



MUSEUM OF THE HOME THE GEFFRYE

# YOUNG PEOPLE AT HOME AT ..... **THE GEFFRYE**



## ..... **WORKING & ENGAGING WITH YOUNG PEOPLE**

A journey of lessons, collaborations,  
active participation and reciprocity,  
demonstrating how museums can  
benefit from young people's opinions.

# CONTENTS



**Written by Rachael Crofts,**  
Young People's Programmes Manager

**With support from:**  
Vanessa Weibel, Young People's Programmes Coordinator  
Alison Lightbown, former Head of Learning and Engagement  
The Young Consultants

**Front cover image:** ©Geffrye Museum / Em Fitzgerald  
**Toolkit Designers:** Alphabetical



## Executive Summary

pg 03



## Introduction

pg 04



## Aims & Objectives of Toolkit

pg 05



## Context

pg 07



## Ways to engage with young people

pg 09

Initial questions to ask when thinking about working with young people

pg 09

Different levels of engagement for young people at the Geffrye

pg 12

One-off Sessions

pg 13

Creative Projects

pg 17

Volunteer Opportunities

pg 19

Paid Opportunities

pg 23

**Case Studies:**  
**How to involve young people in shaping and the development of the programme**

pg 27

Fundraising

pg 29

Marketing & Advocacy

pg 31

Revisiting Collections

pg 34

Co-curation & co-production for exhibitions

pg 36

Public Programming

pg 38



## Appendices

pg 41

Geffrye Museum  
London, E2 8EA

[www.geffrye-museum.org.uk](http://www.geffrye-museum.org.uk)  
020 7739 9893

# Executive Summary

Through consultation with young people over the last four years, we have created a wide range of opportunities, both creative and strategic, for young people to have fun and realise their potential.

Through their work on the programme and with the collection, they have developed their knowledge and we have inspired in them the confidence to challenge and engage with the world.

The young people have learnt new facts and skills in a supportive environment, whilst making a positive contribution to the museum and its communities.

Along the journey they have inspired staff to work with them in making the whole organisation more responsive to our audiences.

Through working with the Geffrye, the young people have become co-creators of cultural provision, not just passive consumers.

## THROUGH THIS TOOLKIT THE GEFFRYE WILL MAKE THE CASE FOR:

- **Active Participation** – by involving young people in decision-making, the museum becomes more responsive and engaging for all young people
- **Collaboration** – by working with staff from across all departments, resources, budgets, knowledge and expertise can be pooled together to create a well-balanced and more sustainable programme
- **Commitment/Passion** – it is important that staff directly involved in the programme are committed to and passionate about working with young people. They will need to drive forward their ideas and act as advocates for youth engagement within the organisation
- **Adaptability** – staff need to take on board young people's suggestions and be open about developing new ways of working and enhancing present working practices, policies and procedures
- **Reciprocity** – it is important to be open and honest with the young people and share any barriers and practicalities. They will respect this and work with you to problem-solve any ideas and issues

## IMPACTS AND LEGACIES OF THE PROGRAMME AT A GLANCE:

- There are many ways young people can engage with the museum and its collection
- Young people actively participate in all levels of the programme and the wider organisation
- Working with young people doesn't always have to be expensive
- The programme's outcomes benefit all the museum's visitors and the local community
- Programmes should be appropriate to the size, staff skillset and funding of each individual museum, but should never be tokenistic

# Introduction to Engagement at The Geffrye

The Geffrye explores the home over the past 400 years, from around 1600 to the present day. Our focus is on the living rooms of the urban middle classes in England, particularly London. We aim to show how such homes have been used and furnished over this period, reflecting changes in society and patterns of behaviour as well as style, fashion and taste.

“

We aim to inspire a sense of wonder and delight for all visitors in a welcoming and safe environment, fostering confidence, a sense of belonging and ownership.

”

*Learning and Engagement Policy and Forward Plan 2012-2016*

The Learning and Engagement Department's objective is to encourage active learning and participation. We aim to maximise opportunities for interaction, discussion, thinking aloud, making, creating, questioning and for hands-on, multi-sensory enquiry

In recent years we have developed ways in which people can take an active role within the museum: through work-based learning and volunteering programmes, the contribution of memories and stories to our archives, by joining a panel or helping us to re-interpret our collections. Through this on-going interchange, we learn from our audiences and visitors as they are learning with us. Learning at the Geffrye is an active endeavour.

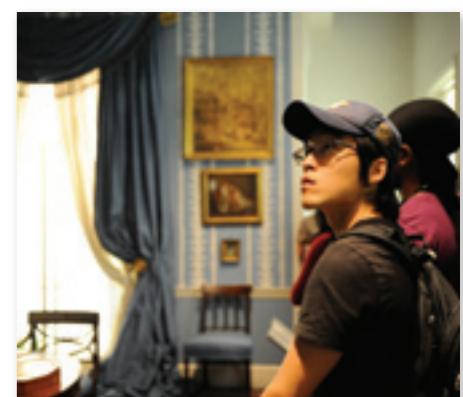
## THE GEFFRYE'S WORK WITH YOUNG PEOPLE

Historically museums have often seen 'young people' as a difficult audience to attract and with which to work. The Geffrye has invested in youth participation since 2006, initially with external funding from Renaissance London, then through the national Cultural Olympiad programme Stories of the World (SOTW), and currently via Arts Council England.

As with all high-quality audience development work, creating opportunities for engagement for young people takes time, skills, resources and effort, and relationships with young people need to be based on reciprocity. Young people need to feel that what is on offer is relevant, interesting, age-appropriate and not tokenistic.

Initially museum staff worked with local youth groups and devised taster sessions and projects inspired by the collection, but these were tailored to the desires of the group leaders. As a result of SOTW, staff began to ask the young people themselves what they wanted from the programme, and from then on a more active and participatory programme has emerged.

Today we offer young people aged 14-24 a plethora of one-off or long-term voluntary, paid and informal engagement opportunities. These can emphasise creative or technical skills development, encourage CV enhancement and provide an opportunity to gain nationally recognised awards. In order to develop our programme we have asked them to help us make it responsive and engaging, to encourage as many young people to get involved in the museum as possible.



© GEFFRYE MUSEUM / EM FITZGERALD



# Aims & Objectives of this Toolkit

The SOTW programme has provided young people with a voice within the organisation and allowed the museum to explore co-production and embed cross-departmental working practices. The funding has allowed staff to not only pilot, experiment and develop innovative youth practice but also to create a trusting, respectful and therefore sustainable relationship between the museum and young people.

## THE AIMS AND OBJECTIVES OF THIS TOOLKIT ARE AS FOLLOWS:

### AIMS:

- To share our learning and provide a variety of ideas and detailed information on ways to engage, work with and consult young people
- To enable other organisations, no matter the size or the budget, to become more youth-friendly and deliver a more responsive, engaging and non-tokenistic youth offer



© GEFFRYE MUSEUM / EM FITZGERALD

### OBJECTIVES:

- To share what we learnt and the approaches we developed during SOTW
- To understand the museum's overall youth offer and to demonstrate what can be achieved by involving young people in decisions and programming
- To provide practitioners with a hands-on guide, practical information and case studies
- To enable organisations to better understand how young people can shape, inform and benefit a programme from conception, to fundraising and delivery
- To enable organisations to cherry-pick workshops, projects or aspects of the programme that are workable, affordable and sustainable within their own context



05

“

It is a really significant development for the Geffrye Museum that we are now successfully working with young people who finally have a voice.

”

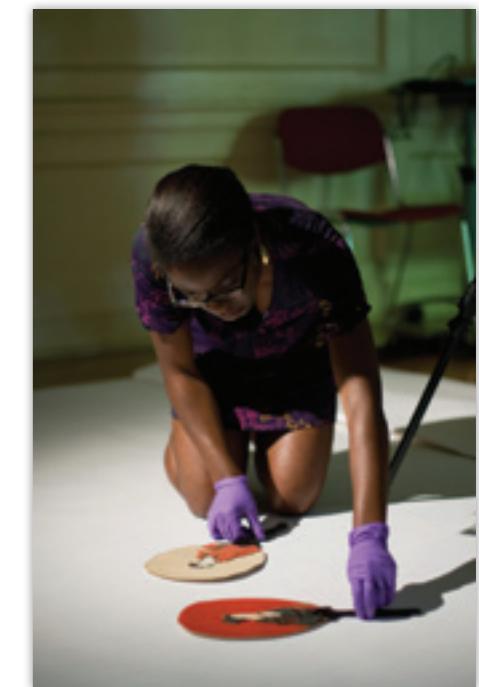
*Feedback from Internal Staff Evaluation*



© GEFFRYE MUSEUM / EM FITZGERALD



© GEFFRYE MUSEUM / SPENCER GRIFFITHS



© GEFFRYE MUSEUM / JAYNE LLOYD

06

# Context to Devising The Young People's Programme

## BACKGROUND TO THE OVERALL SOTW PROGRAMME:

SOTW was one of the major projects of the London 2012 Cultural Olympiad. Spread over four years, it was a UK cultural celebration of diversity and creativity, involving 61 museums which explored the stories behind museum collections. At the Geffrye, we worked on the regional SOTW programme Stories of the World: London. The culmination of our programme was our special exhibition, *At Home with the World*.

