
Children Views on The Barnahus Visual Identity

Consultation Report

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EARLY CHILDHOOD IRELAND

1. Introduction

This is a report based on a consultation *with* children, which aimed to ensure that children's views are placed at the centre of a Communication Strategy for Barnahus. The European Union - Council of Europe Joint Project "Support the implementation of the Barnahus project in Ireland" (2022-2025) aims to strengthen the country's response mechanism to child sexual abuse. Early Childhood Ireland was awarded a Framework Contract (FC.DGII.BH4922.2022.02), through a Competitive Bidding Procedure, for the provision of national technical support and intellectual consultancy services for the implementation of the Barnahus model Ireland in the areas child participation and safeguarding.

At the time of writing this report, The Children's Rights Division (DGII) of the Council of Europe (CoE), in coordination with the Irish Department of Children, Equality, Disability, Integration and Youth (DCEDIY) and the Inter-Departmental Group (IDG), were in the process of developing a Communication Strategy for Barnahus in Ireland, together with two contracted companies specialised in marketing, communication and website design, Accenture and Juvo. The Communication Strategy for Barnahus is being developed to support information sharing on the model. As part of this process, Early Childhood Ireland undertook a consultation with children to ensure that their feedback contributes to making key messages and the visual identity of Barnahus child-friendly; meaning that they resonate with and are easily accessible to children and young people.

As the project evolved, facilitating a meaningful and ethical consultation with young children, who had no previous experience of Barnahus, meant that the overarching aim turned to capturing their views on three draft Barnahus logos developed by The Council of Europe in collaboration with Juvo.

The consultation took place between March and May 2024.

2. Acknowledgements

For this consultation, Early Childhood Ireland met with 26 children, aged 3 to 11 years. This report is acknowledgement of their significant contributions. The children's insightful ideas, views and opinions are expressed through written quotes and photographs of their creative pieces. To respect their right to privacy, all names are pseudonyms.

The consultation would not have been possible without the following participating settings who deserve recognition from the outset:

1. Baile Beag First Steps Crèche & Preschool
2. StartBright Greenhills
3. StartBright Saint Finian's
4. Frontline Children's Project

This consultation was co-funded by the European Union and the CoE, and supported by The Children's Rights Division (DGII) of the CoE. Early Childhood Ireland is looking forward to feeding back to the children the responses from the CoE and other organisations involved in developing the Communication Strategy for Barnahus in Ireland.

3. Methodology

The consultation methodology and process were guided by the Hub na nÓg Participation Framework, particularly the well-known and applied Lundy model (2007), to promote children's meaningful participation. The Lundy model (2007) is a conceptualisation of Article 12 of the UNCRC, containing four core elements - space, voice, audience, influence:

- **Space** concerns providing safe opportunities for children to form and express their views, an inclusive space open to all children.
- **Voice** refers to facilitating children to express their views freely on matters affecting them.
- **Audience** means that children's views must be listened to, by an 'audience' that is willing to listen.
- **Influence** emphasises that children's views must be acted upon, as appropriate.

The 'audience' must be those with the power to effect change in response to children's views (Lundy, 2007). In this consultation, the researcher and organisations involved in the communication strategy occupy a privileged position in the element of 'audience'. A key purpose of the consultation is to ensure that children's ideas 'influence' the Barnahus communications strategy, which requires adults to be open and willing to act on children's ideas, choices, and feelings (Ward and Lundy, 2024).

In addition, a Children's Rights-Based Approach to research (CRBA) developed by Lundy and McEvoy (2012: 79), was drawn from to create an ethical and rights-based consultation that:

- furthers the realisation of child rights as laid down in the UNCRC and other international human rights instruments;
- uses child rights standards and principles from the CRC and other international human rights instruments to guide behaviour, actions, policies and programmes;
- builds the capacity of children as rights-holders to claim their rights and the capacity of duty-bearers to fulfil their obligations to children.

3.1 Participants

A combination of convenience and purposive sampling was used, to attempt to achieve an inclusive and diverse sample. Early Childhood Ireland collaborated with Early Years and School Age Care settings to engage children in the consultation. To capture the views of a range of children, Early Years and School Age Care managers were asked to select a group of children that reflected the diversity of their setting's population to participate, and to complete the consent procedures with children and their parents (detailed in the ethics section later).

In total, 26 children participated in the consultation; 11 children aged 3 to 5 years, and 15 children aged 8-11 years. They attended settings in Dublin and Waterford. Whilst not all the

participants shared specific characteristics, the collective group included children who hold special rights (e.g., dyspraxia) and belong to a range of ethnicities including Brazilian, Ghanaian, Indian, Irish, Nigerian, Polish and the Traveller Community.

It is important to note that the existing Barnahus logo was co-created with young people aged 12 years and above. Additionally, due to ethical considerations and ongoing consultations, it was not possible to involve children who have been in touch with Barnahus or child protection systems in Ireland. Therefore, this consultation is unique in that it involved young children under 8, including 2 children from the Traveller Community, who are often excluded from national consultations and have so far been overlooked in the development of the Barnahus service in Ireland.

