

the arts and young people

a new audiences programme



Yorkshire Arts

combined arts performing arts drama dance mime music film broadcasting photography multimedia literature visual arts



mime music film broadcasting photography multimedia literature visual arts crafts live arts

New Audiences



THE ARTS COUNCIL
OF ENGLAND

Yorkshire Arts would like to thank all the young people, organisations and other individuals who participated in the Arts and Young People programme.

Yorkshire Arts would also like to thank all the other partners involved in this programme, particularly the Audience Development Department of the Arts Council of England, and last but certainly not least, Sarah Bedell for compiling this report.

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The arts and young people

A new audiences programme

Yorkshire Arts Board and the Arts Board of England commissioned consultant Sarah Bedell to write a detailed report on the pilot audience development programme *Arts and Young People*. Funded through the Arts Council of England's New Audiences Programme the report, which is in two sections, examines two aspects:

- the development of an "umbrella" approach to evaluation
- a record of the approaches and outcomes to evaluation by the eleven organisations participating in the pilot programme.

Yorkshire Arts' Audience Development Strategy *Winning Hearts and Minds* (Dec 2000) starkly identified the key weaknesses that acted as barriers to audience development. Examples included:

- lack of planning
- lack of time
- lack of resources
- lack of integration of audience development into the overall programme activity of organisations
- lack of access to relevant information and market intelligence on audiences
- internal barriers such as limited understanding of audience development and existing skills base.

Key recommendations included:

- creation of collaborative approaches to audience development
- more effective use of new technology
- identification and provision of training opportunities to improve skills base
- development of generic market intelligence on audiences
- dissemination of models of good practice in audience development activity.

It is within this context that this report needs to be viewed. The following summary provides just a flavour of the report. However, for a more detailed analysis and critique of the *Arts and Young People* programme, the report needs to be read in its entirety.

Executive summary

Part 1 “Toolkit”

This section provides the introduction within which the New Audiences Programme operates. It also outlines the aims and objectives of the programme, analyses the methodology employed, examines the findings, outcomes and measures of success and arrives at a number of conclusions.

It would be true to say that there has always been a general feeling within the arts sector that audience development is a good thing. Defining, developing and evaluating it effectively, however, is another matter. Thinking and planning around this crucial area considerably increased in sophistication and focus with the availability of significant additional resources since 1998. This was channelled mainly through the New Audiences Programme (NAP), co-ordinated by the Arts Council of England (ACE) in collaboration with the 10 Regional Arts Boards (RABs).

Coupled with the additional resources was strong political support. Audience development, with its cross-cutting interface with areas such as social inclusion and lifelong learning, inevitably occupies an important place on the Department of Culture, Media and Sport's (DCMS) agenda.

By 2003, NAP will have invested £20 million in audience development across the country. It has provided a golden opportunity for organisations not only to develop innovative, creative approaches to developing audiences, but also to test and evaluate these approaches. Organisations of different scales and representing a wide spectrum of artforms, were encouraged to explore various ways of engaging with people whose opportunity and ability to attend or participate in the arts was limited or non-existent.

Arts and Young People is an important pilot strand of Yorkshire Arts Board's New Audiences Programme. The ACE fund was initially aimed at young people, particularly those living in urban and rural areas who have relatively few opportunities to attend the arts. Young people are central to Yorkshire Arts' Corporate Priorities, particularly Lifelong Learning. They have been highlighted as a key target group in the Audience Development Strategy. It is also a continuing feature of the work of the eleven organisations involved in this programme. Since 1998 Yorkshire Arts has initiated and/or supported over 40 audience development projects. Investment of £300,000 through New Audiences has generated considerable additional partnership resources. Diverse though these projects are, they are all underpinned by the fundamental principles of increasing audiences for the arts and measuring the effectiveness of the approaches used.

Yorkshire Arts received 36 eligible project applications requesting a total amount of £286,015 against a fund of £90,000 (1999/2000).

Arts and Young People supported the following eleven very different organisations:

- Creative Arts Partnerships in Education (CAPE UK)
- Kirklees Community History Service
- Leeds International Film Festival
- mind the....gap
- Orchard Park and North Hull Enterprises Ltd
- Oriental Arts
- Quay Art
- SACAR
- Sheffield Theatres Trust
- Site Gallery and Third Angel
- Theatre Royal York

The eleven organisations represent a diversity of artforms, scales, approaches and audiences. They range from the multi-auditoria Sheffield Theatres' **Young Gatekeepers** project, involving large numbers of young people, to SACAR's **Aspire**, a project targeted at a small group of adults with Asperger's Syndrome.

This was unknown territory to us; it was difficult to plan, but we have learned that we need more time for preparation and we are doing that now.

Qualitative and quantitative evaluation have been integral to all of Yorkshire Arts' audience development projects and is indeed a condition of grant. Evaluation plays an essential role in the development of arts practice. While there is a growing awareness of its importance, there continues to be differential practice and variable understanding of the purposes of evaluation within the arts sector.

We have found that we are using what we learned as a springboard for more activity.

Increasingly, there is a growing culture of developing "evidence based" policy. Both the DCMS and DfEE (Department of Further Education and Employment) are driven by the imperatives of advocating (and defending) policy and practice with reliable evidence. The principles of Best Value now so crucial to local authorities, in particular, have also highlighted the need to measure value for money and impact on communities, across all areas of activity.

Failures can be instructive. It is important to be flexible, or rather be sensible in knowing what you have to do and what you can do.

As the first major audience development programme within Yorkshire, **Arts and Young People** has yielded significant and valuable data about the entire evaluation process. It has also allowed Yorkshire Arts to test a number of approaches. In partnership with the eleven organisations involved, Yorkshire Arts has sought to identify an effective “toolkit” to evaluate the projects. This has helped make evaluation an integral part of all programme activity. It will also help Yorkshire Arts use the results to improve practice and benefit the wider sector through:

- creating an action plan containing benchmarks, standard approaches or tools and case studies
- creating a Yorkshire Arts action plan that feeds and informs national policy.

The level of collaborative consultation and discussion between the consultant, Yorkshire Arts and the eleven organisations was intensive and included:

- introductory sessions agreeing to a common approach
- ongoing input and support from Yorkshire Arts and consultant
- ongoing activity as the projects began to unfold
- review of individual projects in partnership with relevant organisations
- collating evidence as part of the basis of a future action plan for Yorkshire Arts.

Considering the extremely varied nature of the projects, the principal challenge was to achieve consistency in evaluation and reporting without sacrificing individuality and innovation. One theme that appeared to be common to all projects was a partnership approach. The nature and complexity of the partnerships were obviously different. But whatever the nature of the partnership, the common goal was to increase participation and attendance and encourage the target groups to continue to engage with arts activities.

The approach adopted by Yorkshire Arts, involving structured meetings, discussion, consensus, review and a high level of support, seems to have contributed to the overall success of the programme. This is demonstrated by the excellence of the reports supplied by all the organisations. Time and effort had been invested in exploring and recording qualitative as well as quantitative outcomes. This strongly suggests that the “toolkit” designed for this process can be applied to other projects across the sector in the future. The “toolkit”’s salient features were:

- access to relevant information, for instance, copies of *Partnerships for Learning* and other papers that outlined Yorkshire Arts’ expectations of the evaluation process
- opportunities to meet as a group in a supportive environment and share concerns, issues and successes
- dedicated Yorkshire Arts officer time

- provision of learning or training opportunities to enable the group of organisations to integrate evaluation with audience development
- a mediator, in the form of the consultant, who acted as a “critical friend” to both organisations and Yorkshire Arts
- opportunities for members of the group to create their own networks through milestone events.

This section concludes with the following broad points:

Successes

- Yorkshire Arts had not invented any new tools but used existing approaches differently and creatively.
- Organisations felt a general confidence in the overall structure which had been arrived at through consensus and involved clarity of communication and opportunities for feedback.
- Organisations felt that the evaluation process had been demystified.
- A number of organisations intended to apply these methods to other areas of work.
- Identifying an organisation’s needs at the start of the process produces better results, since interventions and additional support are far more effective.

Issues

- Organisations found the overall timeframe for delivering audience development initiatives too short.
- It is difficult to measure success when the programme of activity is still in the process of implementation.
- There is a need for long-term tracking of the impact of audience development activity.
- Although partnerships with the non-arts sectors are encouraged, different reporting structures, criteria, aims and analyses of outputs can create anomalies and tensions.
- It is challenging to report coherently and consistently if the overall vision is achieved through very different means. For instance Sheffield Theatres will have had contact with over 1,000 young people and very close contact with 30 young gatekeepers, whereas Kirklees Community History Service worked closely with three people. Comparisons have to be carefully made and take into consideration the nature of the organisation, size, type and age of target group.
- Criteria for European funding can be problematic and something that funders and appropriate agencies need to address collectively.

Finally, this process suggests a very different way of working with organisations and one which is more intensive at the start of the process. It requires a closer working relationship between the funding system and the organisations involved, in order to enable them to embed good practice within their own structures and ultimately operate more effectively with increasing independence.

Part 2 Case study summaries

This section contains summaries of each project and outlines the background, project aims, methodology, findings and outcomes. Implicit in these summaries is a comparison of different approaches. As already mentioned in Part 1, the differences between the eleven organisations posed challenges of their own.

CAPE UK Creating Youth Advocates key aims and approach included exploring how students used creative experiences gained in schools, outside of the formal education context, through a programme of arts activity involving direct interaction with artists followed by independent visits to a range of venues such as Leeds City Art Gallery.

This enabled the project organisers to test how young people use participatory experience, gained within the school environment, in an external independent context. Key outcomes included the creation of critical audiences, mentors and advocates; growth of confidence and self-esteem; an impact, in response to young people's feedback, on future programming of a number of the venues.

Kirklees Community History Services (KCHS) devised a project **A Separate Sense** which enabled members of the South Asian community of North Kirklees, from a variety of backgrounds, to access various cultural heritage institutions. Film and video were used as a communication bridge between first, second and third generation South Asians.

16-25 year olds were particularly targeted as part of building new audiences. Key aims included development of KCHS's expertise in attracting new audiences to traditional museum spaces; increasing their accessibility; adding the project material to the museum archives; attracting a target audience of 6,000 general museum visitors; using eight core participants and 30 secondary participants to work with the film maker. Key outcomes included three core participants against the planned eight; (however, a different kind of breakthrough and dynamic were achieved because all of the three were young South Asian women); production of a video which explored technical issues, participation, museology and collection care management. **A Separate Sense** was premiered at Dewsbury Town Hall and KCHS have exceeded their original expectations of 6,000 exhibition visitors as the exhibition has attracted 24,000 people over a six-month period.

Leeds International Film Festival (LIFF) Interaction 2000 was a pilot research initiative focusing on 16-18 year old Black and Asian people in Leeds, currently under-represented at LIFF screenings and events.

Key aims included using focus group research as the first stage in long-term audience development to inform future programming and marketing activity; comparing research findings with existing evidence from other Leeds Council services; audit of actual numbers from target group attending LIFF as well as frequency of attendance; use of research findings in the preparation of a computerised box-office system. Key outcomes included integrating research into 2000 Festival to inform 2001 Festival; commitment from focus groups after initial reservations of recruitment process; LIFF's agreement to test programming and marketing of Bradford-based National Museum of Photography, Film and Television's *Bite the Mango Festival* - a result of concern of the small number of people (2,245) within the target group age range in Leeds.

mind the...gap's project **Incluedo** aimed to bridge the gap between art providers, promoters and younger audiences with or without disabilities. Key aims and approach included stimulating dialogue between these different constituencies, in order that the barriers that prevent access to arts can be identified, analysed, debated and dismantled to facilitate effective audience development.

In addition to preliminary research workshop activities to gauge attitude to the arts, a number of young people acted as "undercover" agents, visiting three West Yorkshire venues in order to gather data and evidence about their experiences. This formed the basis of a touring Forum theatre piece. Key outcomes included exceeding audience target numbers for Forum theatre piece; research focusing on a younger age range than originally planned (14-19 rather than 16-25) due to timing issues; valuable feedback from theatre staff on the seminar including critical self-examination about attitudes and policy relating to equality of access and inclusion; encouraging theatre-going among young disabled and non-disabled people.

Orchard Park and North Hull Enterprises Ltd are outer-city social housing estates with high numbers of socially excluded young people. **Connected** was devised to provide young people with opportunities to actively participate in recorded music performances, thereby advocating and encouraging participation from other young people. Other key aims included testing a number of approaches including different publicity and promotional methods for the target group; analysis of information collected to inform future practice; research that identified arts/creative opportunities within local areas for young people; empowering young people to take ownership.

