

CIRCUIT

TEST
RISK
CHANGE

YOUNG PEOPLE, YOUTH
ORGANISATIONS AND
GALLERIES: WORKING AS
ALLIES TO SPARK CHANGE



phf Paul Hamlyn
Foundation

PLUS TATE

WE WANT TO WORK WITH
AND ACROSS THE YOUTH
AND CULTURAL SECTORS TO
HELP CONNECT MORE YOUNG
PEOPLE WITH GALLERIES TO
SPARK CHANGE.

We call for the youth and cultural
sectors to work together to:

- Share resources, aims and values.
- Advocate and support social,
cultural and economic justice.
- Contribute to existing and future
work with, for and by young people.
- We invite you to use this
report to provoke conversation,
collaboration and action.

Be part of ongoing collective
action to champion work with
young people and their cultural
participation in galleries.

Contribute at:
circuit.tate.org.uk
@CircuitPHF
#SparkChange

CIRCUIT GALLERIES
AND PARTNER
ORGANISATIONS



CIRCUIT GALLERIES

Circuit was a four-year national programme, connecting 15–25 year olds to the arts. Led by Tate, and funded by Paul Hamlyn Foundation, it involved six Plus Tate partner galleries, the four Tate galleries and over 80 partners, including organisations from the youth, education, charity and local authority sectors. It reached over 175,000 participants through events and projects.



CIRCUIT PARTNERS

FIRSTSITE

- Barnardo's
- Colchester and Tendring Youth Enquiry Service
- Colchester Institute
- Essex Boys and Girls Clubs
- Essex Youth Service
- Inclusion Ventures
- InterAct

MOSTYN

- Afasic Cymru
- Child and Adolescent Mental Health Services (CAMHS)
- Coleg Llandrillo
- Pixel
- Viva LGBT+
- West Rhyl Young People's Centre
- Ysgol John Bright
- Ysgol y Gogarth Special School
- Ysgol Y Graig (Penrhos Avenue)
Alternative Education Centre

NOTTINGHAM CONTEMPORARY

- Action for Young Carers: The Carers Federation
- Crocus Fields
- NGY Youth Provision: NGY My Place
- Nottingham City Council Youth Offending Team
- Nottingham Refugee Forumy

TATE BRITAIN & TATE MODERN

- Bosco Centre
- Fast Forward
- involuntary-movement
- Octavia Foundation
- Pempeople
- Ravensbourne University
- Raw Material
- Renaissance Foundation
- Southwark Council
- University of the Arts London Widening Participation and Progression - Careers and Employability
- City of Westminster Looked After Children's Services
- The Westminster Society

TATE ST IVES

- Cornwall College: Pathfinders
- Cornwall Council
- Falmouth University
- Flashlight, St Ives
- Hayle Community School
- Hayle Youth Project
- Newlyn Art Gallery & The Exchange
- Truro and Penwith College
- Young Mums Will Achieve

THE WHITWORTH

- 42nd Street
- Bridge College
- Brighter Sound
- Children's Society
- Contact
- Curious Minds
- Dance Manchester
- Factory Youth Zone
- Future Skills College
- House of Manchester
- Manchester City Council
- Manchester School of Art
- Powerhouse Youth Centre
- Proud Trust
- Rathbone Manchester
- Rathbone Trafford
- St. Mary's Sexual Assault Referral Centre (SARC)
- Trinity House
- Unity Radio
- Z Arts

WYSING ARTS CENTRE & KETTLE'S YARD

- Cambourne Youth Club
- Cambridge Youth Foyer
- Changing Frames
- Fenland Group
- Generating Alternative Possibilities Cambridge (GAPs)
- Girton Youth Club
- Romsey Mill
- Youth Support Services, Cambridge South

ABOUT THIS REPORT

Connecting young people and galleries to spark change so that young people can steer their own learning was a key driving force of Circuit. This national programme saw ten galleries work in partnership with youth sector organisations to create opportunities for a more diverse range of young people to engage with art in galleries.

Here we present some of what we faced and learned, including the barriers to work with young people that still exist across all Circuit galleries, as well as ways to overcome them. We hope that colleagues from the cultural and youth sectors will view this moment as a call for action that signals the practical and strategic methods for change. We hope that decision makers, senior management and leaders of programmes working with young people will reflect on our findings.

We outline three key areas of recommendations, barriers and solutions that are based on experiences over four years' work by the galleries and their partners. We draw on the in-depth evaluation and reflection that underpinned

the whole process, and on extensive research by specialists carried out throughout the programme. The research specialists included a critical friend, a qualitative and quantitative evaluator, a two-year longitudinal study, a PhD researcher, and an external researcher to gather and analyse evidence. At the beginning of Circuit, an evaluation framework was constructed collaboratively in line with the programme's aims and values, with the intention for gallery professionals, young people, artists and partners to be active reflective practitioners. They worked closely with the research specialists to reflect on what the evidence told them, share their findings more widely and, crucially, change their practice in light of the findings. The evaluation aimed to build skills and agency, whilst enabling responsibility and ownership of the programme's successes and challenges.

We acknowledge that this report is written through the lens of the cultural sector, but we aim to present clear recommendations and a rationale for more sustainable, reciprocal and equitable work across the youth and cultural sectors.

We welcome the opportunity for discussion. We want to draw upon our collective experience and make plans for

change. We want to influence progressive ways of working with young people in cultural and youth organisations. We want to inform conversations with funders and policy makers to enable support and resources for cross-sector work, for the benefit of all young people.

Circuit Programme
National Team

FOREWORD



FOREWORD

I believe that the future of the museum and gallery sector should be shaped by the emerging generation of creative people. For the past four years the pioneering *Circuit* programme has brought together 15–25 year olds in a unique and important network across six Plus Tate partners and Tate. Working together in an integrated way has shown us how we can think differently about what we offer in the gallery spaces, online and in the community. I was lucky enough to work directly with some amazing young people during my time at The Whitworth – they played a huge part in the success of the opening of the new Whitworth; they then created the WARP Festival, which was part of *Circuit*, and were inventive in ways we could never have imagined. The place was alive with creativity and I saw first-hand how transformative their ideas could be.

But I am also conscious that to be relevant to these young people we need to listen to their experience and find out how they want to work with us. We need to understand what the relationship of the visual arts is to their cultural experiences outside

the galleries, across digital platforms, in physical spaces and in socio-political contexts. There isn't a level playing field for access to the arts and many may not feel a gallery is for them. We need to define the type of positive change necessary to make things fairer for young people so that they find spaces that welcome and support their creative energies.

Circuit involved more than 175, 000 people across England and Wales and has left a substantial legacy. This report sets out some of the things we learned: the importance of access for all to cultural resources; of working closely with the youth sector so that they lead new initiatives; of being flexible, taking risks and understanding the complex, positive dynamic of difference; of integrating young people not just through learning projects but also through programming, decision-making and communications activities.

We thank Paul Hamlyn Foundation for their generous support of *Circuit*, and for their trust and progressive approach which has enabled us to be thorough and rigorous. They have helped us to delve deeply into the ways young people, galleries, and youth organisations can drive the shift that will help museums and galleries play a more vital role in society.

Maria Balshaw
Director of Tate



TEST
RISK
CHANGE

FOR THE
FUTURE



RECOMMENDATIONS

GALLERIES AND THE YOUTH SECTOR BUILDING PARTNERSHIPS

- Adapt your resources and form partnerships that respond to the current climate of limited budgets and cuts.

Identify common motivations, priorities and values.
- Harness each other's expertise, and share ways of working that are of benefit to young people.

MOTIVATION FOR DIVERSITY AND CHANGE

- Define your motivations for diversity – in your audience and workforce.

Understand the changes that need to happen, the timeframe, and where the responsibility lies.
- Reflect and learn from short-term projects that you connect to long-term strategies for change.

YOUNG PEOPLE AND CULTURAL PRODUCTION

- Establish ways for young people to work within organisations as producers of cross-art-form cultural activity that resonates with their wider social and cultural experiences.

Provide progression routes that allow for the development of transferable personal and professional skills, for education and employment, and an increased understanding of the cultural sector.

