

Resources and Case Studies on Engaging Young People

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The ACE-funded national scheme, 'A Night Less Ordinary', focused on increasing the numbers of young people attending theatre. This brief gives a background of the scheme and links to other resources and case studies addressing young people's access to the arts, from 1999 to 2010, including some that came through the New Audiences for the Arts initiative.

The Audience Agency is a not-for-profit organisation created out of the merger between All About Audiences and Audiences London Plus in 2012.





A Night Less Ordinary

Online Resources Pack

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allaboutaudiences

Introduction

Following the A Night Less Ordinary (ANLO) North West networking meeting held at the Lawrence Batley Theatre (Huddersfield - 3 November 2010) – below is a list of links to free reports, toolkits and case studies to support organisations in their work with young people.

All reports were freely available and all links working at the time of publication.

Online resources

UK Tribes

UK Tribes was born in 2005, when Channel 4 commissioned Crowd DNA (then called Ramp Industry) to run a project called TV Glue, which looked to measure how TV could remain a unifying force in the midst of media fragmentation. One small aspect of this project looked at youth culture and offered a tribal breakdown based on the social glues (music, sport, fashion, technology etc) around which young people gather. Thus UK Tribes was born, with a brief to extend this research; to explore youth in honest terms and as described to us by young people themselves; to acknowledge that whereas once it was about monolithic youth tribes that stomped on all before them (punk, rock 'n' roll, acid house etc) now it's more about fluidity, a menu of options.

www.uktribes.com

You can request a password to access all research for free at:

<http://uktribes.com/login>

What do you think? Creative Youth Consultation and Participation Toolkit

ENYAN (English National Youth Arts Network) was launched in June 2006 and is a membership body designed to unite the diverse youth arts sector across England and the UK. The network aims to raise the profile of youth arts and thereby create more opportunities for the creative and personal development of young people, predominantly those considered 'at risk'.

The toolkit is aimed at those working with, or for, young people in the arts and creative sectors and is also of value to those working within the youth services sector and others outside this who may want to take a creative approach to consulting with young people.

http://www.artscouncil.org.uk/media/uploads/downloads/toolkits/what_do_you_think_appendix_4_enyan_toolkit_001.pdf

Creative Apprenticeship: supporting the progression of young people into creative sector careers (2008)

How organisations can run creative apprenticeships to support the progression of young people into creative sector careers.

http://www.artscouncil.org.uk/publication_archive/creative-apprenticeships-supporting-the-progression-of-young-people-into-creative-sector-careers/

Providing the best (2006)

Providing the best provides guidance for artists and arts organisations on assessing the quality of activities provided for children and young people. The document defines the characteristics of high quality activities for and with children and young people and, using prompt questions enables artists and arts organisations to assess and assure this work. We hope that the self-assessment approach encouraged through this document will raise the standard of work experienced by children and young people.

http://www.artscouncil.org.uk/publication_archive/providing-the-best/

Using Facebook with young people

http://www.enyan.co.uk/uploadable_media/show/12728

Eight Best Practice Principles to support effective working in the arts with children and young people

Eight Best Practice Principles to support effective working in the arts with children and young people. These Best Practice Principles have been developed by Leeds City Council, ArtForms and CapeUK in consultation with young people, teachers, artists, cultural and voluntary organisations.

<http://www.capeuk.org/capeuk-resources/eight-best-practice-principles-to-support-effective-working-in-the-arts-with-children-and-young-people.html>

Young Roots, Your Roots: Creativity, Schools and Community Cohesion (2004)

A guide for those working with young people in the 5-13 age-group in schools and communities, and anyone working to promote community cohesion. This guide sets out to share with a wider audience some of the lessons learned from 'Young Roots, Your Roots', a series of 'community cohesion' projects in Yorkshire schools coordinated by CapeUK in the summer of 2004.

<http://www.capeuk.org/capeuk-resources/young-roots-your-roots-creativity-schools-and-community-cohesion.html>

Out of the shadows: arts and young people in North West England (2001)

Looks at examples of projects where good youth arts practice has been identified. It includes a paper which looks at how networks of those involved in youth arts development might be formed.

http://www.artscouncil.org.uk/publication_archive/out-of-the-shadows-arts-and-young-people-in-north-west-england/

What's the point? Using drama to engage young people at risk (2006)

This report examines the contribution that the arts, in particularly drama, can have in building key skills essential to supporting learning and re-engagement in education or training. The findings highlight the positive contribution that drama can have in developing emotional literacy, raising aspirations, building self-esteem and creating an effective bond between key workers and young people. The report also makes a series of recommendations for best practice in arts based projects with young people at risk.

http://www.artscouncil.org.uk/publication_archive/whats-the-point-using-drama-to-engage-young-people-at-risk/

Paving the way: Mapping of young people's participatory theatre (2007)

This report is the first comprehensive mapping of the youth and participatory theatre sector. Undertaken by Arts Council England in partnership with the National Association of Youth Theatres (NAYT), it provides a baseline assessment of youth and participatory theatre activity across England. It summarises the findings of an extensive mapping study, regional mapping reports and case study research. The report was commissioned by Arts Council England to inform the development of the Young People's Participatory Theatre project (YPPT), a three-year initiative (2005/06 - 2008/09), funded by the Department for Culture, Media and Sport (DCMS) and managed by Arts Council England. The full report will be available online soon.

http://www.artscouncil.org.uk/publication_archive/paving-the-way-mapping-of-young-peoples-participatory-theatre/

Youth access to culture in Europe (2008)

This study examines policies and legal frameworks, cultural offers and opportunities, and public and private actors at national, regional, and local level in EU Member States. It describes current trends in youth culture in Europe, identifies obstacles to young people's access to culture, cites studies and statistics, and catalogues inspiring and successful examples from different countries.

http://ec.europa.eu/youth/pdf/doc1790_en.pdf

Consulting young people: a literature review (2010)

This review introduces readers to the field of consultation work with young people. It discusses why the views of young people should be sought, listened to and acted upon, citing a number of factors that make this an increasingly commonsense step to take. It identifies a range of issues to be taken into account in consulting young people, including ethical considerations.