Partners included Hull Community Radio and local record shops. New Audiences funding offered only a fraction of the overall project costs which were meant to come from a variety of other sources including Objective 3. There were a number of problems in accessing these funds which have had an impact on the project timetable. However, there is now a new revised action plan which is in the process of being implemented. It is anticipated that the project will now take the form of a series of workshops to give participants a grounding in DJ-ing and recording music, culminating in public performances.

Oriental Arts, an arts promotion company, is the lead partner in a consortium comprising educational institutions, local theatres, artists, broadcasters, publishers and the Creative Industries Development Agency. The consortium was created to manage a three-year action research project **San Skarki Rachna** in Bradford. Key aims included increasing access to participation in creative activity amongst Asian and African and Caribbean young people; enhanced training and employment opportunities; access to core and transferable skills training through creative activities.

The decision to commission independent evaluation as well as the fact that partnership funding is still in the process of being identified, means that the original six-week programme scheduled for completion in September 2000 has had to be rescheduled. Bradford Council has now awarded them a grant and two focus group discussions have already taken place. The consortium has also identified the need for an additional research and development stage. Contacts are being built and there continues to be a high-level of commitment from partners and targeted groups of participants.

Quay Art is a contemporary Hull-based visual arts gallery. Its project **Artlook** is part of a larger ongoing programme *Opt for Art*, currently taking place in its target area of East Hull. **Artlook's** key aims and approach included increasing participation in creative activity with socially excluded people, involving at least 20 participants aged 16-19 years from a housing estate in East Hull; identifying barriers to involvement in the visual arts; exploring permanent siting of work produced in order to contribute to the environment within which the community lives; increasing community pride, ownership, self esteem and awareness of the arts.

Partners included youth workers who already had an existing relationship with a number of the participants. The project was completed in December 2000. Key outcomes included production of sculpture (as opposed to the original plan of new technology art, in response to the expressed wishes of the participants). The outputs seem to cohere with almost all of the original aims and Quay Art feel that a gateway has been created that will enable future collaborations over different programmes of art.

SACAR is a community arts organisation for people with Asperger's syndrome, a form of autism. **Aspire's** key aims included providing increased access to the arts for members of the group and their carers both as participants and attenders; raising self-esteem through participation in creative workshops; acquiring social skills in the process of visiting arts venues; understanding other points of view by using theatre to explore aspects of self - expression. In an excellent example of peer group learning, SACAR (after observing the practices of the other participating organisations) decided to incorporate consultation with its target group during the planning process. Post mortems after visits to arts events were also incorporated into the evaluation process. SACAR had to take into account the issue of confidentiality, considering the characteristics of this particular learning disability, when reporting on this project. SACAR had full access to a specialist consultant, who also helped in the setting up of qualitative measures of success.

Key outcomes included a two-way process of awareness and familiarisation between targeted venues and participants. This involved familiarisation visits before the event, as well as the nomination of members of staff as key contacts for the group. Unexpected hiatuses caused through, for instance, change of personnel were overcome by the appointment of an independent evaluator. The project received coverage in *The Times*, drawing on the experience of one member, who successfully overcame difficulties with noise, crowds and communication during a first time trip to London to visit the Dome.

Sheffield Theatres project **Young Gatekeepers** is a development based on the research and information gained from their innovative audience development project *How Much*. Key aims included enhancing young people's (16-24 year olds) social interaction with live theatre; developing a greater understanding of issues outside of their own immediate experience; building audiences from hitherto under-represented groups.

Key outcomes included "gatekeepers" recruited from a variety of partner agencies such as Sheffield Young Carers and Youth Theatre (interestingly the core group was predominantly female at 93 % and nearly half of the group at 48% were students; active participation from particular groups such as Sheffield Centre for HIV was difficult); creating advocates through the gatekeepers who influenced word of mouth recommendations; young people influencing and changing the kind of marketing channels used; the core group broadening their engagement with theatre by making independent choices about what they wanted to see outside of the "programme"; theatre increasingly viewed by group as a means of self-expression not just a passive experience; links with voluntary and community agencies strengthened including raising their awareness of training, development, education and entertainment opportunities through theatre. The original target of 40 "gatekeepers" was not met, however, contact with secondary participants and outer core did involve over 2,000 young people.

Site Gallery, a contemporary art exhibition space, Third Angel, a Live Art performance company and Havana Internet Cafe collaborated on the project **ArtWired**. **ArtWired's** key aims and approach included attracting new attenders (aged 18-32 from Sheffield's main SRB areas); capturing new audiences online and offline, particularly those less familiar with contemporary art and new technology; introducing them to creative and employment opportunities through training provided; identifying and removing barriers and promoting ownership and interest in digital arts to excluded young people.

Key outcomes included creation of a resource email and postal addresses of individuals interested in further developing their knowledge and skills in new media; email discussion group set up with Havana for an additional 12 months; a new website commission was redesigned due to feedback and input from participants; redesign of publicity material included a strapline challenging preconceptions of contemporary art "Would you want it on your wall?"; the survey and monitoring have enabled West Yorkshire Arts Marketing to recruit focus groups from non-attenders of the same age range to establish what the barriers were to attendance and how they could be removed.

Theatre Royal York attracts 50% of its varied audience from the city of York and 30% comprise tourists. Key aims of the project **In Crowd** included developing new audiences amongst 16-25 year olds from socially excluded groups within York; three productions - Pilot Theatre's *Rumblefish*, Bryony Laverny's adaptation of *Behind the Scenes at the Museum* and Phoenix Dance Company's *19 Re-Wind Come Again* were targeted. However, users were encouraged to use other productions as well; a workshop series was planned around the three productions; the membership club "In Crowd" created ID cards that allowed entrance for two people at £2 each.

Key outcomes included 171 members for "In Crowd" (86 in the 16 – 25 age group) and 235 attendances at events; clear correlation between participation in workshop activities related to three productions and actual attendance at the productions. Outreach activities included hip hop/break dance, graffiti and backstage tours; links with other organisations such as York City Leisure Services, Youth Projects and Shelter. The evaluation findings will inform future programming, outreach and communication strategies.

Project aims

Yorkshire Arts wished to identify an effective 'toolkit' to enable organisations to undertake monitoring and evaluation of audience development projects, which were consistent with current funding conditions (particularly the New Audiences Programme).

Within the context of the New Audiences Programme, Yorkshire Arts aimed to:

- measure the impact of the programme on developing new audiences
- contribute to the process of demystification and improved practice of evaluation in the arts
- identify good practice in developing audiences and disseminate the lessons to arts practitioners.

This was explored through:

- testing a number of approaches through a pilot group of eleven organisations in the region which received Regional Challenge funding
- identifying a support structure which enabled organisations to implement the principles behind the *Partnerships for Learning* framework within their projects
- providing learning opportunities tailored to individual's needs, in order to establish some common benchmarks of practice and methodology, both qualitative and quantitative.

An important success measure would be evidence of organisations implementing and developing their evaluation procedures through provision of more qualitative evidence when reporting on projects.

Yorkshire Arts also wanted to test whether the evaluation process would impact on programming or artistic policy, gained through greater understanding of participants/audiences and specific targeted groups.

Each participating organisation also had individual aims and objectives for their projects; these are described, along with project outcomes in Part 2 of this report.

The context

The importance of evaluation

Evaluation plays an essential role in the development of arts practice. While there is both a growing need and awareness of its importance, within arts sectors, there is still diverse practice and understanding of its purposes.

There is a growing culture of developing 'evidence based' policy. Both the Department for Culture, Media and Sport (DCMS) and Department for Education and Employment (DfEE) are involved in selecting particular initiatives for this purpose, for example practice that particularly contributes to combating social exclusion.

The principles of Best Value have also increased the need to measure value for money and impact on communities, particularly in participatory arts, arts education, youth arts and community development, in the same way that evidence based policy has also had a significant impact.

Yorkshire Arts is committed to a set of recommendations to explore how to integrate the evaluation framework *Partnerships for Learning* across its work with arts organisations. The Audience Development Department at the Arts Council of England (ACE) was also interested in identifying a 'toolkit' for effective evaluation of audience development projects, particularly through the New Audiences Programme, and therefore was a key partner for this project.

Yorkshire Arts' recommendations for implementing the principles developed in *Partnerships for Learning* to date include a commitment to a series of training events, focusing on different stages of development. This has provided an opportunity for arts practitioners to share practice and ideas as well as network.

Background to New Audiences

In April 1998 Chris Smith, the Secretary of State for DCMS, announced the creation of a £5 million fund for the arts: The New Audiences Programme. Co-ordinated by ACE in collaboration with the ten Regional Arts Boards, the programme was designed to bring new audiences to the arts and to take new art to audiences throughout the country. The DCMS later pledged an additional £15 million of support and the programme was extended for a further three years.

The New Audiences Programme presented an opportunity to encourage, stimulate and direct innovative, creative approaches to audience development and enable organisations to test ways of bringing more arts events to new people. Organisations of all sizes and representing a wide spectrum of art forms, were encouraged to explore ways of engaging with people whose opportunity to attend or more generally experience the arts is limited.

In the first year (1998/99), ACE devolved some New Audiences funding to the Regional Arts Boards as a Regional Challenge. This Regional Challenge strand demonstrated the importance of regional and national initiatives that are mutually supportive and that extend our understanding of audiences, as well as creating new work that is relevant and appropriate to our diverse communities.

For Year Two (1999/2000) ACE allocated £100,000 to Yorkshire Arts for a continuing Regional Challenge programme. The key audience group identified as a priority for this scheme was young people aged 16-25. Yorkshire Arts, in order to deliver activity in line with its regional corporate priorities, prioritised applications that addressed issues around social exclusion¹ experienced by this age group.

This approach has been designed and led by Pamela Pfrommer, Audience Development Officer, with support from other Officers and Advisers of Yorkshire Arts (Appendix 1).

The aims of the Regional Challenge scheme are:

- to better enable, stimulate and resource audience development activity to involve more people in seeing and participating in creative activity in the region
- encourage creation of new partnerships, collaborative working and development and dissemination of best practice.

The application process

Between September and December 1999, Yorkshire Arts:

- developed an open application scheme
- consulted funding sector officers and advisers, arts organisations and local authorities
- prepared scheme guidelines
- promoted the opportunity through regional press and Yorkshire Arts publications
- planned an assessment strategy and timetable.

The scheme guidelines were made available in January 2000 with a deadline of 6 March 2000 (Appendix 2).

¹The use of the arts and creative industries to counter social exclusion and deprivation is one of Yorkshire Arts' Regional Corporate Priorities. Social exclusion is broadly defined by the DCMS: *"to promote the involvement in culture and leisure activities of those at risk of social disadvantage or marginalisation, particularly by virtue of the area they live in; their disability or age, racial or ethnic origin. To improve the quality of people's lives by these means"*.

Responses to Regional Challenge

Yorkshire Arts received 36 eligible project applications requesting a total amount of £286,015 against a fund of £90,000. Decision-making criteria for assessment was highlighted in the application form and included:

- informed understanding of the audience group identified
- strength of potential relationship with the target audience group
- quality of evaluation methodology
- evidence of partnership and collaborative working
- ability of the organisation to manage the project
- demonstration of the organisation's commitment to attach partnership resources towards the aims of the scheme.

Yorkshire Arts' Advisers Group recommended and made eleven awards with a total commitment of £90,000. Organisations were notified about the result of their proposal within six weeks of the application deadline of 6 March 2000.

Each project has been summarised in this report (Part 2). Although it has not been possible to reproduce the level of detail provided by project holders, Yorkshire Arts does have full copies of each organisation's project and outcomes which are available on request.

Toolkit

Part 1

Regional Challenge brought together a range of organisations and approaches, with different target groups, but shared overall aims, mainly focusing on issues of access and inclusion. From the outset, the project was perceived as a collaborative process, between Yorkshire Arts, the consultant and the organisations. The input of the individual organisations was agreed at milestone meetings during the process.

The initial meetings at the beginning of the process gave participating organisations the opportunity to input and contribute to the overall plan. The methodology allowed each organisation to schedule their projects appropriately within an overall framework. This process had the five following steps:

Step 1	Introductory sessions (19 July and 4 August 2000) with organisations, which agreed the outline proposal and identified the outcomes and measurements for success within the overall aims and objectives of the project
Step 2	Activity and input from Yorkshire Arts, the consultant and other identified sources as an outcome of the introductory sessions
Step 3	Ongoing activity within the organisations as the projects progressed
Step 4	Review of individual projects with organisations, co-ordinated and undertaken by Yorkshire Arts at review meeting (6 December 2000)
Step 5	Moving forward: collating the evidence and results to create an action plan

This report represents the final two stages, steps 4 and 5: acting on the knowledge, and informing policy. The way that the evaluation process was structured has enabled Yorkshire Arts to respond proactively throughout the process, and support participating organisations at appropriate points.

