blackpool		Yes, via Twitter	Sent to both. Nathan is 'strategic lead for co-production' for blackpool council	Nathan has responded and said he would like to chat.
6	Blackpool Council SEND group	Blackpool	Special education needs and disabilities support group	Rebecca Booth	Know already		
7	Blackpool Museum Project	Blackpool	Blackpool's first Museum, celebrating entertainment in Blackpool, will open in 2021. Partnering with the V&A and opening in the Sands Building.	No	No		
8	Future First	Manchester	Help set up a network of alumni for schools and then encourage alumni to go in and inspire pupils.	Beth Goddard	Yes, met at event	Sent but general	
9	Local authority Probation services, Youth Justice Lancaster					Sent	
10	Girl Guides North West	Preston	Helps girls discover and fulfil their potential through an exciting range of enjoyable activities and events, so they can make a positive contribution to their community and make a difference to the world.	Could ask former region chief commissioner to introduce to new one.	Julie Bell, former NW Chief Commissioner has said she will email both the new Chief Commissioner and the national Service Design Lead to explain what I'm doing and ask them to contact me.		
11	Youth Justice Legal Centre						
12	Children in care Lancashire Children and Young People's Trust		Children and Young People's Trusts focus on developing new ways of working and on promoting strong joint planning and commissioning of services. In their plan they say they want to raise aspirations for young people in Lancashire				
13	In Situ	Pendle	Recommended by Lyme Blackburn at PW, who knows Paul Hartley				
14	Barra' Culture	Barrow	Awarded Arts Council Funding	chief exec followed on Twitter			
15	Groundwork Cheshire, Lancashire, Merseyside		Help people and organisations create better neighbourhoods, build skills and job prospects and work in a greener way. Sustainable communities etc.				
16		Moving on Lancs	<a href="https://www.movingonlancs.co.uk/opportunities-map/">https://www.movingonlancs.co.uk/opportunities-map/</a>				
17							
18							
19							
20							
21							

**Contact 1**

Director of Morecambe-based marketing company 'Cross Bay Marketing'

Trainer for Digital Advantage

Enterprise Advisor for Heysham High School

Contacted me first, after seeing a Tweet about a project

Pros – Very enthusiastic, motivated and easy to get along with.

Cons – Small business, we did not come up with a project collaboration idea

Key Issues –

- Helping young people in the young people in Lancaster/Morecambe area prepare for transition between school and work and tackle negative perceptions of the area.
- Actively engaging young people at Heysham in deciding what careers/enterprise education they have. She wants to challenge dull careers education.
- 'Wobbles' people have in their 20s when they think they have made the wrong education/careers choice.
- Delivering Digital Advantage training through 'Pop up' week long digital business experience at school, which includes design.

## Contact 2

Director of Programmes at ██████████, Manchester but national company

██████████ – ‘██████████ has developed a robust process for helping schools develop sustainable communities of alumni, parents and local community members engaging both the current school community and those who have lost touch – using a secure online platform to support that connection’ Work in 10% of schools in the country.

Met via RSA event

Pros – ██████████ is knowledgeable and engaged, senior enough to make some impact, however large organisation may be harder to deal with. Put me in touch with evaluation lead (but I haven't followed it up. Would be happy to do a project.

Cons – Nothing since conversation but ball may be in my court No direct ideas about project.

Key Issues –

- Evaluating the long-term impact of what they do. Currently piloting something more intense with schools. Put in touch with evaluation lead at FutureFirst to have further conversation.
- Do not work with many businesses in the creative sector. Creative businesses do not approach them. Would be interesting to know how many creative sector businesses have signed up and what is stopping them.
- Having sustainable impact on the community with relatively short projects.
- Working with schools. Not much money and staff changes.

## Other notes

- Work in Blackpool if want to do a project there. – in reaction, I contacted Creative Lancashire, I asked <arts organisation> for contacts they have there.
- New member of staff for North West did product design at GSA.



- He says he will get back in touch with me at the beginning of November due to other commitments/wanting to speak to [REDACTED] and young people about it.
- I wonder if there is a chance to involve a creative business in this?

#### Contact 4

[REDACTED]

Director of Digital Advantage, based in Manchester, operating in NW and Yorkshire.

*“Digital Advantage is an award winning CIC that delivers innovative work experiences to young people of all ages and abilities. Our industry-led programmes accelerate technical, creative and business skills to reveal the hidden talents of all our students.”*

Anna Bell introduced me to Ezra. Ezra contacted me explaining he wanted to do a platform for alumni.

Pros – Director of Digital Advantage, which is expanding, therefore potential to have impact. Very keen to work together. Suggested I could work [REDACTED]

Cons – Cautious about being involved in creating a ‘platform’ after <design company> experience. Despite explaining my PhD, I think [REDACTED] still imagines I do ‘user testing’ and would design interfaces for the website, which is a shame.

#### Key issues raised

- Ultimately, [REDACTED] wants me to join them in developing what they could potentially see might be a platform to ‘create effective communication between students, teachers, parents, local businesses and wider community.’ Aim is to nurture young people’s talent and help them to transition into the workplace.

- Inclusive – lot of work with SEND pupils to give them work experience already going on and hoping to expand.
- Sustaining projects (through a platform) and maintaining contact with individuals that do programmes through DA.
- Want to record reflections on learning during programme and outside. Recording them in different ways, eg. drawing.
- Talk in detail about how they are thinking about buying into the use of a ‘tool’, a business canvas tool that makes pupils the business.
- Offered to let me use what they do as ‘test bed for own work.’

### **Definite Project**

#### **The Fold**

<arts organisation>, [REDACTED]

<arts organisation> have been commissioned to work with young people in three locations; Kendal (Cumbria), Settle and Bentham (West Yorkshire) to co-design a programme of events to take place next February onwards.

They want to start work on this ASAP and are looking to recruit and set dates to work with groups of young people in those locations.

Aiming to do 2 – 3 evening workshops in each of those locations to design the programme

Keen to build on the learning from the co-design workshops with Morecambe High, taking some of the same approach and developing a new one.

Hemmingway Design are developing the brand

<arts organisation> are running the logistics

Intention that I will lead the creative content of the co-design sessions

Budget this time for transport, catering, materials

████████████████████ are very interested in this approach because they want the project to have legacy. They want the groups involved to think about continuing aspects of the creative programme *after* the main event and be 'upskilled'. They would like to have a conversation with me to discuss this more broadly at some stage.

<practitioner> – intern and Lancaster graduate would like to help and has already drafted a list of things to do in these places that we can use.

Note

3 way benefit

### **Sustaining Re-Design by the Sea**

- <arts organisation> open to further conversation with Morecambe High
- Can we do further evaluation, can they take the ideas a bit further
- Could it be a few of the group after school?
- Could feed thoughts into 'bay wide festival'

Council –head of regeneration and ██████ think I should talk to her but the council are going through a bad patch at the moment and a lot of energy is taken up by eden project north