Young people contributed to all aspects of the project. SOTW provided the Geffrye with the opportunity to develop and extend our practice in working with young people by creating a new, innovative but well-structured and well-rounded project, which put young people at the heart of SOTW and, by extension, the museum.



### THE FINAL RESULTS AT THE GEFFRYE HAVE BEEN:

- A comprehensive youth programme – staff worked with 1,515 young people aged 14-24 (a total of 4,997 instances of participation):
  - 94% felt they had made decisions that influenced the project
  - 92% felt they had helped to improve the way the museum worked with young people
  - 88% felt they had positively changed the way their community feels about young people
- Positive staff experiences on the project – all staff involved gained new skills, welcomed the young people's input and felt they had successfully collaborated with young people:
  - 100% felt young people made a positive contribution to the Geffrye
  - 96% felt they had developed/gained new skills
  - 100% felt the museum was committed to continuing its work with young people



© GEFFRYE MUSEUM / EM FITZGERALD

“

Throughout the programme young people gave 110% of their enthusiasm, effort, passion and support. As a result, the museum has built long-term positive partnerships with young people based on reciprocity, which we can continue to enhance and build on in the future.

”

*Feedback from Internal Staff Evaluation*

\*Please note this programme was from April 2009 – March 2013 and all these figures relate to this period

# Ways to Engage With Young People

## INITIAL QUESTIONS TO ASK WHEN THINKING ABOUT WORKING WITH YOUNG PEOPLE:

During the planning stages of the project, the museum had to consider some of the practicalities of working with young people. It is important to have these initial conversations and brainstorm any issues.

### 1. WHAT AGE RANGE SHOULD YOU WORK WITH?

The National Youth Agency defines 'young people' as 13-19 years old; Arts Council England defines them as 13-25 years old, the Heritage Lottery Fund defines them as 11-25 years old, and the United Nations defines them as 15-24 years old. There is no right or wrong answer, but it is worth thinking about your Child Protection Policies and at what age young people can visit the museum without an accompanying adult.

In the Geffrye's case, 'young people' were defined as 14-24 year olds by our funding body. The age range will impact their availability and interests. A 16 and 18 year-old will have exams in December/January and in May/June. A 14 year-old may come to you to have fun, a 17 year-old may be wanting experience for their UCAS forms, and a 23 year-old may be looking for specific skills for job applications.

### 2. WHAT 'TYPE' OF YOUNG PEOPLE DOES THE ORGANISATION WISH TO ENGAGE WITH?

Through SOTW funding, Geffrye staff were able to trial various ways to engage with young people and work in different settings. We worked with hard-to-reach young people with special educational needs and those at risk of being homeless.

Working with individual young people means more emphasis on marketing and recruitment, and additional time spent for the young people to get to know one another. Working with a group brings different challenges, such as group dynamics and the need for close collaboration with the youth group leader to ensure the smooth running of the project.

Does the organisation want to reach university students, secondary school pupils, NEETS, individuals or youth organisations? There is no set formula for working with any type of young person, and who you should engage with should be tailored to individual museum's aims, needs, location and resources.



© GEFFRYE MUSEUM / EM FITZGERALD

### 3. WHEN IS THE BEST TIME IN THE YEAR TO WORK WITH YOUNG PEOPLE?

This will depend on the age group you are working with. At the Geffrye we have found:

- The end of January-end of March and October-November are usually good times to run projects for most young people aged 14-24, as it falls between exam periods
- Half-Term Holidays are good for 14-18 year olds and falls in Reading Week for university students
- April-July is exam period and not a good time for projects
- The Summer Holidays are generally a good time for all young people
- September is generally seen as a period of transition for all the young people for activities and it is not advised to start projects during this time
- Christmas Holidays are generally considered a bad time to run projects due to young people's other commitments

“

All of the staff know what we are doing, the attendants have been trained on how to interact successfully with young people and they are proud of that. All staff are proud to welcome you into the museum, it's changed for the better and that is going to continue to happen.

”

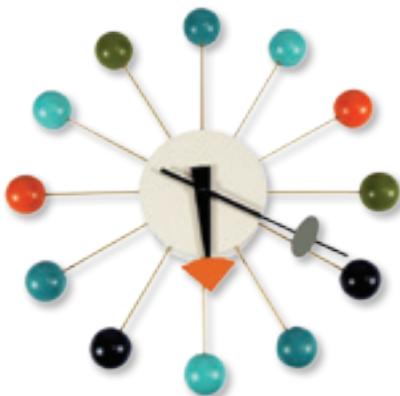
Young Consultant



#### 4. HOW DO YOU RECRUIT YOUNG PEOPLE? HOW MANY SHOULD I RECRUIT?

The recruitment of individual young people demands more work than recruiting a youth group. Most local councils hold information about the various youth groups within the borough through their Children's and Youth Services, and this is a good starting point. Various marketing strategies can be deployed depending on your programme and budget. At the Geffrye we:

- Advertise through a monthly e-flyer and quarterly leaflet to people on our mailing list (this includes individuals, organisations, schools and parents), the Geffrye's Young People's Page on Facebook and through @GeffryeYouth on Twitter
- Offer volunteering opportunities via Volunteer Centres and the national Vinspired and Do-it websites
- Place paid opportunities on local university job websites and through the Jobcentre



#### 5. CAN THE ORGANISATION OPEN AFTER HOURS?

Working with young people ultimately means working evenings and weekends as this is the time they are available. Is your museum ready to open after hours to run workshops/projects? This may have an impact on budgets, procedures and staff working hours.

At the Geffrye we completed an 'After Hours Risk Assessment' and reviewed our 'Workshop Policies and Information for Freelancers' to incorporate after-hours work. The Youth Team received First Aid at Work training and usually take time off in lieu for their evening and weekend work.

#### 6. WHAT ARE THE ORGANISATION'S UNIQUE SELLING POINTS? WHY SHOULD YOUNG PEOPLE GET INVOLVED?

At the Geffrye it was the first time we had worked with young people on this scale. Staff worked together so young people could visit the collection stores and handle objects, and throughout the year there were opportunities to meet young people from around the country.

Thinking about your collection – what are the one-of-a-kind objects that cannot be found anywhere else? If it is the first time you've worked with young people – say so. Can they see behind-the-scenes where visitors don't usually see – again, say so! The more information you give the young people about why you want to work with them, the more special their experience – the more likely they are to want to get involved.



© GEFFRYE MUSEUM / JAYNE LLOYD

## DIFFERENT LEVELS OF ENGAGEMENT FOR YOUNG PEOPLE AT THE GEFFRYE

#### EACH LEVEL UP ON THE PYRAMID DENOTES AN INCREASE IN:

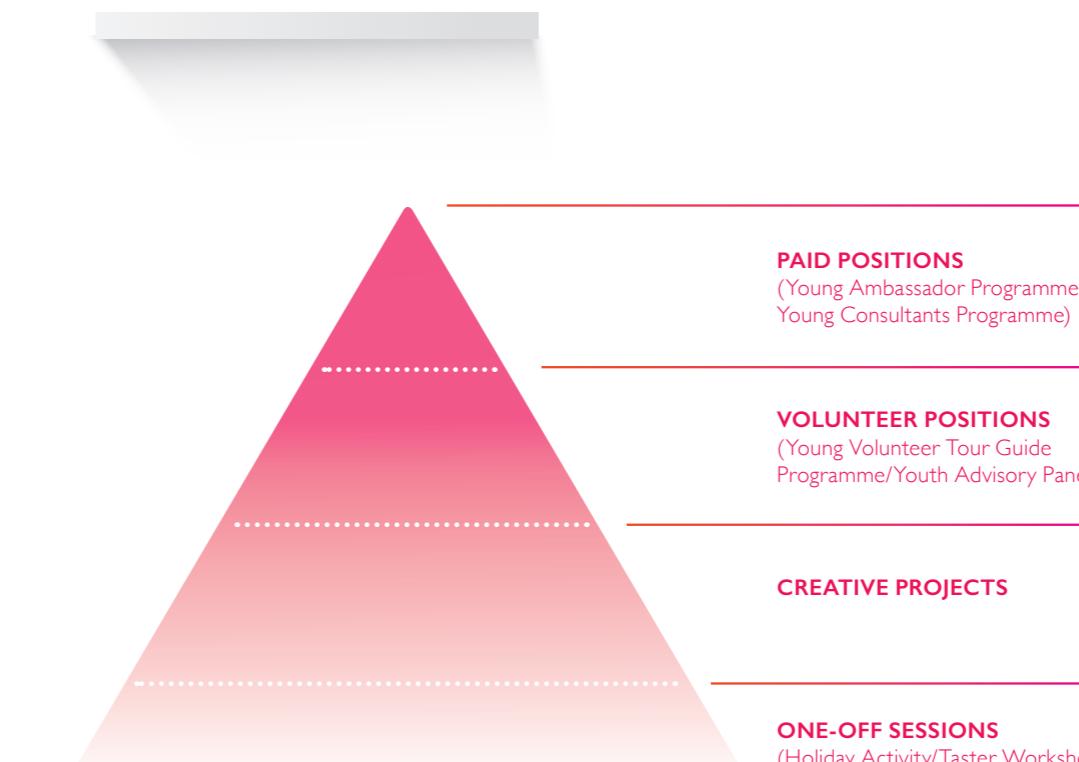
- The commitment from the young person
- Contact time with museum staff and commitment of resources from the museum
- The young person's learning experience and CV enhancement through skills development
- The likelihood of the young people gaining externally-recognised accreditation, qualifications or awards