As part of the New Audiences Programme the results directly support and contribute towards national policy and strategy for audience development, in partnership with national and regional funding colleagues.

Steps 1- 5: Introductory sessions to project review

In order to introduce the project and begin a dialogue about the principles of *Partnerships for Learning*, organisations were invited to attend full day sessions on 19 July and 4 August at Yorkshire Arts (Appendix 3). These sessions enabled discussion of the project and the practical aspects of integrating evaluation within audience development projects on an organisation-by-organisation basis. Contributions and input from the participants were actively encouraged.

In order to build in the greatest amount of flexibility and encourage organisations to be proactive in the process, a 'menu' of activity was offered which contained:

- agreed points of contact during individual projects, by phone or in person, to discuss progress and review the project according to agreed aims, objectives and targets
- surgery sessions for small groups, where specific issues common to those projects could be discussed further
- consultancy support or practical input on specific areas (e.g. marketing, customer care) with organisations which might not have full-time or paid staff, or for those undertaking audience development projects for the first time
- full group meetings, similar to the introductory sessions at key points in the project, as appropriate
- review meeting with entire group, with agenda agreed by the group in advance
- ongoing updates and requests for information regarding reporting by phone or email.

This menu allowed organisations to access information, support and expertise at a number of levels, making best use of Yorkshire Arts and consultant's time. It also ensured that there would be common levels of practice within the group as a result of the project. None of these options were 'compulsory' in any sense; in fact the group agreed that they would prefer to opt for these on a need-to basis.

In the meantime, the individual projects proceeded according to their schedules, and a review meeting in December was organised, where organisations provided an update on their projects (in some cases, the final evaluation). This was also an opportunity to discuss and share which approaches had been successful, what had changed, and how the experience/process of evaluation had informed the development of the project. This was followed up by contact and updates on projects in January 2001, in order to make the final report as 'live' as possible.

The conclusions review the outcomes of this work to date, highlight some common themes that characterised this approach, and make recommendations on how it could be developed further.

Findings and outcomes

Yorkshire Arts had identified priorities of social inclusion and access within the Regional Challenge strand of the New Audiences Programme, and the participating organisations' projects reflected this overarching aim.

Yorkshire Arts recognised that:

- measuring these outcomes seemed to require different approaches, as previous evaluations had not been entirely successful in showing why the project had succeeded or what had been achieved
- if organisations were required to fully implement the principles of *Partnerships for Learning* in evaluating audience development projects, then additional support would be necessary, in order to achieve results and implement good practice.

The evaluation also had to meet rigorous criteria for reporting on both qualitative and quantitative outcomes.

This underlined the original aim of ensuring that participating organisations had access to the information, practice and training necessary to devise individual methods for monitoring and evaluating their projects. The group of eleven organisations represented a diversity of artforms, ways of working and scale, both in terms of the organisation, the numbers (and types) of participants/attenders targeted and scope of the projects. One challenge was to achieve consistency in the evaluation and reporting, without sacrificing individuality or innovative approaches.

Organisations ranged from the multi-auditoria Sheffield Theatres' **Young Gatekeepers** project, involving large numbers of young people, to SACAR's **Aspire**, a project targeted at small group of adults with Asperger's Syndrome.

Approaches were very varied. For instance Kirklees Community History Service used new technologies to encourage young Asian people to discuss identity, community and connection with other cultures. Site Gallery collaborated with Third Angel and Havanna Internet Café to increase access and encourage participation and engagement with contemporary visual and digital arts.

Quay Art and SACAR piloted projects with very specific groups of people usually excluded from participation or attendance at performing and visual arts events and activities. Quay Art worked with one group of socially excluded young people, exploring the most effective approaches to build trust and partnerships with detached youth workers and youth groups, to increase participation in creative activity. SACAR's project encouraged people who have Asperger's Syndrome to build social skills and understand external experiences by using theatre to explore activities and creative self-expression. This project was therefore focused on a small group. Their experiences of attending events will

inform venues' practice, through development of a dialogue with managers and front of house staff. The relationship between art companies and venues (and the potential of the touring network for collaboration) was explored further by mind the...gap. The company brought its unique expertise in making theatre that promotes inclusive arts practice to venues by offering seminars and workshops, backed up with research and testing.

Whilst mind the...gap led the dialogue between venues, performers and participants, Theatre Royal York explored ways in which it could reach out to, and engage with, members of their immediate community who had been excluded. This was tied into an internal discussion about inclusion and access, in the context of Theatre Royal York's own role, profile and existing audience base. This became an exchange of ideas, workshops and visits, leading to an understanding of how a theatre can have a presence beyond its physical locus and façade, and break down the barriers and perceptions about traditional performing arts spaces. This has encouraged the theatre to develop their programming, pricing and outreach work on an integrated basis. mind the...gap is now exploring active and creative partnerships with venues in the Yorkshire region, who wish to develop an accessible programme.

Partnerships were a dominant theme within the range of projects. Oriental Arts was the lead partner in a consortium of ten organisations, seeking to encourage disaffected young people from the Asian and African-Caribbean community to learn transferable skills through creative activity. Orchard Park and North Hull Enterprises focused on working in partnership with local businesses, the local authority and community groups to increase opportunities for engagement in relevant creative activity for specific groups of young people. CAPE operates as an agency working in partnership with schools identifying and bringing together schools, businesses and artists. Whatever the nature of the partnership, including funding or in-kind support, the common goal was to increase participation and attendance, and to encourage the specific target group to take up more opportunities to engage with arts activities.

Measuring success

Identify an effective 'toolkit' to enable organisations to undertake effective monitoring and evaluation of audience development projects

During the initial meetings, the group had established a shared ownership of the overall aims. At the final review meeting, the discussion included opportunities to feed back and comment on how successful this process had been.

Yorkshire Arts would seem to have succeeded in the structure and approach taken with this group. The additional support, time and structured meetings did enable excellent monitoring and evaluation of the projects. The 'toolkit' in this case comprised:

- relevant information (in this case, copies of *Partnerships for Learning* and other papers that outlined Yorkshire Arts' expectations regarding evaluation)

- opportunities to meet as a group, in a supportive environment, to discuss individual projects and common concerns, issues and successes
- Yorkshire Arts' officer time and presence at meetings, combined with consultant time and access
- provision of learning or training opportunities to enable the group to integrate evaluation into audience development projects through planned seminars, with options of further training or expert input available
- a mediator, in this case in the form of the consultant, who offered both the individual organisations and Yorkshire Arts an independent sounding board, acting as a 'critical friend' if appropriate
- milestone events for the group to focus on, to continue sharing information and practice, offering individual organisations the means and opportunities to create their own networks
- opportunities to embed practice within organisations.

The group commented on how this had benefited them:

It should be noted that the majority of these organisations were quite sophisticated in terms of artistic practice, understanding and commitment to audience development. Most of them had resources to enable them to achieve their aims.

The approach to evaluation varied. Some organisations used independent evaluators throughout the process; others used an evaluator towards the end of the process; some organisations had already embarked on a programme of self-evaluation, of which this project was a part. Finally, a small number undertook self-evaluation only at the end of the process.

The level of existing understanding and expertise had a positive effect on the overall outcomes of this programme. The 'toolkit' that has been devised will clearly be of benefit to other audience development initiatives. However this approach cannot provide a solution for everything nor would it be appropriate for it to do so.

Fledgling organisations, for instance, may need individually tailored approaches, which take account of relative lack of experience. Supporting this need will, inevitably, require increased investment in resources, energy and officer time than other well-established organisations. The ultimate goal is to ensure that the level of audience development practice is consistently raised to a high minimum standard for all of

Listening to others informs your own interpretation; it's good to share and listen with others. Good focused information exchange such as the framework has been applied rather than discussed theoretically.

This was unknown territory to us; it was difficult to plan, but we have learned that we need more time for preparation and we are doing that now.

Yorkshire Arts' clients thus contributing to the process of demystification and improved practice across the sector.

The eleven organisations have confirmed that the format of the process, with its in-built flexibility, additional support and opportunities to review at key points encouraged them to undertake evaluation that was appropriate and relevant to their individual projects.

We attracted funding from other sources.... that had alternative approaches to evaluation.... but we stuck to Yorkshire Arts' framework, as it seemed to make sense.

Good practice was evident by the fact that information (including updated information) was easy to collect throughout the process. Reports were presented on time and, in those instances where schedules were revised or approaches refined, organisations were clear about the process for doing this. This enabled Yorkshire Arts to respond flexibly and appropriately to requests for extensions or further advice on projects.

Visible evidence of organisations implementing and developing their evaluation procedures through providing more qualitative evidence when reporting on projects

Whilst organisations worked on qualitative targets and ways of measuring and then expressing them, this is still an area that would benefit from wider discussion, experimentation, and further investment of time and money. The increased emphasis on the qualitative outputs resulted in a more effective evaluation programme than had been hitherto possible. Individual reports clearly show that the organisations had given time to recording and exploring qualitative as well as quantitative outcomes. In comparison with previous evaluations of audience development projects, this was increased in quantity and quality and therefore this aim has achieved a degree of success.

There are still good practice lessons to be learned from other public sector organisations who are working on such measurements (Barclays Site Savers,

Subjective enjoyment can be difficult to quantify.

and the contribution of the New Economics Foundation in developing relevant indicators, outlined in *Prove It!*). Measuring and reporting on qualitative outcomes, however, remains a challenge.

Most of the individual projects had a high degree of participatory activity, either through input via workshops, discussion groups, surveys, self-evaluation, joint planning of campaigns, interactive websites, emails and face to face events. Many of the projects were shaped by the participants and attenders involved. For example, Quay Art had originally intended to use new technologies, but changed to sculpture and public art, as this was what the target group wanted to explore.

Individual organisations used the participatory elements of their projects to record the social impact on participants, and were able to use the evidence to show how people benefited or learned from their experiences.

Art has a humanising effect that you can't just turn into maths.

The long-term impact of focused projects like Kirklees Community History Service, Oriental Arts, Quay Art and SACAR may well demonstrate that some work requires at least three years' development before any significant changes/improvements can be measured. It would be worth giving some consideration as to how long-term evaluation, beyond the lifetime of individual projects, would be of value to the arts sector, and how this would add to our existing knowledge base.

To test whether the evaluation process would impact on programming or artistic policy, through greater understanding of participants/ audiences and specific groups.

Individual organisations have reported a number of changes in this area, for instance Theatre Royal York, which is now working with Yorkshire Arts to re-evaluate its artistic programme in the light of its experience.

Sheffield Theatres' project was building on an earlier pilot, and as a result it had already made a commitment to integrating audience development within programming strands. This process will leave a visible legacy in its artistic programme and policy. Both CAPE and mind the...gap have an integrated self-evaluation process that is built into their core activity. As a result mind the...gap has been able to start a dialogue with venues in the region through its project, which should impact on venues' artistic programmes and policies in the future.

We have found that we are using what we learned as a springboard for more activity.

Creating a support structure that enables organisations to implement the principles behind *Partnerships for Learning* within the project

The format was not especially complex or opaque; the structure used existing tools and information creatively. This did require a different 'mind-set' from what has been described as 'policing' evaluation (Appendix 4). From the organisations' perspective the most successful aspect were the opportunities to combine presentation with seminar-type discussion, information exchange, and networking. The flexible framework was also identified as another helpful tool.

When planning the framework, consideration was given to:

- the 'right to fail' within a safe environment
- encourage participating organisations to explore different ways of working, both internally and externally, with the appropriate support

- provide opportunities to ask open questions and get straightforward answers in a safe environment
- create face to face networking opportunities within a structured context
- reinforce the principle that all outcomes are valuable if we understand how and what to improve
- ensure that the framework was flexible enough to support rather than constrain
- respect the differences as well as the commonalities between individual projects and organisations
- encourage ongoing contact between organisations and sharing of information.

The structure and framework would need to be tailored for the future. It depends on the individual organisations, the nature of each project and of course, the overarching aims and objectives of the group or collective evaluation.

Identify good practice in developing audiences and to disseminate the lessons to arts practitioners.

“Failures” can be instructive. It is important to be flexible, or rather be sensible in knowing what you have to do and what you can do.

The meetings allowed the individual groups, Yorkshire Arts and the consultant to discuss case studies, compare results and share lessons in an informal environment. The dissemination of this information through this report and forthcoming action plan will contribute to the sector’s knowledge and experience in developing audiences.

Conclusions

Yorkshire Arts did not seek to invent any new tools, but use existing approaches in a more creative way, which has enabled an effective 'toolkit' to be developed. The approach initiated by Yorkshire Arts is already being developed for Northern Arts Board, in collaboration with Developing Audiences in the North (Appendix 4), and has therefore provided a legacy for the funding system.