## Appendix 40

### Spreadsheet of findings across projects

Project Name	Burnley Pathways	Redesign by the Sea	The Fold	Future First
Partner Business/Org	Blackbeard Design (Preston) Participation Works (Burnley) SMALL	Deco Publique (Morecambe) SMALL	Deco Publique (Morecambe) SMALL	Future First (National, Manchester and London) LARGE
Location of work	Burnley mainly and some Pendle, East Lancashire. Industrial town	Morecambe, North West Lancashire, seaside town	Kendal (Cumbria), Bentham and Settle (Yorkshire Dales)	Blackpool, Lancashire (In person) and Stoke on Trent, Midlands (online)
Duration	Spring - Autumn 2018 (approx 6 months)	Winter 2018 - Summer 2019 (6 months start to finish)	6 months (2019 - 2020) but interrupted (due to start Autumn 2019 but start delayed)	3 months but interrupted (run at the same time as the Fold)
Issues in location	Young people leaving to go elsewhere, deprivation, low educational attainment, high levels of neet etc.	Areas of deprivation, example of seaside town struggling to reinvent itself, fewer opportunities	Kendal (Cumbria), Bentham and Settle (Yorkshire Dales) Remote, fewer opportunities, poor transport, young people leaving to go elsewhere in future	Deprivation, low educational attainment, high levels of neet etc
Funder	National Lottery	N/A, Phd initiated	Great Place Lakes and Dales (Arts Council England)	N/A, Phd initiated
Overall design intervention aim	Design an intervention to connect young people in Burnley with local businesses for work experience, learning opportunities, jobs etc.	Redesign major annual Morecambe vintage festival	Design a programme of arts/culture/career support events for young people in the Lakes and Dales that celebrates life as a young person in rural area and encourages young people to stay in long term. This offers an opportunity to explore what sort of place they would like their town to become in order to be more appealing to young people.	Design changes to the existing service provided by Future First which connects school students with role models
Design outcome	Clickable prototype website - not developed further	Ideas developed for festival. Not implemented in 2019 and unable to implement in 2020	Ideas developed for programme. ONGOING Some implemented in 2020 onwards but interrupted. Young people's visions for the future of the three rural locations - featuring young people, jobs, creative spaces etc. Folded online Zme co-created by young people released Feb 2021	Ideas developed for service. NEED TO CHECK IN ON PROGRESS
Other unexpected outcomes of design process	New services for young people in Burnley delivered by Participation Works. Research paper used to back funding application by Participation Works. Influence on practice of Blackbeard and Participation Works. Beginnings of influence in community	Impact on the young people (career, confidence, skills, perspectives of Morecambe), teacher (practice) and Deco Publique (practice). Project evidence used in successful funding bids and towards award won	Impact on the young people (career, confidence, skills, perspectives of where they live, empowered), Deco Publique practice. Signs it is influencing local community and other rural organisations already	Impact on young people (careers knowledge). Future First practice. Practitioners involved moving to other organisations and taking practice with them. NEED to check in
Who designs	Blackbeard Design primarily with Participation Works and myself (not young people)	Young people with support of Deco Publique, myself and teachers	Young people with support of Deco Publique and myself	Young people with support of Future First and myself
Engagement	Young people and local businesses separately in workshops/focus groups	Two co-design workshops	Two co-design workshops in three locations (six in total) originally with a view to deliver more but Covid got in the way	One workshop in Blackpool, one online (due to covid) and no other workshops due to covid
Engagement location	Schools, youth organisations	School, university	Community arts organisations	School, online
No. young people	Approximately 100	12	Approximately 30	10 - 15
Methods	Participant observation, short initial survey and interviews with team throughout	Design of workshops (documented through photos and responses), activities, observation notes from workshops and meetings and concluding interview with company	Design of workshops (documented through photos and responses), activities, observation notes from workshops and meetings and concluding interview with company	Design of workshops (documented through photos and responses), activities, observation notes from workshops and meetings and concluding interview with company
Covid-19 implications	Project unaffected. However, Burnley area one of worst affected in Lancashire (partly attributed to social situation there and types of work (lots of factories). Participation Works working to support.	Project unaffected directly but cannot report on influence of outcomes in 2020. However, coastal areas economic reportedly particularly badly affected	Project affected towards end. Outcome and business severely affected. Tourism reliant areas such as Lakes and Dales affected economically	Project affected mid-way. Engagement moved online but no way near as in depth. Charity severely affected and grappling with impact during project - concerned this would affect the influence of the findings. Coastal areas economic reportedly particularly badly affected. Unsure about Stoke-on-Trent
Insights from application of design processes with young people and businesses in these communities				
Contribution of the co-design		The design of the co-design is fundamental. Crucial to successful engagement with young people. The co-design is high quality	The co-design process made the project. It was the driving force for in-depth, meaningful engagement, influencing the design of the fold programme.	
Role of design to support young people and encourage to thrive	Inclusivity - reaching hard to reach young people, many from deprived areas with difficulties at home etc. through contacts the youth workers had	Allowing everyone to contribute, even the quietest members of the group and it's encouraging quiet members of the group to ask for work experience	Inclusivity - Attracted a diverse group of young people. Workshop focused on common interest - where they live. Comfortable and safe workshop through co-design process. Everyone is equal. In Kendal, some young people commented that more diversity in terms of class and engaging with the arts was required.	co-design offers an opportunity to get to know the young people - same in other projects
	Design process on this project did not directly support the young people - but young people who had very little careers support were given the opportunity to reflect on their futures in the workshops, with the support of peers and youth workers/design practitioners and outcomes from the project were transformed into new services/improvements	High quality empowers young people, makes them feel respected and valued. Confidence and trust building.	Investing in young people in underserved communities in the NW through design - co-design makes young people feel valued and appreciated, giving them the confidence to share their ideas. This co-design is high quality - it engages straight away, makes the young people feel good about themselves etc.	Inclusivity - engaging young people struggling at school - age group notoriously hard to engage with. Every single person was engaged, not just the loudest. Engaging in schools with high percentage of young people on free school meals.



