

Young Audience Sector Research

Embedding the Voices and Rights of Babies, Children and Young People into the Young Audience Sector



March 2025

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Introduction

This research was commissioned by the Young Audience Group and funded by Creative Scotland.

The Young Audience Group is a collective of organisations and freelancers who have been meeting informally since 2018 to advocate for and raise awareness of the young audience sector. The collective is currently comprised of the following organisations and individuals: Action Boat, Barrowland Ballet, Catherine Wheels & Shona Reppe, Curious Seed, Frozen Charlotte, Imagineate, Independent Arts Projects, Lyra, Scottish Theatre Producers, Starcatchers and Visible Fictions.

In 2021, research carried out by Cultural Radar identified key needs and priorities for the Young Audience Group's ongoing work. Victoria Beesley led a second phase of research in 2023 exploring what a new network/ membership collective of freelancers and organisations working in the young audience sector might look like.

This third phase of research is focused on two different elements: equity and access in a membership collective for the young audience sector – this research has been carried out by Kirstin Georgia Abraham; and the voices and rights of babies, children and young people within a membership collective for the young audience sector – this research has been carried out by Victoria Beesley and is the focus of this report.

The research process

Research into how the voices and rights of babies, children and young people might be embedded into a membership collective for the young audience sector included:

- desk research, exploring models of participation and examples of young people contributing to organisational governance and decision-making in cultural organisations in Scotland and beyond;
- five workshops with babies, children and young people aged 11 months to 18 years using creative play to explore their reflections and ambitions for the young audience sector. 109 babies, children and young people took part in this research.
- one-to-one interviews with 20 practitioners working in the young audience sector, or in young audience sector adjacent roles, in Scotland to gain an understanding of current practice that embeds the voices of babies, children and young people into creative projects, organisational governance and decision-making processes. Included in these conversations were artists, artistic directors,

designers, chief executives, facilitators, teachers, producers, youth theatre practitioners, and children's rights and participation leads.

This research is designed as a starting point for conversations across the membership collective about how the young audience sector embeds the voices and rights of babies, children and young people. It is important that engagement with young audiences is a process and not a one-off participatory opportunity, and ongoing dialogue with the babies, children and young people who participated in this research is encouraged.

The conversation around children's voices and rights is still evolving, and the sector needs to continually adapt and respond to learning going forward.

Definition of voice

'Voice' refers not just to verbal speech, but also to movement, sounds, actions, behaviour, expressions and other means of communication.

Caregivers for babies, children and young people can offer insightful reflections into their actions, behaviours and expressions, and can also help practitioners to understand the voice of the child.

Starcatchers' research into the voice of babies is a useful starting point for thinking beyond the verbal voice: <https://starcatchers.org.uk/work/the-voice-of-the-baby/>

Children's Rights

The United Nations Convention on the Rights of the Child (UNCRC) outlines 54 fundamental rights that *all* children are entitled to.

Article 12 of the Conventions states that 'every child has the right to express their views, feelings and wishes in all matters affecting them, and to have their views taken seriously'. This article is one of the four general principles of the Convention, which means it is an overarching theme that impacts the interpretation and implementation of all the other rights.

For more information about the UNCRC visit: <https://www.unicef.org.uk/what-we-do/un-convention-child-rights/>

For more information about the four principles of the UNCRC visit: <https://www.unicef.org.uk/rights-respecting-schools/resources/teaching-resources/guidance-assemblies-lessons/the-lundy-model-article-12-in-practice/>

Summary

The key findings of this research, outlined in further detail throughout this report are:

The young audience sector should commit to a children's rights approach in its work. In order to do this well, adequate time, money and resources need ringfencing. Babies, children and young people whose rights are at risk need prioritising and the sector needs to continually consider its role in enabling children to access all of their rights

A lot of artists, practitioners and organisations making work for young audiences in Scotland are already embedding children's voices and children's rights into their working practices. Some are doing this very deliberately; others are doing this instinctively because they believe it makes their work better.

Embedding the voices of babies, children and young people in a meaningful way is mutually beneficial for both young audiences and practitioners working in the young audience sector. Young people want to be consulted on the work that is being made for them, and practitioners want to be influenced by them in the work they deliver.

To enable babies, children and young people to participate in an informed way, the young audience sector has a responsibility to increase the time, money and resources it allocates to engaging young audiences in the creation of new work and decision-making process. Projects need to be planned with flexibility throughout and with longer-term engagement. Artists and organisations should be including the voices of babies, children and young people into their projects from the planning stage. This process should be supported by the engagement models outlined below. It requires flexible and rights-based budgeting, and needs to be built with access, inclusion and diversity at its core.

The young audience sector has to be proactive about giving babies, children and young people the opportunity to access live performance. This needs to include working in schools, working with community partners, finding ways to reduce barriers to getting young audiences into theatre venues, and collaborating more closely with the youth theatre sector.