Figure 1: Overview of children consulted through focus groups.

	Age Range	Number of Children	Pseudonym and (Age)
Focus Group 1	3-4 years	6	<ul style="list-style-type: none"> • Catherine • Cora • Evan • Kofi • Poppy • Sean
Focus Group 2	4-5 years	5	<ul style="list-style-type: none"> • Bobby • Luna • Maeve • Ruby • Theo
Focus Group 3	8-12 years	7	<ul style="list-style-type: none"> • Amani (8) • Emily (11) • Grace (11) • Kira (9) • John (10) • Liam (8) • Thomasz (8)
Focus Group 4	8-12 years	5	<ul style="list-style-type: none"> • Callum (9) • Hannah (8) • Jack (10) • Luka (9) • Sara (8)
Focus Group 5	8-12 years	3	<ul style="list-style-type: none"> • Casey • Samantha • Tommy

3.2 Consultation Methods and Design

This was a small-scale qualitative project, designed to provide appropriate 'space' that supported a meaningful consultation with young children. Creative, activity-based focus groups were used to enhance children's participation and gather their views. The use of 'creative methods', such as art, within research, consultation and participation is well established (e.g. Blaisdell et al., 2018). The methods in this consultation share similarities with the Mosaic Approach - a widely recognised strategy for listening to children's views – by using a combination of methods including focus groups and observations (Clark and Moss, 2011).

The activity-based focus groups, which incorporated observations to capture children's non-verbal communication, were facilitated by a researcher from Early Childhood Ireland and supported by an educator/practitioner from each of the settings. This was to ensure children felt safe and comfortable to share their ideas, views, and wishes on the Barnahus draft logos.

1. **Collaging as a creative method** was used with the youngest children aged three to five years. To facilitate children to form and express their views about the proposed logos, a cardboard house, to symbolise a Barnahus, together with an assortment of coloured paper organised into two different colour palettes was provided. Children were invited to decorate the cardboard Barnahus, choosing and gluing the pieces of paper onto the house. Time was given for the children to explore the collaging process freely, then questions were asked including: why did you choose this colour, how do these colours make you feel? Once the Barnahus was completed, the children were asked to choose the logo that they liked the most. Thumb-shaped sticky notes were provided so children could indicate their choice non-verbally.
2. **Mind-mapping** was used with older children aged 8 to 11 years as a method to explore and capture their views collaboratively, in creative, multi-dimensional ways. This created a safe space for the children to express unknowns or contrasting views. A variety of materials were provided so that the children could choose how to share their ideas through writing, drawing, using symbols or signs and verbally. Each of the three proposed Barnahus logos created the focal point at centre of a mind-map. Children were asked to consider the 'logo concept' and look closely at the colours, shapes, and textures, to form their views. Questions that prompted children to express their views and recommend changes or improvements included: What do you like? What don't you like? What would you change?

In both activities, a variety of materials were made available (colourful highlighter pens, shaped sticky notes, and facial expression stamps) so that children could fix their feedback to the logos, including likes, dislikes or changes. Likes and dislikes were expressed through the thumbs up and down sticky notes, with changes captured on the butterflies.

Figure 2: Logo Concepts

Logo One



Logo Two



Logo Three



3.3 Overview of the Consultation Process:

1. **Space and Voice:** Before starting the consultation, children were prepared through the provision of information, in writing and/or [video](#). This information included an introduction to the consultation, their human rights and the researcher, as well as the consent procedures. In one setting, the researcher undertook a preliminary visit to meet the participants prior to the consultation. The purpose of this visit was to provide **capacity building** around children's human rights and introduce the consultation process.
2. **Space, Voice, and Audience:** Five focus groups were undertaken with small groups of children in their Early Years or School Age Care setting. Focus groups consisted of small groups, to ensure space for them to explore the consultation questions and to form and express views collaboratively. Due to absences, numbers in focus groups fluctuated between 3 and 7 children.

At the beginning of the focus group, the researcher and the children introduced themselves. The children were reminded that taking part was voluntary, then the researcher requested their consent, including to record their voices. The focus groups consisted of two parts. First, using picture cards, the children were introduced to human rights, specifically the right to be heard and the right to be protected. The second part consisted of the methods described above. The three proposed Barnabus logos developed by Juvo were shared as a focal point for activities and discussion.

Audience and Influence: This phase has not yet been completed. Once the organisations have received the report and incorporated the findings into their work, the researcher will provide feedback to participants about how their views have been considered and acted on. The method for feedback was discussed with the children during the consultation. As agreed, feedback will be provided through a combination of writing letters, creating a video, and through an in-person visit.

3.4 Data Analysis

The focus groups were audio-recorded, and observations of children's multi-modal communications, including actions, body language and facial expressions, were recorded using handwritten notes during the sessions. Children's written views and creative contributions were captured through photographs. The audio-recordings were transcribed verbatim, and the observations integrated as appropriate.