- The organisations were familiar with the principles of evaluation, but reported that the framework and general approach taken had encouraged them to put it into practice.
- A number of organisations were now looking at applying these methods to other areas of work, and others reported that they had found it helpful in reviewing and making changes to projects.

The initial work plan had allowed for consultancy time with organisations, as necessary. In the event, this was not taken up, suggesting that the meetings had been very effective in achieving their aims:

- providing an introduction to the concept of evaluation within the New Audiences Programme
- sharing ideas and experiences
- exploring the potential to integrate qualitative and quantitative methods of measuring success to effectively document and record the outcomes of a variety of projects
- providing information and tools to organisations that could be integrated within their evaluation programmes without necessitating additional work, resources or learning.

To that extent, the process has also succeeded in demonstrating the benefits of evaluation for:

- Organisations - who now have the information and tools to plan strategically, understand specific groups and their needs better in order to increase participation and attendance, and improve their own practice to the overall benefit of the whole organisation
- Funders - who can use evaluation to improve, change and develop policy that is informed by practitioners and experience, but in turn, supports those funded clients

It was really good to know that additional support was on offer; projects don't usually have any support built in, so we already felt we were getting loads of help. We certainly felt there was a much closer link to Yorkshire Arts, and that we could approach them during the project before issues became problems.

- Participants (existing and potential) - who will benefit from the organisation's and funder's increased understanding and good practice, through the programmes developed.

Successes

Although the approach requires tailoring to each project's aims and objectives, it is possible to identify some common success factors:

- an inclusive approach by encouraging input throughout the process, beginning with the agreement of the workplan
- flexible framework in practice as well as theory
- building consensus by face to face contact, and identifying shared aims of the group
- providing opportunities for feedback throughout the process
- clear communication, which provided useful information and allowed feedback or responses in ways convenient to participants (by email or phone, in an attempt not to add to existing workloads)
- freedom to share information, issues and success, and to ask for additional support
- provision of extra resources, training or other support available as appropriate.

Issues

There are a number of issues that arose from the evaluation project.

- In the short-term, participating organisations still found the overall time framework for delivering audience development initiatives too short. This included finding the time for planning and resolving issues at the start, as well as the time for research and development, and then implementation.
- It is difficult to measure success when the programme of work or activity is still rolling out. In order to track attendances in anything but the most cursory way, many projects run for eighteen months, or achieve a longer time-frame by obtaining project funding for each phase.
- The flexibility of the framework has to allow organisations to make changes to the schedule if appropriate. This would impact on the reporting timetable, if the report is not to be a set of half-finished projects, with no meaningful results to share. Whilst this can encourage organisations to integrate evaluation within their cycle of activity and planning, it does have implications for the funding system, which commissions such evaluations and requires information and results.

- There is a need for long-term tracking of the impacts and results of audience development initiatives, so that value and costs can be measured over a longer period than one year. In that way, arts organisations and the funding system would be able to identify realistic and appropriate timescales for audience development programmes.
- Partnerships outside the arts sector are widely encouraged at the moment, and external agencies may work to different timetables, reporting structures and require different analysis of outputs. These differing aims can cause problems with timing, funding and delivery, unless there is sufficient scope to identify what is realistic for each partner to contribute, and dovetail timetables and reporting structures.
- One of the particular characteristics of this approach is also the challenge of reporting consistently and coherently when the individual projects share an overall vision, but achieve it through different means, including the size of the group they may work with. For example, Sheffield Theatres will have had contact with over 1,000 young people at the end of this phase of the project, and closer contact with the core of 30 young gatekeepers, but Kirklees Community History Service worked closely with three people, and indirectly through their family groups. Comparisons have to be made carefully, taking into consideration the size, type and age of the target group of participants/attenders, as well as the organisation that is undertaking the work. This requires an appropriate balance of qualitative and quantitative data and analysis.

Case study summaries

Part 2

Introduction

This section describes the eleven case studies, examines the key lessons arising from them and comments on the evaluation process.

The individual organisations have each produced reports that are intended to inform future activity and support strategic planning. Collectively, these reports are also intended to inform and support regional and national strategy development, identifying or highlighting good practice through the variety of approaches taken within a broad definition of 'audience development'.

At least two projects were part of a three-year programme, whilst others were extended from their original timescale to optimise the potential outcomes. The documentation around this programme is comprehensive and includes full reports on all outcomes which are available from Yorkshire Arts.

Creative Arts Partnerships in Education (CAPE) UK



Pupils from Years 8 and 12, Intake High School, Leeds at Leeds City Art Gallery ©Picture Yorkshire Post

Background

CAPE UK was established in 1997, working in the field of creativity and education. Its work is based on the key principle that the development of the creative potential of young people is essential preparation for a world, in which change is the only certainty. CAPE understands that young people need to be allowed to explore responses to the concept of change in a safe environment and empowered to experience a creative approach to change.

CAPE is committed to exploring the development and value of creative partnerships through both internal and external evaluation. Long-term evaluation is central to what they do.

Project aim

This project focused around the idea of **Creating Youth Arts Advocates**. The main aim was to encourage young people to engage with cultural venues, exploring a possible link between the areas of participant, practitioner and development of critical audience skills (explored in the recent Calouste Gulbenkian Foundation report, *Crossing the Line: Extending Young People's Access to Cultural Venues*, Harland 1999).

CAPE wanted to explore how students may or may not take the creative experience gained in school and use their initiative to attend/participate in the arts outside school hours. This included development and understanding of students' perspectives and the issues involved, in order to initiate creative change.

Methodology

- A programme including dance, photography and visual arts was created that enabled young people to create exhibit and work with artists.
- The next stage encouraged independent visits and/or participation by at least 120 young people to a range of arts venues out of school hours.
- The key challenge for this project was to test how younger people use their participatory experience in a performing or visual arts space, as an independent attender. The reporting process was complicated by the need to harmonise three project timetables involving two secondary schools and one primary feeder school as well as the local community.

Intake High worked with Leeds City Art Gallery, using the Gulbenkian Report, *Crossing the Line*, as a starting point. The group examined barriers to young people attending the arts outside school. Working with A-level Photography students, they created postcards advertising the gallery.

Merlyn Rees High set up a summer school project linked to Leeds City Art Gallery, with one preparation day in term time. The group chose to focus on dance, as it wished to develop its participation in the regional "Rock Challenge" event. The group saw performances by contemporary dance ensembles RJC and Stomp and met cast members from the companies.

John Smeaton High got young people involved in the creative side of planning for "Rock Challenge". Pupils decided to research the impact of TV on the young and visited the National Museum of Film, Photography and Television.

CAPE's experience suggested that the relationship between the artistic programming and young people could have a significant impact on attendance. Its proposed tools for monitoring the project took into account:

- Participating: encouraging students to question; testing levels of involvement; testing their engagement as the attender
- Presenting: through performance, workshop activities and individual artworks
- Interaction: obtaining a response to the experience as a whole
- Critique: using the internal evaluation involving participants at all stages to set indicators in consensus
- Advocate: exploring the extent to which peer advocates can alter perceptions.

Outcomes and findings

There were a number of outcomes that CAPE regarded as a success:

- Enabling pupils to connect the creative, interactive process when working with professionals in school to their experience in the theatre or gallery
- Pupils developing opinions and becoming a critical audience
- Pupils becoming mentors and advocates in school
- Pupils accessing the experience of being an attender, advocating to younger pupils through creative writing
- Growth of self-esteem and confidence
- Pupils independently attending and experimenting with different art forms
- Impact on programming in partner venues that respond to and include programmes for young people.

Attendance at the original Summer School was low for several reasons. However attendance increased as the summer school progressed, in particular through linkage with City Varieties Youth Theatre. This led to the development of friendships and a different dynamic, which had a positive effect on the group and the work.

The students who visited the National Museum of Photography Film and Television felt disappointed by the experience, finding the services and approaches very inflexible. They took the initiative of writing a letter to try and improve this aspect of the museum and have their concerns addressed in a realistic way. This has resulted in a new dialogue between the museum and young users.

The teachers found the process more constructive and productive if young people were involved from the start with the ideas creation, investigation and research.

Kirklees Community History Service

Background

Kirklees Community History Service's (KCHS) project, **A Separate Sense** was devised to enable local communities access to various cultural heritage institutions. Film and video were used as a communication bridge during the pilot project, to link first and second and third generation South Asian communities. The 16 -25 year old age group in particular was targeted, in order to build a rolling programme across the Museum sites and to attract new audiences.



Project aims

KCHS felt that this project would provide valuable knowledge of, and experience in, attracting new audiences and participants who generally do not attend traditional museum spaces. KCHS' key aims for the project included:

- Involving new, excluded audiences/participants in creative activities across Kirklees Museum Sites
- Making museum collections more accessible to socially excluded groups
- Building upon South Asian cultural heritage and identity
- Adding to museum archives
- Facilitating communication and understanding between first and second or third generation South Asian communities.

Methodology

A Separate Sense was seen as an opportunity to learn about grass-roots community development, which could act as a sustainable model. KCHS wished to enable the filmmaker, core participants, production team and wider community to visit museum spaces in order to:

- Explore the issues outlined above
- Evolve a working model.

The participants would be selected through existing South Asian contacts from North Kirklees. The original aim was to have groups of mixed age (between 16 and 25) and gender and from varying social and economic backgrounds.

Video/film is a very popular and accessible medium within the South Asian community. It was felt that this would create an opportunity for participants to engage with different aspects of their culture in exploring their identity.

The original intention was to build upon an existing South Asian Commonwealth exchange programme initiated by the Community Education and Regeneration Service of Kirklees Council. In addition, KCHS had identified Council groups such as the Pakistani and Kashmiri Workers Association.

KCHS identified several target outcomes:

- Eight core participants comprising the production team
- Thirty secondary participants, as interviewees and family members
- Family and wider community audiences to be invited to the launch of the show, culminating in an exhibition
- 6,000 general museum visitors to the exhibition.

There was a commitment from each key participant of the production team to take responsibility for evaluation from the start of the project. This was tied in with the training programme and each individual kept detailed records of the process, while questionnaires and interviews were used to collect evidence. The Community History Service was also in a position to build upon existing council documentation and surveys linked to issues of cultural heritage and access. Information was available to the working party on issues of identity, cultural access and working models from the Yorkshire and Humberside Museums Council, Cultural Diversity Forum. KCHS hoped that this working party could act as a sustainable model to enhance further development related to cultural diversity issues across the region.

Outcomes and findings

KCHS identified participants through Artimedia, a multi media training agency in Batley, although it proved difficult to reach the target of eight participants in the end. The 16-25 year age group was a particular challenge to KCHS, since they had made progress in developing South Asian audiences in other generation groups. KCHS was initially disappointed that only three young women participated.

The group made a video, but during the process also explored technical issues, participation, museology and collection care. The individuals took the camera home to their personal spaces and this became an important feature of the finished exhibition, (KCHS appointed a female guardian for the girls due to cultural sensitivity).

KCHS felt that the pilot had probably benefited from the participation of the three young women, as they were more mature than many of the young men approached and in-depth discussions about feelings and identity could have been difficult in a mixed group.

It's a journey of discovery for everyone taking part.

Although the number of participants was small for this pilot project, the video itself suggests that the project has succeeded in having a positive impact for the participants with regard to:

- Young people exploring their sense of identity
- Learning to articulate their sense of self
- Becoming conscious of aspects of their identity, for example, being a member of the Gujarati community
- Providing young people with ways to overcome set classifications of identity.

Although the team felt that it would have been better to have a longer period of time in which to work, they agreed that this was one of the hypotheses being tested through this intensive and creative project.

If we are learning from the negatives, then it isn't just a negative.

KCHS would like to use this work to get a response from young men and perhaps pilot a similar project with them. Although the girls had been apprehensive initially about who would see the video, the response has been very positive from the participants, friends, family and other attenders of the exhibition.

A Separate Sense was premiered at Dewsbury Town Hall, providing the central focus in the Festival of Cultures. The installation is currently on display at Bagshaw Museum until 28 May 2001. KCHS have already surpassed its initial target attendances with approximately 24,000 visitors over the six month exhibition period. It will then move to Tolson Museum from June to July with a future aim to tour it nationally.

Leeds International Film Festival



*Up and Running, an installation by Dennis Hopkins and Tim Riches on Great George Street, Leeds.
©Overview*

Background

Leeds International Film Festival (LIFF) is part of Leeds City Council's Leisure Services Department. Its programme covers the whole moving image spectrum, from film premieres and archive screenings to film distribution via the internet and video games. As part of Leeds City Council, the Festival works within the council's overall mission of community regeneration, enabling access for diverse groups and promoting the heritage of the city with an active equal opportunities policy.