The sector needs to further develop relationships with the grown-ups who play important roles in their lives, such as caregivers, teachers, youth workers etc. Fostering their understanding of the sector and its impact is vital to increasing access and engagement for young audiences.

A culture of mutual support needs fostering throughout the sector so that all practitioners working in the field can learn from each other. Young audiences want choices in what live performance they see, and exposing them to a wide range of forms created by a wide range of artists will mean they can find live performance that feels relevant to them, their lives, language and culture.

A membership collective needs to give freedom for different practitioners and organisations to work in different ways, and to use different forms and models of engagement. Whilst all members should commit to pursuing a children's rights approach, what form this takes needs to be flexible and responsive to the children involved.

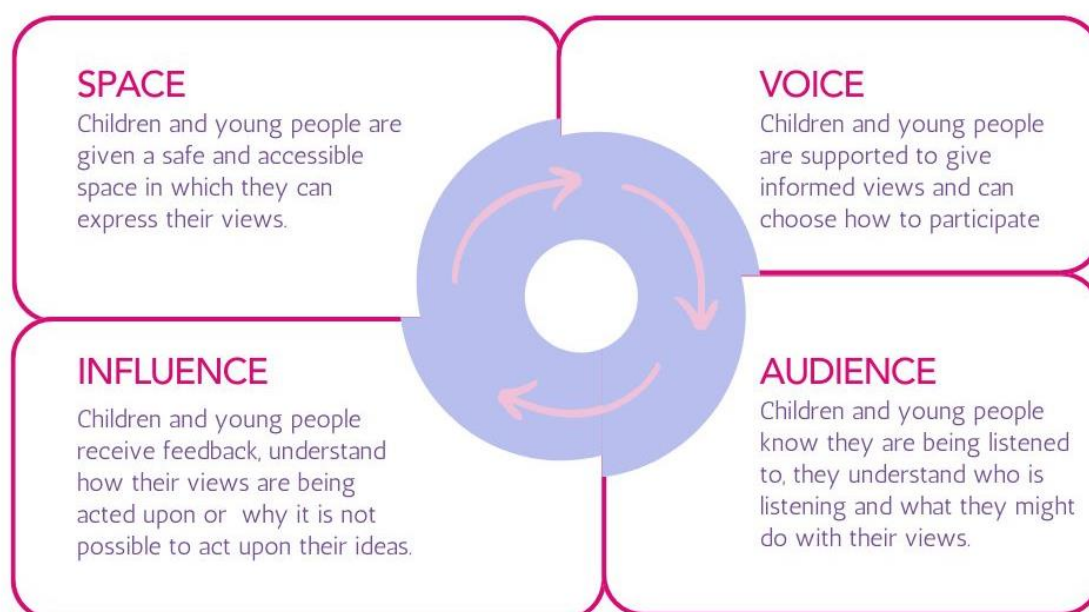
Models of Participation

The following three models can guide engagement of babies, children and young people and will enable reflection on best practice when embedding children's voices and rights into projects and decision-making processes.

The Lundy Model

The Lundy Model, developed by Professor Laura Lundy in 2007, is used by organisations around the world to take a children's rights approach to participation. The model sets out four criteria that must be met to enable the meaningful engagement of babies, children and young people. It helps with planning, reflection and identifying where improvements can be made.

The diagram below gives a brief overview of the four criteria set out in the Lundy model.



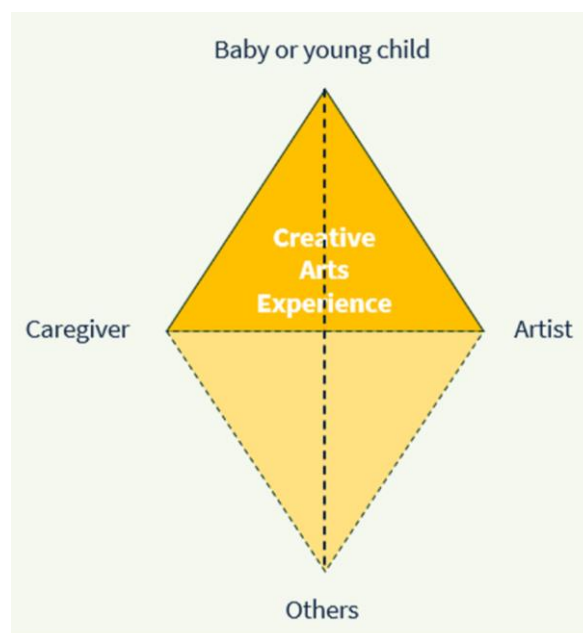
A number of practitioners interviewed for this research are consciously utilising the Lundy model in their work. Other practitioners are instinctively valuing the four criteria included in the model, without being aware of the model.