© GEFFRYE MUSEUM / EM FITZGERALD

This section outlines the various ways that museums and organisations can engage with young people. The diagram demonstrates a simplified 'road to participation' for young people aged 14-24 at the Geffrye.

The aim of the programme is to ensure that there is something on offer for all young people, and that they are able to participate and work with the collection and the museum in a way that is comfortable to them, that is appropriate to the amount of time and effort they feel able to offer and what they wish to gain during their experience.



# One-off Sessions Holiday Activity Workshops

## WAYS TO ENGAGE WITH YOUNG PEOPLE

### BASIC INFORMATION ABOUT THIS FORM OF ENGAGEMENT

- Two-hour workshops for 14-16 year olds during the school holidays
- Usually 2 workshops per holiday, coordinated by Learning staff as part of the Holiday Activity Programme
- Past activities include creating wallpaper designs, baking garden-inspired biscuits and designing Art Deco lampshades
- Activities are free and allocated on a first-come, first-served basis before the start of each workshop
- Since 2010, these workshops have been devised by the Youth Advisory Panel (YAP)

### LEARNING / SKILLS DEVELOPMENT FOR THE YOUNG PEOPLE INVOLVED

- A way for participants to be introduced to the programme
- Participants creatively look at an aspect of the museum's collection, have fun and take home their final work
- There are a large number of repeat participants throughout the year
- The YAP develop their teamwork, communication, creative and programming skills

### STAFF INVOLVEMENT

- Recruiting and coordinating a freelancer to deliver the workshop; if necessary, organising a workshop assistant, ordering materials and signing people into the workshop



© GEFFRYE MUSEUM



### ACTIVITY PROS

- Provides a regular offer to young people and builds up a small group of repeat participants
- Evaluation demonstrates the offer is exactly what they want – short, fun and creative
- Cost efficient way to engage with young people – particularly if staff can deliver the sessions



### ACTIVITY CONS

- Participants do not explore the collection in great detail, nor contribute work to the museum's public outputs and resources
- Only a few participants decide to make a bigger commitment and engage in longer-term Creative Projects or the YAP



### MINIMUM EXPENDITURE: £67

- £35 for materials
- £32 for a workshop assistant
- £0 for workshop leader as staff will deliver workshop

### MAXIMUM EXPENDITURE: £172.50

- £35 for materials
- £32 for a workshop assistant
- £107.50 for a freelance workshop leader

\*Please note all budget costs were calculated using the Geffrye's standard fees for freelancers for 2013-2014



© GEFFRYE MUSEUM

“

Today I decorated cakes and let my creativity flow. I would love to do it again because there was lots of encouraging helpers. It was very fun especially with the theme of animals. I was also surprised that there was such a wide variety of materials to decorate with.

”

Participant of 11+ Holiday Activity Workshop  
(‘Animal Frostings,’ February 2014)



© GEFFRYE MUSEUM  
/ EM FITZGERALD

# One-off Sessions Taster Workshops

## WAYS TO ENGAGE WITH YOUNG PEOPLE

### BASIC INFORMATION ABOUT THIS FORM OF ENGAGEMENT

- 3-4 hour workshops for 12, 14-24 year-olds that take place at weekends
- Usually 2 sessions per year, coordinated by Learning staff
- Past workshops include creating 2D animations and creative writing workshops
- Activities are free, but need to be pre-booked and refreshments are provided
- The YAP programme them as part of their larger events

### LEARNING / SKILLS DEVELOPMENT FOR THE YOUNG PEOPLE INVOLVED

- Participants explore the collection and develop their communication and teamwork as well as their creative, research and digital media skills
- The YAP develop their teamwork, communication, creative and programming skills



### STAFF INVOLVEMENT

- Recruiting and coordinating freelancer/partner organisations to deliver the workshop, YAP support, organising a workshop assistant, if necessary, ordering materials and signing people into the workshop
- If the outputs are to be used in an exhibition, time is spent working with the curator to devise short but informative object research packs to be used by participants



© GEFFRYE MUSEUM / OLIVIA HEMINGWAY

### MINIMUM EXPENDITURE: £150-£200 3-HOUR PHOTOGRAPHY TASTER SESSION: £176.50

- £20 for light refreshments and YAP travel expenses
- £35 for materials (all camera costs are not included as the Geffrye already has a pool of cameras)
- £0 for a workshop assistant as staff will support the workshop
- £121.50 for a freelance photographer

### MAXIMUM EXPENDITURE: £450-£1,000 4-HOUR FILM-MAKING/ANIMATION TASTER SESSION: £700

- £20 for light refreshments and YAP travel expenses
- £30 for materials
- £0 for a workshop assistant as staff will support the workshop
- £650 for a Production Company, which covers 2 workshop leaders, all equipment, software, and post-production (the Geffrye uses Chocolate Films)



### ACTIVITY PROS

- Gives the participants a taste of what would be involved in Creative Projects
- Each workshop attracts young people who are interested in developing the skills on offer and diversifies the number of young people to which the museum appeals



### ACTIVITY CONS

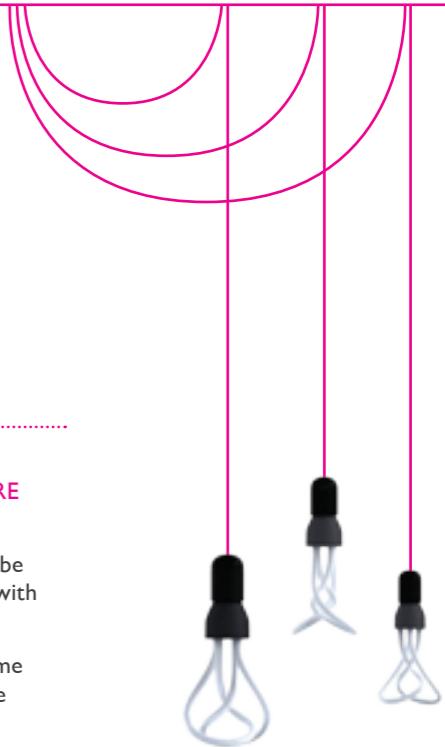
- The workshop often feels rushed
- Although the collection is used and research packs can be put together, the participants are unable to conduct their own research into the collections/objects

### WAYS THIS ACTIVITY CAN POTENTIALLY INFORM THE FUTURE OF THE PROGRAMME

- The ideas the YAP put forward can be re-purposed for future workshops with youth groups
- The YAP's ideas make the programme more responsive and workshops are more popular as a result
- Digital outputs are uploaded to the Digital Library on the website, the museum's YouTube channel and are showcased through Facebook and Twitter enhancing the viewers' understanding of our collection

### STAFF TOP TIPS FOR RUNNING THIS ACTIVITY

- Choose objects where a similar item exists in the handling collection to use in animations
- Selected objects must have enough information that is easy to grasp so participants can produce outputs within the time frame



“

I loved using the gels to make the photos different colours. I learnt a great deal about exposure, focus and iridium. It was a fabulous workshop that has enlightened me on the art of photography.