Project aims

Interaction 2000 was a pilot initiative that focused on researching 16-18 year old Black and Asian young people in Leeds who, the Festival felt, were under-represented in attendance and participation at screenings and events. The project tested assumptions about the existing audience and thereby aimed to inform the artistic programme and marketing activity of future Festival programmes. This project would be the first stage in a long-term programme of development work with the target group.

The Festival's aim is an adaptation of the Leisure Services Department, but tailored to the moving image. As an international festival, it has many satellite partners, such as cinemas and other smaller film festivals that look to it for leadership. The findings of this research would therefore have wider dissemination within the sector as a whole.

Methodology

The methodology for this action research project was broken down as follows:

- Carry out research during the festival and compare findings against existing evidence from Leeds City Council and research from Leeds Youth Service
- Consider evidence from other partnerships, including other arts organisations

- Work with the research consultant during the Festival to estimate attendance for whole festival and its cultural diversity contingent
- Estimate the cost of attendees and the crossover of the target group
- Look at frequency of attendance
- Undertake focus groups to elicit opinions/perceptions about the Festival and the effectiveness of its marketing
- Produce a set of results to inform future targeting
- Use information in preparation for a computerised box office system.

Outcomes and findings

The original intention to undertake the research prior to the 2000 Festival had to be revised. Instead, the research was integrated within the period of the event and results will inform the 2001 Festival. This allowed the team to devise a well structured project, and take account of developments in the Festival's programme that have evolved naturally.

The focus groups met in February and after initial concerns about recruitment, they were all fully subscribed. The consultant for West Yorkshire Arts Marketing (WYAM) compiled a report on the results, which will be able to draw more complete conclusions than LIFF has had access to before.

LIFF have concerns about the timescale for reporting and implementing recommendations identified by the research and evaluation, as well as the small number of people within the age range – only 2,245 individuals met the criteria within Leeds. As a result LIFF included Bradford's National Museum of Photography, Film and Television by agreeing to test the programme and marketing of *Bite The Mango* Film Festival which has a Black and Asian focus.

Although the delay caused concern for LIFF initially it felt that in the end, this has been positive, as the results will inform and support the planning for the next festival in October 2001.

mind the...gap



Young audience members at Mind the...Gap's *Of Mice and Men*. ©John Houlihan

Background

mind the...gap provides access to arts opportunities for disabled people through its drama, music and youth theatre recreational clubs. The company provides routes through education and training via its Making Waves Theatre Apprenticeship Programme for young adults with a learning disability and its workshop and residency initiatives.

Includo was conceived as a project to bridge the gap between arts providers, promoters and younger audiences. It was an interactive research project involving mind the...gap, young people with learning disabilities aged 19 -30, non-disabled young people aged 16 -25, and venues/promoters in the Yorkshire region.

Project aim

The aim of **Includo** was inspired by mind the...gap's belief that the key to removing the barriers that cause young people to be excluded from arts opportunities lies in the dynamic of the relationship between arts providers, arts promoters/venues and young people.

Includo aimed to stimulate dialogue between arts providers, promoters and young audiences in order that the barriers that prevent access to the arts can be identified, analysed, debated and dismantled to facilitate effective audience development.

Methodology

The project had a number of stages:

- Preliminary research workshop activities with the 11 Making Waves apprentices aged 19-30, and with seven 14-15 year old students at Dixon's City Technology College to gauge attitudes to the arts and theatre-going, and notions of 'access' and 'social inclusion'

- Six learning disabled people aged 19 - 30 from Making Waves and seven non-disabled people aged 14-15 acted as 'undercover' agents in 'go and see' events at three West Yorkshire venues gathering data and evidence about their experiences
- Development of a forum theatre based piece *Never Again* using the data and evidence collected
- Tour of five performances of the forum theatre piece to education establishments in the Bradford District
- Presentation of **Includedo** findings at a seminar for programming, marketing and front of house personnel of arts organisations, venues and promoters in the Yorkshire region.

At the planning stage mind the...gap considered all the methods outlined in *Partnerships for Learning*, and made use of three tools that were most appropriate for the project:

- Small group discussions around a standard set of questions, that could be observed, recorded and transcribed
- Participant's feedback created by the interventions in the interactive forum theatre piece *Never Again* that could be observed, recorded and transcribed
- Observation by staff involved in running workshops/evaluation.

Outcomes and findings

There were a number of projected outcomes, which have been achieved or initiated.

The research focused on a younger age range than originally planned mostly aged 14-19 rather than 16-25, especially in the case of non-disabled young people. This was partly due to timing. mind the...gap had arranged to work with further education colleges, but this clashed with the summer holiday period by the time the company started the project.

The company exceeded the original target numbers for audiences for *Never Again*: 128 learning disabled students aged 10-19 and 103 non-disabled students aged 14-16.

The seminar produced some very interesting and useful feedback from venue staff, successfully giving them an opportunity to air their views and share experiences and ideas. Arts providers, promoters, and venues critically examined their attitudes and policies relating to equality of access and inclusion, and engaged in a constructive debate about 'best practice'. At the same time it provided an insight into the experiences of young people - especially people with a learning disability.

A key strength of the project has been putting young people with a learning disability in a powerful position at the forefront of activity, including the seminar.

By using Forum Theatre it enabled them to contribute as equal partners in the process. For instance, a typical talk and paper based meeting is not appropriate for everyone, but using theatre gave participants a very clear and strong voice.

The project raised awareness of mind the...gap's summer and autumn projects, and encouraged the theatre going 'habit' among young disabled and non-disabled people. Feedback suggests that mind the...gap helped raise the profile of the company, and has generated interest in its Youth Theatre.

Yorkshire Arts is continuing to work with mind the...gap to identify a number of venues in Yorkshire that the company can work with over the next two years. The key long-term aim is for the project to be "rolled out" nationally. mind the... gap has produced the final report as an interactive publication, summarising the aims, objectives and findings. The report is also available via mind the...gap's website, including an opportunity for visitors to add their feedback and ideas.



*Mind the Gap's Of Mice and Men
© Fiona Freund Arts Council of England*

Orchard Park and North Hull Enterprises Ltd

Background

Orchard Park Estate and North Hull Estate, Kingston upon Hull (OPNHE) are peripheral outer-city estates of social housing with high levels of exclusion among young people. **Connected** was a project linked to a life skills initiative for excluded young people, devised to help participants gain the confidence and skills required to develop a positive future for themselves through education, training and employment.



Young people from Northern Hull get connected. © OPNHE 'Connected' project

Project aim

The main aim of the project was to provide young people with opportunities to actively take part in performances playing recorded music, and by doing so in their own communities, encourage other young people to attend and participate.

The project was also intended to build an understanding of the target group's barriers and motivations to participation and attendance at events of this type. This participation was taken through the entire planning, programming and performance elements, and it was intended that young people would take an active role in all these activities.

Methodology

Orchard Park particularly wanted to explore the following approaches:

- Different publicity and promotional methods for the target group
- Analysis of the information collected to inform and improve future practice
- Participatory research with young people to identify arts/creative activities in the local area, including participant profiling and usage patterns
- Work on two estates with younger age groups, performing music at different venues.

Orchard Park identified a number of partners. Hull Community Radio provided experience of music broadcasting by contributing staff time and use of equipment. Local shops contributed records and CDs and local community groups contributed performance spaces.

Orchard Park had two quantitative targets:

- 18 direct participants in performing and organising events
- 150 attenders

However, there were a number of qualitative issues relating to community projects, regeneration and overcoming social exclusion:

- Young people taking ownership (part of longer project with Career Choices)
- Empowering young people, helping them decide what they want to happen
- Finding out what young people want to achieve, finding out what interests them, tracking and maintaining contact with the help of other agencies

The evaluation was intended to measure:

- The overall success of the project in attracting the target audience
- The relative success of different approaches for different sectors within the target group
- Best practice in attracting participation of young people as performers and audiences
- Factors which attract or deter participation of young people.

Outcomes and findings

The project encountered delivery problems, which are outlined below and is therefore still underway.

'Helping them prove to themselves that they can achieve something.'

The Regional Challenge bid formed part of a larger **Connect** project to be funded via the 'Learning Gateway' of Humberside Training and Enterprise Council (TEC) via European Social Fund (ESF) Objective 3.

The original manager left OPNHE and the project was passed to the manager of OPNHE's ETF/New Deal for Young People operations, whilst additional funding for the larger project was sought. ESF Objective 3 was delayed until August 2000 so the start of the **Connected** project was put back.

OPNHE applied for ten ESF Objective 3 bids and in late September 2000 was informed that the company had been successful in eight. Unfortunately funding for **Connect** for ESF was unsuccessful and Humberside TEC did not agree to fund the project due to changes in the TEC system. Neighbourhood Support Fund money was also not obtained.

OPNHE had £7,500 Regional Challenge money towards an overall total project costed at £277,405. Due to company restructuring, the ETF operation of

OPNHE was scheduled for close at the end of December 2000. The assistant manager took over the project proposal to see if anything could be salvaged before the end of the year.

The previous team had made good contacts with local organisations that were interested in taking part in the project and a new ESF Objective 3 bid for **Connect** was submitted in January 2001.

Project update

There is now an action plan, which is being implemented by the European Project team, who have provisionally taken over management. This comprises:

- An initial meeting between music workers/professionals from the Hull area, to identify those willing to volunteer or be employed by the project. Facilities and equipment available to the project will be surveyed and the budget will be discussed to ensure that the maximum potential is reached with the funds available.
- Employment of project workers will be co-ordinated by the HU6 HAG worker
- The recruitment exercise will take place in a reduced form, to ascertain appropriate venues/methods of advertising for the project to be effective. This process will also act as a means of recruitment for participants
- The project launch will take place with local press and radio creating a focus for the start of the project and updates as it progresses.

It is anticipated that the project will now take the form of a series of workshops to give participants a grounding in DJ-ing and recording music, culminating in performances in the local area and possibly a city centre venue.

There is anecdotal evidence from other arts organisations of similar difficulties in matching up funds, timetables and application processes (between different funding regimes). This impacts on the delivery of core as well as additional activity, particularly in smaller organisations.

This situation arises from different 'output' criteria from different bodies, and the balance between 'hard' and 'soft' indicators and outputs. Yorkshire Arts for instance recognises the value of so-called 'soft outputs' (for example, increased confidence and self esteem), whereas other funders, might seek 'hard outputs', for example entry into training, job creation and business start-ups.

There clearly needs to be far greater collaboration between funding agencies to identify and agree appropriate outputs and indicators for the sector.

Oriental Arts



Young focus group participants
©Champak Kumar,
Oriental Arts

Background

San Skarki Rachna (Educate Yourself!) planned to involve disaffected young people, particularly from the Asian and African Caribbean communities, in creative activity. Increased self-confidence, motivation and encouragement of young people to engage in vocational training, employment or voluntary activity in the creative industries were the ultimate objectives.

Oriental Arts is one partner in a consortium created to manage **San Skarki Rachna**, an action research project in Bradford. The consortium included nine other partners comprising educational institutions, local theatres, artists, broadcasters, community radio, magazine publishers and agencies, such as the Creative Industries Development Agency (CIDA) which organises placements for 18-30 year olds from the Black/Asian communities.

Project aim

The consortium identified a common artistic vision to achieve their common goals. The overall aim of **San Skarki Rachna** was to:

- Increase access to, and participation in, creative activity amongst Asian, African and Caribbean young people in Bradford
- Motivate those young people towards engagement and participation in training and employment opportunities
- Provide access to core and transferable skills training through creative activities.

Methodology

The processes involved in the first stage of this three-year action research project are highlighted below:

- Facilitate the establishment of a consortium of culturally diverse arts and training organisations, with the aim of providing innovative routes to creative activity and skills for disaffected young people in the target area, within identified target groups
- Identify the creative interests and needs of the targeted pilot group of 30 disaffected young 15 –19 year olds
- Respond to those needs by devising a customised creative project that would provide opportunities for participation by the pilot group
- Provide appropriate skills training to enable further engagement and increased participation and create public events (performance or exhibition), which would demonstrate to the wider community the achievements of the group and the consequential benefits of creative activity

- Raise awareness and increase further engagement by the pilot group members in continuing participation and/or attendance at cultural events
- Engage a number of participants from within the group in pursuing their involvement in creative activity through to the next stage of **San Skarki Rachna**.

In addition to the projected outcomes for the project, Oriental Arts set some quantitative targets: Thirty young people involved as participants in the first stage of the action research project; over 100 people to attend the results of the project.

Outcomes and findings

The six-week programme was due to be completed by September 2000. Oriental Arts understood the need for evaluation and had incorporated indicators for monitoring and measuring success. However, the pressures of day-to-day management and constraints on time and people, meant that this aspect involved extra work. It decided to commission an independent evaluation of the project from CIDA a consortium member. The brief was agreed at the beginning of the planning process.