Appendix 1 is a UNICEF resource created for schools that details questions that can help facilitators identify if the four criteria are being met.

The Kite Model

In *Voice of the Baby: A Reflective Guide for the arts* created by Dr Rachel Drury and Dr Cara Blaisdell with Starcatchers, the Kite model helps facilitators consider the interactions that exist between everyone in the space when delivering work with babies and young children. It acknowledges that there are often caregivers in the space who play a vital role in their participation and voice; and that other babies, children and grown ups in the space can also impact participation and voice.

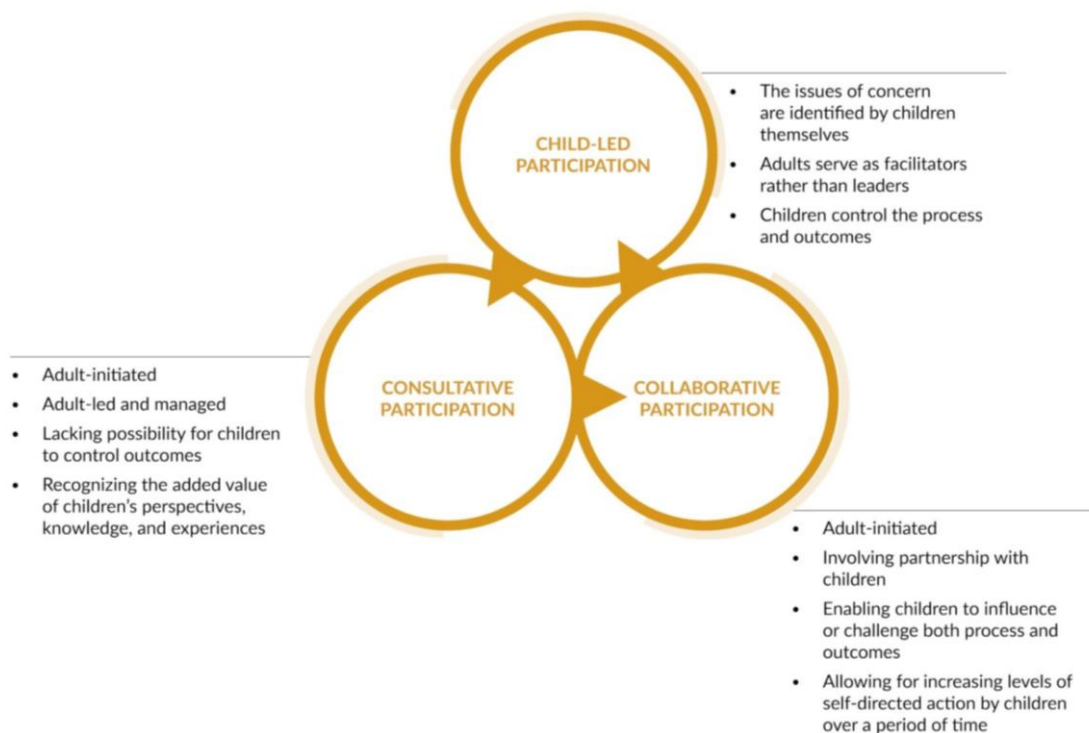
This model may also be useful when considering working with older children and young people when teachers, parent/carers, other adults and other children are present.



For further information on the Kite model, or to read Starcatchers' *Voice of the Baby: A Reflective Guide for the arts* visit: <https://starcatchers.org.uk/work/the-voice-of-the-baby/>

Three Modes of Child Participation

The Child and Youth Friendly Governance Project outlines three modes of child participation that enable different levels of engagement, ownership and outcomes for children involved in the process.



Each mode can be useful in different scenarios, and in reality the modes can often overlap. What is important is that child participation should be seen as a process, not a one-off event.

For further information visit: <https://childfriendlygovernance.org/what-is-child-friendly-governance>

Findings

Forms of engagement

Current practice for embedding the voices of babies, children and young people into the work of the young audience sector in Scotland takes a wide range of forms. Some organisations and practitioners utilise one form, whilst others use multiple.

Different forms are useful for different purposes, but all forms should:

- provide a suitable and supportive space where babies, children and young people are not expected to behave like adults;
- lay groundwork at the beginning to ensure participants can give informed views;
- set clear parameters and be transparent about purpose and potential impact;
- give feedback to participants;
- embed access and equity so a wide range of babies, children and young people are able to participate, and feel safe and valued doing so;
- be clear what the benefits are for participants.

Forms of engagement currently utilised by the sector are:

~ WORKSHOPS ~

Creative sessions exploring the development of new work, or a particular element of an organisation's work, i.e. programming, environmental policy making marketing, or heritage.