INTRODUCTION



INTRODUCTION

The idea for *Circuit* was developed by Tate as part of its Learning programme, and was also informed by the Plus Tate Learning Programme. Its formation was set against a turbulent backdrop of government cuts to public spending and the 2011 England riots. Today, the context of uncertainty continues, with significant ongoing cuts to youth provision across the UK,¹ the rise of nationalism, and the political and economic instability caused by Brexit. The 2017 UK government election highlights these uncertainties, but also demonstrates the urgency to develop opportunities with and for young people if we really want their contribution and participation in decision-making across society.

We believe that public institutions and cultural organisations have a responsibility to contribute to social and civic life in the UK for all citizens. *Circuit* was developed to explore ways in which galleries can create long-term relationships with youth organisations that ensure a diverse range of young people have equal access to their resources, whilst understanding

and identifying the organisational change required to make these aims sustainable.

Coming together as a national network, we set out to create better access to the arts for young people and to be more relevant for the diverse audiences who do not traditionally access cultural resources in galleries.

Circuit galleries worked with youth sector organisations to investigate current challenges, and to test ways of collaborating between arts and youth organisations. One aim was to enable gallery resources to be 'easier to reach' for young people. Inevitably, the social and political shifts that took place over the last four years have been crucial in understanding the realities of strategic and sustainable partnership work. The significant financial losses and restructuring resulting from public funding cuts put a strain on the stability of relationships between organisations, project participants and their audiences. But working in partnership helped provide new ways of working with a diverse range of young people. Working collaboratively also enabled us to maintain engagement and provide consistent provision for the young people involved.

The programme engaged with thousands of participants and demonstrated that art can have a significant impact in building young people's confidence, their practical skills, and their social and personal development. *Circuit* gave young people the chance to influence arts organisations in a tangible way – it explored approaches to 'peer-led' working, giving young people the space and skills to bring their own cultures and voices into galleries and to share this with the public. Through the programme, each gallery developed their own core group of young people who produced events, including a high-profile festival at each site, and established new partnerships with local youth sector organisations. They contributed to a national picture of this work hosted on the *Circuit* website.

The variety of organisations and locations across the *Circuit* galleries presented a good representation of the national context, in terms of organisations' scales, skills and experience. Being responsive to context was vital. Notably, *Circuit* has raised questions around diversity in local contexts, and reflected on the structural and behavioural barriers to inclusion in our galleries. It highlighted the real need to continue making long-term organisational changes so that there is greater diversity of social class,

ethnicity and educational backgrounds within audiences and the workforce. Cultural organisations have tried to address this over the years, but much more can be done to instigate longer-term change.²

From the outset, evaluation and reflection underpinned *Circuit*; it was a key cornerstone to our work. Through extensive data collection and research, *Circuit* has been able to investigate the complex picture emerging of the experience of participants and organisations. The next step is to continue to respond to this evaluation to enable substantial change to take place.

Galleries and youth sector organisations can provide a place for young people's contribution. They can offer a space for creativity, debate and reflection on current social and political issues, as well as be a place for skills development. The ongoing debate around such issues across all media highlights the need for young people's participation and influence to be present within organisations, so that organisations remain in touch and relevant.

We have learned that it is important to be transparent about why we want to bring young people into our organisations. We must state the personal and professional

motivations for diversifying, before we can achieve anything. Is it to enable the public to have ownership and agency within public institutions? Is it to develop new audiences' loyalty and help falling visitor numbers? Is it to offer young people opportunities to develop new skills? Or is it so that galleries can understand what younger generations want right now and in the future?

Young people have an aversion to being categorised as a homogeneous group. Each young person participates in a programme with shifting motivations and identities. Their individual changing circumstances and interests will have influence on whether they continue to participate or not. *Circuit* showed that to remain relevant, cultural projects should not make assumptions, but be responsive to the needs and shifting interests of groups and individuals within the 15 – 25-year-old age range.

While not every organisation will or can devote substantial resources to this work, it is arguable that we need to unite principles and consolidate resources across youth and cultural sectors even more so now than when the idea for *Circuit* was originally conceived. Galleries can continue to make changes to meet their civic responsibility to their communities, as well as provide

opportunities for young people's personal development and social mobility. But how can cultural organisations come together with youth organisations to do this for the long-term? Can we be allies for change? And if so, what next?

Mark Miller
Circuit Programme National Lead and
Convenor: Young People's Programmes
Tate Britain & Tate Modern



RECOMMENDATION

1.

GALLERIES AND THE
YOUTH SECTOR BUILDING
PARTNERSHIPS

GALLERIES AND THE YOUTH SECTOR BUILDING PARTNERSHIPS

By developing mutually beneficial partnerships with youth sector organisations, galleries can signal their commitment to finding ways for young people to be part of their programmes. Occasionally, galleries look to the youth sector to 'supply' project participants so that they can fulfil their own aims; instead they should focus on the benefits to the young people and youth organisations involved.

Galleries are in a unique position to offer youth organisations space and resources that provide access to the arts. Galleries can help young people to build creative open-ended relationships on their own terms. Working together can produce opportunities for participants to have cultural learning experiences and develop skills that benefit them personally and professionally. Shifting beyond doing 'outreach' work in the community can build closer relationships between people and the gallery, as a welcoming, public destination.

Some of the challenges when establishing partnerships have been identified as a 'clash of cultures'. This highlighted

some fundamental differences, such as social class and conflicting organisational priorities. It showed two contrasting approaches to projects: those that start with young people's own interests and value the process, and group project work with a fixed outcome. Youth partners and participants called for a levelling of hierarchies, where staff, artists and participants are equally valued. However, this can create tension if one person or organisation is held responsible for what is deemed to be the 'successful' or 'unsuccessful' delivery of a project.

In some instances, being involved with a project marked the start of a longer-term, more in-depth connection to the gallery for an individual young person. But such instances were few. This suggests that barriers remain – a young person may not identify with a gallery, socially or culturally; or they may have other priorities and challenges in their life. Young people need to be able to understand and visualise what opportunities are available to them in a gallery. Gallery staff found the requirement for bespoke, pastoral support for vulnerable individuals challenging, in comparison to the more formal group-based work of gallery education. This underlines the need for

further staff training to support young people with a range of complex needs.

Galleries and youth organisations can learn from and support each other. Actively understanding each other's contexts and limitations, was even more important during this recent period of instability and government cuts.³ By coming together to share resources and expertise, they can attempt to tackle the arising social and economic challenges young people face, whilst developing long-term partnerships and networks. To make the most impact, partnerships should be responsive to their local, political and social context. Investing time to build honest and transparent relationships, can help both sectors to empower and support each other to develop new ways of working.

CHALLENGES & BARRIERS

- Ingrained methods of working in partnership are hard to shift. It sometimes feels easier to revert to the habit of planning and delivering a project straight away, rather than building a relationship first.
- Facilitators within galleries may lack understanding of their own privilege and not have the skills to support working with young people with different social and cultural backgrounds and needs.
- Perceptual barriers about galleries relating to class and social difference remain, which can discourage partners and participants from getting involved.
- Different expectations of what a project should achieve; different opinions about whether the process or product is the priority.
- Budget management sitting solely with the gallery can cause imbalance in accountability and control between partners.
- Partnerships can break down due to ongoing cuts in the youth sector. Cuts are causing increased demands on youth workers, higher staff turnover and staff reductions.
- Staff and senior management in youth sector organisations may change their priorities, in response to shifting working methods or requirements in their field.
- Relationships are often held between individuals and not necessarily shared across organisations; partnerships can end when staff leave.
- Lack of time allocated to planning, knowledge-sharing and relationship-building.
- Youth sector professionals are hesitant to utilise visual art institutions as an environment for engagement, in comparison to disciplines such as theatre and music.
- Differing concepts and values related to cultural capital, creativity and art across the youth and cultural sector.
- Knowledge and discourse about gallery education stays within its own professional field. Failure to recognise that practitioners from youth and gallery sectors have a relatively surface-level understanding of one another's practice.
- A culture of competition rather than collaboration within the current funding climate. This breeds 'gatekeeping' where organisations are protective of cohorts of young people, creating a reluctance to signpost them to other beneficial opportunities.
- The tendency to plan 'for' rather than 'with' youth organisations, allowing the creative agency to stay with the arts organisation.