The qualitative and creative data were analysed through the process of content analysis, using NVivo software. A combination of deductive and inductive analysis was appropriately applied to account for the features of the logo concepts identified by Juvo and for matters of importance

for the children. Five categories were created, which are presented in subsequent sections of the report.

3.5 Ethics and Consent

Due to the content of the consultation, this project had significant ethical implications, therefore, to mitigate risks and uphold Early Childhood Ireland's ethical code and commitment, a detailed ethics review process was undertaken.

Ethical considerations included assessing potential harms and benefits for children. In summary, children's personal experiences and the subject of abuse were not planned to be discussed. However, it was anticipated that thinking about Barnahus and talking about children's rights, particularly the right to be protected and safe, could cause distress. To reduce risks, the researcher carefully planned questions and activities in a way that would not intentionally cause emotional distress (sadness or bad feelings). Children's rights, dignity and wellbeing were a priority, meaning that the researcher was empathetic and responsive to children. An educator/practitioner from each setting who knew the individual children was present to ensure that immediate support was available if needed.

A rights-based consultation was developed that considered both participation and protection as equal and interconnected rights. Participation was voluntary and every child had the right to withdraw from the consultation at any time. Once formal permissions to access the settings were received, invitations, information sheets and consent forms were shared with children and their parents/guardians, via the managers. *An example of a consent form is included at the end of the report.* A combination of active (opt-in) and written consent, and verbal and/or passive consent (opt-out) was planned, due to the age and literacy capacities of the young child participants. Two children did not provide consent to be audio recorded, and one child did not agree to having their creative or written contributions photographed. Their choices were respected.

At the start of the focus groups, children were informed that they have the right to be heard and their views would be taken seriously, and importantly, reminded that they also had the right to withdraw.

3.6. Safeguarding

In anticipation of the possibility of safeguarding concerns or disclosures arising during the consultation, a safeguarding specific working partnership statement between Early Childhood Ireland and each setting was signed to establish and agree reporting procedures.

4. The Children's Views

It is noteworthy that many of the young children understood what was meant by a 'logo'.

John: I can't explain [...] That cup over there has a logo on it... Starbucks or Costa.

Callum: Start Bright logo.

Jack: Apple logos.

Hannah: I forget. [Pause]. The YouTube logo.

Luka: The Amazon logo.

Tommy: Nike. McDonald's. Burger King.

Samantha. Four-star.

The key categories identified from the consultation with children on the proposed Barnahus logo concepts were:

1. Colour(fulness)
2. Significant Features
3. Writing and Letter Style
4. Audience and Age
5. Barnahus Name and Language

Before presenting the children's views according to these categories it is important to contextualise their understanding of Barnahus.

4.1 Children's Definitions and Understandings of Barnahus

Barnahus was broadly understood by the participants as 'for children'. Although none of the children had heard of Barnahus before the consultation, some held more nuanced understandings.

Researcher: Do you know what the purpose is, why we need children's houses?

Liam: So children can get taken care of and they are not homeless. [...]

Kora: I think it's meant for like children to be heard.

Liam: So, if they get abused... Has anyone been to Barnahus yet? Have they ever been abused?

Some children also suggested people that might be in a Barnahus where children go when they need to be protected: *'Take care, their caretakers like'* (Liam) and *'doctors'* (Kira).

Emily and John mentioned their own educator/practitioner by their name; implying that they would expect someone like that. In a discussion with the 4 to 5 year-olds, some children also made connections between their right to be heard and protected with people in their lived experiences who help them, often their educators.

Luna: ... if anything is wrong with us, we just, we just tell the teachers.

Ruby: And if we scratched, or something outside we just tell the teachers...

Bobby: When you go too fast, your friend helps you.

Theo: When we're bleeding... we just tell the teacher and then they just give us plasters.

During a long discussion about accidents and death, this group of children also revealed their understandings about services such as 'the hospital', 'the dentist' and to 'call 911'.

4.2 Colour(fulness)

Colour(fulness) was the most salient category in the data, which is perhaps unsurprising given the consultation content and creative methods applied with the youngest participants.

Figure 3: Photograph of the 'rainbow house'.



Virtually all the children aged between 3 and 5 years expressed in multiple ways that particular colours are important to them. As they decorated the cardboard 'Barnahus', many children repeatedly connected the terms 'like' and 'love' with different colours including in response to questions about their colour choices. For example, 'Why did you choose green for the house?'

Luna: Because I love those colours.
Catherine: Because I love green.
Kofi: I love blue.
Poppy: I love all the colours.

Many of the youngest children chose to use one colour only and talked about their 'favourite' colours.

Ruby: Yellow and purple are my favorite colors, so I might go for them...
Maeve: And green and pink are my favorite colors.
Luna: My favorite colour is purple and green.

In contrast, several of the older children expressed dislike for colours although this was specifically regarding the logo concepts. For example, Grace described Logo One as, 'It's ugly'. In all 3 focus groups with older children, suggestions about changing colours occurred (see specific comments below).

