

STRATEGIC TOURING PROGRAMME:
FINAL EVALUATION REPORT
TO ARTS COUNCIL ENGLAND

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SUMMARY

THE EVALUATION

Annabel Jackson Associates Ltd was commissioned to evaluate the Strategic Touring Programme in February 2015 and reported back in June 2015.

OBJECTIVES OF THE STRATEGIC TOURING PROGRAMME

The Strategic Touring Programme was launched in 2011, and is one of Arts Council England's Strategic Funding programmes: it uses National Lottery investment with the intention of creating long-term change and development, both as a direct legacy of projects and through disseminating new ways of working across the sector. Its objective is to contribute to the mission of Great art and culture for everyone through a specific focus on Goal 2: Ensuring that everyone has the opportunity to experience and to be inspired by the arts, museums and libraries. Overall, there were 447 applications and 166 grant offers to 134 organisations across the 18 rounds covered by this evaluation. The total value of grants awarded was £34 million, with a mean average grant size of £207,439 and median size of £136,957.

THE METHODOLOGY

The evaluators compiled comprehensive information on all aspects of, and all perspectives on, the Programme including: conceptualisation using a logic model; analysis of 157 interim and final activity report forms and evaluation reports; analysis of grant data; consultation with 22 Arts Council England and sector interviewees; a survey of 100 grantees; a survey of 43 unsuccessful applicants; a survey of 27 partners; interviews with nine non-applicants; and selection and drafting of 18 case studies.

LIMITATIONS OF THE METHODOLOGY

- **Early stage in delivery.** Only a third of projects have finished. This is the most basic constraint on evaluation: that we cannot evaluate what has not happened. More practically, there is also a lag between projects finishing and evaluation reports being submitted to Arts Council England.
- **Lack of targets.** The Programme does not have targets for any of the questions in the brief. The projects have forecasts for overall audience numbers but do not usually have targets.
- **Lack of consistent data.** The use of open questions in the application form means that only a small number of fields are recorded in a consistent format across the Programme. Important fields, such as the percentage of the audience that is new and the percentage that is retained, are not reported consistently in the final report forms.
- **Complexity of partnerships.** Strategic Touring projects involve different individuals and organisations. Our evaluation took a stakeholder approach, surveying each group separately so that we could see and understand differences of perspective. Our analysis makes room for these differences rather than assuming that they need to be reconciled in some way.
- **Reliance on self-reporting.** The grantee survey relied on respondents describing their own outputs and outcomes, as is appropriate for a funding system that embodies trust.

FINDINGS

THE STRATEGIC TOURING PROGRAMME HAS IMPROVED ACCESS TO ART

The Strategic Touring Programme has high additionality: funding work that would have been otherwise impossible. Seventy-two per cent of partnerships were described as new rather than existing, which can be taken as an indicator of an expansion to the touring infrastructure.

THE STRATEGIC TOURING PROGRAMME HAS MADE AN IMPORTANT CONTRIBUTION TO THE REGIONAL BALANCE

The Strategic Touring Programme has already funded activity in at least 264 local authority areas, with much more in the pipeline. Thirty per cent of applications and 35.5% of grants came from London. However, only 8.19% of applications and 9.2% of awarded applications toured to London. London had the highest percentage of applicants by region of applicant, but the fourth lowest percentage of grants by planned area of touring. However, applicants based in London had the highest success rate.

THE STRATEGIC TOURING PROGRAMME HAS GENERALLY FOCUSED ON AREAS AND PEOPLE WITH LOW ENGAGEMENT

Some 55% of project value was targeted at the bottom third of areas in terms of arts engagement, as defined by the Taking Part Survey, compared to 31% for Grants for the Arts touring.

Targeting of children and young people has been strong. Our estimate is that 55% of Strategic Touring projects were targeted at children, young people or families. In addition, a high percentage of participative work was targeted at this group. Targeting of diverse groups and disabled people has been weaker. According to the surveyed grantees, 25% of Strategic Touring projects had some form of targeting at specific Black and minority ethnic groups, which included working with Black and minority ethnic artists, artforms and/or marketing channels. Only 11% of Strategic Touring projects said they were targeted at disabled groups, but since the evaluation was commissioned, Arts Council England has awarded a grant of £2.3 million for a project, Ramps on the Moon, that targets this group.