IDEAS & SOLUTIONS

- Identify which partners you want to collaborate with and articulate your motivations for doing so. Ask how young people will benefit, not just what the impact will be for your organisation.
- Employ a diverse workforce of facilitators and staff that represent the partnerships and young people you want to engage with.
- Ensure partnerships are responsive to their local, social and political context. Be aware of fluctuating financial and human resources. Define what you can do – without project funding – to support partnership work and provision for young people.
- Build relationships at a strategic and ground level at the initial development stage of a programme. Invest time in developing trusting, confident relationships. Understand each other's motivations and priorities, and find shared values and aims.
- Join and host local networks. Cross-sector networks can promote and share ideas on ways of working with young people within their communities, making further connections between the youth and arts sectors.
- Identify what approaches to take to establish a reciprocal, equal and sustainable partnership. Understand and address what might prevent a viable partnership.
- Evaluate partnerships to help establish how to improve them or when to end them. Acknowledge when a partnership isn't working; address any issues and decide if it is feasible to continue.
- Work together to plan a project before the ideas, structure, timeline and content are fixed. Set expectations, outcomes and roles from the start. Formalise with a written agreement if necessary.
- Involve young people from the beginning, so that they influence the ways organisations work together, as well as a project's objectives and outcomes.
- Learn from each other's expertise and approaches. Allow time for reflection together throughout a project, and adapt things in response to what you find. Consider doing a skills audit at beginning of a partnership.
- Create practical continued professional development and training opportunities for gallery staff, specific to youth sector partnership work and working with vulnerable young people.
- Broaden your understanding of each other's sector and methods. Don't rely on a limited knowledge of the perceived pressures of other organisations.



RECOMMENDATION

2.



MOTIVATION FOR DIVERSITY
AND CHANGE

MOTIVATION FOR DIVERSITY AND CHANGE

The *Circuit* programme highlighted divisions in society surrounding class, race and socio-economic background. Our evidence demonstrates that – despite decades of discussion, research and initiatives around diversity and equality of access in the cultural sector – young people and youth sector organisations still feel and speak about the barriers that prevent them from engaging. Some young people think that galleries are culturally, ideologically and economically elitist. This can be due to a lack of representation in the staff and ethos of galleries. There are also assumptions that specific knowledge is required to enter and be accepted in a gallery. During *Circuit*, young people have been explicit in their call for our galleries and museums to be more open, relevant and representative organisations with a more diverse workforce.

Circuit galleries engaged with their communities and audiences through concerted, targeted work. Participants are aware of and can be resistant to being approached by an organisation to ‘tick a box’. A lack of trust can prevent potential

visitors and partners from wanting to engage with a gallery, which in the long-term could have far-reaching implications for projects, funding and policy, as well as why these types of cultural organisation should exist. Across a range of experiences, there was common learning: that galleries should be clear about their motivations for reaching a diverse audience. They should not just be targeting a particular ‘data set’ to fulfil requirements set by funders or organisational aims, but be advocating a shift to inclusive programmes and practices that embrace ‘difference’.

‘Diversity’ has become a loaded term, and is often assumed to be shorthand for ethnicity and disability. Use of the term also creates a barrier to those whose job it is to make change relating to representation happen. It can segregate their work from core activity in galleries. We make reference to ‘diversity’ and ‘difference’ as a means to cover a wide range of identity politics being negotiated and discussed by young people today. This links to ethnicity, gender and sexuality, as well as to social and economic status, and different levels of privilege.

Young people are seeking understanding and experience of professions and pathways both across and outside of

the cultural sector. Therefore, *Circuit* galleries identified the provision of practical, transferable skills for young people as a priority. However, *Circuit* evidence indicates that family income, support and knowledge of the sector still affects young people’s ability to pursue a career in the arts. Recruitment and employment structures need to alter to open up opportunities to a greater range of young people. In doing so, galleries can aspire to help rebalance social mobility and privilege for individuals.⁴

To be more inclusive, organisations need to be willing to reflect on their current ways of working and commit to long-term change. Without diversifying now, galleries risk failing to be relevant to audiences and a workforce that is evolving with the ever-changing local and global context. Without change, galleries will continue to provide culture for a minority, whilst not capitalising on the rich creative and cultural changes that are happening across our society today.⁵

CHALLENGES & BARRIERS

- Lack of long-term strategies and commitment to diversifying audiences and workforce within galleries.
- A non-inclusive approach of working with young people who are ‘the usual suspects’ – participants whose experiences, educational backgrounds and social class may mean they are already familiar and comfortable with cultural organisations.
- Existing perceptions about galleries – including the welcome and language it uses – can deter people from visiting.
- A workforce that is underrepresentative of people from different socio-economic and ethnic backgrounds. If people don’t see themselves in an audience or organisation, they may not be interested in visiting.
- Marketing strategies that do not target the audiences that young people’s programmes are aimed at.
- Lack of capacity or skills to collect and analyse audience data will hold back progressive change.
- Resistance from participants or audience members to categorise themselves when asked to give their demographic data.
- Recruitment structures and processes that target and attract applicants from a narrow range of experience and backgrounds.
- Lack of training for staff in supporting young people from different backgrounds and experiences once they are employed.
- Perpetuating the habit of offering low-paid or unpaid work to young people. Young people may take this up, as they are eager to gain any experience in the sector, or feel ‘indebted’ to a project, creating an unequal balance between individual and organisation.
- Unequal financial and parental support that limits the ability to take up unpaid opportunities, which continues the cycle of a predominantly middle-class workforce.

IDEAS & SOLUTIONS

- Clarify your organisation's motivations for achieving greater diversity in your workforce, participants and audiences.
- Understand and react to the specificity of your organisation – its history, location, structure and programme. What does diversity mean in that context and how can you manage attainable and sustainable change?
- Map youth organisations, galleries and museums in your local area to establish who to work with, who you are not working with, and the reasons why.
- Think about audience groups when programming and connect the marketing to this – rather than identifying 'young people' as a homogenous group.
- Develop an organisational understanding and support of the positive dynamics of 'difference'.
- Identify the motivations of the audiences you want to reach. Understand the challenges around monitoring the success of reaching these audiences and ask yourself what skills are needed to analyse it.
- Consider the type of data and indicators of success that are required. Understand why this information will help to create long-term change.
- Tackle perceptual barriers about cultural organisations through front-of-house staff training.
- Work with young people from youth organisation partnerships to contribute to staff and organisational development through auditing the welcome they receive when attending cultural organisations.
- Review the type of opportunities that are available in your organisation. Review your recruitment processes. Identify what changes need to happen to create mutually beneficial opportunities that are accessible to people from a broader range of backgrounds.
- Work with youth sector and community partners to devise work opportunities. Identify possible groups of young people who might apply.
- Clarify whose responsibility it is to make change happen. Plan a time frame for long-term change. Ensure there is the commitment, conditions, support and resources to make this work possible.
- Consider the impact of funding models that result in short-term projects. If staff leave when a project ends, build in ways to ensure what was learned from a project stays within the institution.



RECOMMENDATION

3.



YOUNG PEOPLE AND CULTURAL
PRODUCTION

YOUNG PEOPLE AND CULTURAL PRODUCTION

When young people are supported to produce cultural activity within galleries, it can benefit them personally and professionally, attract new audiences and have a significant impact on the wider institution.

Evidence from *Circuit* supports a conclusion commonly promoted by the arts sector: that there can be significant social, emotional and cognitive benefits for young people through informal, communal learning with art.⁶ When given the power to produce cultural activity from inception to completion, young people show increased levels of confidence and motivation. It can result in an awareness that they can bring about change, along with greater socio-political understanding. These experiences develop knowledge and build positive relationships, not only between the young people themselves, but within their galleries and communities.