Throughout the focus groups, children's thoughts and views turned to colourfulness:

Callum: It's very colourful and open to young kids.

Hannah: 'Cause I like the way it's colourful and I really like the writing [Logo One].

The idea of colorfulness was also evident through comments where children emphasised 'different' and 'more' colours.

Maeve: More green, more green...

Researcher: Are we going to choose the bright colours [...] or the light colours?

Maeve: Bright and dark.

Theo: And we can go mix it up.

Jack: **Callum, it's meant to have a load of colours in it, so it looks better.**

Callum: **There should be lots of colours, and green in it. Maybe a bright colour.**

Hannah: **And I like the way it has, like all the different colours. [...]**

In the same vein, several of the youngest children expressed a strong interest in and connection between the cardboard 'Barnahus' and rainbows, which are discussed as a 'Significant Feature' below. For instance, in Bobby's response when the researcher asked, 'What color do you think we should be using?'

Bobby: **All the, all the rainbow colours...
Make a rainbow.**

In response to direct questions, some children attached feelings to different colours.

Researcher: Why did you choose your light blue colour?

Evan: [Shrugs shoulders and raises hands].

Researcher: Not sure? Evan: No.

Researcher: Just like it?

Evan: Yeah.

Researcher: I like blue. How does blue make you feel when you look at it?

Evan: The sky.

Seán: Feel like cold.

Kofi: Happy!

Poppy: I love orange 'cause it making me excited.

What colors might make you feel better when you're hurt?

Luna: Erm, Pink! [Giggling]

Ruby: Purple.

Researcher: Ooh, purple, why would pink and purple make you feel better?

Theo: Blue. And pink.

Luna: Because I love those colours.

Researcher: And Theo said blue. Would blue make you feel better?

Theo: I like light blue and dark blue.

Researcher: What colour might make you feel a bit sad...?

Theo: Red!

Researcher: Ohh really...

Ruby: Red.

Researcher: ... Do you think red would be a good colour for Barnabus?

Bobby: No, that was blood.

Theo: That looks like blood.

Cora described how the 'rainbow house' is '**Like a dance party.**'

Researcher: If you were hurt, would that make you feel better?

Cora: Yeah.

Seán: When you fall on the ground, you get hurt.

Researcher: ...how would the house make you feel with all these colours?

Kofi: Happy.

The older children did not explicitly connect colours with feelings of safety. This disconnect is evident in Kira's response, '**I have no clue**', to the question, if it is a house where you want to feel safe, does that change the colour [of the logo]? Despite this, collectively, colours and the idea of 'colourfulness' were significant. The children's views about colours threaded through and are explored under other categories.

4.3 Significant features

Significant features that matter to the children who took part in the consultation became visible through conversations and activities across the five focus groups, rather than in response to direct questions.

4.3.1 Rainbows

Many of the youngest children aptly described and named their collaged house as the 'rainbow house'.

Kofi: **It's a rainbow house.**

Luna: **I love you,
rainbow house.**

Cora: **Rainbow dance party.**



There appeared to be a connection between children's interest in (or even 'love') for rainbows and the jigsaw house motif. This was explicit in Bobby's response to the question, 'Why did you like that picture [Logo Three]?'

Bobby: **Because it has a rainbow on it.**

Subsequently, rainbows became a recurring discussion point surrounding the logo designs across the focus groups.

Kira: ...maybe we should just use the colouring of that for the house. Or maybe we just do a rainbow.

Luka: I like Rainbow ... a jigsaw rainbow... Typically rainbows have red, yellow, blue and green [...] A rainbow has more, orange, yellow, green, blue.

Jack: Like it has the three primary colours in it.

John: It should be rainbow colours – to represent kids.

Building on the idea suggested by John, that rainbows resonate with younger children and a preference 'classic' colours, Kira described and sketched her ideas:

If we're doing rainbows [...] the house needs to be bigger, and we need more blocks. So, each puzzle should be a colour going in the rainbow, but the colour should be light, not dark. [...] Like, light red, light orange, light yellow, light green, light pink, light purple [shows the assorted coloured pieces of paper for collage]. ... I love... It's gonna work out and we need all the colours. [...] Perfect. Yeah, but the colours should be blended into each other.

Figure 4: Kira's classic rainbow.



4.3.2 Flags

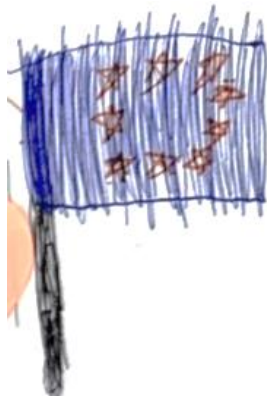
Another significant feature that arose from the consultation was a flag, or flags. Evan, aged 3-4 years, suggested that 'We need a flag', and proceeded to put a flag on top of the Barnahus.