Project update

At the review meeting, Oriental Arts reported on a number of challenges, which had necessitated a different approach or rescheduling:

- The bid for extra funding was unsuccessful, therefore the Regional Challenge award was allocated to undertake an initial programme of qualitative research with young people in Bradford
- Oriental Arts is in the process of identifying potential contacts and participants and liaising locally with young people in Manningham and Little Horton
- The organisation is still trying to identify a group in the New Deal area (Little Horton) and has created links with the Bradford Foyer Project (which works with the homeless on training, skills development and creative activity, but does not necessarily see creative activity as a route to employment)
- Bradford City Council awarded a grant, which enabled Oriental Arts to appoint staff, freeing up the team to plan and research the project
- Two focus group meetings had taken place in Bradford, one comprising 10 Asian and African Caribbean 17-20 year olds and one with 14 culturally mixed 18 -25 year old homeless residents.

San Skarki Rachna is part of a three-year project. Oriental Arts feels that the progress to date is still moving towards achieving its original aims and objectives. Recent developments have helped it to identify the need for an additional research and development phase. The organisation reported that contacts are being built as it progresses, and there is still clear interest and commitment from partners and targeted groups of participants.

Quay Art



Young people from Longhill, East Hull carving their sculpture. © Quay Art

Background

Quay Art, a Hull-based visual arts organisation, is already active in its target area, East Hull, through its *Opt for Art* project, which aims to support a lively and enterprising community through provision of arts activity.

Project aim

ArtLook aimed to increase participation in creative activity with young socially excluded people aged 16-19 years old, from a housing estate in East Hull. Engagement with this age group was considered essential to the development of the community in which they lived.

The most important aspect of the project was to build in flexibility for the young people's ideas to direct the work.

There were three main goals:

- Test whether achieving a group of 20 participants was a realistic target number
- Identify barriers to involvement in visual arts (mixture of hard and soft indicators) so that Quay Art could overcome these in future projects
- Explore the potential outcome of permanently siting work produced through this pilot project. For instance, could it contribute to the development of a community's environment?

Methodology

This was the first time that Quay Art had made contact with this specific age group. A six month programme had been scheduled to undertake the following:

- Work alongside the detached youth team, making contact and gauging interest in the potential of the project
- Use a low key approach to gain trust and gauge from potential participants what they would like to see coming out of the project. This information would be used to identify key issues that might shape the project

- The third and fourth months would involve working with professional artists; gathering evidence; making artwork; charting what was happening; identifying what was important to them and culminating in a publication (physical and virtual) designed by participants
- Production and dissemination to the local community, business leaders and public figures was planned for the fifth month. This would allow for word of mouth to build, and for feedback to be obtained.

Quay Art's evaluation process drew on a number of local partnerships. For example, it was able to loan video equipment from Hull Time Based Arts for video evenings.

Quay Art also wished to track the development of a new partnership through the project with youth workers. The latter already had an existing relationship with some of the individuals and therefore provided a bridge for access. The youth team welcomed the opportunity to work with Quay Art, as this 'informal' means of communication would build on and enhance their own work with the young people in the future.

Quay Art had a number of qualitative outcomes that they also wished to measure:

- Level of pride in what is created, for instance work sited is not vandalised
- Changing patterns of low self esteem and low expectations of community
- Changing perceptions such as lack of awareness and irrelevance of the arts.

This was to be achieved through the use of discussion groups; production of a diary (with input from youth workers); video peer interviewing; feedback sessions; attendance and retention rates of participants. One concern was that the project needed time to tap into resources on the estate and build up sufficient levels of trust between the organisation and targeted participants.

Outcomes and findings

The project was completed in December 2000. The most fundamental change to the original plan had been in the switch of arts activity from new technology to outdoor sculpture. The participants had been ambivalent about the new technology aspects of the project, preferring to explore their own 'environment' through sculpture. The flexibility in the structure worked and Quay Art was able to respond to this alternative direction.

Quay Art achieved the initial target of involving 20 young people aged 12-19. The age range was broad, due to peer groups and friendship structures. Participants took pride in what they created; the site was not vandalised. There has been minimal damage since siting and the whole issue has elicited much discussion about valuing the local environment. The project has generated a lot of positive interest and support from local residents.

Quay Art was able to track the group's increased pride in their work and their 'space' throughout the project as relationships developed, and the work increasingly reflected the young people's ideas and suggestions.

Quay Art felt that the behaviour and perceptions of participants had changed significantly during the project itself. They reported much more engagement, interest and sense of value from the participants at the end of the project.

Transient friendships also made changes to the dynamic. The boys tended to have a more sustained interest than the girls did; they took ownership of the project and excluded the girls. Quay Art is aware that they would have to take this into consideration when developing this work further, in order to incorporate mixed groups.

The partnership with the detached youth workers was particularly successful, breaking down barriers and changing perceptions within the group. The youth workers have also increased their activity with the group as a result.

Now that a relationship with Quay Art has created a gateway, there are future plans to have a music and arts festival on the estate. Quay Art plans to create an art trail on the estate and around the city centre, with the aim of encouraging residents into city centre venues. Hull City Council has offered Quay Art space on a large unused building on Longhill Estate to adorn with graffiti panels. The young people particularly expressed an interest in the opportunity to visit designated graffiti sites around the city. The separate evaluation strands will be pulled together in a detailed report as Quay Art continues to develop this new programme.

SACAR

Background

SACAR is a community arts organisation for people with Asperger's Syndrome, a form of autism. The pilot project **Aspire** aimed to provide increased access to the arts for this group and their carers, as participants and audiences.

Project aim

The organisation worked with eight adults with Asperger's Syndrome or High Functioning Autism. The aims of the project were to:

- Raise self-esteem through creative workshops
- Acquire social skills, specifically through making visits to theatres and arts venues
- Understand external experiences and other points of view by using theatre to explore aspects of self-expression

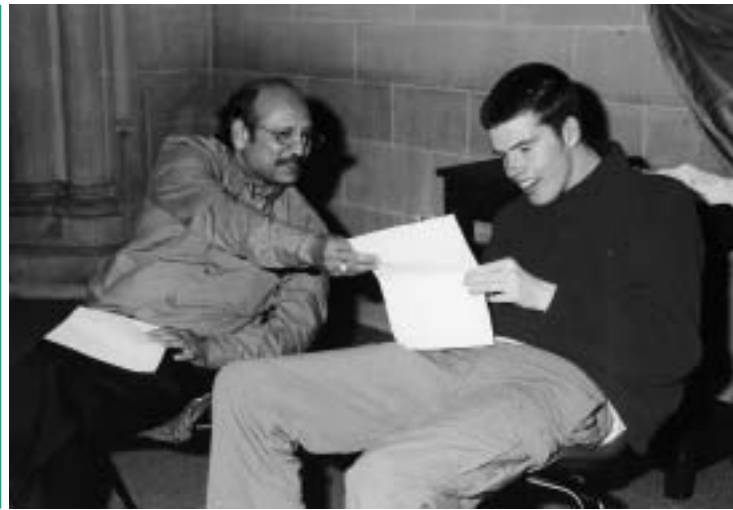
SACAR had identified a number of outcomes that would make **Aspire** a success in their terms:

- Enabling the group to achieve independence
- Finding other options for the group to enjoy different activities
- Generating creative ideas
- Further encouraging the growing cohesion of the group.

SACAR also had to take into account the issue of confidentiality and the specific nature of this learning disability when reporting on the project. SACAR called on the expertise of its honorary consultant and adviser to help on this point, as well as with setting qualitative measures of success.

Methodology

- SACAR had not intended to include consultation with its participants in the initial planning stages. However, after hearing the work methods of other participating organisations, it decided to find a way of incorporating some element of consultation into the planning framework. It also planned to have post mortems after visits and activities, so that the members could discuss their overall experience, provide constructive criticism and suggestions for further development.



Dr Shripati Upadhyaya with a member of the group in Bradford ©SACAR

- Participating venues were an additional set of stakeholders in this project. The project aimed to raise their awareness about access issues for this particular group and other people with similar needs and desires. SACAR aimed to facilitate the process and create good practice. The number of attendances at performances, feedback from participants and the venues involved, would enable SACAR to measure improvements and success.
- It was suggested that one way of measuring the quality of the group's experience following a venue visit, would be through deconstructing the various components that make up a theatre visit. This could start with accessing the information provided (e.g. printed materials and the internet if accessible), selecting an event, working out available dates, working out ticket prices, making contact with the sales team, and so forth right up to the point on arriving home. This suggestion was implemented in the form of a familiarisation visit.

Outcomes and findings

The organisation was aware that it needed to prepare the venues involved to meet the specific needs of the group. Each venue had one named individual as the contact for SACAR.

A two way process of familiarisation and trust was developed through an exploration of different issues. Venue staff were honest about requests they could not meet, for instance the fact that some individuals preferred to sit in the same seat at subsequent performances. Since one of the project's objectives was to raise awareness of such issues, it was a useful process. One such approach included a familiarisation visit by the group before they attended a performance where theatre staff including the cast were briefed in advance.

Due to the departure of the development officer there was a hiatus after the launch of the project. The impact of this unforeseen change was reduced by appointing an independent evaluator for phases one and two.

The project has received coverage in The Times newspaper – drawing on the experience of an individual member who went to the Millennium Dome. On his first ever trip to London, he successfully overcame difficulties with noise, crowds, communication and emotional expression.

The group attended a range of performing arts events and participated in visual arts and craft activity. Project workers discussed expectations of their experiences with the group beforehand in order to familiarise them with the environment and visiting aspects of the event.

SACAR is pleased with the progress to date. In spite of delays due to difficulties with staff recruitment and retention, it is in the process of preparing evaluation sheets to measure qualitative outcomes.

Sheffield Theatres

Background

In 1998 Sheffield Theatres' pioneering *How Much?* audience development project showed that 40% of young theatre attenders and 68% of young non-attenders rated peer group recommendation as the most influential factor in making leisure choice decisions. **Young Gatekeepers** developed and built on the research, information and knowledge gained through *How Much?*

Project aim

The theatre's overarching aim was access to live theatre becoming a mainstay of the longer-term agenda for development and social inclusion for all young people.



Young Gatekeepers, Claire Frost and Catherine Farrell. ©Sheffield Newspapers

Young Gatekeepers would target 16 – 24 years olds to achieve the following:

- To enhance young people's social interaction with live theatre
- To develop a greater understanding of issues outside participants own experience
- To build new audiences from previously under-represented groups.

There were seven key objectives:

- To create a core group of young 'gatekeepers' recruited from partner agencies
- To advocate theatre as a means of exploring particular concerns
- To promote a 'young peoples' evening' during the production run of *Edward II*
- To implement a pilot pricing policy
- To engage with creative teams
- To strengthen networks
- To increase awareness of opportunities for training, development, education and entertainment through theatre.

Methodology

The theatre brought together a range of partners/collaborators for this project. The young gatekeepers were selected from young employees and service users of the agencies listed below, together with members of the Crucible youth theatre, whose familiarity with the staff, the building and the theatre's systems would be an asset.

- Nabarro Nathanson, production sponsors of *Edward II*, who have a high ratio of employees who fall within the target age group.
- Sheffield Young Carers' Project and Sheffield Centre for HIV and Sexual Health; voluntary sector projects working with socially excluded young people. The former takes a support and advocacy role for young people who are primary carers for their parents or siblings. The latter includes outreach work with young gay men and women. They would be contributing their expertise on issue-based work.
- Sheffield University's nationally respected Drama Department and School of Leisure Management and Research.

Starting with a cohort of 40 young people aged 16-24, recruited in late summer 2000, the project would culminate in a young people's night during the run of *Edward II* at the Crucible Theatre in March 2001.

The productions were carefully selected for their relevance to the target groups, using the theatre's own experience, existing research and the information provided by partner organisations.

There was a clearly scheduled work plan, from summer 2000 to spring 2001. The summer focused on the initial groupings, introduction of participants to the theatre and team. During autumn 2000, there were a number of specific events, designed to develop the relationship, from attendance at rehearsals, workshops on issues raised in the plays, to de-briefing sessions and development of marketing plans for the Young People's Night.

Clear quantitative targets and qualitative outcomes had been identified:

- Creation of 40 young gatekeepers aged 16-24
- Young previous attenders (800 youth forum, student forum and young members)
- Young new attenders (600 new attenders from target groups and 400 for the young person's night)

A number of evaluation tools were used. These included: self-evaluation by participants; photography; creative writing for circulation and review by peers. An internal 'education' programme was devised involving different departments and members of staff. The impact of the project on them as individuals, as well

as the theatre as a whole was explored. In order to build effectively on the work arising from *How Much?*, it was keen to create a consistent approach that could be communicated to new project workers and colleagues. Evaluation was an integral part of the process.