”

*Participant of Photography Taster Workshop ('We Can Work It Out,' July 2011)*



# Creative Workshops

## WAYS TO ENGAGE WITH YOUNG PEOPLE

### BASIC INFORMATION ABOUT THIS FORM OF ENGAGEMENT

- Usually 1-2 Creative Projects run per year for 16 14-24 year-olds
- Participants receive special behind-the-scenes access to our collections and work with professionals from across the creative industries to learn practical skills to produce content for exhibitions
- Each project usually lasts between 3-10 days
- Past projects include film-making and photography projects producing content for *At Home with the World* exhibition
- All projects are free and food is provided. Places are pre-booked in advance of the project

### LEARNING / SKILLS DEVELOPMENT FOR THE YOUNG PEOPLE INVOLVED

- Participants conduct their own historical object research
- Participants are given a brief, which replicates a real-life scenario of working within the creative industries
- Participants work together to produce their final work and develop their creative and digital media skills

### STAFF INVOLVEMENT

- Staff from across the museum are involved
- Prior to the start of the project, staff spend time recruiting and developing an object list and research packs



© GEFFRYE MUSEUM / SPENCER GRIFFITHS

**MINIMUM EXPENDITURE: £800-£1,750**  
3-DAY PODCAST PROJECT ROUGHLY £1,000

- £300 on food for 20 participants/staff
- £100 on materials (additional money may need to be spent on recording devices and listening equipment)
- £0 for a workshop assistant as staff will support the workshop
- £500 for spoken word artist to plan and facilitate the project

**MAXIMUM EXPENDITURE: £5,000-£8,000**  
6-DAY FILM-MAKING PROJECT £6,000

- £600 on food for 20 participants/staff
- £0 for a workshop assistant as staff will support the workshop
- £150 for materials
- £5,500 for a Production Company to plan and facilitate the project, which includes 2-3 facilitators, all equipment, software, and post-production (the Geffrye uses Chocolate Films)

“

Today I thoroughly enjoyed filming in the actual rooms and learning new skills (directing!). I developed quite a lot of technical skills on camera shooting. Wonderful team work experience.

”

Participant of Film-making Creative Project ('Behind the Scenes,' August 2011)



© GEFFRYE MUSEUM / JAYNE LLOYD



### ACTIVITY PROS

- The outputs are inspiring and creative interpretations tell the hidden stories about object's history
- Due to an emphasis on the object, the films can be added to the collection database



### ACTIVITY CONS

- Participants can feel that the brief restricts their creativity, which can lead to drop-outs
- Creative Projects are the most expensive element of the overall programme. However, the outputs are some of the most beneficial to the museum

### WAYS THIS ACTIVITY CAN POTENTIALLY INFORM THE FUTURE OF THE PROGRAMME

- The outputs are used as interpretation material to enhance visitors' knowledge and understanding of our exhibitions
- Tried and tested project delivery structures can be used for all Creative Projects
- Digital outputs are uploaded to the Digital Library on the website, the museum's YouTube channel and are showcased through Facebook and Twitter enhancing the viewers' understanding of our collection

### STAFF TOP TIPS FOR RUNNING THIS ACTIVITY

- Work closely with the curatorial staff to ensure that there is a wide range of objects available from which the young people can choose from
- Any constraints regarding filming in gallery spaces, and any implications on the visitors' experience whilst filming is taking place, needs to be considered during planning



# Volunteer Positions

## Young Volunteer Tour Guide Programme

### WAYS TO ENGAGE WITH YOUNG PEOPLE

#### BASIC INFORMATION ABOUT THIS FORM OF ENGAGEMENT

- Usually 1 Tour Guide programme per year, for 12 14-24 year olds
- Participants are given behind-the-scenes access to our collections, conduct object research and work with a professional drama practitioner to devise an informative and interesting tour for visitors
- The training lasts 5-12 days and guides usually commit to delivering 1 tour per month for 3-6 months
- Past programmes have included tours of the museum's 20th century period rooms and the *At Home with the World* exhibition, which included a behind-the-scenes tour of the collection store
- All projects are free, refreshments are provided and travel costs reimbursed
- Participants are invited for an informal interview and asked to sign a Volunteer Agreement (see Appendix I)

#### LEARNING / SKILLS DEVELOPMENT FOR THE YOUNG PEOPLE INVOLVED

- Participants conduct their own primary research, explore their stories and become experts on their objects
- Through interactive games around their research, the drama practitioner works with the group to increase their confidence in public speaking, written and communication skills

#### STAFF INVOLVEMENT

- Staff from across the museum are involved
- Prior to the start of the project, staff spend time recruiting and developing an object list and research packs



© GEFFRYE MUSEUM / JAYNE LLOYD

#### MINIMUM EXPENDITURE: £2,000-£3,000

3-MONTH PROGRAMME (5-DAY TRAINING PROGRAMME, 1 TOUR PER MONTH FOR 3 MONTHS FOR 8 PARTICIPANTS) ROUGHLY £2,220

- £500 on food
- £150 for materials
- £320 on young people's travel expenses (any underspend can be spent on badges and t-shirts)
- £0 for a workshop assistant as staff will support the workshop
- £1,050 for Drama Practitioner to plan and facilitate the project

#### MAXIMUM EXPENDITURE: £6,000-£8,500:

9-MONTH PROGRAMME (12 EVENINGS TRAINING PROGRAMME, 2 TOURS PER MONTH FOR 6 MONTHS FOR 16 PARTICIPANTS) ROUGHLY £8,400

- £1,000 on food
- £150 for materials
- £1,920 on young people's travel expenses (any underspend can be spent on badges and t-shirts)
- £1,250 on a workshop assistant for training and tour days
- £4,000 for Drama Practitioner to plan and facilitate the project and lead the tour days

“

Fantastic course! Nice mentors! All the advice and education content I got from this course has been really helpful to my own studies and works! Don't think I have had anything more helpful before!

”

Young Volunteer Tour Guide



#### ACTIVITY PROS

- The tours are inspiring and enhance visitors' understanding of the exhibition content
- Each project attracts young people who are interested in developing the skills on offer and diversifies the number of young people to which the museum appeals
- Provides different perspectives on objects



#### ACTIVITY CONS

- The longer the overall programme, the more likely it is for young people to drop out and tours can clash with school timetables
- Due to the time in between each tour date, staff must continue to send email reminders
- Staff need to have a plan ready in case no tour guides are available on the day



© GEFFRYE MUSEUM / JAYNE LLOYD

#### STAFF TOP TIPS FOR RUNNING THIS ACTIVITY

- Tours are more popular at the weekend
- The tour day should consist of a morning run-through, followed by 3-4 tours throughout the day and lunch
- At the Geffrye we have recorded these tours and they act as useful advocacy tools with potential funders
- Ensure a member of staff supports each tour to deal with any difficult visitors or logistical issues



# Volunteer Positions Youth Advisory Panel

## WAYS TO ENGAGE WITH YOUNG PEOPLE

### BASIC INFORMATION ABOUT THIS FORM OF ENGAGEMENT

- Young people aged 14-24 can volunteer at the museum to ensure the museum's building, exhibitions, programmes and marketing strategies are youth-friendly
- It is a flexible volunteer opportunity, with a suggested 6-month commitment period. Each volunteer is asked to sign the YAP's Code of Conduct ([see Appendix 2](#))
- As a member of the YAP they have 3 key areas of responsibility:
  - Programming – planning Holiday Activity and Taster Workshops, large-scale events for young people and their families as well as additional young people's events
  - Marketing – working with a design company on their quarterly YPP leaflet. They set up and update The Geffrye's Young People's Page on Facebook and @GeffryeYouth on Twitter
  - Interpreting the museum's collection – creating content for the Young People's Mobile Phone Audio Tour
- 8-25 young people attend each meeting, refreshments are provided and travel costs reimbursed

### LEARNING / SKILLS DEVELOPMENT FOR THE YOUNG PEOPLE INVOLVED

- Members take an active role and deepen their understanding of programming, marketing and object research
- They can gain accreditation through V-inspire and Arts Awards and we provide additional skills-development training sessions

### STAFF INVOLVEMENT

- Staff organise monthly meeting agendas, send reminders and respond to young people's enquiries
- Staff need to be able to follow through with the YAP's ideas on a monthly basis, so that the young people can see they are continuously making an impact/difference on the programme



© GEFFRYE MUSEUM / JAYNE LLOYD

### YEARLY MONTHLY MEETING EXPENDITURE: £1,650 (£135 PER MEETING) FOR UP TO 20 PEOPLE

- £40 per session for food
- £30 per session for travel expenses
- £65 for SEN Support

### MINIMUM ADDITIONAL ANNUAL PROGRAMME EXPENDITURE: £1,000

- £500 for an annual photo shoot and object handling session
- £400 for two small events/activities for young people such as a film night or a social evening
- £100 for an external training session

### MAXIMUM ADDITIONAL EXPENDITURE: £5,000

- £500 for an annual photo shoot and object handling session
- £450 for accreditation such as the Bronze Arts Award or 4 external training sessions
- £150 for content development for podcasts and working with a spoken word artist
- £4,000 for smaller young people events and 2 large-scale events for young people and their families



### ACTIVITY PROS

- Young people are given an opportunity to volunteer and learn hands-on transferable skills
- All staff can see the positive organisational contribution the young people make



### ACTIVITY CONS

- Staff need to manage expectations, which can be tricky with enthusiastic young people
- Staff need to start planning events 5 months in advance to allow members to contribute



© GEFFRYE MUSEUM / JAYNE LLOYD

“

I feel the Geffrye really listen and take on board our suggestions. I really feel like our voices are being heard in this museum. It gives really good CV enhancing skills for the future, allowing us to have a unique work experience, that most people our age don't get.