THE STRATEGIC TOURING PROGRAMME HAS STRENGTHENED RELATIONSHIPS BETWEEN TOURING SUPPLY AND DEMAND

The vast majority of projects have strengthened connections between the supply and demand sides of touring as demonstrated by earlier contact, greater adaptation of the product to the locality, stronger dialogue, and stronger audience voice. Ninety-nine per cent of grantees said that their project included specific measures to strengthen the relationship between audiences and the artistic work, particularly education/workshops (88%), resources for partner staff (70%), local ambassadors to recruit audiences (66%), joint marketing: producer and promoter (66%), inclusion of local people in the artistic work (62%), and training for partner staff (61%). 70% of partners said the work had been sufficiently adapted to the local context and involved a real collaboration between presenters and promoters; 69% said the project had a sustainable effect on audiences.

However, not all relationships with all venues have been strong, and low capacity has sometimes prevented venues acting as equal partners in the projects. 53% of surveyed partners said that the Strategic Touring project demanded more work than they had expected.

THE STRATEGIC TOURING PROGRAMME HAS CHANGED TOURING PRACTICE

Even though two thirds of projects have yet to finish, a strong legacy is already visible. Strategic Touring projects have built capacity and skills across the touring network, led to spin-off projects, created resources such as toolkits, and enabled partners to lever funding from within but also beyond the Arts Council-funded system.

Ninety-two per cent of respondents said that the Strategic Touring project changed their organisation's approach to touring during the project. More than 40% of respondents said they increased their ambition for touring, worked more closely with communities, promoters and presenters, created a consortium of venues, and involved promoters/presenters earlier in the planning process. Ninety per cent said that the project changed their approach to touring in the future – and that the change is sustainable.

It might not be true to say that the Strategic Touring Programme has led a culture change towards a greater audience focus, but rather that it has complemented general trends and supported participating arts organisations' strong desire to move in this direction.

THE APPLICATION PROCESS IS UNUSUALLY ONEROUS

The average time that grantees said they took to prepare an application was 25.6 days. In addition, there is a tendency for applicants to need more than one application to be successful: we identified 55 cases where organisations which had made unsuccessful applications were successful when they reapplied. Non-applicants told us that the work involved in preparing the application, especially the audience development plan, was a barrier to applying, especially for small organisations. Fifty-seven per cent of grantees would like the application form to have less of an assumption that the touring schedule is fixed at the application stage.

IMPACT ON AUDIENCES COULD BE HIGHER

The main weakness of the Strategic Touring Programme is at the audience rather than the infrastructure level. Audience attendance figures for completed projects to date have been 27% below forecasts. This is partly because of the difficulty of forecasting audience figures for new products and relationships, partly because of low capacity in some venues, and perhaps because applicants have wanted to present their proposals in a positive light.

Overall, the evaluators found that the Programme could do more to match the realities of audience development. The grant horizon of three years is too tight for long-term audience development approaches. The application process could more clearly interrogate and test the assumptions about how the project would reach and retain new audiences. Projects could be better linked to each other, and to wider and ongoing arts activity. 48% of grantees would like the Strategic Touring Programme to commit to longer term funding.

CONCLUSIONS

The Strategic Touring Programme is an important and successful programme. Even with two thirds of projects still to finish, we can already see strong and sustainable impact. The Programme has had a wide reach. It has led to widespread and sustainable changes of practice in the sector. It has provided an opportunity for experimentation and learning.

Projects have experienced problems, but generally these are those inherent in touring, rather than produced by the conditions or approach of the Strategic Touring Programme.

The next stage in the life of the Programme should be to strengthen effectiveness, especially in terms of sustainable impact for audiences. Effectiveness might be increased by:

- Strengthening the thinking behind the Programme, especially looking critically at the mechanisms through which touring will build new audiences.
- Strengthening evaluation, so that learning is captured and shared.
- Ensuring venues plan their different touring projects systematically.
- Encouraging touring companies to focus on a smaller number of localities, where they can have deeper impact.
- Making connections between projects, especially for theatre touring.
- Making a stronger link to other programmes such as Creative People and Places.
- Making a stronger commitment to fund repeat applications where this is necessary to safeguard previous investment.

RECOMMENDATIONS

These recommendations are subject to the capacity and funding limitations of Arts Council England.

1. The evaluators recommend that Arts Council England increases its priority to safeguarding the legacy of the Strategic Touring Programme. There are four implications of this:

- Arts Council England should consider prioritising retention of audiences so that this is more explicitly addressed in the application and evaluation, rather than assuming it is covered in the term 'legacy'.
- Arts Council England should provide a stronger framework for audience development and retention through longer term funding.
- Arts Council England should issue guidance to ask projects to more clearly articulate, test and share lessons about what has worked and not worked in terms of reaching and retaining target audiences.
- Arts Council England should issue guidance to ask grantees to include some level of follow up in their evaluation to see if outcomes from projects have been sustained.