Kofi: A Ghana flag. A blue one.
Evan: No, this one [holding up a red piece of paper]
Poppy: This one, this one ... [holding up a red piece of orange paper]
...
Evan: Oh, we need 2 flags.
Researcher: You need 2 flags?
Catherine: Yeah.
Kofi: Yeah, 'Cause it's a really big house.
...
Poppy: I, I, I put an orange flag on it.
Catherine: Green flag.
Kofi [explaining the colours of a Ghanaian flag]: Yellow! And green and red.

Figure 2: Photograph showing the 'flags' on top of the house in red, orange, green and blue.



Although there was disagreement about the colour of the flag, there appeared to be a consensus in the group that a flag was needed. The young children's ideas about a flag were shared with the subsequent focus groups who in turn also supported the idea.



Jack: **The thing I want to add most is the EU flag.**

Researcher: **Where would you put the EU flag in that?**

Jack: **You could have it on top of the house.**

Jona: **Or the side of the house.**

Jack: **Or I think that you should have at least the EU regulations for it.**

Figure 5: Jona's drawing of an EU flag

4.3.3 Houses

The idea of incorporating a house motif in the logo appeared to be popular and an important identifying feature for children across the different focus groups.

Maeve: Because I like houses.

Luna: And I like houses too.

Researcher: Luna, why did you choose your favourite picture?

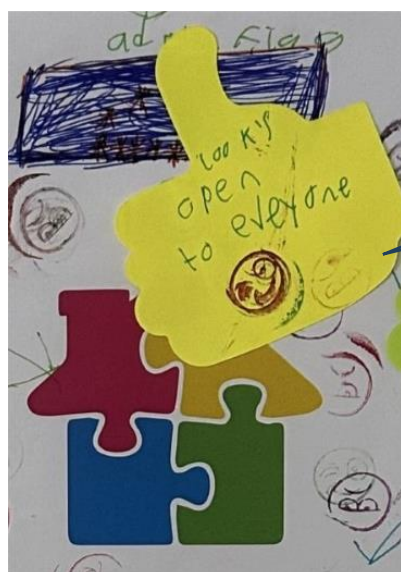
Luna: Coz, because it looks like the Barnahus [meaning the cardboard house].

Maeve: I found it [smiling, after spotting the little house in the 'A'].

Overall, the 'jigsaw house' received the most comments and was the most popular logo, as noted by Grace [pointing to Logo Three]: **'Everybody likes the jigsaw house'**.

It is significant to note that only one participant commented positively on the leaf feature in Logo One, which intends to represent growth and development, suggesting that this feature may not resonate strongly with this group of children. Indeed, Samantha wrote: **'I would put a chimney and take off the leaf'**.

Finally, two of the children explicitly indicated the need for a logo that implies or conveys inclusion. Callum's written comment suggests that the colourful 'jigsaw house' achieves this.



Callum: **Looking open to everyone.**

John: **It should be rainbow colours – to represent kids.**

However, children's previous comments suggest that the colours could be extended to reflect a rainbow further. In summary, the children's ideas about rainbows, flags and the house motif coalesced to form the significant features that matter to them.

4.4 Writing and Lettering Style

The style of writing and lettering was a prominent category in the data generated through discussions with and between the older children. Children's views about the style of writing and lettering ranged from comments about the color, readability and the shape/font letters. Again, what was noticeable in the comments is the emphasis on the importance of colour.

Samantha: This one's more plain. I like the font; I just don't like the color.

Sara: The way it's written and stuff, I like the colours.

Hannah: 'Cause I like the way it's colourful [Logo One]. It doesn't have to be like once you order and it doesn't have to be like this one colour [...] But it's all like different.

Several children in one focus group in particular expressed strong feelings of anger and upset about the colour of the word Ireland.

Jack: Carmel, we're a little bit upset because Ireland is pink, but should be green.

Luka: Well, I think it should be, er... green.

[Callum and Jack are using facial expression stamps to convey their anger that Ireland is not written in green].

Jack: I've done more angry faces... [stamping]. Luka, do you want to see how much we are angry about Ireland not being green? That's just how angry we are.

Figure 6: Angry faces



Samantha, Sarah and Hannah commented on the shape or the style of individual letters or lettering. This is evident in their comments about Logo One:

Samantha: I like the font of the writing.

Hannah: I like the way hmm, that, it's like hmm, the words are written on it [Logo One].

Sara: How round it is.