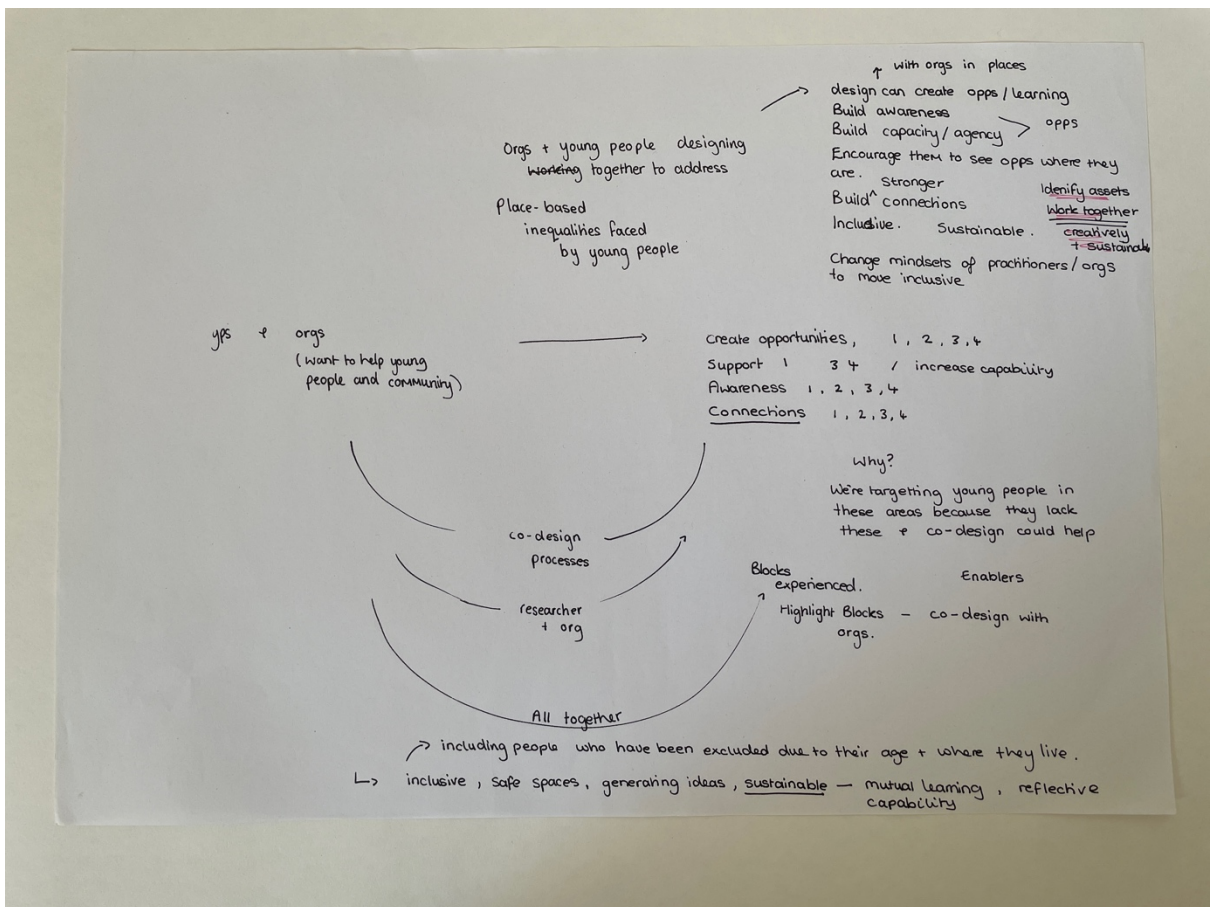
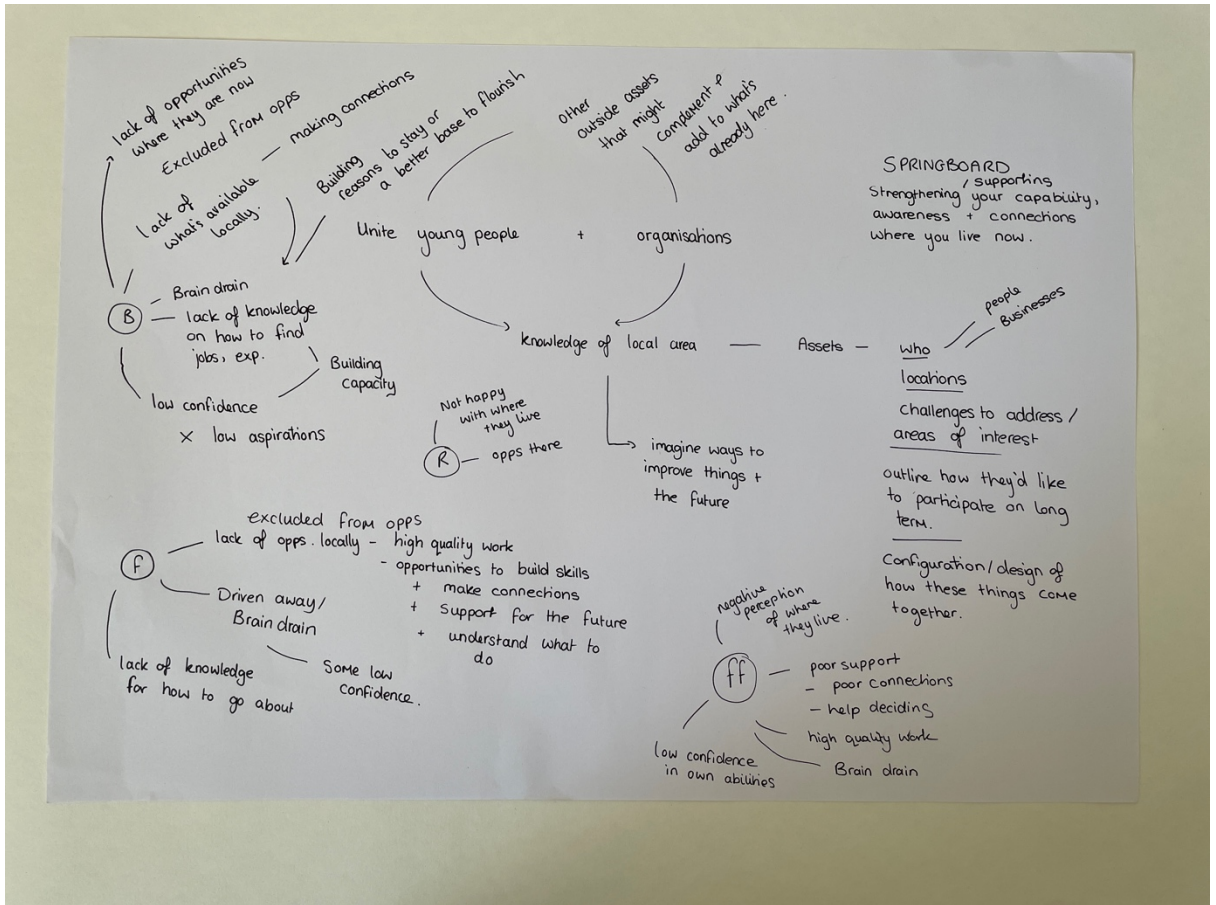
	Design process provides the structure to the project and drives it forward. Designers facilitated co-design with youth workers and used design specific skills to develop the website. Designers brought knowledge of how to make the website commercially viable	Facilitates conversations with young people where other communication methods have failed	Discussions about careers and future plans can be woven into co-design activities (like redesign by the sea). Activities on the fold became less directly about careers - careers and future would be discussed during other activities - building social capital. Co-design process made it okay to explore the future. The place-based aspect of the work meant that young people gained awareness of what was in the local area through the co-design and conversations.	The detail process that helps the young people to reflect on what they are good at, what sort of things they value and where they want to live in the future. It is something they should be showing to different people who can help them. It's something that careers guidance staff should be looking at and picking up points where they need help. It could be the conversation starter for a small group discussion with alumni and pupils.
	Youth workers championed the needs of the young people throughout the design process	It's enjoyable, it's new, it's creative, it's empowering, it's energising and it's satisfying knowing that it contributing to improving Morecambe*	Co-design is empowering for all involved, not just the young people.	
		The design creates energy, it animates the young people	The co-design process made the project. It was the driving force for in-depth, meaningful engagement, influencing the design of the fold programme.	
		Learning opportunity, empowering for the future, drawing out creativity, drawing out responses from quiet individuals	Young people come forward to thank us for giving them this opportunity because not much like this happens. One exclaims, I've got the power	
Uncovering the challenges young people face in these communities (Views the young people have of living in these communities - not just struggles)	Understanding/awareness of the challenges young people face in Burnley and Pendle	Almost all of the group did not want to live in Morecambe in the future and that the jobs they aspired to do would not be available when living in Morecambe and just two thought they might be able to live and work there	Variations across the three different locations.	Low confidence
	Lack of awareness of types of jobs/employers in the local area	Just want warmth, wi-fi and food mainly	Insights from Bentham, Settle and Kendal are included on the next page of the spreadsheet - I'm yet to break them down further	Negative view of Blackpool but like Burnley not entirely - all want to move away. Negative view of Stoke on Trent, fewer opportunities than London, feel its unfair. Stoke on Trent is 'neglected'
	Lack of existing career support	Vintage theme was not appealing		Easier to describe an ideal in the future than their skills in the present day
	Low confidence, unable to identify skills	Appreciate aspects of Morecambe		Concerned that mental health, criminal record, bad friends, lack of confidence, money and availability of jobs would get in the way
	How to achieve future plans varied depending on where from and life circumstances			Find it easier to highlight barriers to success than think about where and how to get support. Stoke group know they want help but don't know how or what exactly
	Negative perspective of living in Burnley but also positive comments about friendliness and family			Bad public transport, want to learn to drive
	*could go back through the data looking for more because originally didn't focus on this			Highlighted that the career support in schools is poor. Even meeting role models isn't enough. There needs to be more structure to it so that the role models reveal their journey in a relatable way. Don't want career guidance in big group. ASSETS/STRENGTHS - young people would rather role models work by finding out what young people are interested in first
It's not just about the challenges and negatives	See above	Giving young people an opportunity to talk about the positive aspects of where they live too - proud to live near the seaside, history, landscape, local food and football club. They would like to modernise the local area, create better transport and provide more things for young people to do		ASSETS/STRENGTHS - young people would rather role models work by finding out what young people are interested in first in similar way to co-design
		Sharing the positives and negatives gives a foundation for the development of ideas for Morecambe - ideas that represented what the young people wanted to celebrate in Morecambe, what they wanted to do there and what they thought other local young people would like to do and how they wanted to shape Morecambe for the future.		
Overcoming challenges faced in communities	Outcome - improved services in the local area from insights from the project	Involvement has raised awareness of what is happening in the local area and the work of a local company. As a consequence, the young people are more likely to participate in local events because they have a clear idea of what it involves and the benefits to the local area	Design opens eyes/creates awareness of what could be done where they live. Also awareness of lack of some infrastructure etc.	Community as in school and support from future first - highlights they want more choice and say in what happens. Has to be done sensitively because don't want to be labelled a 'sweet'