~ REHEARSALS ~

Babies, children and young people present in rehearsal processes. This includes one-off visits, recurring visits throughout the rehearsal process, and practitioners bringing their own babies into rehearsals.

~ TEST AUDIENCES ~

Work-in-progress scenes, readings or scratch performances shared with the target audiences who offer feedback that impacts the creative process.

~ CONSULTATIONS ~

Questions or prompts posed to babies, children and young people, where reflections and ideas then shape organisational development and decision-making. These sessions are usually creative and interactive.

~ YOUTH BOARDS/YOUTH ADVISORY PANELS ~

Children and young people meeting more formally to give feedback and ideas on particular topics and areas of interest. This usually takes place with a selected group of young people the organisation engages.

~ COMMISSIONING AND PROGRAMMING ~

Children and young people are given the opportunity to feed into the commissioning process, select an idea from shortlisted proposals to be made into a new piece of work, and/or select pieces of work to be included in a venue's programme.

~ COLLABORATION ~

New work co-created with babies, children and young people who are creative collaborators on the project.

~ BABIES, CHILDREN AND YOUNG PEOPLE PRESENT AT MEETINGS AND EVENTS ~

Traditionally adult-only spaces are opened up to young audiences. Board members, trustees, senior managers and stakeholders directly engage with children. It can include festival launches, board away days and marketing strategy meetings.

BABIES, CHILDREN AND YOUNG PEOPLE

This section brings together the findings from workshop sessions with babies, children and young people, identifying five key areas of learning.

Babies, children and young people are curious about the process of making theatre and learn through engaging with practitioners.

Children and young people have many questions about the process of creating live performance. This includes wanting to know about motivation, practicalities, how things work, and how much money it costs to make a show.

"How do you get inspired?"

"Can I join your budgeting?"

"How do you make the curtains at the theatre open and close?"

"I want to know how they made the puppets in Cloud Man."



Babies, children and young people demonstrate a clear interest and enthusiasm for hands-on experiences, and are excited to practically explore and contribute their creative ideas to a range of themes from set design and characters, to budgeting and values. They also enjoy meeting artists and want more opportunities to do that.

Caregivers notice the impact engaging with artists has on learning and development. It was particularly noticeable in babies and preschool children, who demonstrate behaviours not previously seen by their grown-up when attending artist-led sessions.

Some young people are less interested in being involved in theatre-making processes because it does not feel relevant to them.

"It's not something we can get jobs in so we don't need to know how it works."

Babies, children and young people are interested in contributing their ideas and understanding how they are having influence.

I care about my voice being heard!

"I care about my voice being heard!"

Babies, children and young people like contributing their ideas. They want to understand expectations and boundaries and participate on their own terms. They want facilitators to respond to their cues, which requires clarity, sustained listening and flexibility from grown-ups leading sessions.

Babies, children and young people respond positively to feedback on their ideas. Babies and preschool children in particular like immediate feedback from facilitators. The more feedback they get in the moment, the more eager they can be to contribute ideas and participate in creative play – it builds their confidence and emboldens their experimentation.

One caregiver of a preschool child noted how unusually confident their child was in a creative play workshop because of the space the facilitator gave her to contribute ideas and receive feedback on them.

"She's usually wary, particularly with strangers, and won't engage with them, but today was talking and interacting a lot."

Babies, children and young people are natural collaborators.

"We put all the hats on your head!"

Babies, children and young people inherently understand creation, imagination and play and can build, adapt and respond to the ideas of others. They can grapple with big ideas if presented in a child-friendly way. Babies, children, and young people approach creative prompts from different perspectives to adults and these responses can be invaluable in stimulating ideas and solving problems.

Babies, children and young people naturally contribute to the work of



others, offering feedback and stimulus for further development. Some collaborate closely, instinctively completing tasks together and solving problems through pooling resources; others prefer to work alone but often still demonstrate appreciation for the input of grown-ups in the space.

In order to collaborate well, babies, children and young people want to understand expectations and what boundaries there are for them to create within. Preschool children in particular communicate very clearly which 'rule-breaking' in play is enjoyable and which parameters needed to stay in place in order for them to relax and understand the process.

Access needs to be embedded into working practices so that methods and activities are tailor-made to remove barriers that prevent creative engagement and collaboration, and measures need to be taken to ensure all babies, children and young people can participate on an equal footing.

There is a gap between the kind of work that babies, children and young people want to see and the kind of work that currently feels accessible to them.

Q: How do you know you're seeing theatre?

A: Because there are red fluffy chairs, and a stage with a big red curtain at the front of it.

When exploring what theatre they would like to have in their local community, nearly all children based in a semi-rural location placed theatre in cities away from their local community. As there is no purpose-built theatre venue locally, they cannot imagine live performance taking place there.