Young people are valuable producers, participants and employees. Young people constructing cultural activity in galleries in different art forms, such as performance, spoken word, music and

digital media, creates relevant connections for audiences. Their ideas link into people's wider social and cultural learning, demystifying cultural organisations and helping to develop more diverse audiences. It is up to galleries to value young people's cultural production internally by distributing the responsibility of youth programme aims and delivery across departments, such as marketing, curatorial and Learning. In turn, galleries must equip staff with the skills to facilitate work with diverse participants and audiences.

How a gallery supports young people's agency should be shaped to fit each organisation; whilst key principles and structures may underpin this work, it is essential to adapt to the specifics of each project. However, it should be noted that the time and capacity required to support flexible peer-led working are often out of sync with organisational patterns and deadlines, particularly when working across different teams, such as marketing. Young people's roles as co-producers and peer-leaders within organisations continue to present challenges. For example, how much space for contribution and autonomy can be given within an organisation's hierarchy and bureaucratic structures?

Listening and being responsive are essential: it has been crucial to evaluate participants' experiences. Young people play a central role in this, and benefit from devising and analysing creative evaluation. If reflection is embedded, it can result in effective change that is in line with young people's needs, as well as audience engagement targets. If what is learned is then applied, it can influence ways of working across an organisation.

Galleries should support the widest range of young people, whilst fulfilling their civic role. They should be flexible, social spaces where young people can take ownership to explore prevalent issues, giving visibility to different perspectives, cultures and experiences. Engaging with culture in galleries and museums is one way for people to become active members of their communities, and is one way for young people to contribute to social change.

CHALLENGES & BARRIERS

- Internal hierarchies, which result in less support and resources for work with young people.
- Governance structures, where young people's perspectives are not considered.
- Institutional habits, timelines and structures put pressure on being able to support collaborative work.
- Facilitators, staff and an organisation's reluctance to share decision-making can mean that creative agency stays with the gallery, rather than nurturing young people's ambitions.
- Tension relating to whether or not the gallery is a space for different forms of cultural production other than the gallery collection and the existing exhibition programme.
- Tension relating to differing views about quality and the status of young people's programming within the hierarchies of organisations.
- Ongoing reflection and evaluation is time-consuming, particularly when organisations are under pressure to prioritise delivering activity. Staff may lack the skills for effective evaluation and for then applying what they learn.
- Limited opportunities to share learning beyond Learning teams in galleries, so that it reaches all levels of the organisation.
- Staff being held accountable for the success of a project and therefore held responsible if it is deemed a 'failure'. This may prevent them from taking risks and trying new things, or may limit the amount of control and autonomy handed to young people.
- Staff may lack the specialist skills to facilitate work with young people. Sufficient knowledge and time are needed to support group dynamics and the needs of individuals. This can include supporting issues associated with mental health, or mentoring young people looking for development opportunities.
- Young people's time and capacity to participate and contribute to programmes, due to family care, school, college and other important challenges in their lives.
- Formalised approach and ethos of galleries' peer-led programmes are not often aligned with the aims to include young people from working-class backgrounds.

IDEAS & SOLUTIONS

- Spend time defining your motivations for working with young people. Define clear benefits for young people, not just benefits for the organisation.
- Develop a set of principles and values that will underpin your organisation's work with young people for the long-term.
- Establish ways for young people to work within galleries as producers of cross-art-form activity that resonates with their wider (sub) cultural experiences. Identify how they can be supported within existing institutional frameworks, and what might need to adapt, and how to change it.
- Develop progression routes and pathways for young people that provide experience, personal and professional skills, and an increased understanding of the cultural sector.
- Distribute responsibility for this work across your organisation and demonstrate commitment at a senior level.
- Create opportunities for collaboration between professional roles that work directly with young people. This experience can be a way for professionals to be aware of what young people need to feel welcomed and supported within their organisations.
- Listen to young people. Give them ways to be critical and reflective, and respond to what they say. Allow them to remain critical and bring in new perspectives rather than them taking on the gallery's existing ways of thinking.
- Provide specialist training for all staff to support different ways of facilitating work with young people. Invite youth workers and youth organisations to lead training. Ensure training supports participants and audiences with different and complex needs.
- Enable staff to hand over creative agency and encourage risk-taking, but ensure there is enough capacity within their role to work through the challenges that emerge from developing new ideas and working methods.
- Respond to participants' individual needs and interests and support autonomous learning within a project. Recruit artists and facilitators who can be responsive and flexible to these needs.
- Build time for reflection into project plans and timelines. Adopt a cyclical process of research, reflection and action. See where the skills gaps are and provide appropriate training.
- Be responsive as change happens. React to ongoing shifts in programming and audiences. For both staff and young people, clearly state a commitment to change, experimentation and risk-taking.
- Embed a culture of reflection so learning is recorded. Establish formal channels to share experiences beyond project teams to influence wider ways of working across an organisation.



CIRCUIT



A JOURNEY

The experience of each *Circuit* gallery was different.

Each developed their partnerships and programmes in response to their own experience, location and participants.

Here we share a small selection of those experiences and notable moments for the programme at each gallery 2013–17.

BUILDING PARTNERSHIPS AND WORKING TOGETHER

2013	2014	2015	2016	2017
<p><i>Circuit</i> begins with up to two years for galleries to research and develop strategic relationships with partners. <i>Circuit</i> aims to engage 'hard to reach' young people. Galleries identify what this means in their local community.</p> <p>Galleries acknowledge the importance of investing time in getting to know youth sector partners, with no agenda or planned project.</p>	<p>The Whitworth and bridge organisation Curious Minds lead a sector facing conversation bringing people from a range of professional backgrounds in the public and private sector to explore what is meant by 'hard to reach' and 'socially isolated'.</p>	<p>Galleries are set diversity targets, based on their local contexts. This aims to encourage galleries to focus on the demographic profile of young people through data collection, and to act as a driver to advocate for greater diversity.</p> <p>One researcher notes that 'Class difference is the most often-cited reason for disparities between the cultures of youth organisations and peer groups.'⁷</p>		
<p>Galleries consult with bridge organisations, local councils and youth services.</p> <p>The Whitworth focus on their 'hyper local' context – where the young people nearest them spend time.</p>	<p>Firstsite become members of a local Youth Strategy Group and go on to initiate quarterly meetings which provide sharing and training opportunities for staff in nearby organisations that work with young people.</p> <p>Tate Britain and Tate Modern identify target boroughs and build relationships with local champions in the youth sector.</p> <p>Tate St Ives identify barriers and challenges to young people accessing provision, and build their partnership strategy, through hosting a youth sector day at the gallery for local youth partners.</p>	<p>Tate Britain and Tate Modern host a local network for youth and arts practitioners working with young people with disabilities.</p> <p>Galleries identify benefits of working with youth sector partners who already champion the arts – including Girton Youth Project, Cambridgeshire and Raw Material, London. A shared interest in arts makes it easier to bring together young people from Girton Youth Project and the <i>Circuit</i> collective – they join each other's sessions, deliver projects together, and the youth worker supports <i>Circuit</i> collective members.</p>	<p>When programming their WARP festival, The Whitworth look out into their community. They commission local youth and cultural partners to produce new content to be showcased at this large-scale public event held at the gallery and its park.</p>	<p>Nottingham Contemporary shifts its focus to understanding the work of existing collectives within the city, and plans to develop a community meeting space at the gallery. They aim to support young people, whilst not adding pressure on to organisations to deliver more with limited resources.</p>
<p>Alongside consultation, galleries continue a long-standing way of working – of planning and delivering projects with youth partners straight away.</p>	<p>Tate Liverpool identify the importance of the presence of youth organisation staff during a project. Their support shifts attitudes and behaviours, and some young people feel less confident and focused without that support. Whilst gallery staff can gain experience in supporting different groups, they are not usually trained youth workers.</p>	<p>Nottingham Contemporary identify that the perception of the gallery is still a barrier. Even if senior staff at a youth organisation support a project, it isn't guaranteed that the youth workers running the project will buy-in to it and vice-versa.</p> <p>Nottingham Contemporary commission partner staff to steer a project, addressing issues around partners being able to commit time and resources. But the brief is too open for them to develop the project and young people's agency successfully. Ultimately, the gallery is still leading.</p>	<p>Wysing Arts Centre and Kettle's Yard shadow existing Romsey Mill, Girton Youth Project, and Cambourne Youth Club sessions, to familiarise themselves with their ways of working.</p> <p>Staff turnover is high in youth sector organisations partnering with Wysing Arts Centre and Kettle's Yard. Six out of the nine youth workers they've partnered with are no longer in post.</p>	
<p>MOSTYN shift from artist-led activities to developing plans with a youth partner.</p>	<p>Nottingham Contemporary ensure their project with Crocus Fields, a respite centre for young people with disabilities, is participant-led, starting with developing the interests of the young people as a starting point.</p>	<p>At a Wysing Arts Centre and Kettle's Yard project, the artist defines the importance of 'planning to adapt' in response to the young people when delivering project in a youth club, rather than sticking to a set plan.</p>	<p>Firstsite work with YMCA to produce a film about young people's experiences of living there. The artists respond to the young people and shape the project as it progresses, moving beyond what was originally planned. It is deemed a success by the participants, gallery and youth partner, but questioned by the youth service for not sticking to its original outcome.</p>	