		They have more awareness of the creative opportunities available in Morecambe. They have an appreciation for what is existing and possible to achieve in the local area from experiencing a local creative business and university setting. This supports their future plans and encourages them to stay local in the future.	Pride of place - feel good about where you live through the process and that you can contribute to it	Workshop alone gives knowledge of future jobs, motivates young people to work harder, voice their opinion - agency. Good to hear others views too
		It has involved them in influencing what happens in the local community in the future. Influencing how public investment is spent. It includes them in the growth of where they live.	fundin	Uncovered an uncomfortable truth - young people in disadvantaged communities are receiving less quality support from role models. There are also fewer schools signed up to this support service in NW than SE yet this is where they need it more. Structural inequalities revealed
		None of the young people had been involved in anything like this before - made to feel special		
Influence on place	Existing organisations said they struggled to engage with young people	Design is making the intervention (the festival) people and place relevant. Involving young people in the design process is demonstrating the value people that live in that place.	Each of the three places is different - each co-design group influenced the fold differently depending on the assets of where they live. It's complicated and co-design works well	Tried to encourage young people to indicate support outside school in the community but did not have much response. Perhaps the national aspect of the charity working in local schools is making the difference here
	Existing organisations have interest in the project	The co-design process is ensuring that the creative business - who aim to create meaningful, place specific events - connect with their work to the people that live in the places that they aim to positively impact and transform. It helps guard against the common perception that events and festivals 'parachute' into locations and leave again after the event, sustaining no positive effects.	Unusual for young people to be asked what they want in these communities - often ignored. Few opportunities to be involved	
		Potential to have an influence in Morecambe over the next few years - not just the outcomes - the process/the approach.	Co-designers drew on rural aspects, landscape, characteristics etc.	
Embed in community	Working closely with the youth workers, already operating in the local area with invaluable to this project and helped to embed the outcomes in the local community	The co-design focusing on the redesign of the festival appears to have numerous lasting effects on those involved and living locally.	Have to be sensitive about parachuting in but co-design works well here. Take time talking to people in community	Recommendation made to charity to include this approach in every package to schools
	Connecting with assets/organisations/strengths in local area	Connecting with assets/organisations/strengths in local area	Group in Kendal were given the resources and capacity to create their own network for creative young people after the project - social capital, agency, empowering	
			Project was mindful all the way through about how to embed the project in the community	
			Project created ripples of interest in Cumbria/Yorkshire about co-design specifically	
Business/organisation contribution/benefits	The design process was a learning opportunity for both the designers and the youth workers.	Project made a big impression on the company and leads to next project	Being involved first hand is a powerful experience for the creative business	Stimulus for nationwide organisation to move to involving young people in their service more
		Realisation that business doesn't know best	Experience has been highly transformational to the business who want to work in this way more in the future	Like Deco Publique they found this engagement more affective than focus groups or questionnaires
		They contribute their knowledge of bringing about local events and running business in morecambe	Co-design is a superior method to engage young people. Alternative would have been list of questions and suggestions. Approach broadens thinking and is more in-depth	Transforms practitioners involved - become champion of co-design in organisations and take ideas to new organisation
			Logistics, welcoming young people, encouraging ideas, setting parameters, making sure it meets the specification of the funder	
Challenges	Co-design itself limited by time, funding (and perhaps confidence of the team to deliver it)	Encouraging the business to work on the ideas with the young people	Feels alien - giving up control to young people - understand now that their role is to provide a framework for young people to populate with ideas	Run into similar problem as faced with Deco Publique - the charity want to represent what they already have and limit imagining something different
	Remaining open minded/not jumping to a solution	The opportunity for young people to create their own ideas and the process enabling young people to do this is not as visible/valued by the creative business as the young people	Initially sceptical. Would help to have diagram/something to explain the stages of the process and rationale beforehand	Future First originally weren't sure that the young people would gain anything from the experience
	Tensions - messy project and influences in the wider community	Tension - the tick box for the creative business is finding out the knowledge from the young people rather than their ideas	Covid-19 - challenging implementation and communication	Timeframe - 2 hours and working online

	Overlooked how to encourage young people to use the website in the first place. Too much emphasis on scaling up	Design needs to do more to be visible to communities and businesses like this. The visual report was very successful	Nurturing the relationship continuously and young people very difficult to communicate with between workshops	Project too short
	Explaining the purpose and benefit of the project when the process is quite open. Especially to businesses. Why would they get involved?	Wondered if it was mandatory for the business to showcase the ideas at the festival that it would have helped	Exhausting - the scale and locations	Engaging with schools, explaining the benefit of the workshops, consent forms become a barrier
		Capacity to do this sort of work - would like to continue working with the researcher	Ideas have to be limited due to technicalities of implementing them for the fold but don't want to say no	Future First said that they would have been able to invest more in the collaboration if they had funding to do so
		University research is sometimes off-putting, doesn't deliver anything directly useful to the business. This was useful and not overfacing	Came across people/organisations in community already that wanted to influence the outcome of the project	Time to create the high quality engagement could be off-putting to organisation
		Difficult to work with the school and get commitment		The charity have to be open minded on board to implement the ideas - this approach is very new
				Issues of communication of the project
Misc/Unexpected	Junior designer gained more knowledge of collaborative design through working with the design researcher. His eyes were opened to the importance of working with others - different to university experience	Teacher found the process and resources inspiring to his own practice	Co-creation of online zine in place of fold programme in kendal due to covid-19	When reverting to digital/remote engagement for Stoke on Trent, the parents commented that the tool enabled them to have the first detailed conversation about future jobs
		Young person comes forward at the end to ask for work experience because she has decided it's what she wants to do	Older members of the group find it easier to imagine the future (theirs and the town's) than the younger. Older members of the group more confident in throwing out ideas suggested to them - power	One young person said that the workshop made him do the most thinking he'd ever done in school - could conclude from this that his involvement was active constantly, energy
				Findings from online adaptation also useful as organisation grapple with working online
Role of PhD researcher	Observer, team mate, mediator, neutral, background knowledge, knowledge of design and working with young people/youth workers, recorded project	Initiated project, led project, logistics, process creator, recorded project. Pushes, sometimes subtly through the workshop design to ensure the young people's views have weight.	Led and created design process. 'Created framework to be populated' Pushes, sometimes subtly through the workshop design to ensure the young people's views have weight. Can experience some barriers to enabling co-design in the workshops from the business. Business want to continue working with the design researcher	Initiated project, process creator, recorded project. Pushes, sometimes subtly through the workshop design to ensure the young people's views have weight.
		The design researcher acts as a champion/advocate for the young people. Pushing for their ideas to be heard, presenting their ideas back to the design company (the report), pushing for further engagement, wanting to push to show this work to council. Links to power issues.		









## Redesign by the Sea - Morecambe

Aiming to engage young people in shaping local festival → relevant to community → sustainable.

- exploring how they feel about Morecambe
- how they feel about working there in future
- engaging with DP as business there.

12 - 16 + 17 year olds.

What came out

- o Interviews with DP
- o Responses → Morecambe now (images + text) festival now + how they'd like to change it. Creation of festival concepts Evaluation of both sessions
- o Teacher feedback.

Most involved in project provide positive evaluation + say they feel differently about where they live in 2 projects. Did not evaluate young people's involvement in 1st project though

Engaging young people in Northern locations through design... in ways they wouldn't normally have an opportunity to.

Engaging them through design in something that hopefully has continued benefit in local community → schools support, local activities

All are about contributing to design of non-physical networks of either support, local businesses, or groups of creatives configured to support or bring life to local area.

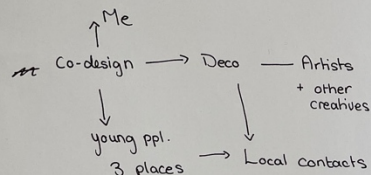
- o Experience of coastal location - past + present.
- o peripheral location
- o Aspirations where want to live + work.
- o Creative, listened to
- o Business role
- o Sustainable intervention
- o Mutual learning.

Didn't really continue afterwards in Morecambe (that I know) But picked up in the Fold.

Would like to continue exploring impact it could have. Short but rewarding

## The Fold - Deco Publique - Bentham + Settle (Yorkshire) + Kendal (Cumbria)

Engaging through co-design process → aiming to design programme of events / festival



What did they respond to / do?

- Idea of what they like / don't like where they live.
- What they want to do in future / what they need, what's in the way.
- What they'd choose for 'festival'
- Hints at changes they'd make to make it a better place to work / live in future.
- Evaluation of what they got out.

- Before / after interview with DP. x 3 Reflections + learning.

- o 14 → early 20s age
- o Experience of rural location in North - peripheral / remote
- o Future aspirations but also what they want now + support they want to improve where they live
- o Change, being listened to, creative
- o Business role in this.
- o Sustainable - reoccurring theme. Intervention.

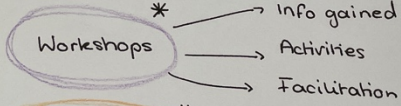
→ all in various text + image form.