Lots of caregivers of babies and preschool children are going to see shows that feel familiar because they want a piece of work they can trust and to know it is something their child will enjoy. This includes shows with recognisable characters from television; and companies they already know. They are willing to take a risk on something new if it has been recommended by someone they trust.

When thinking about what would get them to see a show, some children are drawn to things that feel familiar such as a recognisable face or character, a topic they care about, or a theme that feels recognisable.

"It's a show about a lost cat because it reminded me of the time we lost our cat and we were worried about him."

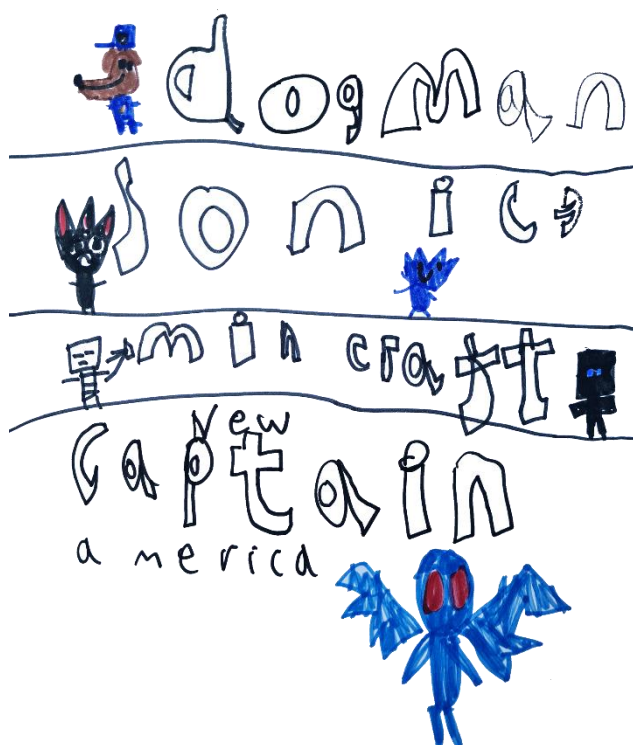
Many of the primary school aged participants who took part in this research didn't initially identify the multiple theatre shows that they have seen in their school as 'theatre'. For them, theatre takes place in a theatre building, and what takes place in the school hall or playground is regular school activity.

Some children and young people who have not been to the theatre, imagine the experience to be more like watching television or to be a community event that might involve their participation.

The secondary school aged pupils who participated in this research mostly have the opportunity to see musicals (which they love) and theatre in education shows about drugs and alcohol (which they are less enthusiastic about), but their ambition for theatre is much broader than this.

They want more large scale theatre productions targeted specifically at them. They are drawn to interactive forms such as immersive experiences or choose-your-own-adventure style shows. They want live work that explores the genres and ideas that they are seeing in TV programmes including thrillers, murder mysteries, horror and surreal comedy.

Primary school aged children want more regular choice when it comes to what live performance they see, so they can choose to see productions that are of most interest to them.



"The cinema is good because you can choose what you see and go to the film you're going to like the most."

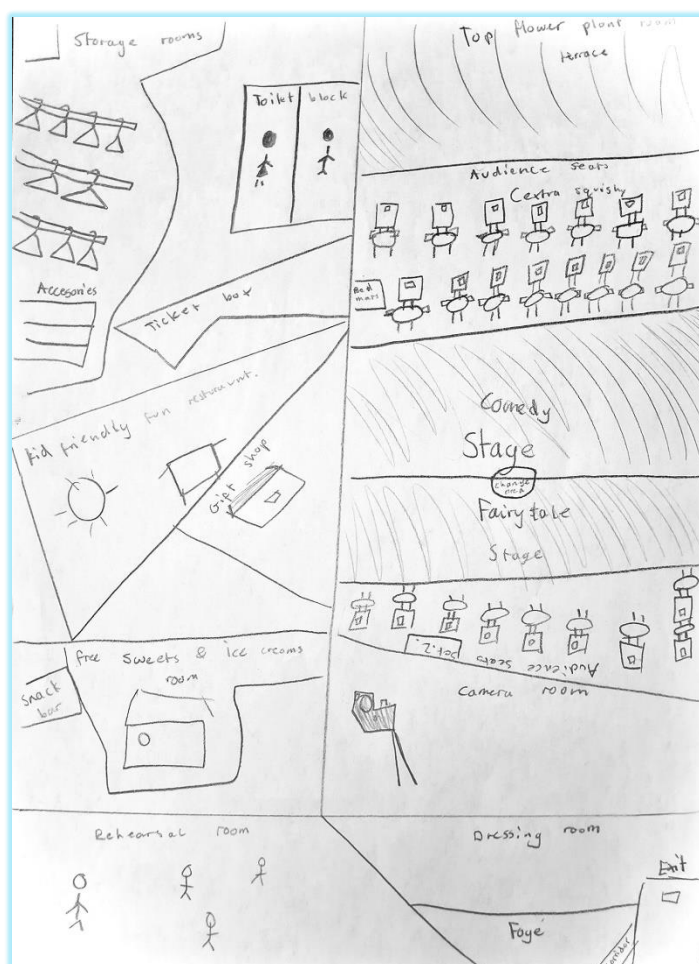
Babies and preschool children want balance between something familiar (e.g. a familiar space, routine, people or objects) and the excitement of new and unfamiliar experiences, lights, characters and play opportunities. They too are interested in the interactive opportunities that come with live performances.