<http://www.creativitycultureeducation.org/research-impact/exploreresearch/consulting-young-people-a-literature-review,80,RAR.html>

How much? (1999)

How Much? was an action research project undertaken over a two year period, that aimed to develop a bigger audience for Sheffield Theatres among young people aged 16-24 years. It explored the influence of programming, ticket prices and promotion initiatives. At the same time Sheffield University and Sheffield Hallam University worked with Sheffield Theatres to research the attitudes and behaviour of young theatre attenders and non-attenders.

<http://www.takingpartinthearts.com/content.php?content=95>

Young People's Transport Scheme (1999)

This project attempted to explore the barriers posed to arts attendance by lack of transport. It worked with 16 to 19 year olds, drawn from schools and workplaces in rural and urban Northamptonshire.

<http://www.takingpartinthearts.com/content.php?content=62>

txtm8 (2002)

An audience of 18-24 year olds living in and around Plymouth were recruited to a scheme designed to promote arts events via SMS text messaging.

<http://www.takingpartinthearts.com/content.php?content=208>

New Marketing Approaches (1999)

This action research project aimed to test new marketing approaches for attracting young culturally diverse audiences to theatre.

<http://www.takingpartinthearts.com/content.php?content=784>

CandoCo in Leeds (1999)

CandoCo aimed to target young audiences with disabilities to its performances, particularly in the under-16 and 16-18 age groups. It focused

this project in Leeds working with integrated mainstream schools and schools with special units. The principal partners, Northern School of Contemporary Dance (NSCD) and the Riley Theatre identified relevant schools and provided support on the marketing and operational issues that needed to be addressed.

<http://www.takingpartinthearts.com/content.php?content=46>

Dance Tek Warriors Tour (2000)

Union Dance Company's project - Dance Tek Warriors targeted young audiences with two five-day packages of performances and workshops in Swindon and Stockton on Tees. The show drew inspiration from computer games.

<http://www.takingpartinthearts.com/content.php?content=256>

Animal Farm (2000)

This project worked with young people through participatory activity in Newcastle, Sheffield and Derby. It offered participants a range of workshops and visits to performances, aiming to test how this affected subsequent engagement with theatre.

<http://www.takingpartinthearts.com/content.php?content=320>

DJing in Art Galleries (2002)

This project aimed to demystify the gallery space for young audiences familiar with dance culture and to encourage attendance at visual arts galleries.

<http://www.takingpartinthearts.com/content.php?content=167>

Classical Music Audience Development (1999)

Various methods were used to promote attendance amongst young people at live classical music events in Middlesbrough town hall. These included promotional material, vouchers and transport schemes.

<http://www.takingpartinthearts.com/content.php?content=98>

Cre8 (2002)

Building on lessons learned from previous research and pilot projects focused on rural areas, Cre8 sought to attract to the arts a new audience of young people from Ross-On-Wye.

<http://www.takingpartinthearts.com/content.php?content=697>

Dancing without Walls (2002)

Dancing Without Walls aimed to identify barriers to dance attendance and participation among young men.

<http://www.takingpartinthearts.com/content.php?content=473>

Lancashire and Cheshire Young Promoters Scheme (2000)

The Young Promoters Scheme targeted teenagers in rural Lancashire and Cheshire. Around 40 young people took part in a professional live arts event of their choice which they prepared over four months.

<http://www.takingpartinthearts.com/content.php?content=274>

Developing Cultural programmes in Civic Venues (2000)

Socially excluded young people, (including asylum-seekers, people recovering from addiction, and homeless people) were given the chance to take part in dance and drama workshops at the White Rock Theatre, Hastings.

<http://www.takingpartinthearts.com/content.php?content=589>

Creative Connection (part of Creative Neighbourhoods programme) (1999)

Young people aged 16–25, in a severely deprived neighbourhood of south London with high crime levels, were offered training in music and media, digital arts and printmaking to help them enter the creative industries. The project was in collaboration with the Clapham Park Project, funded by New Deal for Communities, and sought to take advantage of the job opportunities available through Lambeth's growing cultural sector.

<http://www.takingpartinthearts.com/content.php?content=623>

Developing Cultural Programmes in Civic Venues – County Gallery, Maidstone (2000)

As well as focussing on art about Kent and art by Kent artists, this project aimed to encourage greater public access to the County Gallery, Maidstone, specifically targeting young people aged 16–26 years.

<http://www.takingpartinthearts.com/content.php?content=592>

Including the excluded (2002)

This action research project, based at the Mercury Theatre, Colchester, aimed to attract excluded young people in North Essex to theatre and to provide a model of partnerships between arts venues and pupil referral units.

<http://www.takingpartinthearts.com/content.php?content=498>

For further information:

Creative Choices

<http://www.creative-choices.co.uk>

CAPE UK

<http://www.capeuk.org/>

Creative partnerships

<http://www.creative-partnerships.com/>

ENYAN

<http://www.enyan.co.uk/category/show/5>

Creativity, Culture, Education (CCE)

<http://www.creativitycultureeducation.org/research-impact/explorerresearch/?showAll=true>

**All About Audiences is the audience
development agency for the North West**

Green Fish Resource Centre, 46-50 Oldham St,
Manchester M4 1LE

T: 0161 234 2955

hello@allaboutaudiences.com

www.allaboutaudiences.com