”

YAP member

### WAYS THIS ACTIVITY CAN POTENTIALLY INFORM THE FUTURE OF THE PROGRAMME

- The young people have a voice within the organisation and make it more responsive and attractive to others
- The YAP is a unique and enthusiastic group of young people, who value their own work and time and as such can apply for small amounts of funding unavailable to staff

### STAFF TOP TIPS FOR RUNNING THIS ACTIVITY

- If budgets allow, purchase t-shirts and badges for members. This is particularly useful during events
- Be flexible and encourage members to think 'blue sky' when brainstorming activities and have an annual planning meeting to enable members to map out their activities

# Paid Positions Young Ambassadors

## WAYS TO ENGAGE WITH YOUNG PEOPLE

### BASIC INFORMATION ABOUT THIS FORM OF ENGAGEMENT

- Throughout SOTW, 4 young people aged 16-24 had the opportunity to promote the YPP to other young people at local schools, youth groups, colleges and community and family events
- They received public speaking training and refresher training every 6 weeks
- The Ambassadors were paid to attend their training sessions and for 2 obligations per month, refreshments were provided during training but travel expenses were not reimbursed
- They were expected to sign a Young Ambassador Agreement (see Appendix 3)

### LEARNING / SKILLS DEVELOPMENT FOR THE YOUNG PEOPLE INVOLVED

- A small group of highly-trained and knowledgeable advocates for the museum
- They gained significant training in presentation and public speaking skills
- They all achieved their Level 3 NVQ in Work Experience and Customer Service

**MINIMUM EXPENDITURE: £4,500-£5,500:**  
18 MONTH PROGRAMME (TRAINING DAY EVERY 2 MONTHS AND 1 OBLIGATION PER MONTH FOR 1-2 AMBASSADORS) ROUGHLY £5,000

- £1,400 for Ambassador training fees
- £1,625 for Drama Practitioner fees
- £780 for SEN Support
- £270 for food
- £650 for materials
- £486 for Ambassador fees for 1 obligation per month

**MAXIMUM EXPENDITURE: £8,000-£8,500:**  
2 YEAR PROGRAMME (TRAINING EVERY 6 WEEKS AND 4 OBLIGATIONS PER MONTH FOR 4 AMBASSADORS FOR 18 MONTHS) ROUGHLY £8,250

- £1,872 for Ambassador training fees
- £2,360 for Drama Practitioner fees
- £1,040 for SEN Support
- £360 for food
- £650 for materials
- £3,000 for Ambassador obligation fees for 3 obligations per month

### STAFF INVOLVEMENT

- The programme requires intensive planning and coordination by staff on behalf of the Ambassadors to ensure they can fulfil their obligations and that the training schedule adequately builds on their skills

“

Today I felt both excited and nervous because I had to do my talk in front of college students. But, I gave them lots of information about what's coming up and in the end it went brilliantly! I've definitely got better at speaking in front of visitors.

”

Young Ambassador



© GEFFRYE MUSEUM / JAYNE LLOYD



### ACTIVITY PROS

- Young people are recruiting and inspiring other young people to get involved, which is far more powerful than a staff-led talk/presentation



### ACTIVITY CONS

- The Ambassadors were trained to talk about a specific, and multi-layered project. Once the project came to an end their knowledge on the subject was no longer needed

### WAYS THIS ACTIVITY CAN POTENTIALLY INFORM THE FUTURE OF THE PROGRAMME

- Although the programme came to an end following SOTW, the concept that the young people can act as advocates at conferences and talk to the sector about their work has filtered out into the roles and responsibilities of the YAP and Young Consultants

### STAFF TOP TIPS FOR RUNNING THIS ACTIVITY

- It will take 6-8 training sessions for the Ambassadors to present to an audience for the first time
- Work with other members of staff who regularly engage with young people such as the Secondary Schools Officer in schools sessions, and organise an Ambassador to address the group at the end of their session



© GEFFRYE MUSEUM / JAYNE LLOYD



# Paid Positions Young Consultants

## WAYS TO ENGAGE WITH YOUNG PEOPLE

### BASIC INFORMATION ABOUT THIS FORM OF ENGAGEMENT

- We offer 8 young people aged 16-24 to work behind-the-scenes with museum staff to guide and influence the direction of the YPP and to contribute ideas to both the forward planning and strategic development of museum policies

- It is an annual paid position. Interested young people have to apply to the position with a CV and 500-word statement, attend an interview and if successful are asked to sign a Young Consultant Agreement (see Appendix 4)

- In the past, Consultants have worked with: the Head of Learning and Engagement on the Learning and Engagement Policy and Forward Plan, and contributed to an article for Engage 29 Art and the Olympics
- They can also be tasked to complete various assignments to help inform their work. Past assignments have included: writing a report on digital interpretation in other museums and researching potential funders

### LEARNING / SKILLS DEVELOPMENT FOR THE YOUNG PEOPLE INVOLVED

- They work with staff to ensure young people inform key decisions, strategies and work across the museum
- They take an active role and deepen their understanding of wider strategies that affect the museum
- Throughout the year the Consultants gain confidence and develop their verbal and written communication skills, all of which are real and transferable skills and expand their career aspirations

### STAFF INVOLVEMENT

- Staff coordinate the annual recruitment, interview and induction process
- Staff coordinate their attendance at meetings, agenda items and email out documents
- Staff are responsible for disseminating their reports and assignments to the wider museum



**MINIMUM EXPENDITURE: £1,000-£2,000**  
1 YEAR PROGRAMME (MONTHLY MEETINGS FOR 6 CONSULTANTS) ROUGHLY £1,800

- £936 Consultant fees
- £120 for light refreshments
- £780 for SEN Support

**MAXIMUM EXPENDITURE: £4,000-£6,000:**  
1 YEAR PROGRAMME (MONTHLY MEETINGS FOR 8 CONSULTANTS) ROUGHLY £5,800

- £2,496 for Consultant monthly fees
- £1,248 for Consultant assignment fees (24 hours per year – 1 assignment every quarter)
- £240 for light refreshments
- £1,820 for SEN Support



© GEFFRYE MUSEUM / JAYNE LLOYD



### ACTIVITY PROS

- It enables young people to inform all aspects of the museum's work
- As a smaller group, staff will meet with them more frequently and can see the positive contribution the Consultants make to their work



### ACTIVITY CONS

- Meetings have a maximum of two agenda items. Subject matters may only be referred to every six months
- Their work is often unseen by other participants and the museum's visitors

### WAYS THIS ACTIVITY CAN POTENTIALLY INFORM THE FUTURE OF THE PROGRAMME

- The Consultants help with fundraising for the overall YPP
- Their work informs the future strategic planning and policies for the museum and the YPP
- The documents and policies they create ensure that the overall vision for the museum is youth-friendly, accessible and responsive to all our visitors and audiences

### STAFF TOP TIPS FOR RUNNING THIS ACTIVITY

- Provide a real-meeting scenario question during the interview, so you can see how confident the young person is about asking questions
- When setting assignments, allocate estimated timescales for the different elements so that the Consultants are aware of how long their work will take

“

We are working towards the exhibition, I really like it. At the end of it we are going to be able to say that we helped put that on. I think that's quite a momentous thing.

”

Young Consultant

# Case Studies: How to Involve Young People in the Shaping & Development of the Programme

The final section is a series of case studies to demonstrate how the opportunities that make up the programme can be used to inform and shape the wider museum.

It will demonstrate how, through active participation and providing opportunities that allow young people to voice their opinions and be creative with all aspects of your work, your programme becomes more responsive and attractive to other young people and ultimately more sustainable.

Like the previous section, the aim is not to suggest that all the case studies need to be implemented within an organisation, but instead introduce a variety of approaches for encouraging participation.