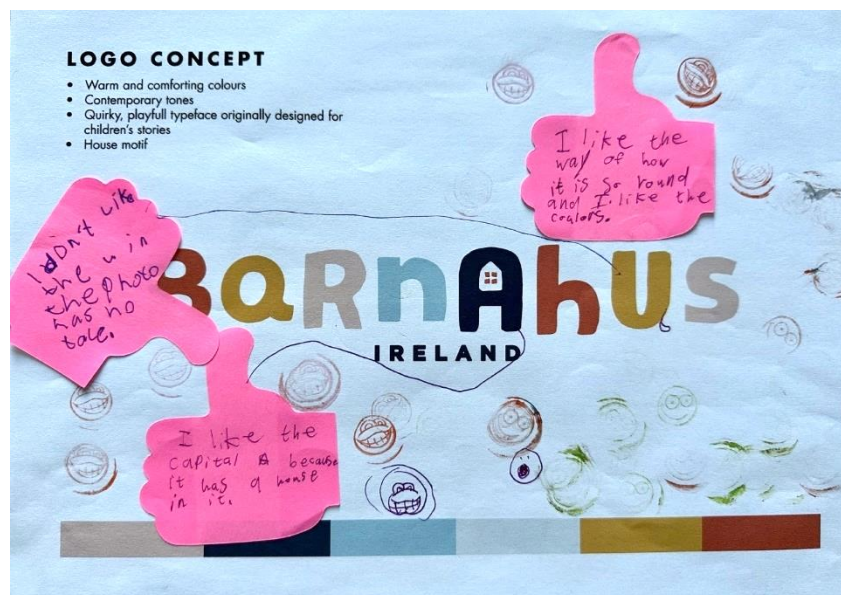
Sara: I like that one. [...] 'cause it has all the letters like that... and they're all like wonky.
[apple logo]

Hannah: ' I really like the writing [Logo One].

Hannah also expressed her views about the typeface in Logo Two:

I just don't really like erm the way that the 'u' is because it doesn't happen the way it goes round, 'cause it usually goes like down to a tail, just don't because I don't think it looks like that... And for a second, I thought that was a 'q' [pointing to the 'a'].

In a separate focus group, Samantha also commented on the lower-case letter 'a' saying that '*it looks like a 'q'.*'



The readability was important to some children:

Callum: **It's easy to read. Yeah.**

Jack: Yeah [...] **I can't really read this, but I think this easy to read** [Logo Three].

4.5 Audience and Age

Audience and Age was a concern for several of the older children, who perceptively considered the perspectives of younger children.

Researcher: You like this one the most? What do you like about this one Callum?

Callum: It has [pause], every kid when they're actually young, like I'd say like five years old, they like jigsaws, so I like the way that they put the house here – like jigsaws.

Callum: It's very colourful and open to young kids.

Jack: Yeah, I think it's good for young kids.

Callum [referring to the picture]: And I like the design, I just like it because, it's good for kids, it's colourful and I just like it.

Whilst some children commented on the importance of child-friendliness, others critiqued the adult-centric nature of the designs. For example, Logo Two is described 'playful'. However, Jack and Luca disagreed with the idea. Jack described his reason as: ***I think it would look like an adult company***. In response, Hannah described her opinion:

Hannah: **I think different, I think it's blahhh. Kind of, I think it's halfway through life like mmm 10 or something, like 10 or under.**

Researcher: It's halfway through life. Yeah. You think it's for older children, not younger children?

Jack: I'm 10, Hannah.

Hannah: Just like slightly.

Jack: She's probably talking about teenagers. Like, Hannah I'm 10.

Callum: Like 10 is so young.

Hannah also implied that the typeface in Logo Three was adult centric.

Hannah: **It's dark and it looks like a parent, kind of... Hmm it looks like in normal writing, as if you were writing something** [indicating towards the researcher].

Similarly, Samantha commented on Logo Three [the jigsaw house] that **'It's too professional - change the font'**. Samantha explained the meaning of professional **'as a place to design your house'**. Meaning that the logo conveyed a sense of an interior design service for adults.

4.6 Name and Language

The Name and Language of 'Barnahus' received divergent responses in two of the focus groups.

Luka: It says Barna- 'house'.

Researcher: So, it is in a different language. It's not in Irish or English... Do you think it's a good idea to have in a different language...?

Luka: I think it's a good idea.

Jack: I think it should be in the language of wherever it started... So, like, if it started in Russia it should be in Russian... if it started in Spain, it should be in Spanish like so, whatever country it's from...

Luka: I'm learning Spanish on Duolingo.

Jack: Yeah, it looks like the European name, Barnahus.... Yeah, probably I would say Scandinavian.

In contrast, the name and language raised questions for some children.

Thomasz: **Like why is the name from Iceland? Why would you pick Iceland?**

Liam: **Yes... Would it not be from Ireland?**

Other children had discussions about alternative names and languages:

Kira: I, I think like. When I heard of the name, I thought it was a ice-cream store.

Grace: I'm gonna change the name.

Kira: We look, look, if we're doing, if we're doing the jigsaw puzzle, it should have the name- should have something to do with the Jigsaw.

Grace: Jigsawhus. I said Jigsawhus.

John: [...] change it to English or Irish?

Liam: The kids house, I don't know.

Thomasz: Do it like in Polish.

Liam: What about the bear house.

John: So, what should we change the name to?