- Rushed
- Big
- Didn't feel like giving places enough attention.
- Could have continued
- Could revisit if Fold goes ahead

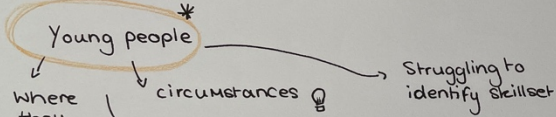


Abdul - Youth Worker, PW, Attended all yp workshops  
 Post-yp discover, 8 May 2018

Main focuses are:



Future practice - gaps for yps + support



Wondering if schools do enough?  
 → Are they giving true picture of themselves?

Thinking about careers or subjects?

\* Challenge: Working with business. Comfortable with yps.

how much influence can be had?

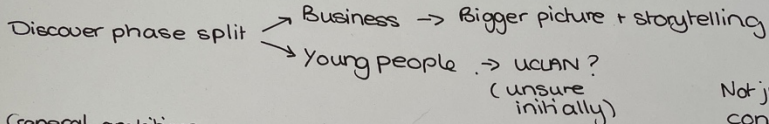
Variety

Design - only thinking age target.

Surprise → using interviews + how much info came out.

Jay - BB - Managing Director - Attended 2 Workshops.

user design company / behavioural design company  
 ↳ service + digital



Not jumping to conclusions.

→ Back up ideas. open idea is shared

General ambitions + future thinking.  
 ↳ Age split common thought

Challenge: Charity / Business relationship + bigger picture.  
 opposite of Lynne.

'Lived experience' - work experience day. unique

LANGUAGE - intuition.

+ understanding complex relationship → complex interview + analysis. shared.

support Joe.

INTERVIEWS - intuition. unique to Jay

unique.

Who should change? Young people or businesses?

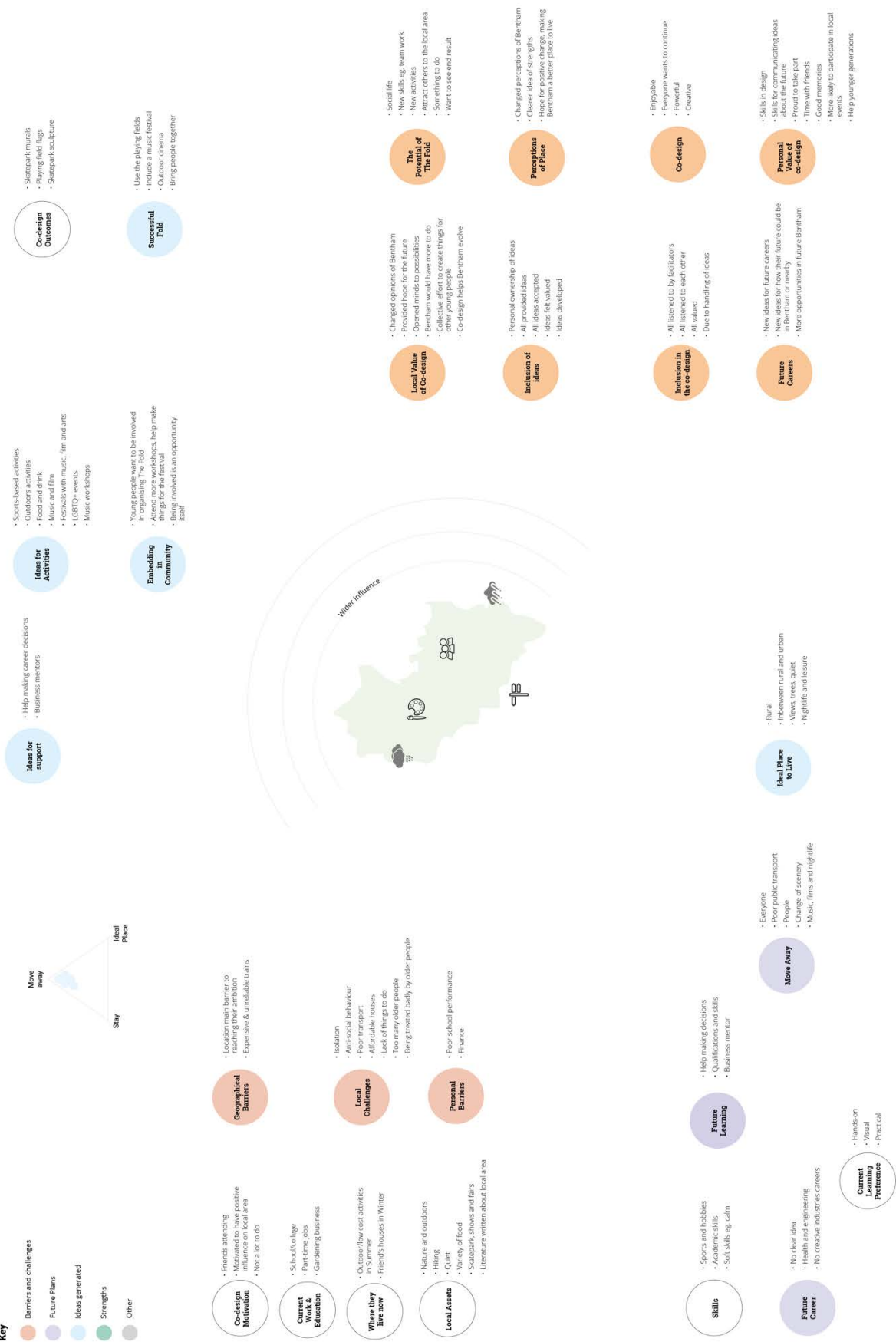
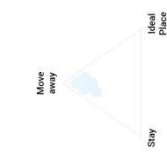
ultimately believe → Want to improve.  
 Participatory design → Young people/businesses  
 + co-design → charity partner  
 ↳ when + who to target (target icon)



## Bentham Co-Design Activity

### Key

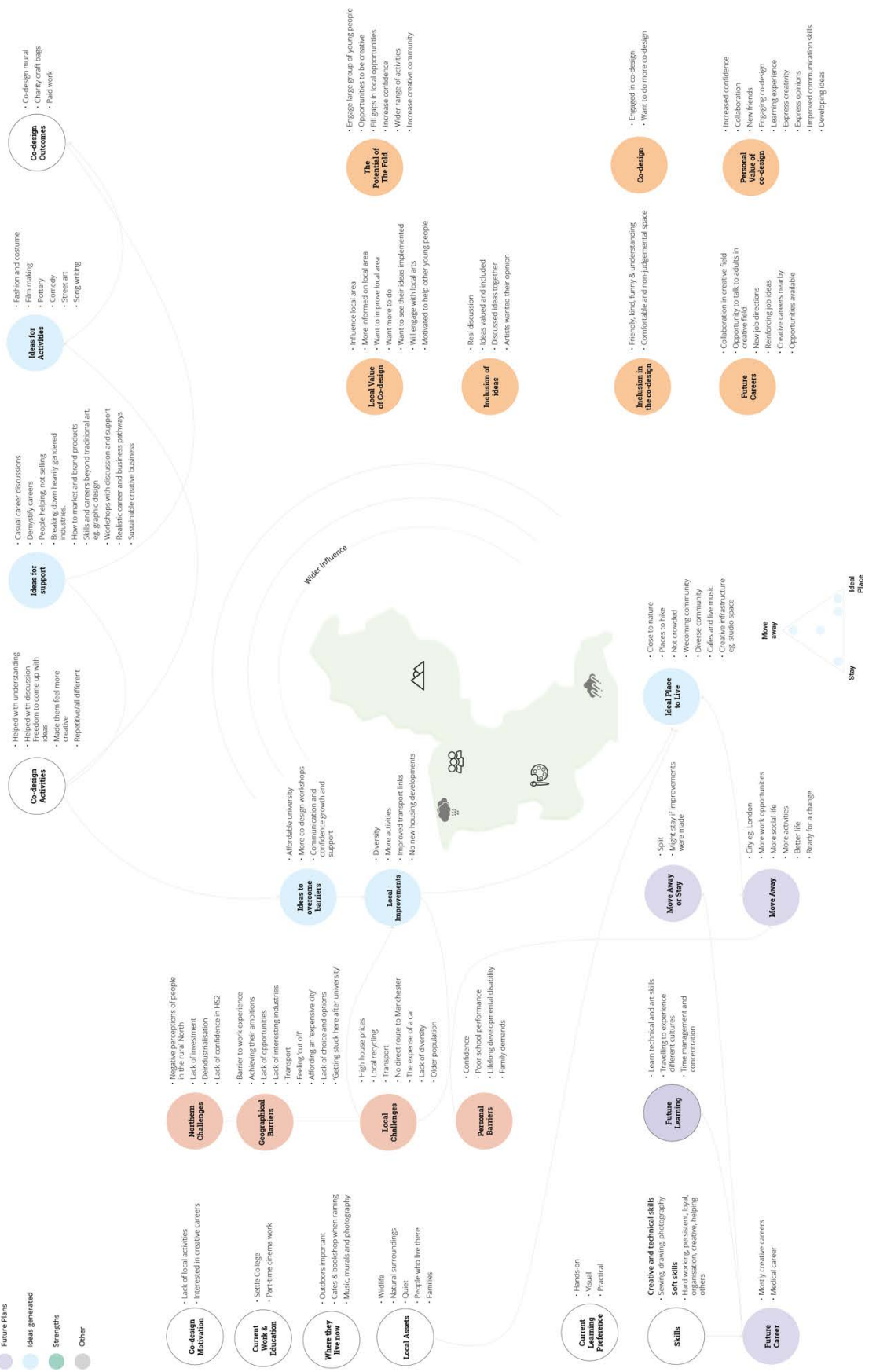
- Barriers and challenges
- Future Plans
- Ideas generated
- Strengths
- Other