THE CASE STUDIES WILL TAKE YOU THROUGH HOW YOUNG PEOPLE CAN HELP AND SUPPORT STAFF WITH:

- Fundraising
- Marketing and Advocacy
- Revisiting Collections
- Co-curation and co-production for exhibitions
- Public Programming



© GEFFRYE MUSEUM / JAYNE LLOYD



© GEFFRYE MUSEUM / JAYNE LLOYD

“

Young people now have a permanent place at the Geffrye Museum. They have proved consistently that they can creatively engage with the museum's collection in fun, educational and inspiring ways and encourage other young people to get involved. The museum takes their contributions seriously at all levels of the organisation and they will continue to be consulted on the Geffrye's Museum of the Home Development...

”

*Feedback from Internal Staff Evaluation*



# Young Consultants & Funding Applications

## CASE STUDIES FUNDRAISING

### BACKGROUND INFORMATION

- The Consultants were tasked with researching and producing reports on potential funding bodies that would support the continuation of the YPP
- Following their research and discussions, the Consultants urged staff to apply to the Heritage Lottery Fund's (HLF's) Young Roots programme for future funding
- They read several drafts of the successful application, and wrote a letter of support to HLF outlining why they should fund the programme

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- Researching potential funding bodies and their criteria is time-consuming. The research process was divided evenly between the Consultants, guaranteeing that they were actively researching and contributing to the forward thinking of the programme
- Although you may only be able to apply to one funding body at a time, the reports produced are useful documents that provide a good base for future fundraising
- The process demonstrates to funders that young people have taken an active role in the process, their input is taken seriously and both the museum and young people wish for this work to continue



© GEFFRYE MUSEUM

### STAFF TOP TIPS

- Be specific when setting assignments and providing guidelines on how long different aspects of the research and report writing will take
- Get the Consultants to brainstorm ideas and read application forms as pre-meeting work. It allows them to read at their own pace and ensures the meeting discussions are driven and productive
- If the young people are asked to write a letter of support, brainstorm during one meeting and then get one person to write up the notes in one coherent letter. This can then be emailed to the rest of the group for further comments and amendments but ensures the letter is written in one voice

“

Working on the museum's Young Roots funding bid to the Heritage Lottery Fund was very interesting and rewarding. We conducted initial research, then helped to shape the project and the application. We have now been awarded funding so that the project can go ahead. It was great to be a part of the process because as the project is aimed at young people engaging with the museum it is good to know that it has been developed in conjunction with young people.

”

Young Consultant

# Young Consultants & The Museum of the Home Development

## CASE STUDIES FUNDRAISING

### BACKGROUND INFORMATION

- The Young Consultants have taken an active focus group role in the Geffrye's Museum of the Home Development Project
- The group regularly meet with the museum's Director and project architects to advise and comment on the architectural plans to ensure that our local audiences were actively engaging and commenting on the project
- They discussed all key aspects of the project including: the importance and need for the Geffrye to expand; the learning spaces and what should be included in the refurbished rooms and education garden; as well as the importance of improving access and circulation through the almshouses
- The group also met regularly with the Head of Learning and Engagement to advise and comment on the associated Activity Plans, including ideas for future projects and interpretation strategies

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- The discussions are mutually beneficial to both the museum and the young people, and demonstrate to funding bodies that the museum has actively sought the opinions of its users, and taken on board their concerns and ideas
- Their work, discussion and support is greatly appreciated by Senior Managers, and further leads to buy-in from other museum staff



© GEFFRYE MUSEUM / JAYNE LLOYD

### STAFF TOP TIPS

- Although the Consultants meet with staff every 4-5 months to discuss and see amendments to the plans, staff have found it useful to email the previous plans and notes to refresh the Consultants' memories before meeting
- Staff have also found it beneficial to spend 15-30 minutes before other staff arrive to talk through the plans and the group's expectations

“

It was great to meet with the architects and senior museum staff to discuss the Museum of the Home Development. We contributed with our feedback and our words were taken on board. Being able to see the intricate models at the architect's practice and then help to develop and shape the design was a fantastic opportunity.

”

Young Consultant



# The YAP & Leaflets

## CASE STUDIES IMPROVING MARKETING MATERIALS

### BACKGROUND INFORMATION

- During the first YAP meeting, members discussed the YPP marketing strategy and leaflet design and what changes should be made to make it more appealing to young people
- Members devised a design brief which staff could tender out to design companies and agreed to an interim design whilst development work began
- 3 design companies were interviewed at a YAP meeting. The companies pitched their ideas, whilst members asked questions and considered quotes
- Throughout 2011 the YAP worked with their chosen designers to come up with a leaflet template which they then launched
- The YAP continue to work with the designers to adapt the template to reduce costs without compromising design



© GEFFRYE MUSEUM / JAYNE LLOYD

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- Young people are given a voice and inform the museum's marketing strategies and their ideas make the programme more appealing to other young people
- The leaflet now outlines to young people all the opportunities that are available at the museum, reducing the overall marketing costs

### STAFF TOP TIPS

- Collate leaflets from other organisations and discuss the pros and cons of each design, their favourite and worst designs during the brainstorming session. This will help them devise their design brief
- During re-branding, ensure that the designers continuously meet with the YAP and all relevant staff are approached and kept abreast of design changes
- As new people join, they may have different opinions about additional improvements. Re-branding is a long and expensive process but it is a vital one. Staff should consider re-branding every 2-4 years to make sure it continues to be fresh and appealing to the target audience



# Young Ambassador Pitches & Presentations

## CASE STUDIES MARKETING AND ADVOCACY

### BACKGROUND INFORMATION

- As part of their role the Young Ambassadors encouraged other young people to get involved in all the opportunities through their pitches and presentations
- They devised a 15-minute presentation which showcased their museum related work (i.e. films, creative writing and performance) and a 2-minute pitch
- Both required a slightly different skills-set. The presentation allowed them to play films, podcasts and showcase photographs of activities they had been involved in, whereas the pitches were short and gave a taster of the activities coming up and encouraged interested young people to take a leaflet and get in touch
- Presentations to school assemblies involved talking to 50-120 young people, whereas pitches involved talking to 8-16 young people



© GEFFRYE MUSEUM / JAYNE LLOYD

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- At each presentation/pitch young people would take away leaflets and sign up to receive e-flyers
- As the project evolved, the Ambassadors accompanied staff to conferences and marketing events and acted as advocates for the museum, whilst simultaneously encouraging others to get involved

### STAFF TOP TIPS

- Encourage the Ambassadors to present at their own schools/colleges
- Take advantage of occasions when young people are already in the building, such as part of a secondary school visit

“

Today I felt really good, because I am doing my pitch to BSix College. My pitch went really well, gave the college lots of info of what's coming up... They asked loads of questions at the end and I answered them all correctly!

”

Young Ambassador

# The YAP's Tips on Running a Youth Advisory Panel

## CASE STUDIES MARKETING AND ADVOCACY

### BACKGROUND INFORMATION

- Staff receive on average 1 request per month seeking advice on an aspect of the YPP. Roughly 75% are specifically interested in finding out more about the YAP and its activities
- As a result of this interest from colleagues, staff began asking members for any tips they should be sharing with other museums. This naturally evolved into the document 'The YAP's Top Tips to Running Your Own Successful Panel' (See Appendix 5)
- On multiple occasions the YAP have been invited to participate in Kids in Museums' Teen Workshops to talk about working with young people in museums
- Alongside this face-to-face advocacy, the YAP featured in *Museum Practice* and have contributed to *Live Magazine* and as guest bloggers for *Teens in Museums*. Through their advocacy roles they articulate their work at the Geffrye and strive to inspire organisations to set up similar programmes

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- The YAP feel their contribution is valued by the Geffrye and demonstrates to them the uniqueness of their opportunities at the museum, which makes them more determined to inspire organisations to get involved
- The Geffrye is used by the London Museum Development Officers as a point of contact for youth participation, allowing staff to encourage and advise colleagues across London



© GEFFRYE MUSEUM

### STAFF TOP TIPS

- Staff should work closely with the YAP to devise simple, practical ideas on making museums more youth friendly for events, and provide framework support, as well as proof-read and provide feedback for articles
- This work does not happen overnight and it takes commitment from both the young people and staff to ensure the programme is successful enough to share with others

“  
Today I helped the Geffrye to contribute and share 'The YAP's 10 Tips for developing a Youth Panel' to Kids in Museums. I also talked with various members of museums, answering their questions about young people in museums around a table.  
”

*YAP member*

# Object Handling & Photo Shoots

## CASE STUDIES REVISITING COLLECTIONS

### BACKGROUND INFORMATION

- SOTW aimed to provide privileged access to the museum
- The YAP were keen to learn more about the collection, handle objects as well as send a positive message to visitors about young people interacting and working with the museum
- Once a year members are invited to choose an object that appeals to them, conduct some primary research on their chosen object, answer a questionnaire on their experiences, work with the curator to understand how they can handle the object and finally work with a photographer to capture those moments