IN THE COMMUNITY AND IN THE GALLERY

2013	2014	2015	2016	2017
	<p>Firstsite work with Colchester Youth Enquiry Service and Barnardo's offsite first, to overcome perceptions of the gallery as an unwelcoming place.</p> <p>MOSTYN run <i>Question Spaces</i>, an interactive exhibition in an empty shop in Bangor, creating a connection with the local community.</p>	<p>Tate St Ives create Pop Up Penzance, an open studio in a disused tea shop; without the 'rules' of the gallery, the artists and learning staff feel there is more creativity expressed.</p> <p>To address local transport issues, Tate St Ives run the Magic Bus with Newlyn Art Gallery & The Exchange, which tours to local cultural venues, picking up young people on the way.</p> <p>The closure of Kettle's Yard and Tate St Ives due to capital projects means running events offsite. Using venues already known to young people attracts a more diverse audience.</p>		
	<p>Gallery visits for MOSTYN's partners, Pixel and Viva LGBT+, alter participants' perceptions that the gallery isn't for them. Staff see the potential value a change in environment can have to engagement and learning.</p>	<p>A social worker involved with a Tate Liverpool project notes the importance of being in the gallery to build a connection with it and its staff.</p>	<p>MOSTYN and Penrhos Avenue Alternative Education Centre discuss using the gallery as an alternative learning space, for initiatives led by Penrhos staff.</p> <p>Nottingham Contemporary's long-term partnership with Crocus Fields, a respite centre for young people with disabilities, leads to participants regularly attending public gallery events and having workshops alongside Collabor-8 Collective members.</p>	
	<p>Galleries explore attitudes to young people in public spaces. Firstsite make films looking at the Anti-social Behaviour Act – <i>Talk Don't Rant</i> and <i>Fitting Out of Place</i> – and ask the question 'Are we good?', after young people outside the gallery are called a 'YOB Menace' in local press.</p> <p>Tate Collective Liverpool make a zine <i>You Feel Like a Threat, Don't You?</i> focusing on the welcome to young people at the gallery and other public spaces. They write statements to critique the gallery – 'We try to change young people's attitudes to fit the gallery, but we don't change the gallery to fit the young people.'</p>	<p>Galleries identify training that their staff need to support young people linked to front-of-house welcome and safeguarding.</p> <p>Tate St Ives develops a seasonal model of running Tate Collective, which acknowledges the changing demographics of their seaside town at different times of year; the distances young people have to travel make it work best to run all-day sessions on Saturdays.</p>	<p>'Mystery Shoppers' from mental health charity 42nd Street attend events and test the welcome of The Whitworth for people with different needs. The project aimed to provide gallery staff with a deeper understanding of how young people experience the gallery, and the vulnerabilities and issues they may face. Findings were shared with all public-facing employees at a training day, co-delivered by 42nd Street young people and staff.</p> <p>Young people taking over social media channels at Wysing Arts Centre and Kettle's Yard, and at Nottingham Contemporary brings a welcoming and relevant voice. Numbers of followers and online interactions increase.</p>	<p>Each gallery takes a different approach to listening to and enacting upon young people's views within formal governance structures. Firstsite appoints a young person as a trustee; and Tate Collective members present at Tate Britain Advisory Council, beginning ongoing dialogue with the gallery director.</p> <p>Some galleries set up dedicated spaces for young people within their gallery. Wysing Arts Centre opens the <i>Circuit</i> Studio, and Nottingham Contemporary develop plans for a community space.</p>

MAKING THE GALLERY PROGRAMME RELEVANT

2013	2014	2015	2016	2017
<p>Galleries with existing collectives consider what <i>Circuit</i> means for them. Five partners have existing groups: Tate Collective Liverpool (est. 1994); Tate Collective London (est. 2000); C&t Involved at Nottingham Contemporary (est. 2010); and Young Art Kommunity at Firstsite (est. 2011). Tate Collective St Ives is re-established after a short break in 2012.</p> <p>Galleries without existing core groups of young people start to establish them – including Whitworth Young Contemporaries, Cylch (later GLITCH) at MOSTYN, and <i>Circuit</i> at Wysing Arts Centre and Kettle's Yard.</p>		<p>National evaluation of the core groups indicates that some are becoming more institutionalised and less inclusive – emphasising event planning and delivery, over creative and social experiences.</p> <p>Tate Britain's regular large-scale event Late at Tate shifts to a 'peer-led' model, programmed and delivered by Tate Collective London for their peers.</p>	<p>Wysing Arts Centre and Kettle's Yard create different entry points to their programme, with regular social public workshops, providing a free drop-in experience.</p> <p>Tate Liverpool adjust Tate Collective's project meetings to become social and creative gatherings. Without a project-driven agenda, a more diverse group of young people stay involved over a sustained period of time.</p>	<p>Nottingham Contemporary note the importance of collaborating on workshops that provide valuable creative social time for their young people without pressure of retention or recruitment into the gallery collective, as a way to build relationships gradually with young people and alter their perceptions.</p> <p>Wysing Arts Centre and Kettle's Yard define some of the barriers that still prevent a young person from their youth partner organisations joining their core gallery group. These include the choice and location of activities, the food offer, the approaches of staff and the exhibition programme. The location includes the perceptions of the territories associated with particular community centres.</p>
	<p>Tate Britain research on Late at Tate shows that its multiple art forms are a major draw for audiences.</p> <p>Firstsite establishes groups for different art forms – dance, sound, circus and gaming, as well as visual art. In this way, your first interaction with the gallery may be with an alternative form of art to one that is traditionally associated with the gallery.</p>	<p>Tate St Ives state that the connection for young people with the gallery does not need to start with the artwork or an exhibition. The primary objective is to create confidence and ease within the gallery first, as a way to support young people taking ownership of their programme.</p> <p>The WYC Presents strand sees large-scale events produced by young people become more central to The Whitworth's programme and are considered to play an important role in the gallery being awarded Museum of the Year.</p>	<p>Exhibitions and festivals take over galleries, putting young people's activities at the core of the programme. These include Flipside festival at Firstsite and GLITCH festival at MOSTYN. Festivals can increase visibility for work with young people and collaboration with other colleagues, such as in marketing and curatorial, and attract new audiences.</p> <p>Large-scale events stretch the capacity of young people and staff. Working towards them requires commitment over several months. It often sees a smaller group of the most proactive young people become engaged in the intensive planning and delivery required, whilst other young people's attendance drops off.</p>	
<p>Evaluation led by young people is considered central to how programming in the gallery is reviewed. Circulate is established – a national group of young people who evaluate and critique the programme in their gallery and as a whole. By collecting data from visitors and reflecting regularly on the programme, participants are encouraged to consider how their events can stay relevant to a wider audience.</p>		<p>Collectives at the gallery are supported to think about programming events that aren't just for 'people like them', but of interest to a greater range of young people. Collective members show increased awareness of representation and diversity within gallery audiences.</p> <p>Tate Collective Liverpool collaborate with artists' collective Assemble to challenge the role of the gallery. They send 'ransom notes' to gallery directors. The subsequent conversations result in <i>Art Gym</i>, an interactive exhibition, which tests the gallery's position on valuing the process, rather than knowing the outcome from the beginning.</p>	<p>WYC Speaks at The Whitworth, developed by Whitworth Young Contemporaries, provides a public platform for debate between young people and other generations, posing questions such as, 'How Does Youth Culture Age?', and 'Does Black History Month Matter?'</p> <p>Tate Collective give a peer-led tour of Tate to young people from Bosco Centre, a community college. The group engaged in conversations around sensitive topics including mental health, domestic violence and gang culture alongside a lead artist and Tate Collective London, leading to young people from Bosco reporting shifts in their perception of art.</p>	<p>Tate Liverpool's project A Democratic Dialogue sees banners about important issues to Tate Collective taken into the streets and gallery for public discussion; it serves as a platform for young people to feel their voices are being listened to.</p> <p>Wysing Arts Centre and Kettle's Yard <i>Circuit</i> Cambridge collective are asked to run an event for the Stand Up To Racism campaign – an indication of a shift that their programme connects to current issues.</p> <p>Nottingham Contemporary begin to programme thematically. Inviting partners into the core programme brings more diverse ideas than if work was produced only by young people with a common interest in art.</p>