Any refocusing needs to avoid silting up the Programme (tying up money so that the system is ostensibly closed to new applicants).

2. Arts Council England should explore the scope to implement a two-stage application process, with the audience development plan delayed until the second stage. This would have four intentions:

- Strengthening the thinking behind projects.
- Giving time to develop partnerships and separating out this task from the detail of producing audience development plans.
- Increasing the scope for projects to be linked.

- Reducing the amount of wasted effort.

However, the implications for the speed of decision-making should be examined before this recommendation is implemented.

3. Arts Council England should review the application form to improve the quality of the information presented. This could include:

- Inserting a section for applicants to explain the rationale for their project (the model and its theory of change). This should include stating the assumptions about how work will engage and build relationships with audience members in the long term.
- Removing duplication, such as having the audience development proposals in the application as well as the audience development plan (although this duplication would disappear in a two-stage process, since each would be in a different stage).
- Ensuring the application forms and internal assessment templates have the same order.

4. Arts Council England should review its own processes and strengthen its guidance to improve the quality of evaluation. Elements of this are:

- Internal arrangements should be changed so that relationship managers and assessors are copied in on evaluation reports when they are submitted. A simple procedure of acknowledgement and comment should be introduced.
- Applicants should be given more guidance on evaluation, with the aim of increasing quality and consistency across the programme. In particular, grantees should be asked to obtain data, on a sample basis, on the percentage of the audience that is new, the percentage that engages with more than one element of the project, and the percentage that returns to the venues within a year of the project finishing.
- Activity report forms should be redesigned to fit the specific circumstances of the Strategic Touring Programme. This should include addressing the key questions across the Programme so that learning can be more easily aggregated and inter-related, and giving a clear comparison of forecast and actual activities and audience numbers.

MAIN REPORT

BACKGROUND

The Strategic Touring Programme was launched in 2011 and is one of Arts Council England's Strategic Funding programmes: it uses Lottery investment with the intention of creating long-term change and development, both as a direct legacy of projects and through disseminating new ways of working across the sector. Its objective is to contribute to the mission of Great Art and Culture for Everyone through a specific focus on Goal 2: Ensuring that everyone has the opportunity to experience and to be inspired by the arts, museums and libraries.

The objectives were stated as:

- better access to high quality work for people in England who rely on touring for much of their arts provision
- more high quality work to reach people and places with the least engagement
- more high quality work on tour connecting more effectively with people across a wide range of venues

And also:

- stronger relationships forged between those involved in artistic, audience and programme development on both the supply (artists, producers) and demand (promoters, audiences) sides of touring
- a wide range of high quality work on tour including, in particular, more work by and for children and young people, and more work by and for people from diverse backgrounds

The budget for 2011–15 was £45 million. Individual awards have supported touring projects across all artforms. Projects varied in length, from under a month to a maximum time period of three years. The size of grant awarded varied from £16,500 to £1.39 million. The mean average grant size was £207,439 and the median size, £136,957.

The number of applications has fluctuated substantially across the 18 rounds covered by this evaluation. Overall, there were 447 applications and 166 grant offers. This compares to 873 applications and 470 offers for Grants for the Arts touring. There is a tendency for organisations to make repeat applications to the Strategic Touring Programme. We identified 55 cases where organisations that had made unsuccessful applications were successful when they reapplied.

The success rate has also fluctuated from round to round, (with a low of 21.7% for Round 4 and a high of 66% for Round 16), although there has been a long-term trend towards higher success rates. The average success rate is 40.5%, which is lower than the rate for Grants for the Arts touring (56.9%).

This is the logic model for the Strategic Touring programme:

ACTIVITIES	OUTPUTS	SHORT-TERM OUTCOMES	LONG-TERM OUTCOMES	IMPACT
Grants Support and guidance	Number and character of promoters and producers (compared with the applications)	Producers and promoters increase their collaboration and sharing of learning across all stages of the touring process, deliver great art, and successfully target least engaged audiences and areas	Producers and promoters maintain their links and change their systems, approaches and priorities to continue their work with least engaged audiences and areas	More people have the opportunity to experience and participate in great art, museums and libraries
	Number and profile of productions and exhibitions (compared with the applications)	Audience members have a high quality arts experience, and increase their interest in attending arts events	Demand for arts product increases among least engaged audiences and areas where the Strategic Touring Programme is active	The number and range of people experiencing great art, museums and libraries has increased
	Number and profile of participants in educational elements (compared with the applications)			Engagement levels have increased amongst those currently least engaged in arts and culture
	Number and profile of audience members (compared with the applications)		Touring work is conceived with the audience more centrally in mind	There is a demonstrable increase in the depth and quality of people's cultural experiences
<p>ASSUMPTIONS:</p> <p>That touring will make artistic product more accessible.</p> <p>That a strategic approach will deliver a more interconnected and targeted result compared to, and complementing, other Arts Council England programmes.</p> <p>That focusing on audiences will increase relevance and engagement.</p> <p>That strengthening partnerships between producers and promoters will increase audiences and legacy.</p> <p>That audiences' enjoyment of touring will lead to greater engagement with other arts product.</p>				

THE BRIEF

The evaluation covers the first 18 rounds of the Strategic Touring Programme.