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- Young people are able to learn about the collections through hands-on experience and interaction and use their acquired knowledge to inspire their workshop and event ideas
- It provides the museum with a range of high-quality images and personal research and responses to the objects, which together can be turned into a small exhibition and used as marketing materials, which provides a positive image of young people in the media

### STAFF TOP TIPS

- Work with the curator to produce a list of objects that includes: highlights from across the collection, objects they can actually handle, and finally ones with interesting stories to allow the young people to easily continue their own research
- Devise a series of short questions that they can answer during the evening. These answers and the photographs can then be used in upcoming exhibitions
- Ensure you have an activity to keep participants entertained whilst they are waiting for their turn to handle the objects. At the Geffrye we make it a social evening and provide pizza and films to watch



© GEFFRYE MUSEUM / EM FITZGERALD



# Creative Projects & Devising an Audio Tour

## CASE STUDIES REVISITING COLLECTIONS

### BACKGROUND INFORMATION

- We have devised a formula for Creative Projects which allows young people to understand the collection and create intellectually-rich content that can be used by the museum as exhibition resources and interpretation material
- Staff need to strike a balance between time for research/questions and content development
- The collection is the main focus for the first day of any project. The format is as follows: participants are introduced to the museum, its collection and core themes by a curator through a museum and collection store tour. Participants are then introduced to potential objects through an object-handling session and encouraged to ask questions. They then spend time conducting their own research by using the associated research packs as a starting point

- For the rest of the project, participants focus on developing their practical, creative and digital media skills, including further storyboarding, learning new software and techniques and editing their final work

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- Museum visitors are able to enjoy and listen to creative and intellectually-rigorous interpretations of objects displayed in the museum's period rooms
- Our audio tour service provider allows as many 'stops' to be created as needed, which allows young people the opportunity to create content for both permanent and special exhibitions



© GEFFRYE MUSEUM / JAYNE LLOYD

“

I really learnt how to give my thoughts a voice. I felt a new connection to the objects in the museum. It's been a really productive experience, I feel a lot more confident with words and poetry.

”

Participant of Creative Writing Creative Project (October 2012)

### STAFF TOP TIPS

- Rather than an audio tour service provider, recordable pens/postcards could be used, but this will depend on the layout of an exhibition and any restrictions on altering permanent displays
- We are currently working with the curators to create an icon which can appear on each room panel. In the meantime, staff have created a promotional postcard available throughout the museum and this has provided a very useful tool

### BACKGROUND INFORMATION

- The Young Consultants met with the museum's curators and external designers every three months to discuss the *At Home with the World* exhibition
- From the beginning they were asked to comment on the pros and cons of different themes and which ones they felt should be included in the exhibition
- As exhibition plans evolved, the Consultants worked with the designer to create the exhibition's overall design, including its colour scheme and developing icons for highlighting objects in the exhibition, as well as working on the *Young People and the Geffrye* exhibition
- They reviewed and commented on panel text, ensured the exhibition reflected and included research conducted by young people and that the new creative interpretations produced by young people were also included

- As part of the consultation, the Consultants also met with the computer interactive designers to review the exhibition interactive, focusing on its content, design and usability

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- It has created a formula and precedent for consultation of young people on exhibition design and content, which is still used today
- The curators benefit from the input of a small, select group of young people who act as a focus group and make the museum's exhibition more user-friendly, accessible and relevant

### STAFF TOP TIPS

- Following the discussion type up any actions to take forward and main discussion points, and email them to the relevant staff so there is always a working document
- If face-to-face discussions with the designer are not possible, staff should collate all responses from each Consultant into one document so that other staff are easily able to access and apply their comments
- Work with staff to organise suitable meeting dates



© GEFFRYE MUSEUM / JAYNE LLOYD



© GEFFRYE MUSEUM

# Young Consultants & At Home with the World

## CASE STUDIES CO-CURATION ON EXHIBITIONS

# Creative Film Interpretations for Exhibitions

## CASE STUDIES CO-PRODUCTION FOR EXHIBITIONS

### BACKGROUND INFORMATION

- Driven by the SOTW emphasis on developing digital interpretations, the Geffrye developed ways young people could digitally respond to objects that would feature in the *At Home with the World* exhibition
- As a result, young people worked with staff and the production company Chocolate Films to create a variety of films, animations and digital stories
- Through these projects, participants not only explored the cultural connections within an objects' history, but learnt new skills and helped re-interpret our collection for our visitors
- 34 of the 70 films were featured in the final exhibition on various screens across the museum



© GEFFRYE MUSEUM / JAYNE LLOYD

### HOW DOES IT INFORM, SHAPE, INFLUENCE AND BENEFIT THE PROGRAMME/MUSEUM?

- The formula for co-producing interesting films that focus on objects and themes in our upcoming exhibitions is one that continues to be used today. Staff work closely with the curators to map out themes within the exhibition that would benefit from digital interpretations and insights made by young people
- The method of developing digital outputs for exhibitions has also impacted other learning programmes such as our ESOL, Family and Older People's Programmes, whose participants also generate similar content for upcoming exhibitions
- The production of object-related outputs has also had a technological impact on collections management – the museum's collection database now has the capacity to embed film files directly within the object's record file

### STAFF TOP TIPS

- The more defined the exhibition list, the more likely it is that the objects and films will be showcased in the exhibition
- When co-producing content specifically for exhibitions, providing the participants with a film brief to adhere to is crucial and ensures outputs can be used



**We began making a stop-motion film using objects from the Japan Mania collection. So satisfying to see our shots come together as a gorgeous animation.**

99

Participant of an Animation based Creative Project ('Make a Scene,' August 2012)

# The YAP & Devising Events

## CASE STUDIES PUBLIC PROGRAMMING

### BACKGROUND INFORMATION

- The YAP were tasked with planning events for young people and their families. Their events usually include the following activities: 1 craft workshop for children, 1 workshop for young people, 1-2 workshops all visitors can participate in (i.e. dressing up, photography, garden games) and live music
- They plan their events 6 months in advance, initially brainstorming an overall theme for the event, then suggesting workshop ideas inspired by the theme, followed by the event and workshop titles. They also work with designers to design a leaflet and use social media to market their event
- Members help to set up and pack away 1 hour before and after the event, and assist in workshops
- During the event members wear their YAP t-shirts and badges and are assigned to support 1 workshop. As part of their assistant role they sign participants into the workshop and get them to complete evaluation forms, and assist participants in the activity



© GEFFRYE MUSEUM / JAYNE LLOYD

### STAFF TOP TIPS

- Not all members will want to assist in all of the events, but encourage as many as possible to get involved
- As it is a public-facing role it is important for members assisting in events to complete Events Management Training, which outlines Health and Safety, Fire, First-Aid and Child Protection guidelines
- Produce a rota which pairs up members and outlines lunch breaks/comfort breaks
- Start the day with a briefing session, reminding members of the activities, the location of their specific workshop along with key points from the Events Management Training
- End the day with a de-brief session to get immediate feedback on the event

**Had a really brilliant time, it was fun, enjoyable, exciting and great. Throughout the day it was absolutely fabulous. Best day ever.**

99

Feedback from a participant

# Conclusions

The positive impact, benefits and lessons learnt from our SOTW project have been genuinely transformative: core money has been set aside to enable a small Young People's Programme to continue if external funding cannot be obtained; the Youth Advisory Panel and Young Consultants are firmly established within the museum, and are included in all our forward plans and discussions about the Geffrye's future developments.

Staff continue to work collaboratively with other departments to combine knowledge and expertise, budgets and resources to practically achieve the young people's aspirations and maintain all the core aspects of the programme.

Staff have managed the young people's expectations by consulting and actively involving them on all matters of the programme. We have built up a relationship based on trust, mutual respect and reciprocity.

## FINAL RECOMMENDATIONS AND TIPS

- We hope this toolkit has demonstrated such consultation, and creating a more youth-friendly organisation doesn't have always have to be expensive
- Ideally this toolkit has generated ideas for collaboration within your organisation, and shows that a desire to work with young people is crucial to success
- Young people will continue to challenge organisations to go further and provide more and more opportunities, but you need to manage their expectations
- Ideas evolve over time into an established programme, but continue to consult with young people and adapt this programme accordingly



© GEFFRYE MUSEUM / EM FITZGERALD



© GEFFRYE MUSEUM / EM FITZGERALD

“

The Geffrye Museum cares about its community, it does not encourage exclusivity and aims to tackle class barriers, it wants to thrive within its community and be enjoyed by all inhabitants. This ideal has always touched me and is the main reason I enjoy working at the museum and with staff to make the museum even more youth-friendly and continue with this ethos.