Outcomes and findings

Key outcomes and findings against set objectives for the project include:

Objective 1 *Influencing word-of-mouth recommendations by creating young 'gatekeepers' or ambassadors, with a core group of 16 to 24 year olds recruited from partner agencies and youth theatre members.*

Core group recruited from Sheffield Young Carers, the Crucible Youth Theatre and Nabarro Nathanson, CAST, Sheffield Theatres Volunteers Scheme and Youth Theatre by the agreed start date.

Service-users from Sheffield Centre for HIV and Sexual Health did not attend sessions after the initial introductory meeting, despite the enthusiasm of their project worker and attempts to recruit via face-to-face meetings.

The composition of the core group was predominantly young women (93%); students 48%, employed/training 25% and unemployed 27%. Of these, 39% were infrequent attenders; a further 50% had attended once in the past; 11% had never been to a theatre before.

Objective 2 *Developing a cohort of young people who not only recommend individual productions but also advocate theatre as a means of exploring particular concerns, doing something they may not have previously experienced, or just having a good time.*

Regular members brought other young people with them and gatekeepers actively sought new members for the project.

The core group is broadening its attendance and independently arranging to see other shows (e.g. *Guys and Dolls* and *The Man Who Had All The Luck*).

Objective 3 *Involving young people in the work of Sheffield Theatres' marketing and development department to promote a 'young people's night' for Edward II on 12th March 2001.*

Briefing meetings held with Sheffield Theatres' marketing and sales team outlining marketing tools available and advice on target marketing, timescales and budgets.

Production of a postcard carrying an alternative image for *Accomplices* and *Mr England* suggested by the group, targeting teenage girls.

"I am learning lots about the theatre, it is good to get involved in the marketing side of it, and as my job is a lot of marketing it is great to see it at work."

Marketing ideas focused on different channels of distribution. The marketing campaign for *Edward II* had its own website address, www.sexpowerlove, plus poster advertising on trams and flyers produced in response to suggestions from gatekeepers.

Objective 4 *Implementing a pilot pricing policy, targeting discounted tickets at those groups (e.g. 16 to 18 year olds and young women) for whom price is a particular constraint.*

Forward planning and budgeting enabled the theatre to price all tickets for the young person's night performance of *Edward II* at £5.00 (£10 less than full-price). Specific discounts for preview prices £1 - £5, standby tickets £5 – were targeted at young people (some stated retrospectively that they would have paid more).

Take-up on the discounts reflected the *How Much?* finding that programming is a major factor in attracting young people to the theatre: 56% of the audience for *Accomplices* took advantage of young people's pricing discounts, compared to 50% for *Mr England* and 18% for *The Country Wife*.

Before joining I may have been more selective in what I chose to watch, but the scheme makes theatre affordable...it's very easy to use and to book tickets.

New member

Secondary schools and sixth forms were targeted with information about young people's membership schemes with ticket discounts of up to 25%, backstage tours and special events. From September 2000 to January 2001 the young people's membership scheme grew by 169 (105 18 -26 year olds and 64 11-17 year olds).

Objective 5 *Creating opportunities for young people to engage with the creative teams, to understand theatre art and explore social and personal issues raised by highlighted productions.*

Weekly practical workshops exploring social and personal issues raised by the productions.

It has been really enjoyable meeting new and different people and seeing the plays, especially Full Body & The Voice... because I had to go away and think about it.

'Page to Stage' session on *The Country Wife* and meeting the director Paul Miller and actors of *Accomplices* and *Mr England* productions.

Workshop on disability and creativity with Full Body & The Voice (a company of actors with learning disabilities).

Objective
6

Strengthening Sheffield Theatres' networks with relevant artists, commercial, voluntary and community agencies.

All creative teams working at Sheffield Theatres were briefed about the **Young Gatekeepers** project and became formally and informally involved in the project.

Links with voluntary and community agencies in particular were strengthened as part of the process of building the initial cohort, building wider audiences and more recently offering theatre-based workshops through the Youth Service.

Objective
7

Increasing commercial, voluntary and community agencies awareness of opportunities for training, development, education and entertainment through theatre.

Partner agencies were more aware of opportunities afforded to their employees/service users by Sheffield Theatres and appear to be pleased with progress made by their young people. Staff from partner agencies attended productions independently.

The project featured in a special supplement to the *Sheffield Telegraph*.

Youth leaders attended a cultivation evening encouraging them to use theatre in their work.

Sheffield Theatres, has as a result, drawn a number of clear conclusions about the project, which will inform its future plans. Its integrated project planning with mainstream programming created a solid framework for the project. However, a longer run-in time may have facilitated more effective recruitment of the core group. The target of 40 was not met. But, the combined groupings of Sheffield Theatres – the core group, Crucible Youth Theatre, Young People's Forum, student volunteers, Sheffield University Drama Department and new young members constituted engagement with an 'outer core' of over 2,000 young people.

“The project is giving our employees life skills training that they would not normally have had access to.”

Nabarro Nathanson

Site Gallery and Third Angel



Young people taking part in an Internet training session as part of the Artwired project. ©Site Gallery

Background

ArtWired was a collaboration between the contemporary art space Site Gallery, Third Angel, a Live Art performance company. There was a demand by young people for web authoring courses and the development of email and internet skills as 'tools in the explorations of their own interests'.

Both Site Gallery and Third Angel wanted to attract new attenders and generate enthusiasm for digital arts from local audiences in key Single Regeneration Bid (SRB) areas in Sheffield, aged between 18-22 years. Although this age group forms the majority of both organisations' established audiences, they are primarily students. Previous research also indicated that students were the most frequent users of the Site Gallery and Third Angel's websites.

Project aim

The project aimed to capture new audiences on and offline, who were less informed about both contemporary arts and new technologies. A large proportion of the population still have no access to web-based communication technologies and are disconnected from the opportunities, both cultural and employment-related afforded by them.

The project sought to improve access to these technologies at the same time as introducing them to the contemporary arts. In terms of audience development research, the project would aim to build on the available information and resources on youth access to the digital and internet realm and test certain assumptions about the internet as a communication and marketing tool.

Specific aims included:

- Providing access to communication technologies to groups of young people who might otherwise be excluded from them
- Promoting the creative abilities of young people and provide transferable skills in information technology, email, internet based technology, project management and publicity
- Raising awareness about contemporary arts with a digital remit

- Raising awareness about cultural and job opportunities offered by creative technology
- Offering participants the opportunity to work with professionals in areas of web and graphic design
- Removing barriers to participation in the arts and promote a sense of ownership/familiarity
- Promoting interest in digital arts to a wider constituency of young people regionally and nationally.

Methodology

The project co-ordinated sessions with groups of young people from SRB areas of Sheffield to deliver training and ultimately create a web page which would be linked to Site and Third Angels' web sites. A launch event for participants and their friends/family was planned at the Havanna Internet Cafe to premiere the web pages created. The space created online would thereafter be sustained as a project space, for groups to exhibit work and have discussions as part of Site Gallery and Third Angel's education programme.

The training programme incorporated:

- Practical sessions looking at digital art on the web to establish what appeals to participants. Training was provided in setting up free email accounts and establishing email communication at the Havanna. Email discussions and chat between Havanna and Site were encouraged and incorporated into the project
- Critical sessions discussing digital art on the web to provide an entry point into ways of assessing artists and arts organisations exhibiting and documenting art works on the web. Site Gallery and Third Angel's websites would be used as preliminary points of reference. The sessions would be led by members of Third Angel
- Tuition on web authoring at Site's production facilities was offered, so that participants could develop skills in web design using Dreamweaver software and a basic understanding of html. During this period participants would be encouraged to access the internet in their own time at Havanna and collate information and images from the web to use on their web page
- Host session about proposed content of their web page. This could include a review web page of digital art sites visited on the web and and/or a page displaying the participant's creative work in response to what they've seen or which is relevant to their own cultural interests and issues
- Tuition in internet and email and print-based publicity by liaising with a graphic designer to produce a flyer to publicise the website to mail out to other individuals of similar age group.

The project also intended to measure, and therefore gauge, the actual numbers of individuals of this age-group who are interested in accessing the internet when access constraints are removed. This also provided demographic information on these individuals who could then be targeted for future on and offline events.

Outcomes and findings

The monitoring and evaluation included focus groups with the participants and a group recruited from those who responded to the offer.

The methods used, built up a resource of email addresses and postal addresses of 18-22 year olds interested in new media for further development and communication by direct mail or email newsletters.

The partnership with Havanna, including email discussion groups using email accounts and free access, is to be continued for one year after the project comes to an end.

The project was deliberately designed to encourage the participants to direct and develop the website, launch events and the process of the project alongside the organisations. It found that the format of the workshops and sessions had generally worked well; the flexibility was described as a positive advantage in ensuring continued attendance, even if not on a regular basis.

The new website was redesigned according to the comments of the **ArtWired** participants with a completion date of March 2001 when a new web commission went online. The advertising campaign was influenced by Tate Gallery's shift in advertising from 'information sheets for exhibitions', to adverts for an experience intended to encourage new attenders. On the basis of this and the fact that the gallery had an accessible wall-based exhibition, the strap line implied a challenge to a preconceived idea of what was contemporary art:

Contemporary art... Would you want it on your wall? ... Decide for yourself at Site Gallery

The poster advertised the opportunity to win an iMac computer as an incentive by completing an online form. Addresses of 18 -22 year olds in the region, who had expressed an interest in new media were sourced from West Yorkshire Arts Marketing (WYAM) and mailed with an incentive to visit the web site. The online form collected demographic information about the entrants, including age, postcode and occupation. The results of this survey and ongoing monitoring were used to recruit focus groups by WYAM with gallery non-attenders aged between 18 and 24, to ascertain the reasons for non-attendance and identify possible measures to counter it.

Theatre Royal York

Background

The Theatre Royal York's audience is varied in age, regularity of attendance and geographic location. In addition, approximately 30% of the audience are tourists. The theatre recognises that it is important to ensure that the audience reflects the community it serves, geographically and socio-demographically. Although the primary catchment area is the city of York (approximately 50% of the audience), Theatre Royal York is also the nearest theatre for many people living in the surrounding areas.



Participants in graffiti workshop. ©Theatre Royal York

Project aim

The **In Crowd** project aimed to develop audiences amongst 16-25 year olds from socially excluded groups within York. Three productions were identified as particularly relevant to this project, although users were encouraged to attend any performances that appealed to them during the project period. The target productions from the Autumn 2000 season were:

- *Rumblefish*, co-production with Pilot Theatre; (a classic tale of adolescence and young adult alienation)
- *Behind the Scenes at the Museum*, Bryony Lavery's adaptation of Kate Atkinson's award-winning novel about several generations of York life
- Phoenix Dance Company's *19 Re-wind Come Again Tour*

Methodology

- A series of activities were planned around these productions, aimed at familiarising young people with the day-to-day running of the theatre. These included workshops relating to the specific performances as well as more general visits to the theatre. Attendance at these activities was not a prerequisite for seeing performances.
- A membership club "In-Crowd" was created. Members were issued with a simple photo ID card. On production of this card they could book tickets to any production for themselves and a friend for £2 each. Members were able to book tickets without having to produce personal information such as address details, (some participants did not have a regular address). The membership system also enabled the theatre to identify numbers attending through box office tracking.

- The theatre also wanted to ensure that the young people did not feel singled out but were included in the theatre-going community. Strategies were prepared for each group of young people to ensure that their visits to the theatre were easy and enjoyable.
- A project worker was contracted to liaise with the theatre team and external bodies such as the Detached Youth Service, the Youth Enquiry Service, the Benefits Agency in order to identify and make initial connections with young people.
- Theatre Royal York wished to identify the specific barriers to attendance, and begin the process of integrating audience development with programming. The theatre was aware that it might be difficult to get feedback from young people on a formal basis, and used video boxes and informal sessions with youth workers. The feedback, which included measurements for social outcomes, transferable skills and attendance at activities related to the entire programme, was tracked to identify trends and crossover potential.
- Evaluation and analysis were used throughout to inform and support future activity, including programming and associated outreach development work.

Outcomes and findings

In terms of numbers of attendances, ticket sales and participation, Theatre Royal York achieved the following:

By January 2001 the In-Crowd membership scheme had achieved 158 members. 50 of these members have attended at least one performance at the theatre. 16 of those members have returned to the theatre for a second visit and 7 have returned more than once.