JOBS AND SKILLS DEVELOPMENT IN GALLERIES

2013	2014	2015	2016	2017
<p>Nottingham Contemporary Advocates Programme provides a practical entry point for young people to connect with the gallery, whilst boosting skills to add to their CV. Young people are asked to complete a series of tasks, including asking a question at an event and reviewing an exhibition.</p>		<p>Tate Britain and Tate Modern run CV surgeries, incorporating them into project debrief sessions, helping young people to recognise and articulate their skills.</p>		<p>Galleries identify a future priority as young people's desire for the development of practical, transferable skills. Some galleries embed <i>Circuit</i> roles into their core staff. Others develop new training programmes to upskill a more diverse range of young people. Examples include <i>Circuit</i> Conductors at Wysing Arts Centre and Kettle's Yard, and Routes In at Tate Britain and Tate Modern.</p>
		<p>Tate Britain and Tate Modern run projects with youth sector partners in the run up to recruitment for Tate Collective; this is to create a pathway for their young people to join the group.</p> <p>Whilst some young people from youth sector organisations do join gallery core groups, one researcher notes that these individuals are the exceptions to the rule; they are often the most confident members of their youth organisation group and closest in social position to the existing members of the collective.</p>		
	<p>Wysing Arts Centre and Kettle's Yard launch its paid internship programme.</p> <p>The Whitworth creates a formal Young Evaluator role, to embed data collection and reflection on the programme into their wider team.</p>	<p>The Whitworth runs an internship programme with young people from mental health charity 42nd Street. Youth partners can help to identify young people who might be interested in the opportunity and to identify the support they will need.</p>	<p>Using learning from their internships, Wysing Arts Centre and Kettle's Yard set up a new creative apprenticeship programme. This runs across both organisations, in different departments, with a qualification at the end.</p>	
<p>Firstsite aims to create job opportunities that enable young people, who may not easily have been able to find work in their chosen field, a chance to start on the employment ladder in a supportive environment. This can help young people gain experience, confidence and skills</p>	<p>The Whitworth launches its emerging artists programme to support young creative talent; this is to support their development as artists and social practitioners. Firstsite creates paid placements for young artists, who initiate projects for <i>Circuit</i> groups, and other audiences.</p>		<p>With ex-Collabor-8 Collective members now running Nottingham Contemporary's youth programme and gaining employment in other parts of the organisation, the gallery feels it is listening to a youth voice, and that entrenched ways of working are being challenged.</p>	<p>Galleries, including Nottingham Contemporary, Tate Britain and Tate Modern, review their recruitment procedures to consider how they could become more open to a broader range</p>

DATA

Throughout *Circuit*, gallery staff worked with professional evaluators to collect and analyse data.

Here we present a selection of data which indicates the ethnicity and background of young people who were involved in *Circuit*, their motivations for getting involved, and the impact the programme had on them.

Read the full quantitative and qualitative data report,⁸ plus further evaluation and research at circuit.tate.org.uk

Definitions

- Core Group

Young people, 15–25 years, who work with galleries over a sustained period to develop, produce and deliver site specific *Circuit* events by, with and for young people.
- Partnership Projects

Bespoke work developed in collaboration with youth sector organisations who work specifically with young people described as ‘hard to reach’.
- Audience

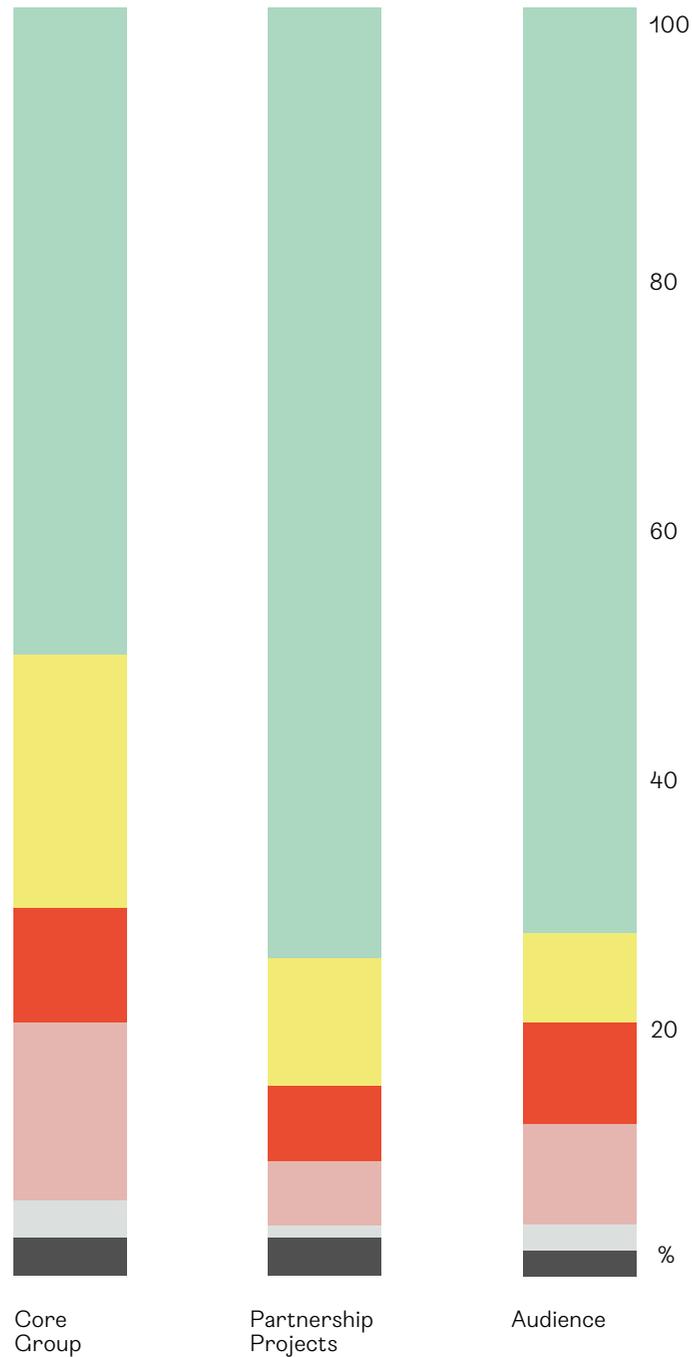
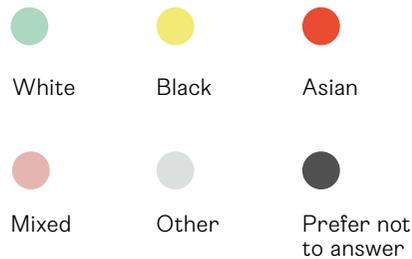
The general public, participants of core group and partnership projects who attend *Circuit* events and festivals produced by, with and for young people.