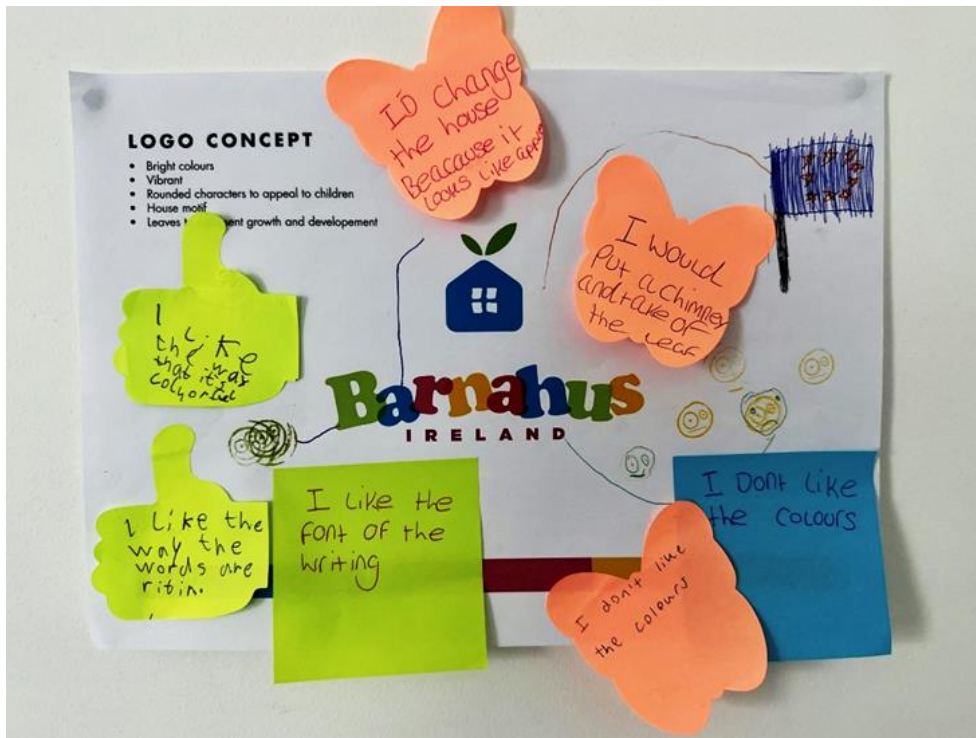
John raised a pertinent question, that aptly captured the children's discussions, which may be worthwhile exploring beyond this consultation.

5. Key Messages

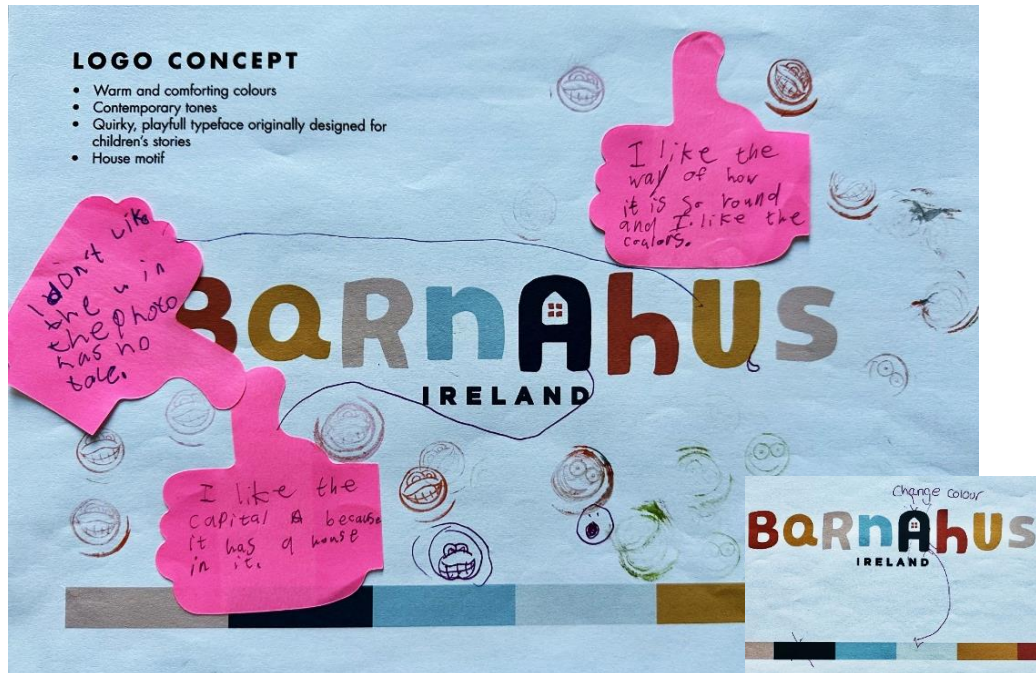
The findings show that in terms of the proposed logo concepts five different categories resonated most strongly with the children who participated: Colour(fulness); Significant Features; Writing and Letter Style; Audience and Age; and Name and Language. From these categories that were constructed from the children's perspectives, there are several aspects (e.g. colourfulness) and special features that could be incorporated in future designs, such as the inclusion of rainbows and flags along with the proposed, but perhaps adapted, house motif.