The questions in the brief were:

- In discussing the methodology, the steering group added a number of questions about the objectives, mandatory conversation, and audience development plan. These are labelled **Process** below.
- How, if at all, has the Strategic Touring Programme contributed so far to people across England having improved access to great art visiting their local area including: better access to high quality work for people in England who rely on touring for much of their arts provision; more high quality work to reach people and places with the least engagement; more high quality work on tour connecting more effectively with people across a wide range of venues? This question is denoted by the label **People and Places** below.
- How has the investment led to stronger relationships between those involved in artistic, audience and programme development on both the supply (e.g. artists, producers) and demand (e.g. promoters, audiences) side of touring? This question is denoted by the label **Partnerships** below.
- How has this investment generated a culture change/shift in how the constituent parts of the touring sector develop work for touring; and how they programme and promote touring work together to create and engage with audiences? This question is labelled **Culture Change** below.
- How, if at all, has the Strategic Touring Programme led to a wider range of high quality work on tour including, in particular, more work by and for children and young people, and more work by and for people from diverse backgrounds? This question is denoted **Targeting** below.
- How, if at all, is change being sustained beyond the grant-funding period? This question is denoted **Legacy** below.
- What are the barriers to or reasons for organisations/individuals not applying to the fund? This is denoted **Barriers** below.
- What have been the key challenges and successes for fund recipients and for Arts Council England? This question is labelled **Successes and Challenges** below.
- What are the lessons learned for both the sector and Arts Council England? This question is labelled **Lessons** below.

After the Methodology section, the main report summarises our findings on each of these questions, with the order changed to work through the programme logically, from activities to outcomes and then impact. Supporting evidence, including case studies, is given in appendices. Please note that survey reports are designed to present the views of the interviewees: they are not necessarily the views of the evaluator, and they are not necessarily consistent with each other.

THE METHODOLOGY

Our methodology consisted of:

- **Conceptualisation.** We facilitated a session with the steering group to produce a logic model of the Strategic Touring Programme.
- **Review of documentation.** We analysed 157 interim and final activity report forms and evaluation reports. We analysed data on grant activity for the Strategic Touring Programme and Grants for the Arts touring. Where appropriate we have compared figures with other grant evaluations we have carried out.
- **Consultation.** We interviewed 22 Arts Council England and sector interviewees.
- **Survey of grantees.** We received 100 responses to our online survey of grantees (a 75% response rate).
- **Survey of unsuccessful applicants.** We received 43 responses to our online survey of unsuccessful applicants (a 34% response rate).
- **Survey of partners.** We received 27 responses to our online survey of partners (a 12% response rate).
- **Interviews with non-applicants.** We interviewed nine people who had a conversation with Arts Council England but did not subsequently make an application.
- **Selection and drafting of case studies.** We produced a long list of possible case studies with the help of the steering group and consultees. This was refined during the documentary review process, with the final selection made with the steering group. Case studies were selected to give a mix of artforms, target groups, sizes and localities. We particularly chose case studies where we knew evaluation was available, in two cases because they were projects we (Annabel Jackson Associates Ltd) had evaluated. The aim of the case studies is to share the learning and to illustrate what is possible so as to encourage high quality applications to the Strategic Touring Programme.

The limitations of the evaluation are:

- **Early stage in delivery.** Only a third of projects have finished. This is the most basic constraint on evaluation: that we cannot evaluate what has not happened. More practically, there is also a lag between projects finishing and evaluation reports being submitted to Arts Council England (only 29% of projects had submitted final report forms at the time of the evaluation).
- **Lack of targets.** The Programme does not have targets for any of the questions in the brief. The projects have forecasts for overall audience numbers but not for targeting of subgroups or any of the other elements.
- **Lack of consistent data.** The use of open questions in the application form means that only a small number of fields are recorded in a consistent format across the Programme. Important fields, such as the percentage of the audience that is new and the percentage that is retained, are not reported consistently in the final report forms.
- **Complexity of partnerships.** Strategic Touring projects involved different individuals and organisations. Our evaluation took a stakeholder approach, surveying each group separately so that we could see and understand differences of perspective. Our analysis makes room for these differences rather than assuming that they need to be reconciled in some way.
- **Reliance on self-reporting.** The grantee survey relies on respondents describing their own outputs and outcomes, as is appropriate for a funding system that embodies some level of trust. There is perhaps a

tendency for grantees to present a positive face when taking part in an evaluation commissioned by the funder. We have testing findings against our analysis of the documentary review and case studies.