# Settle Co-Design Activity

## Key

- Barriers and challenges
- Future Plans
- Ideas generated
- Strengths
- Other



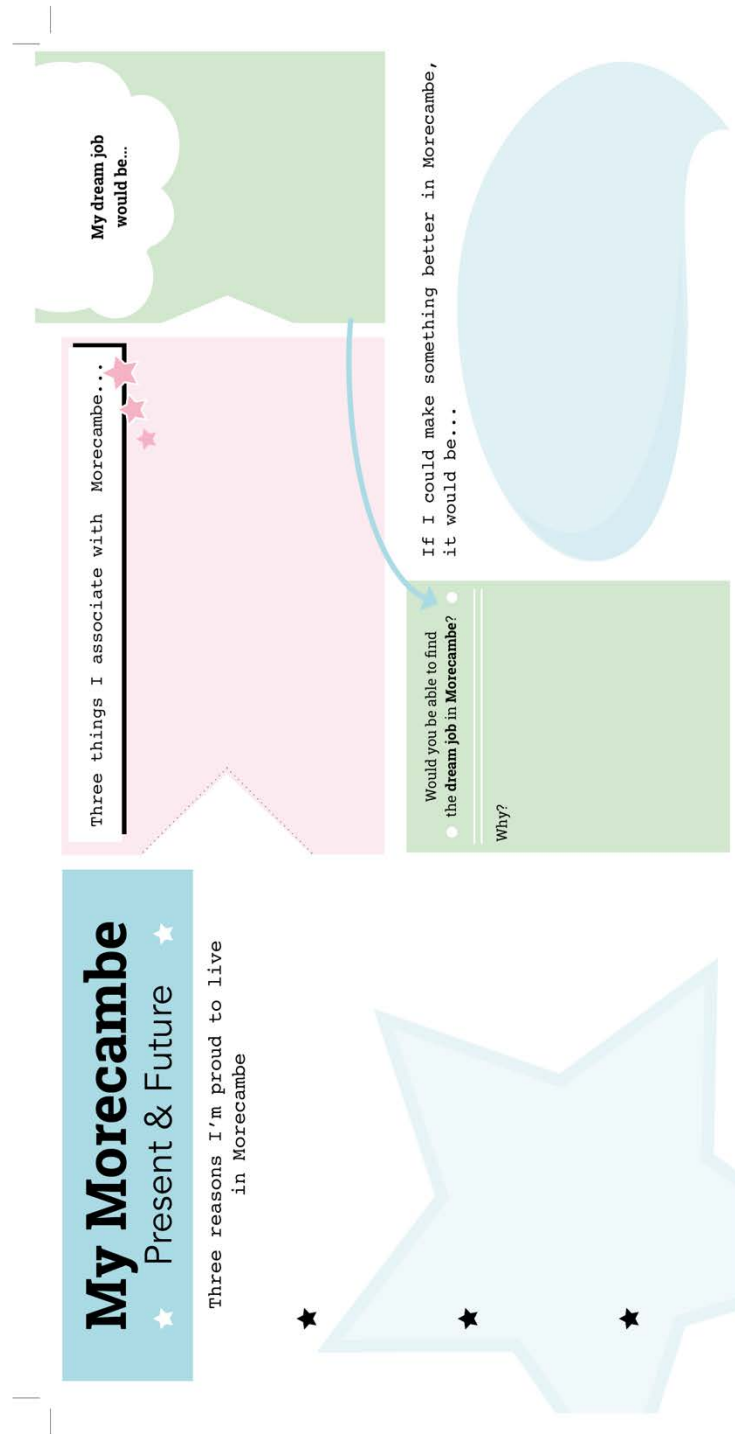




# Appendix 42

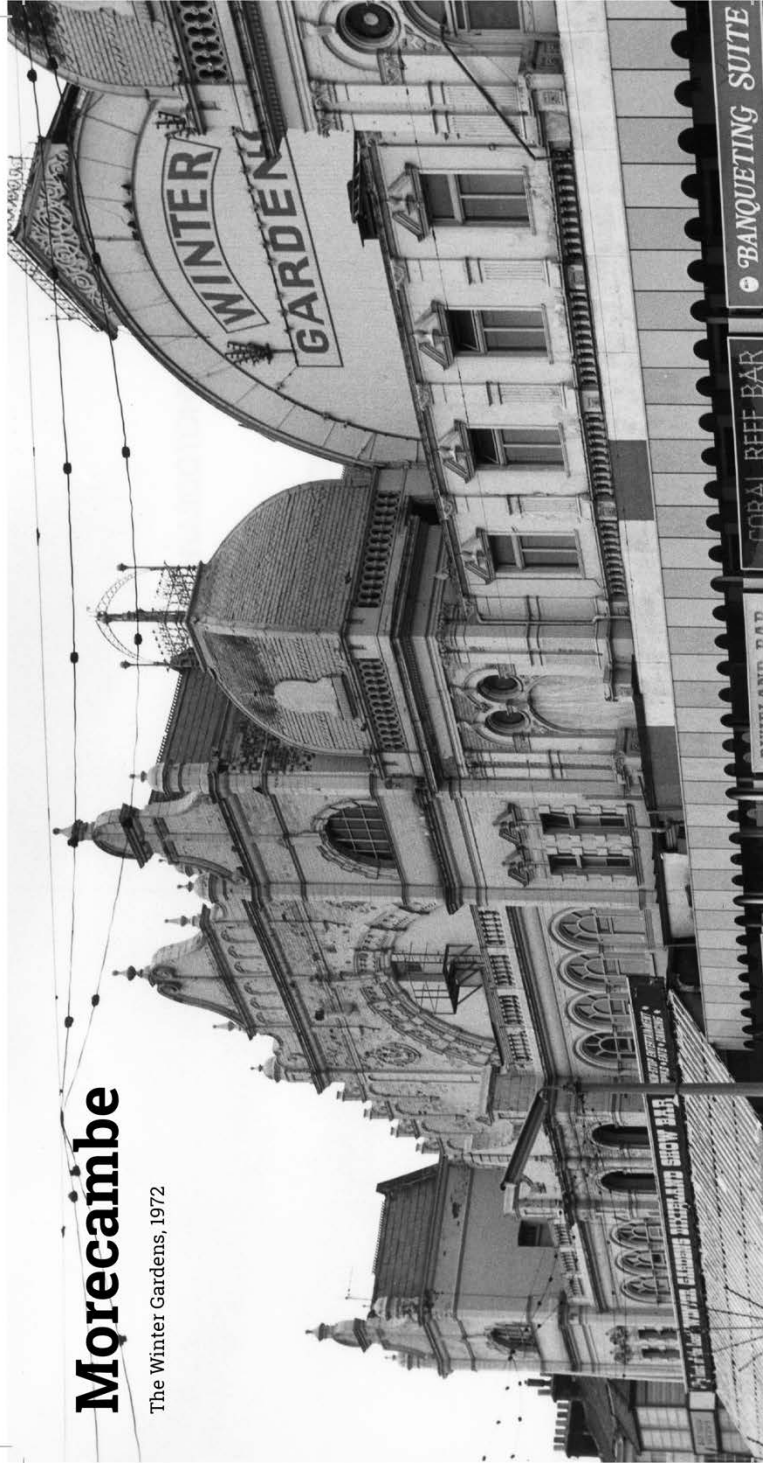
## Collection of Co-design tools

### Redesign by the Sea, Case Study 2



# Morecambe

The Winter Gardens, 1972







# Your Top Things to See & Do in

Search:

Europe > United Kingdom > England > Lancashire >

## Your Top 3

### Types of Things to Do

- Sights & Landmarks
- Nature & Parks
- Nightlife
- Shopping
- Concerts & Shows
- Fun & Games
- Outdoor Activities
- Classes & Workshops
- Tours
- Museums
- Transportation

1.