The children were asked to consider what they liked, what they disliked and what they might change about each logo. Their specific responses are threaded throughout the findings, and a summary of children's written comments and creative expressions are presented in photographs below. For clarity, children's suggested changes are, generally, captured on the butterfly sticky notes.

Logo One



Logo Two



Logo Two



Overall, Logo Three (or using the children's words *'the jigsaw house'*) received the most votes across the focus groups. However, most of the children repeatedly identified elements in each logo that they liked and suggested combining ideas from different logo concepts. This was particularly evident in how children in one focus group designed their own voting system so that they could choose their favourite motif and their favourite typeface, by drawing a line to separate the two elements.



As the children used stamps to indicate their preferences they explained their reasons:

Jack: I like this writing [Logo One] ... and this logo [Three - jigsaw].

Callum chose the jigsaw motif but a different typeface, explaining how, 'I know you can read that, but I can read that and it's kind of colourful'.

Samantha preferred 'This writing [pointing to the Logo One], with these colours [pointing to the Logo Two] ... These are calmer'.

6. Insights and Implications

The following insights and implications are based on the researcher's interpretation of the children's views.

Logo Three (or using the children's words '**the jigsaw house**') was the most liked motif. However, it was clear that the children's views are more nuanced. The implications point to adapting and combining elements of different logos as a way to act on the children's views in this consultation. Building on the jigsaw design would also avoid dismissing the young people's contributions who were involved in co-creating the existing Barnahus logo yet allow space to include the views of these younger children.

Inclusion is not only a significant, but a crosscutting message conveyed by this group of children across the five different categories: Colour(fulness); Significant Features; Writing and Letter Style; Audience and Age; and Name and Language. Children's connections between inclusion, explicitly in terms of age, and colourfulness in the form of rainbows and jigsaws, was clearly articulated in the consultation. The importance of inclusion was also expressed particularly strongly through children's ideas about different colours, flags and languages, which in turn sheds light on the significance of diversity.

In addition, it appears that children may also be seeking representation in the logos in a way that conveys aspects of their own identities. For some children their identities appear to be entangled in comments about the name and language of Barnahus, 'green for Ireland' and the 'European Union'. Moreover, colourfulness and rainbows were strongly associated with young children's identities. Recognising that children in Ireland are not a homogeneous group, by acting upon these children's views perhaps the logos can be designed in a way that resonates with the diversity of children in Ireland.

The consultation evolved to focus mostly on the proposed logo designs rather than the broader communication strategy that, in its current form, is directed towards an adult audience. However, the children's views could potentially inform the wider communications strategy. The importance of inclusion made visible by the children in this consultation could be further explored and emphasised in the development of the logo design and, in turn, extend to the broader communication strategy. Additionally, children's participation in this consultation also revealed their curiosity in understanding more about Barnahus, and interest in exploring the name and language, which could be an area of consideration for future development. Regarding future key messaging concerning Barnahus, it is also worthwhile considering the children's connections with people who take care of them when they are hurt in their day-to-day experiences.

7. Summary

In summary, this consultation was centred around seeking children's views on the visual identity of Barnahus developed by the CoE in collaboration with Juvo, with the purpose of informing developments so that they resonate with and are easily accessible to children and young people. All the children who participated shared insightful ideas that could potentially inform the wider communications strategy, and influence the final Barnahus logo design, so that it not only resonates with them but was co-created by them.

References

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Making child-friendly messages for Ireland's Barnahus Consent Form

Please read each of the 8 statements below.

If you agree with the statement, mark the 'thumbs up' picture beside it.

If you do not agree with the statement, mark the 'thumbs down' picture beside it.

You can ask questions about any of the statements if needed.

Statements	Agree	Disagree
1. I have heard what this consultation will be about and what will happen if I choose to take part.	 <input type="checkbox"/>	 <input type="checkbox"/>
2. I know that I do not have to take part and I can stop at any time.	 <input type="checkbox"/>	 <input type="checkbox"/>
3. You can record and write about what I say in your report.	 <input type="checkbox"/>	 <input type="checkbox"/>
4. You can take photographs of my creative ideas (writing/drawing etc.) and include them in your report.	 <input type="checkbox"/>	 <input type="checkbox"/>
5. I know my name will not be used in the report and if I want my name to be included, I can tell you.	 <input type="checkbox"/>	 <input type="checkbox"/>
6. I understand that if you are worried about me you will need to tell an adult in my school.	 <input type="checkbox"/>	 <input type="checkbox"/>
7. I would like you to give me feedback about what happens with my ideas.	 <input type="checkbox"/>	 <input type="checkbox"/>
8. I am happy to talk to you and share my ideas.	 <input type="checkbox"/>	 <input type="checkbox"/>

If you are happy to talk to me (Carmel, the researcher) please complete the following:

Your name	
Important things you want me to know about you	
Your signature	
Date	