Children and young people who have seen theatre shows do have long-lasting memories of

the experience that shape their ambitions and expectations of future work.

The broader experience of a venue is important to babies, children and young people when going to see a show.

A performance in itself is only part of the experience of going to see a show for babies, children and young people. They care about time spent with family and friends so the social aspect accompanying going to the theatre is important. They want opportunities to eat food together and/or be physically active in swimming pools or playrooms before or after the performance. Many would also like to take home a toy or merchandise related to the show so they have a memento of the experience.



Caregivers of babies and preschool children have previously been put off theatre experiences because the venue was too noisy, the experience was a sensory overload for their child or because the venue did not feel welcoming to small children.

The more knowledge secondary school aged young people have about a venue, the more accessible it feels to them. They want to know how to get to and from venues, and that they will feel safe and welcome in a venue once they arrive. They want to know where the toilets are, how much things cost, what the show itself will look like, and whether there is a quiet space they can access. Being facilitated to attend a performance event by an adult they trust in the first instance enables them to feel confident attending independently.

Practitioners need to reflect upon and plan the broader experience of attending live performances for babies, children and young people.

PRACTITIONERS

This section outlines the findings from one-to-one interviews with practitioners, highlighting the learning they have taken from past experience of embedding the voices of babies, children and young people in their creative projects, decision-making and organisational strategy.

Centring children's rights and voices is mutually beneficial for practitioners and babies, children and young people.

"You see what excites them, and then you use your experience to shape it."

"When I get stuck, I think about the children and what they want."

All the artists who contributed to the research feel their work is improved in quality by collaborating with babies, children or young people.

Prioritising children's rights impacts decision-making as it enables practitioners to find answers to problems and challenges. This includes listening and responding to the children's voices when making decisions and creating new work. It also includes learning which rights are most at risk for a particular group of children and then prioritising those rights in decision-making processes.

Practitioners also acknowledge how the input of babies, children and young people can help them identify when they're getting things wrong. This includes the language they are using to talk about projects, organisational priorities, and ideas for new productions.

"Children have the best experience when the quality of the project is high."

Babies, children and young people thrive when included in high quality creative projects. Children can have a real sense of ownership and pride in a final piece of work when they have contributed to the making of it.

Expectations need setting and children need informing about how their work has influenced a show in order to be able to recognise their contributions when they are put in a different context to the one they have been working in (e.g. when they have participated in workshops in the school hall with no technical support, but go and see a final production in a different space with set, sound and lighting added in).

It is also not uncommon for babies, children and young people to contribute to the process of making a new theatre show, and then not be given the opportunity to see it. This lessens the potential impact and benefit for these children and reduces the possibility of them witnessing the influence they have had on a project.

Having babies, children and young people regularly present was cited by all practitioners as being essential to enabling the voices and rights of children to be embedded in their work. For artists, this includes having babies, children and young people intermittently present throughout development and rehearsal processes; for organisations, this includes having children present at launch events, bringing them into sessions with board members, including them in marketing planning, as well as running workshops with them.

Practitioners need to be clear about what babies, children, young people (and the grown-ups who care for and support them) want to get out of being involved in a project. Projects should be planned around these desired outcomes, as well as the ambitions of artists and arts organisations.

Engaging babies, children and young people in the creation of new work and decision-making process needs time and resources.

“Children need power and resources to be able to influence, and power sometimes means a commitment to spending money how they want it spent.”

Longer timelines for projects result in more meaningful engagement of babies, children and young people. This allows time and space for practitioners to reflect on children's contributions and to respond and adapt their work accordingly. Artists note that ‘thinking space’ is important after direct engagement of babies, children and young people because it grants them the opportunity to process and implement what the children have contributed.

Time and resources need investing in building relationships with the grown-ups who care for and work with babies, children and young people too, as they enable young audiences to see work. This involves taking time to listen to what they want and need and responding to that, building trust and cultural awareness, widening access, and developing understanding of the benefits of live performance.

Rights-based budgeting is an important tool for embedding a commitment to children's rights. This includes budgeting more where children's rights are at risk, and prioritising

spending more on some children to ensure access and equity. Artists, organisations and funders need to be open to a project changing in response to the voices of babies, children and young people; and budgets also need flexibility built into them so projects can change in response to this input.