#### What is it?

Review it:  
Eg. Why did you choose it?

Fun: ○ ○ ○ ○ ○ ○

How easy to do: ○ ○ ○ ○ ○ ○

Cost: ○ ○ ○ ○ ○ ○

£                      £££

What do you do that is fun or interesting outside your hometown? Why?

Write and/or draw:

2.

#### What is it?

Review it:  
Eg. Why did you choose it?

Fun: ○ ○ ○ ○ ○ ○

How easy to do: ○ ○ ○ ○ ○ ○

Cost: ○ ○ ○ ○ ○ ○

£                      £££

3.

#### What is it?

Review it:  
Eg. Why did you choose it?

Fun: ○ ○ ○ ○ ○ ○

How easy to do: ○ ○ ○ ○ ○ ○

Cost: ○ ○ ○ ○ ○ ○

£                      £££

What activity is missing in your hometown? Why?

Write and/or draw:

Supporting materials

Review it:

Fun: ○ ○ ○ ○ ○ ○

How easy to do/go to: ○ ○ ○ ○ ○ ○

Cost: ○ ○ ○ ○ ○ ○

£                      £££

TRANSFORM T10 <sup>NEW</sup>



# HOW WAS TODAY?

TRANS  
FORMA  
TION  
NW  
DECO  
PUBLIQUE

How did you find the session?

Has it made you think of anything differently?

**Suggestions...** • fun • surprising •  
not relevant • useful • difficult to understand  
• inspiring • a chance to learn something new •  
different

**Suggestions...** • about yourself • future jobs •  
creative work • Morecambe • local community •

Fold in 4 & hand it back

Do you have any suggestions for next time?

Is there a question you wanted to ask  
but didn't get chance?

Would you mind if we contacted you by email  
to share photographs and information from  
this session and future sessions?

Please write it here:

You can also follow the project on Instagram:

@yp\_by\_the\_sea & @decopublique 

If you take some good photos between now  
and the next session of anything you think is  
cool or interesting in Morecambe or  
elsewhere, we will include them on the feed.

# Festival Designer's Brief

REDESIGN

BY★THE★SEA

Design a new Vintage by the Sea  
Festival programme that...

1. Reflects Morecambe, including the people and place.
2. Is creative and fun.
3. Is interesting to you and other people your age.
4. Is inspired by vintage style or history, if possible.
5. Is inspired by the work we did together in the last session.

### Street Food



14 street food traders from all over the country, including vegan, Indian, fish & chips, Polish specialisms and lots of cake

TRANS VINTAGE  
FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

### Creative Workshops



6 creative workshops for crafters, families and young people. Including mural themed workshops inspired by Bauhaus, Morecambe, Art Deco and Seaside architecture. This year it is Bauhaus themed (An influential German design and art school).

TRANS VINTAGE  
FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

### DJ Bus



Routemaster bus with a DJ playing free retro inspired music from the top-deck all day.

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FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

### Melodrome Music Stage



Local and national musicians including Fanjango and Mr Ben & the Bens playing on a vintage style stage.

TRANS VINTAGE  
FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

### Tea Dance Lessons



Dance classes inspired by vintage music and dance moves, traditionally accompanied by afternoon tea at the Midland Hotel.

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FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

### Afternoon Tea



British traditional afternoon tea includes sitting down for tea, sandwiches, cakes and scones. Served at the Midland Hotel.

TRANS VINTAGE  
FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

### Vintage Marketplace



Lots of stalls selling vintage clothing, accessories, couture labels and street style from the 1920s – 90s. Stalls inside and out.

TRANS VINTAGE  
FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

### Vintage Car Show



Many vintage vehicles parked up on the prom to look at with an opportunity to talk to the owners.

TRANS VINTAGE  
FORMA BY THE SEA  
T10 110  
DECO PUBLIQUE

RE-DESIGN

VIVAGE  
BY THE SEA

Activities  
to keep

DECO  
PUBLIQUE  
TRANS  
FORMA  
TION

1.

I'm keeping this because...

2.

I'm keeping this because...

3.

I'm keeping this because...

RE-DESIGN

VIVAGE  
BY THE SEA

Activities  
to change

1. Which activity?

What would you change?

Why?

2. Which activity?

What would you change?

Why?

3. Which activity?

What would you change?

Why?

DECO  
PUBLIQUE  
TRANS  
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**RE-DESIGN**  
**VIVAGE**  
**BY THE SEA**  
Activities  
to change

1. Which activity?

What would you change?

Why?

**TRANSFORM**  
**DECO**  
**PUBLIQUE**  
**TION**

2. Which activity?

What would you change?

Why?

3. Which activity?

What would you change?

Why?





# HOW WAS TODAY?

TRANS  
FORMA  
TION NEW  
DECO  
PUBLIQUE

How did you find the session?

Why?

Suggestions below...

- fun • surprising • not relevant • useful
- difficult to understand • inspiring • creative
- a chance to learn something new • different

Has the session made you think about anything differently?

Why?

Suggestions below...

- about yourself • university • future jobs
- creative work • Morecambe • festival design
- local community • research •

Have you been inspired to do anything as a result of these sessions? If so, what?

Why?

Suggestions...

- attend Vintage by the Sea • do more in the local area • learn more about creative careers • look at Lancaster University • nothing • Learn a new skill •

Would you like to be included in a future session where we make the ideas into something real for the festival?

What would make it interesting for you?

If yes, please tell us the best way to contact you:

Fold in 4 & hand it back

**THE DISNEY TRANS VINTAGE FORMS OF THE SEVENTIES**

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Remember - Inspired by Moocumbie - The Last Session - Vintage Post - Creative & Fun to Do

**Design Story Board for Festival Idea One**

Take the idea story board from the previous page and design your own.

Take Description

What makes it different? - What does it need to work? - When does it take place? - Why would someone go to it?  
How do people get to it? - How often to refresh Moocumbie? - How often to carry on after the festival?  
How could more young people get involved?

You're ready to develop more ideas!

# The Fold, Case Study 3

Europe > United Kingdom > England > Lakes and Dales > Kendal

## Your Top 3

### Types of Things to Do

- Sights & Landmarks
- Nature & Parks
- Nightlife
- Shopping
- Concerts & Shows
- Fun & Games
- Outdoor Activities
- Classes & Workshops
- Tours
- Museums
- Transportation

**TRANS  
FORMA  
TION**

### 1. What is it?

**Review it:**  
Eg. Why did you choose it?

#### Ratings:

Fun: ○○○○○

How easy to do: ○○○○○

Cost: ○○○○○  
£                      £££

### 2. What is it?

**Review it:**  
Eg. Why did you choose it?

#### Ratings:

Fun: ○○○○○

How easy to do: ○○○○○

Cost: ○○○○○  
£                      £££

### 3. What is it?


**Review it:**  
Eg. Why did you choose it?

#### Ratings:

Fun: ○○○○○

How easy to do: ○○○○○

Cost: ○○○○○  
£                      £££

**Your Map of Kendal**  Draw a map that represents your Kendal. It can include the things you have reviewed and more.

**Key**

**You Now**  
Design your card - name, school, work

What are you good at? What skills do you already have for your dream job?

What would you like to learn to help you achieve your dream job? Why?

**You In the Future**  
Design your business card

Would you like to live in Settla in the Future? Can you do your dream job here?

What sort of other jobs might you be interested in the future? Why?

What might get in the way of finding your dream job? Why?

What else might get in the way? Why?

What sort of place would you like to live and work in the future? Why?

What would be an interesting way to learn more about the jobs you're interested in? Why?