ETHNICITY

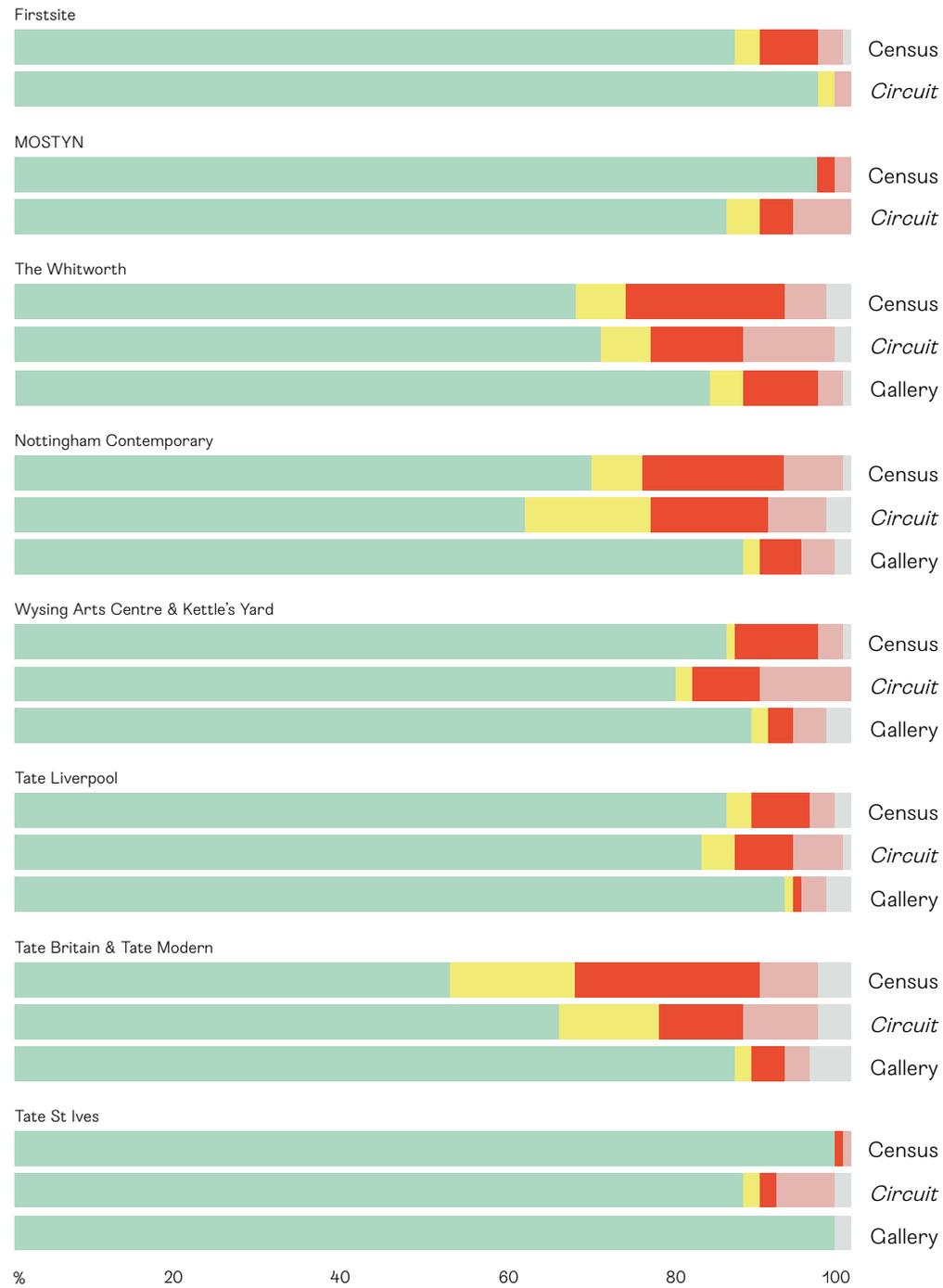
According to UK census data (2011), 18% of the total population of 16-24 year olds in England and Wales are BAME (Black, Asian and Minority Ethnic). *Circuit* data shows that representation of BAME was greater than 18% across the different programme strands.

The graphs on the following pages indicate that galleries were successful in engaging with participants and audiences reflective of the ethnic diversity of their local area.

Where we have comparative data, we can see that *Circuit* programmes attracted a significantly more ethnically diverse audience, in comparison to galleries' general programme.



ETHNICITY



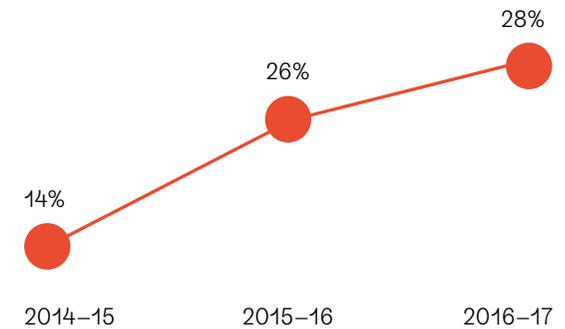
HARD TO REACH

Circuit aimed to engage 'hard to reach' young people. It defined this term as the following categories:

- Having a long-term disability: physical, sensory, hidden, learning
- Young parent
- Young carer
- Homeless
- Gypsy, Roma, Traveller
- Looked after child / care leaver
- Refugee
- Asylum seeker
- Home educated
- In youth justice system
- Not in education employment or training (NEET)

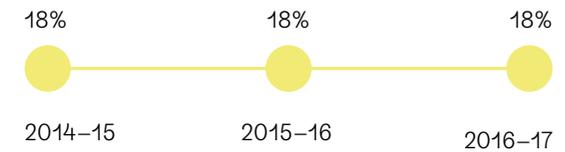
- In hospital / long-term physical or mental health needs
- Having a parent or carer in receipt of state benefits

Core Group

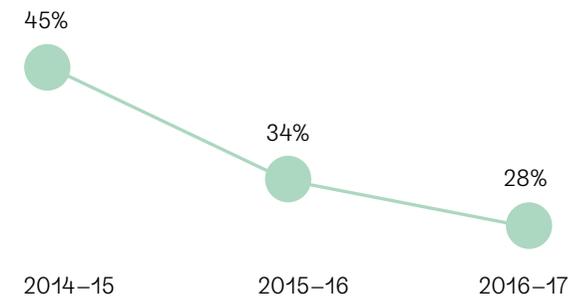


Core Group Target 50%

Audience



Partnership



Partnership Target 72%

HARD TO REACH

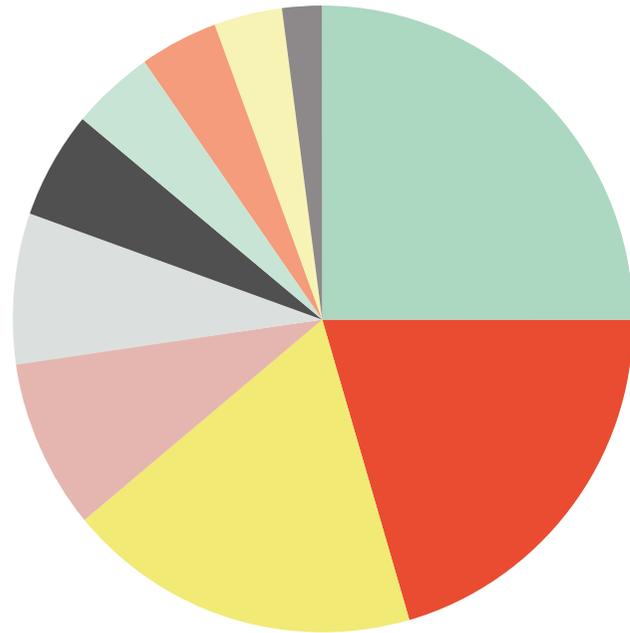
The data indicates that there are still challenges and barriers to engaging so called 'hard to reach' young people in long-term relationships with galleries as participants and producers. As the programme progressed, a greater number of 'hard to reach' young people did join galleries' core groups, though the total fell short of the target.