It is hard to afford projects the time, money and resources they need to truly embed the voices of babies, children and young people when funding is scarce, budgets are tight and organisations are struggling to fund a baseline of core activities.

Ongoing opportunities for babies, children and young people to participate create more meaningful, mutual impact than one-off engagements.

“Commit to listening. Commit to giving choice. Commit to dialogue.”

The voices of babies, children and young people need embedding in the planning stage of a project.

The sector needs to be more proactive in widening out opportunities to engage in longer-term projects so babies, children and young people whose rights are at risk and who experience barriers to participation are not excluded from these opportunities. This includes building informed, meaningful relationships with their communities.

Relationship building was identified by the majority of practitioners as being important to ensuring meaningful engagement with a project and meaningful impact on a project. Repeat visits to the same group enable trust to be built between participants and practitioners which in turn enables young audiences to feel confident voicing ideas and offering critique. It also gives practitioners the time and space to respond to the contributions of the babies, children and young people.

Young participants also need time to develop relationships with other children and grown-ups (e.g. teachers, care givers, youth workers, other children’s parent/carers) in the space because this contributes to them feeling comfortable and confident participating. Social time can be important to achieving this and can take the form of snack time, a soft start to workshops or a break in structured activities.

Some practitioners within the sector are better placed to develop these longer-term relationships than others. Individual artists need support from organisations to access opportunities to work longer term with young audiences, and multiple practitioners feel

increased residencies in schools and other community organisations working with children would be mutually beneficial.

Space, Voice, Audience and Influence are all important when embedding the voices of babies, children and young people into projects and decision-making.

Some practitioners are consciously utilising the Lundy Method in their work with babies, children and young people; but even those who are not familiar with the model acknowledge the importance of the four criteria it sets out.

Space

“Attitudes to teenagers need addressing. They don’t feel welcome in a lot of spaces.”

“There was a windowed corridor above the workshop space with people continually passing. She was unwilling to participate not because she wasn’t interested in the work, but because she felt observed the whole time.”

Engagement in a project requires a safe and comfortable physical space to work in. This includes spaces of a suitable temperature, without noise pollution, a lack of interruptions, and a safe and easily accessible quiet space.

Expectations need setting with other grown-ups in the space (e.g. venue staff, caregivers, teachers) so that they understand what is going to take place, how the children might respond, what their role is, and what the purpose is. This contributes to babies, children and young people feeling comfortable to interact naturally in the space.

Voice

The importance of understanding how babies, children and young people communicate was acknowledged by practitioners.

Artists working with babies and non-verbal children and young people respond to the wide range of other expressions, behaviours, actions and movements they are using to communicate.

"It's about trying things, seeing what happens and what they respond to - observing their actions, when they watch you, what are they interested in? Then we respond to that. It becomes observational."

Even when working with children and young people who are verbal, practitioners recognised that speaking wasn't their only form of communication and that expressions and behaviour were also important to observe and understand.

Practitioners need to understand the concerns and cares of babies, children and young people how they impact behaviour. Participants need to have choice in *how* they participate (which includes choosing not to participate).

Groundwork needs laying with participants at the start of a project so that babies, children and young people have the knowledge required to participate meaningfully. This can include educating participants about different forms of theatre, creative processes, creative roles and terminology; and preparatory work focused on building confidence, sharing their opinions, thinking critically and disagreeing respectfully.

"They need knowledge to participate."

Audience

"Be specific. What are your aims? What time, resources and expectations does this need?"

A lot of practitioners spoke about setting expectations and working transparently. It's important participants and the grown-ups supporting them know why they are being consulted, what impact they can expect to have, and what the boundaries are.

It is clear that setting boundaries and giving babies, children and young people a framework/specific area of focus enables their participation rather than restricts it.

Influence

"They're very reasonable if they understand why."

There has to be a genuine will to act on the ideas and contributions of babies, children and young people – both for the benefit of the young people involved; and for the benefit of the work being made.

Whether it's mirroring the sounds and movements of babies, discussing a piece of work a child has contributed in a workshop, or explaining to a group of teenagers why it's not

possible to take one of their ideas forward, babies, children and young people need feedback.

Practitioners recognise the importance of enabling the children who have been contributing towards a show or festival to get to experience the final production/event; and to be supported to understand what impact their ideas have had.

It is both possible and acceptable to say no to the ideas of a young person, as long as it comes with an explanation.

Sharing practice would be very useful.

“What’s worked? What’s your process? What resources are available?”

“I felt quite unsupported. I would have liked a framework or a model for how to have children contributing to making a show. I wanted to know how other people had done it but I just had to work it out as I went along.”