DECO PUBLIQUE

TRANSFORMATION

## Three ideas for improvements where you live



Use post-its to write it or draw your responses

TRANS  
FORMA  
TION

## Three things that you do not like about where you live



Use post-its to write it or draw your responses

TRANS  
FORMA  
TION

## Three things that you like about where you live



Use post-its to write it or draw your responses



## Things you like to do in the local area and elsewhere



Use post-its to write it or draw your responses

**Local area**

**Elsewhere**

TRANS  
FORMA  
TION

## The issues You Care About



Use post-its to write it or draw your responses

**Affecting the Local Area**

**Nationally or Globally**

TRANS  
FORMA  
TION

## Imagine a Settle in the Future, where...

- write • draw • collage •

...there are good jobs for you and other young people to do. What would they be like?

...there are good places to go to do work and meet others. What would they be like?

...there is support for learning new things and gaining new ideas. What would it be like?

...there are interesting businesses in and around Settle. What would they be like?

...you could easily meet and connect with other people. What would it be like?

There were interesting things to do in your spare time. What would they be?

...other young people would want to come to live and work in Settle because...

How do you think the ideas you have so far can inspire us and become part of The Fold?



## What do you think?



TRANS  
FORMA  
TION NW DECO  
PUBLIQUE

What **motivated** you to come along this evening?

How did **you find** the session this evening?

What have you **gained** from it?



**Fold & hand it back to us**

Do you think you will attend The Fold programme of events, which we have started designing today? **Why?** What do you hope to **gain?**

What do you hope the **local area will gain** from The Fold programme of events?


What do you hope local **young people will gain** from The Fold programme of events?

*If you would like us to share photographs and information from this session and future sessions with you, please write your name and email here:*

## Design Future First, Case Study 4

**About You**

Create a character that represents you and your interests:



What do you like and what do you like around you?

What are you **good at**?

- 
- 
- 
- 

What **types of jobs** are you interested in?

- 
- 
- 
- 


How would you **describe where you live**?

- 
- 
- 
- 

Would you like to live here in the future? Yes:  No:

**You In the Future**

Create a character that represents you in the future:



What might you do and have around you?

What do you think you would need to be **good at** to be able to do this?

- 
- 
- 
- 


What **types of jobs** are you interested in?

- 
- 
- 
- 

What **might get in the way** of doing what you want to do in the future?

- 
- 
- 
-

**Tell Us About You**  
Create a character that represents you and your interests.



What are you good at?

.....

How would you describe where you live?

.....

What types of jobs are you interested in?

.....

**Steps You Might Take**

**Learn:**

Why? \_\_\_\_\_

Where? \_\_\_\_\_

**Speak to:**

Why? \_\_\_\_\_


Where? \_\_\_\_\_

**Make:**

Why? \_\_\_\_\_

Where? \_\_\_\_\_

**In the Future...**  
Create a character to represent what you might like to do in the future.



What do you think you would need to be good at to be able to do this?

.....

Where would you live and what would it be like?

.....

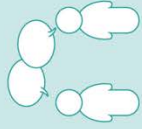
What might get in the way of doing what you want to do in the future?

.....

**TRANSFORM**

**1**

**What happened when you met a former student?**



Draw and/or write about it

What did you **find useful** about the engagement?

- 
- 
- 
- 
- 

What did you **not find useful** about the engagement?

- 
- 
- 
- 
- 

**How do you think engagements with former students could be improved?**



- What is their background?
- What do they do?
- What would they talk about?
- What are they like?
- Where could it take place?

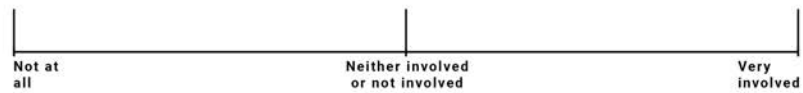
Draw and/or write about it

## How Did You Find the Session?



---

## How **involved** did you feel in the session?



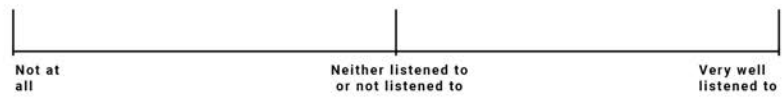


**Did the Session Make You Think  
Differently About Anything?**



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**Did you feel your ideas were **listened to** in the session?**



**Did the Session Make You Think  
Differently About Anything?**



---

**Did you feel your ideas were **listened to** in the session?**



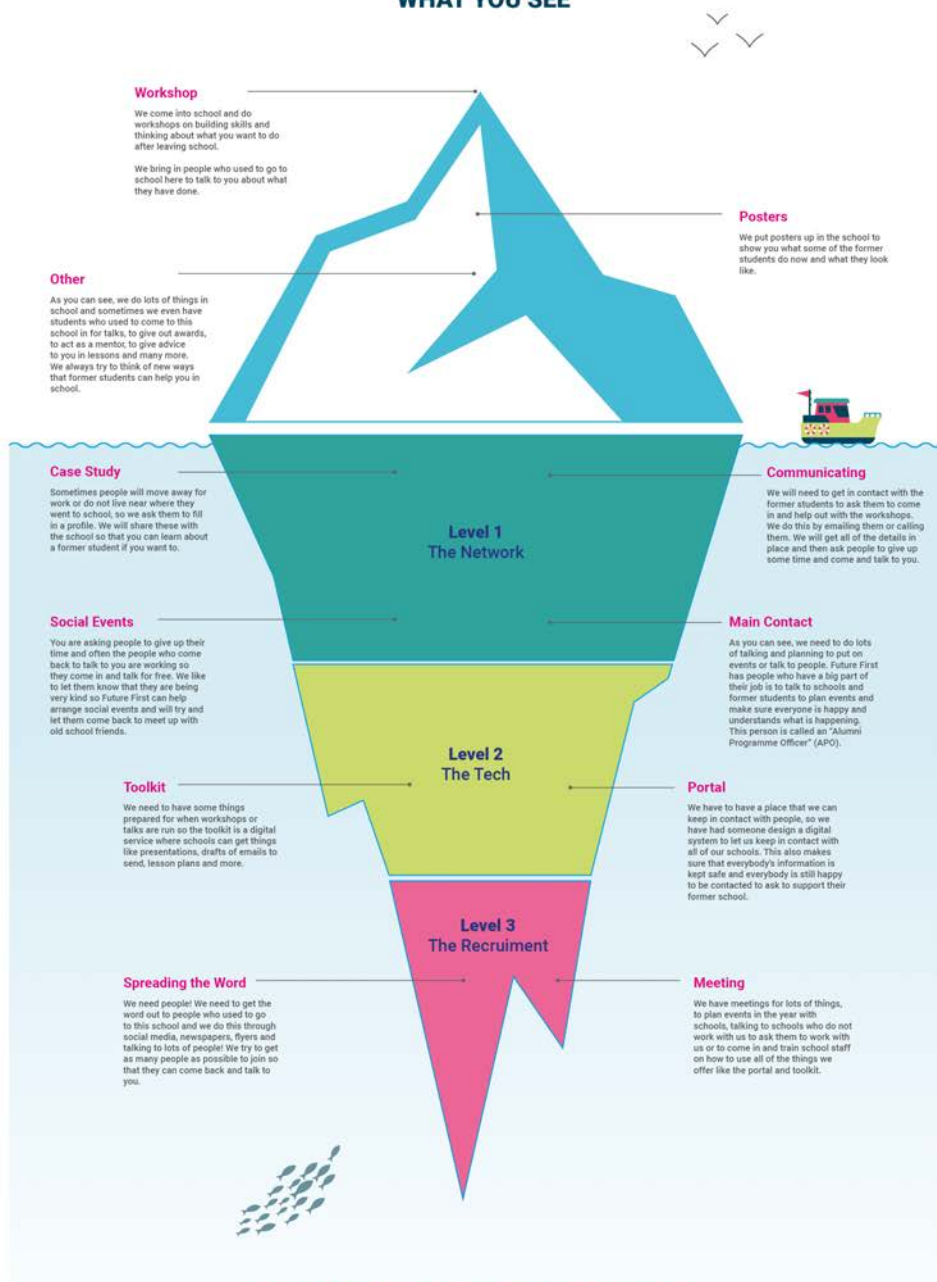
The way I would really like to be involved is...



From taking part today, I have gained...



WHAT YOU SEE



WHAT GOES ON UNDER THE SURFACE