”

YAP Member



# Young Volunteer Tour Guide Agreement

## APPENDIX 1



### Young Volunteer Tour Guide Agreement

To:

Date:

We warmly welcome you to the Geffrye Museum on your Young Volunteer Tour Guide role and look forward to working with you to make your time with us valuable and enjoyable. As you know, this is a volunteer position; however, we feel it is important that we do agree the following so that we both gain maximum benefit from the time you spend with us.

**We agree to:**

- Arrange a training programme for you to attend between [Insert Month/Year] and [Insert Month/Year]
- Arrange at least [insert number] times for you to deliver your devised tour to visitors of the Geffrye
- Confirm our expectations of you when you start your role
- Help you complete and achieve your V50/V100 Award
- Provide regular feedback and support to you throughout your role
- Provide a valuable learning opportunity so that you gain knowledge and increase your confidence
- Help you develop skills that will help you in your future career
- Provide advice on further opportunities at the end of the course
- Provide references for any future employer
- Repay your travel expenses to and from the Museum

**We ask you to agree to:**

- Attend ALL of the training sessions between [Insert Month/Year] outlined when you start
- Attend ALL of the planned tour dates outlined when you start
- Practise your tour between training/tour dates outlined when you start
- Be reliable
- Be motivated
- Work independently and as part of a team
- Let us know if you are not able to attend for any reason

Name and Signature (on behalf of the Geffrye Museum):

Name and Signature (of Young Volunteer Tour Guide):

# The YAP Code of Conduct

## APPENDIX 2



### Youth Advisory Panel Code of Conduct

As a member of the youth advisory panel I will:

1. Be enthusiastic to get involved
2. Be opinionated not argumentative
3. Help everyone to feel comfortable and friendly
4. Be supportive of other members
5. Respect all members of the panel by including everyone
6. Not laugh at people's comments
7. Listen to everyone's ideas and comments equally
8. Act maturely and not mess around
9. Give honest but positive feedback
10. Be reliable
11. Be punctual
12. Let staff know if I can't attend

**Staff signatures:**

Name: ..... Signature: ..... Job Role: .....  
.....

**Panel signatures:**

Name: ..... Signature: ..... Name: ..... Signature:  
.....

# Young Ambassador Agreement

## APPENDIX 3



### Young Ambassador Agreement

To:

Date:

We warmly welcome you to the Geffrye Museum on your Geffrye Young Ambassador role and look forward to working with you to make your time with us valuable and enjoyable. As you know, there is no contractual employment agreement between you and the museum, however, we feel it is important that we do agree the following so that we both gain maximum benefit from the time you spend with us.

We agree to:

- Arrange a training programme for you to attend between xxx to xxx so that you updated on programme developments as quickly as possible
- Confirm our expectations of you when you start your role
- Provide regular feedback and support to you throughout your role
- Provide a valuable learning opportunity so that you gain knowledge and increase your confidence
- Help you develop skills that will help you in your future career
- Provide references for any future employer

We ask you to agree to:

- Be at work on the days and times outlined when you start
- Commit to attending ALL the training sessions between xxx and xxx
- Commit to volunteering and participating in 1 new Stories of the World: London project.
- Commit to one Ambassador obligation per month until the end of the programme (these could be in the morning, afternoon or early evening)
- Let us know if you are not able to be at work for any reason
- Commit to working both independently and as part of a team to achieve the agreed objectives

We sincerely hope that your Young Ambassador role will be a positive experience for all those concerned. If, however, we are not satisfied with your performance or have any concerns about your behaviour, we will discuss this with you and may choose to end your Young Ambassador role immediately.

If you are dissatisfied with the way your Young Ambassador programme is going, we ask that you let us know so that we can try and improve the situation if appropriate. If you decide to end your Young Ambassador role we ask that you give us as much notice as possible.

Signed (on behalf of the Geffrye Museum):

Name:

Signed (candidate):

# Young Consultant Agreement

## APPENDIX 4



### Young Consultant Agreement

To:

Date:

We warmly welcome you to the Geffrye Museum on your Young Consultant role and look forward to working with you to make your time with us valuable and enjoyable. There is no contractual employment agreement between you and the museum, however, we feel that it is important that we agree the following so that we both gain maximum benefit from the time you spend with us.

We agree to:

- Confirm our expectations of you when you start your role
- Arrange a programme for your consultancy between xxx and xxx so that you gain the best possible insight into the Young People's Programme and wider museum strategies and policies
- Provide regular feedback and support to you throughout your role
- Provide a valuable learning opportunity so that you gain knowledge and increase your confidence in key areas associated with the Young People's Programme and Museum of the Home development programme at the Geffrye Museum
- Help you develop skills that will help you in your future career
- Provide references for any future employer or institution.

We ask you to agree to:

- Be at the Geffrye Museum (or other agreed location) on the days and times arranged during the course of the consultancy
- Commit to attending ALL of the consultancy sessions and ALL of the associated assignments agreed upon between xxx and xxx
- Commit to an average of two Consultant obligations per month until xxx (these could be in the morning, afternoon or early evening) during the week or at weekends
- Let us know in good time if you are not able to attend for any reason
- Commit to working both independently and as part of a team to achieve the agreed objectives.

We sincerely hope that your Young Consultant role will be a positive experience for all those concerned. If, however, we are not satisfied with your performance or have any concerns about your behaviour, we will discuss this with you and may choose to end your Young Consultant role immediately.

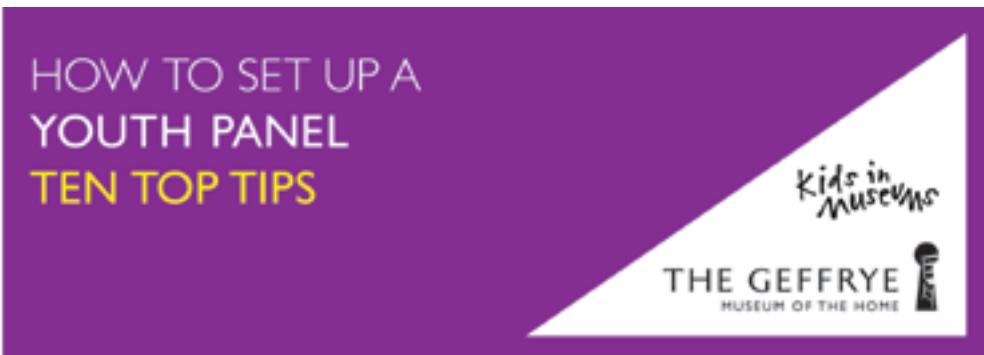
If you are dissatisfied with the way your Young Consultant programme is going, we ask that you let us know so that we can try and improve the situation if appropriate. If you decide to end your Young Consultant role we ask that you give us as much notice as possible.

Name and Signature (on behalf of the Geffrye Museum):

Name and Signature (of Consultant):

# The YAP's Top Tips to Running Your Own Successful Panel

## APPENDIX 5



### HOW TO SET UP A YOUTH PANEL

The Geffrye Museum's Youth Advisory Panel (known as YAP) is for young people aged 14-24 to help ensure the museum's building, exhibitions, programmes and marketing strategies are youth-friendly. This means the Young People's Programme is planned by and for young people, reflecting their interests, desire for skills development and creativity. Founded in 2009, the YAP is one of the most successful and long-running youth panels in the museum sector.

### TEN TOP TIPS

- 1 Have a range of ages, backgrounds and abilities. Aim for at least six members at each meeting.
- 2 Create the right atmosphere. Make meetings friendly. Ask everyone to introduce themselves so new members feel welcome. Provide refreshments and reimburse travel expenses.
- 3 Set an agenda for each meeting. Have one staff member responsible for this. Follow up anything raised earlier so important things don't get dropped. Involve the panel early in any planning for events, projects or exhibitions. Then they feel included from the start and can see their ideas blossom.
- 4 Listen to everyone's opinion so they know their voice is being heard. Ask each in turn. Members can vote to take forward the ideas they like best.
- 5 Balance fun with getting things done. It's good to be social, but also have real outcomes and achievements.
- 6 Use the ideas put forward and encourage everyone to work on them as a team. If ideas are unrealistic or too expensive, be honest and explain why. Give the panel the chance to make changes and suggestions on how to make their ideas work.
- 7 Give unique opportunities such as photo shoots and going behind-the-scenes. This helps members see the collection as inspiration and feel rewarded for their contribution.
- 8 Shout about it! Let everyone in the museum know about the panel and boast about what it does. Give other staff and volunteers a chance to get involved. This means everyone is backing you.
- 9 Support the panel to gain new skills. Offer accreditation such as the vInspired Awards or Arts Awards, which recognises their work.
- 10 Make the skills transferrable by supporting young people to put their panel experience on their CVs, UCAS statements and job applications.



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

This resource was developed in partnership with  
the GEFFRYE YOUTH ADVISORY PANEL