Projects run in partnership with the youth sector specifically targeted young people who were categorised by these 'hard to reach' terms, but this is under-represented in the data. At times, it was challenging for galleries to collect quantitative data, and sample bases for partnership projects were relatively small. Furthermore, individuals do not always self-identify with defined categories. Difficulties in collecting this data highlight the nuances of diversities, and the complexities surrounding social class, ethnicity and education.

Approaches to reach diverse audiences included:

- Setting diversity targets and carrying out research to understand local audiences.
- Building relationships with local youth sector organisations to help understand their priorities and working practices with young people.
- Identifying the kind of support that young people might need to engage, addressing for example, travel, food, expenses and individual support needs.
- Running targeted marketing and social media campaigns.
- Young people producing relevant multi-disciplinary arts programmes.

AUDIENCE MOTIVATION FOR ATTENDANCE



- The mixture of art, music and activities 23%
- The art exhibition / free displays on show 19%
- My friends going 17%
- The live music 8%
- The artists who were involved 7%
- The workshops 5%
- Was curated by young people 4%
- Was taking place at (named gallery) 4%
- To meet other like-minded people 3%
- Was organised by (named gallery) 2%

HOW DID YOU HEAR ABOUT THIS EVENT?

37%

WORD OF MOUTH / FRIEND / FAMILY

25%

SOCIAL MEDIA

10%

SEEING INFORMATION / ACTIVITIES WHILE IN THE GALLERY

CORE GROUP ACTIVITIES

Which of the following, if any, have you got involved with as a result of participating in the gallery's young people's group?

81% Planning and delivering events and festivals

80% Discussing or contributing to ideas for workshops, events and festivals

73% Planning & delivering workshops

44% Evaluation

41% Marketing

40% Public speaking

40% Producing art works

36% Curating exhibitions

36% Filming / photographing

19% Administration

17% Finance

What, if anything, stops you from attending core group meetings?

63% Clash with education commitments

30% Clash with paid work

19% Family commitments

13% Cost of travel

10% Health

Core group members were asked about the personal benefits of being involved in the gallery programme. They ranked predetermined categories out of ten, to indicate how much the programme had helped them to develop in particular areas. The highest ranking areas include:

Personal Development

8.8 New friendships, contacts and networks

8.7 Enjoyment and understanding of art

8.6 New ways of thinking

8.4 Awareness of the communication power of art

8.4 Work experience skills

Emotional, Social and Cognitive Benefits

8.5 Work with others as a team

8.2 Express my opinion effectively

8.1 Listen to different points of view, understand different perspectives

Confidence

8.5 Explore and pursue more opportunities

8.4 Set goals for the future and pursue them

8.4 Take responsibility

8.1 I can make a difference to the world around me

8.1 I can achieve what I have set out to do

7.9 My own worth or value



WHAT HAPPENS NEXT?



WHAT HAPPENS NEXT?

Circuit was an impetus for change: it gave the organisations involved the opportunity to take risks and test new ways of working with young people. They interrogated what worked and what didn't, and locally each gallery has committed to a range of incremental and systemic shifts within their organisations.

Through Circuit, we have been asking if the cultural and youth sectors can be allies in this change. Whilst exposing the complexities and ongoing challenges, our findings fundamentally support the importance of working together more closely.

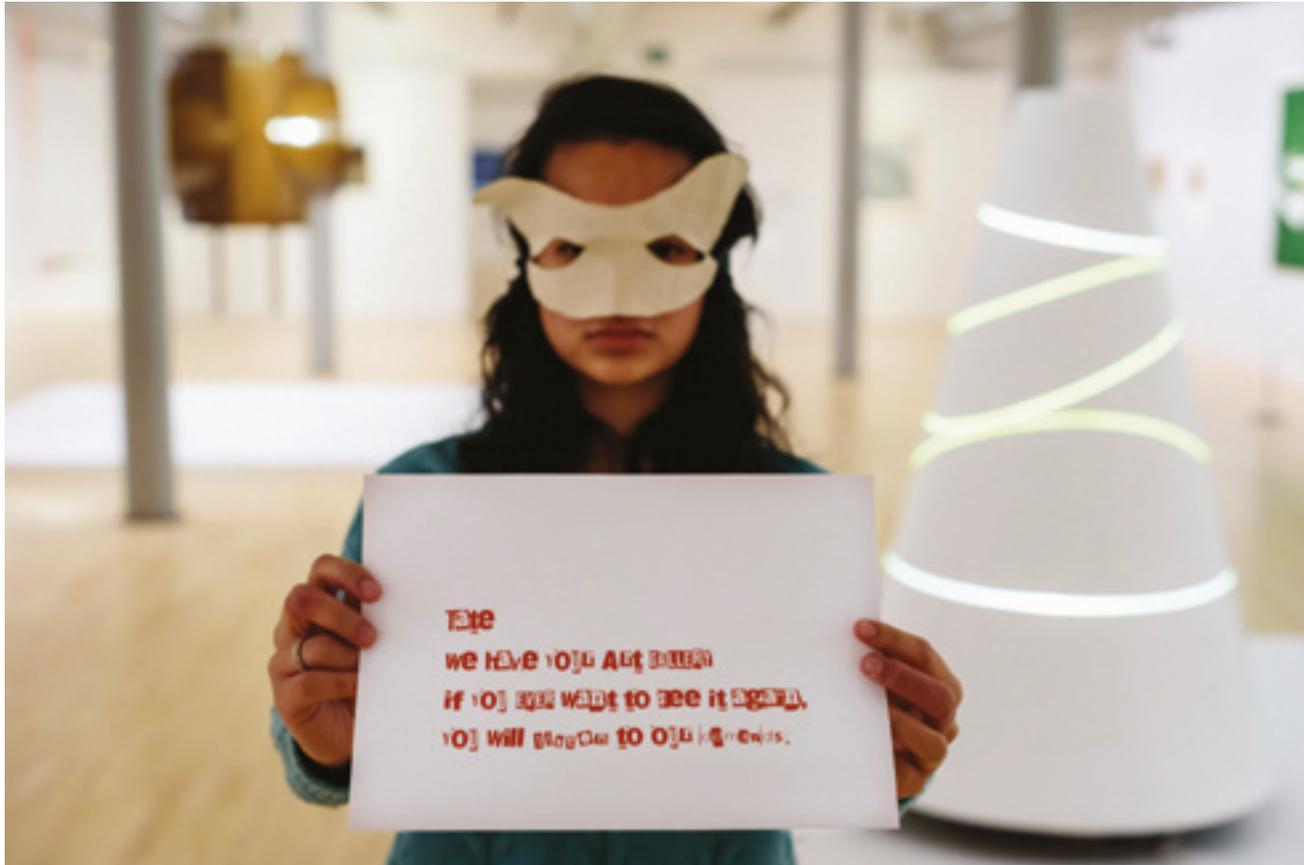
We invite you to use these findings to provoke conversation, collaboration and action. Individuals and organisations can come together to identify practical actions to take, and shape new models of equitable partnership. To move forward we will need to work with policy makers and funders, to identify and invest in methods of long-term support and resources for national and regional cross-sector work.

Responsibility lies with all of us – practitioners, directors, funders, policy makers – to examine how we work, and act on findings and expertise across the sectors to push for positive change for young people in society.

Our aim is to support this through active discussion with cultural and youth sector colleagues and organisations, to bring together expertise from around the country.

Be part of ongoing collective action to champion work with young people and their cultural participation in galleries.

Contribute at:
circuit.tate.org.uk
[@CircuitPHF](https://twitter.com/CircuitPHF)
[#SparkChange](https://twitter.com/SparkChange)



ACKNOWLEDGEMENTS



ACKNOWLEDGEMENTS

Huge thanks to all the young people who participated in *Circuit*, not only for taking part, but for critiquing, challenging and shaping the programme over its four years.

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Circuit has been possible thanks to the dedication and expertise of many gallery staff, facilitators and artists around the country, who developed, delivered and evaluated the programme. Their willingness to challenge themselves and their organisations pushed *Circuit* to test and develop different ways of working, to champion young people's perspectives within and beyond their galleries:

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