The activities based around three of the productions (*Rumble Fish*, *Behind the Scenes*, *At the Museum* & *Phoenix Dance*) were actively promoted. There has been a strong correlation between these activities and attendance at the targeted shows by In-Crowd members and their guests, as the figures show:

Attendances by show		Type of Overall Attendance	
Forum	2	In-Crowd members	80
Rumble Fish	38	In-Crowd guests	20
Medea	0	Other guests *	16
Behind the Scenes	16	Eligible groups **	26
Phoenix	39		
Opera	0	* full-paying guests who came with In-Crowd members	
Dick Whittington	47	** group visits from organisations whose target groups fall within the project criteria	
Total Attendances	142		

There were a number of outreach workshops to support the artistic programme:

- Motorcycling – this had a good response but could only have limited attendance; there is still demand for another one
- Graffiti - Railtrack lent the theatre an abandoned shed, which produced good attendance and work produced was displayed at the theatre. Pilot Theatre has taken some of this on tour with the production and one large piece that was displayed outside the theatre generated press interest along with its artist
- Storytelling – this was not successful, the group felt that it was too much like being at school. They rejected the idea of the activity taking place in the theatre, preferring a building with no ownership
- Hip hop/breakdance - this was held with company members from Phoenix in an upstairs room at a local pub and was accessible and popular
- Backstage tours – made participants feel valued, informed and helped develop relationships.

Theatre Royal York has made strong links with various organisations as a result of the project. These include City of York Council Leisure Services, Youth Service, ARC Light (one of York's night shelters for the homeless), Shelter, M-Power (it assists young people to access activities and educational facilities) and the Detached Youth Project. The theatre attributed the positive response from the young participants to both organisational support from within the theatre and dedicated promotion by individual workers.

Theatre Royal York explored ways of evaluating the project in-house by asking young people to respond to a simple questionnaire designed to gain feedback on their experience of the In-Crowd scheme. The theatre is committed to this scheme until at least December 2001.

The findings and outcomes will be used by the theatre to inform, not just future programming and outreach, but also its communication and marketing strategy in collaboration with future participants and attenders.

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Appendix 1

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Appendix 2

Regional Challenge - New Audiences Fund criteria and guidelines

The scheme

Regional Challenge is Yorkshire Arts' fund allocation from the Arts Council of England's New Audiences Fund. It is a three-year programme of £500,000 and 1999/2000, a pilot year, has been devised as an action research scheme*. This scheme encourages organisations to highlight their priorities for audience development and to put forward proposals to pilot specific projects.

The key audience group identified as a priority for this scheme is young people aged 16 - 25. Yorkshire Arts, in order to deliver activity in line with its regional corporate priorities will prioritise applications that address issues around social exclusion experienced by this age group.**

Aims

Yorkshire Arts aims to better enable, stimulate and resource audience development activity to involve more young people in seeing and participating in creative activity in the region. The aim of the scheme is to encourage creation of new partnerships, collaborative working and development and dissemination of best practice.

Who can apply?

Any organisation based in Yorkshire and the Humber region. Individuals are not eligible to apply. All organisations and groups must have a written constitution or set of rules detailing how accounts and finances are managed.

How much is available?

A total amount of £90,000 is available for 1999. For this reason it will only be possible for Yorkshire Arts to make a limited number of awards. Awards of up to £10,000 will be available to support projects.

What matched funding is required?

Although partnership funding is not an essential requirement for this scheme (demonstration of collaborative working and creation of new partnerships will be prioritised) a minimum of 10% in cash or kind is desirable.

What can be supported?

Projects can be related to any artform, including the development of audience groups through new technology, education or outreach activities.

This scheme will not support:

- Individuals
- Additional touring weeks, workshops, commissions or any artistic event itself
- Projects initiated in a formal education setting for statutory educational purposes
- Projects not open to/available to the general public
- Projects outside the Yorkshire and Humber region
- Projects retrospectively or those already taking place

How to apply?

Applicants will need to submit an application form defining the aim of their proposal and outlining the mechanism for monitoring the outcomes of the project. Application forms are available from Yorkshire Arts. Please do not include any additional information at application stage. If more details are required they will be requested. You are also advised to speak to an appropriate Officer at Yorkshire Arts to discuss the eligibility of your proposal before completing the application form.

How will applications be assessed?

Applications will be assessed against the following criteria:

- Public Benefit - understanding and identification of the target group, strength of potential relationship with that group and what will be learned about audience development
- Clear demand for the project - evidence of partnership and collaborative working relationships, demand and support for the project, partnership funding
- Ability to carry out the project - ability of the organisation to manage the project and demonstration of the organisation's commitment of resources, track record, realism and value for money
- Potential for best practice - quality of proposed activity and evaluation mechanisms, potential for wider dissemination

We expect to receive more applications than we can fund, and therefore not all projects which successfully meet the criteria may be funded. Applications will be assessed in the context of others and with regard to the overall geographic spread of the projects being supported through the programme.

When to apply?

Applications can be made between 2 January and 6 March 2000. All projects should be completed by 31 December 2000. Applications must arrive at Yorkshire Arts by the 6 March and we will endeavour to assess all applications within six weeks.

Evaluation

Evaluation will be required and the quality of the evaluation proposals will form part of the basis for funding decisions. The emphasis will not be on every project proving itself successful, but an objective assessment of the project's strengths and weaknesses, allowing future development of best practice.

For more information or an application form please contact
Yorkshire Arts, 21 Bond Street, Dewsbury, WF13 1AX
Tel: 01924 455555 Fax: 01924 466522
e-mail: info@yarts.co.uk

* action research broadly means the testing in practice of an idea or assumption of some initial research

** The use of the arts and creative industries to counter social exclusion and deprivation are one of Yorkshire Arts' Regional Corporate Priorities. Social exclusion is broadly defined by the DCMS: *"to promote the involvement in culture and leisure activities of those at risk of social disadvantage or marginalisation, particularly by virtue of the area they live in; their disability or age, racial or ethnic origin. To improve the quality of people's lives by these means"*.

Appendix 2b

Breakdown of Regional Challenge – New Audiences fund applications.

Breakdown by geographical location

Location	Number	Successful	Unsuccessful
Bradford	7	3	4
Leeds	6	2	4
Sheffield	7	2	5
North Yorkshire	3	0	3
Castleford	1	0	1
Huddersfield	4	1	3
Hull	3	2	1
Wakefield	1	0	1
York	1	1	0
Kirklees	2	0	2
Rotherham	1	0	1
Total	36	11	25
Expressed as a percentage	100	30.5%	69.5%

Applications indicating cultural diversity/disability aspects or target groups:

Successful	9	Unsuccessful	12
Expressed as a percentage	82%	Expressed as a percentage	48%

Appendix 3

Partnerships for Learning seminar outline (19 July and 4 August)

The working outline of the day is:

- Introduction to the project and the topics to be discussed
- Introduction to the principles of Partnerships for Learning through a presentation and discussion

Discussion of the stages of evaluation in an audience development context (involving practical exercises, relating to individual projects)

PLANNING:

- setting objectives
- managing partnerships

DOING:

- collection of evidence
- use of measurable success criteria
- what and how

REPORTING:

- advantages and disadvantages of certain methods
- fulfilling requirements
- the art of evaluation

- Agreement of activity for individual organisations, according to a 'menu' of options
- Summary of each organisation's agreed action plan and support choices

Appendix 4

Terminology

Following discussions between the consultant and Yorkshire Arts, use of the phrase “supportive evaluation” was used to define this process. Stephen Cashman of Developing Audiences in the North (DAN), has offered a description to define further the approach devised:

‘Supportive evaluation’ represents a way of working which is distinct from what might be termed ‘assessment evaluation’ or indeed ‘policing evaluation’. Central to the approach is the use of a menu of possible evaluation templates that are applied – in partnership – to participating organisations after initial consultation and training. This approach is thus characterised by its contingent nature, its collaborative focus, its flexibility and its capacity to leave a sustained legacy within the participating organisations. It is also distinctive for the way in which it responds to the particular needs of a participating organisation not only by offering a mix of quantitative and qualitative methods of evaluation, but also through its provision of consultancy support to these organisations on an ongoing basis.¹

This report shows how a particular methodology to undertaking evaluation was developed and further evolved, together with the results. No doubt the above description will also change and evolve as this approach is developed, improved and refined by others.

The approach was devised specifically in response to a need for appropriate and relevant recording and reporting of audience development projects, so that organisations, funders, planners and other partners would learn from and share the information gained, and thus improve practice and inform policy.

It is possible that the approach could be applied to other types of work, if the existing methods of evaluation were inadequate. That is, this approach may not add sufficient value to other methods of evaluation for other areas of work to justify the resources required. However, it seems to enable organisations and funders to assess and understand the nature of certain audience development programmes and/or projects.

¹ Taken from DAN’s proposal for Northern Arts Board, March 2001

Appendix 5

Financial details of projects

Organisation	Total Project Costs £	Regional Challenge £	Earned Income	Local Authorities	Other Partners £	In kind support £
CAPE UK	20,000	10,000			10,000	
Kirklees Community History Service	8,917	7,160		1,757		
Leeds International Film Festival	5,000	4,500		500		
mind the...gap	13,242	9,995	390	2,857		
Orchard Park and Hull Enterprises	8,000	7,500			500	
Oriental Arts	12,640	10,000		1,200		1,440
Quay Art	18,398	8,495		3,647	6,256	
SACAR	12,250	7,730	520	500	3,500	
Sheffield Theatres	22,000	5,375	5,455		11,170	
Site Gallery and Third Angel	12,725	9,245			1,670	1,810
Theatre Royal York	13,700	10,000	350	1,500		1,850
Total	146,872	90,000	6,715	11,961	33,096	5,100

Appendix 6

Types and numbers of audiences/participants

Organisation and project	Age Group	Cultural Background	No. of Participants/ Attenders	Geographic Location	Role of Participant/Attenders
CAPE UK <i>Creating Youth Arts Advocates</i>	15 - 18		120	Leeds	Youth arts advocates Participants/Attenders
Kirklees Community History Service <i>A Separate Sense</i>	16 - 25	South Asian	3 3 30 24,000	Huddersfield Batley and Dewsbury	Core project participants Production team Interviewees Exhibition attenders
Leeds International Film Festival <i>Interaction 2000</i>	16 - 18	South Asian Afro Caribbean Mixed Asian Mixed Black Chinese	25 5 2 5 1	Leeds	Focus group research participants
mind the...gap <i>Incluedo</i>	14 - 30		18 13 231 20	Bradford	Preliminary workshop 'Go and See' participants Audiences for forum theatre piece Incluedo seminar attenders
Orchard Park and Hull Enterprises Connected	16 - 24	European White	15 1500 (estimated)	Hull	Participants Attenders of event (part of Impro 2001)

Organisation and project	Age Group	Cultural Background	No. of Participants/ Attenders	Geographic Location	Role of Participant/Attenders
Oriental Arts San Skarki Rachna	17 - 25	South Asian Afro Caribbean European White	10 4 10	Bradford	Focus group participants
Quay Art ArtLook	16 - 19	European White	20	Hull	Participants
SACAR Aspire	16 - 25		8	Bradford	Participants in creative activity and attenders of cultural events
Sheffield Theatres Young Gatekeepers	16 - 24		30 560 2145 (provisional) 867	Sheffield	Young Gatekeepers Youth Forum, student forum and youth members Young new attenders Young People's Night attenders
Site Gallery and Third Angel ArtWired	18 - 22	European White South Asian	10 2	Sheffield	Participants
Theatre Royal, York The In Crowd	16 - 25	European White	175 60 171 (86 in 16 -25 age group)	York	Attenders of theatre events Attenders of outreach workshops Members of "In-Crowd" club

Appendix 7

Contacts list

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Bedford Fields
Woodhouse Cliff
Leeds
LS6 2LG

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Kirklees Community History Service

The Stable Block
Tolson Museum
Ravensknowle Park
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Leeds International Film Festival

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mind the...gap

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Sheffield Theatres

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Site Gallery

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Appendix 8

Bibliography

Reference texts:

Crossing the Line Extending Young People's Access to Cultural Venues

Edited by John Harland and Kay Kinder

Available from the Calouste Gulbenkian Foundation

Tel: 0207 636 5313 Price 35.99

(Available Yorkshire Arts Library)

How Much?

Edited by Angela Galvin

Available from Sheffield Theatres Trust

Tel: 0114 249 5999 Price £10

(Available Yorkshire Arts Library)

Partnerships for Learning - a guide to evaluating arts education projects

By Felicity Wolf for the Regional Arts Boards and the Arts Council of England

Available free from Yorkshire Arts Information Services

Yorkshire Arts Corporate Plan 2000 - 2002

Copies available free from Yorkshire Arts Information Services

Winning Hearts and Minds

An Audience Development Strategy for Yorkshire and the Humber

Copies available free from Yorkshire Arts Information Services

Further copies of this report: **The Arts and Young People** and individual organisation's project evaluations are available from Yorkshire Arts on request.

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