Artists want the opportunity to learn more from other practitioners and organisations working within the sector, and this does not feel possible right now. There is a strong desire to have the opportunity to move away from a competitive work environment and to have the chance to discuss projects, to learn from each others’ processes, and to problem solve together.

There is also an interest in research relating to children’s rights and the young audience sector being shared more widely and accessibly. Practitioners want to better understand processes and impact and to utilise research in their practice and funding applications.

Recommendations

When setting up a new membership collective for the young audience sector, the recommendations of this report are:

1. All members must commit to embedding the voices and rights of babies, children and young people in their work. This will look different for different artists and organisations, but it is important that practitioners have an understanding of children's rights and how to incorporate them into their practice; or a willingness to learn.
2. In order to achieve the above for those currently working in the sector, there should be open learning events for people working across the young audience sector focused on children's rights and how they might influence the way individuals and organisations in the sector work. This should include:
 - i. sharing case studies from artists, and organisations;
 - ii. developing a collective understanding about why some children's rights are at risk and what we can do about it;
 - iii. learning about rights-based budgeting and how to implement it on a project;
 - iv. establishing a framework for ongoing sector-wide learning.
3. Development of a sector-wide plan/commitment to increasing opportunities for babies, children and young people to access our sector. This includes giving children with a wide range of lived experiences hands-on opportunities to:
 - i. contribute to new work and organisational decision-making;
 - ii. learn more about the process of making live performance;
 - iii. see a wide range of work and have choices about what they see;
 - iv. take up space within organisations so they are front and centre in planning, decision-making and strategy.
4. A commitment to more residencies for artists so they have the opportunity to work longer term with the same groups of babies, children and young people.
5. In order to achieve the above, a membership collective needs to advocate for more support, more money and more opportunities for practitioners working in the sector, which requires the development of a strong narrative for funders and those working outwith the sector about what we do, why we do it, and the impact it has.
6. Developing a means of sharing knowledge, learning, resources and practice in an accessible way. This might take the form of online resources, facilitated conversations between practitioners, events focused specifically on practitioners

sharing their practice, the opportunity for people working in the sector to see each other at work, as well as opportunities for getting to know others in the sector better.

This research was carried out by Victoria Beesley, with thanks to everyone who contributed to the conversation, including babies, children and young people at Milnathort Toddlers, Kinross Primary School, and Toonspeak Young People's Theatre.



Appendix 1: The Lundy Model Handout



How can we use the Lundy Model to improve pupil participation?

Considering the four inter-related concepts does more than identify the strengths and weaknesses of our practice, it can help us to improve it. Answering the following questions will help to guide your work and it will go a long way to increasing genuine engagement:

SPACE	Children and young people must be given safe, inclusive opportunities to form and express their views	- How can children and young people feel safe to express their views? - Have you allowed enough time to listen to and hear their views? - How do you make sure that all children and young people are heard?	
VOICE	Children and young people must be supported to express their views	- How are children and young people provided with the support they need to give their views and be heard? - How can they raise the things that matter to them? - How are they offered different ways of giving their views?	
AUDIENCE	The views must be listened to	- How do you show that you are ready and willing to listen to children and young people's views? - How do you make sure they understand what you can do with their views?	
INFLUENCE	The views must be acted upon, as appropriate	- How will children and young people know how much influence they can have on decisions? - How will you give them feedback? - How will you share with them the impact of their views on decisions? - How will you explain the reasons for the decisions taken?	

Available at: <https://www.unicef.org.uk/rights-respecting-schools/resources/teaching-resources/guidance-assemblies-lessons/the-lundy-model-article-12-in-practice/>

Appendix 2: Questions Children and Young People Have for the Young Audience Sector

How much money do you earn?

Do you work together onstage?

How much time do you get for rehearsals?

Do you think staging should get more appreciation?

How much effort goes into building sets?

How do you get inspired?

Can I join your budgeting?

How do you chose an idea for a show?

Playwrights, how do you stay motivated during the writing process?

How do you make a budget without stressing?

Can theatres provide more workshops for young people that include theatre lighting a backstage?

Can you do a play about football please?

What is your favourite musical and why?

Why do musicals exist?

How do you know which bits you are doing when you are performing a show?

What is the hardest thing about your job?

What shows do you put on?

What is the best part about your job?

How much does it cost to put on a show?

How do you get people to a show?

How much does it cost to go see a show?

Why do you make theatre for kids?

Why do you make shows and how does it happen?

Do you make anything for free for kids?

How do you make the curtains at the theatre open and close?

What emotions do you feel when doing your job?

Is it fun?

What theatre do you go to?

How do you remember what to say when you're doing a show?

Where do you get the equipment you need?

Do you do shows about children's rights?

How do you choose what to put in the set?

What stories do you tell?

How do you build a theatre?

How many people make a theatre show?

How many people go and see the show?