PROCESS

The strengths of the application process were:

- **The overall style of the application.** The evaluation found that the application form is at the right level of detail, with some reservations. Evidence for this is: consultees told us that all the information in the application is used in assessment and that the information required was reasonable given the scale of funding available. 85% of grantees said that the application form was at the right level of detail. This figure is the same as the result from our 2004 evaluation of Grants for the Arts (85%), which is favourable for Strategic Touring given the greater length of the form. 91% of grantees said that the application criteria were clear. 93% of grantees said that the process of producing the audience development plan was helpful in itself. 91% of grantees said that they used the audience development plan after the application process. The views of unsuccessful applicants were naturally less positive. 29% of unsuccessful applicants said that the application process was straightforward and 50% said it was mixed.
- **The iterative nature of application.** Consultees described the iterative nature of applications, the way that ideas evolved in discussion with Arts Council England during the application process, as one of the great strengths of the Strategic Touring Programme, and credited it with a general increase in the quality of applications over the three years of the programme's life. 91% of grantees said they discussed their project with Arts Council England before the mandatory conversation. 94% said this was useful. 69% of grantees said they changed the nature or presentation of their project as a result.

The weaknesses of the application process were:

- **The onerous nature of the development and application writing process.** The grantee survey suggests that the average time spent on preparing and writing the application is 25.6 days. The level of effort is concerning because: the work of writing a Strategic Touring application is relatively specific, and not transferable to other bids; applications rely on considerable goodwill from partners, which can damage relationships if projects do not go ahead, and increase the general feeling in the sector that people are unreliable; in some areas, such as rural touring, usual practice is not consistent with naming specific venues years in advance, so much of the work of the audience development plan has to be redone; and the level of work could deter some categories of applicant: the main comment of interviewees who had talked to the Arts Council and then not decided to apply was that they felt the system was not designed for small organisations.
- **The details of the application form.** Comments were that: the questions are repetitive, especially the section on the audience development proposals, given that the applicant also submits an audience development plan; applicants would like further guidance on how to answer the questions on additionality, legacy, in kind, and matched funding; the template for tour details should allow for cut and paste; and the order of the application form should match that of the internal assessment form.

However, assessors emphasised that the application process is itself a source of cultural change: a chance for arts organisations to explore an audience-focused approach in discussion with Arts Council England.

PEOPLE AND PLACES

The strengths of the funding were:

- **Regional distribution.** The Strategic Touring Programme made an important contribution to the regional balance especially through taking more from London than it gave. 30.2% of applications and 35.5% of grants came from London. However, only 8.19% of applications and 9.2% of awarded applications toured to London. London had the highest percentage of applicants by region of applicant, but the fourth lowest percentage of grants by planned area of touring. However, applicants based in London had the highest success rate.
- **Spatial spread.** We have data on the actual postcodes of venues for the 38 projects that have submitted final report forms (Figure 1). We have data on the intended postcodes for most but not all of the applications (Figure 2). We know from the grantee survey that 57% of grantees changed one or more partners after their application, so this is an intermediate rather than a final picture. The second map under-represents the amount of work in rural areas as these tended to name villages rather than venues and so didn't give postcodes. Overall the mapping seems to show a distributed pattern of delivery. Our analysis is that these projects have reached 264 local authorities, with the gaps mainly being in the South East, East of England and East Midlands.
- **Artform spread.** The Strategic Touring Programme had a relatively high percentage of applications and awards going to theatre and combined arts (27.7% and 22.9%), and a relatively low percentage to literature and dance touring (7.2% and 9.0%). However, visual arts and literature had a higher success rate than other artforms (50% and 60%, compared to 36.2% for theatre). The percentages of applications and offers for visual arts and literature were lower for Grants for the Arts, which confirms the value of the Strategic Touring Programme: 2.86% of applications were for literature, resulting in 3.69% of offers; 3.65% of applications were for visual arts, accounting for 4.82% of grants.
- **Quality.** Our impression from reading evaluation reports and following up online content is that Strategic Touring Programme-funded projects were of high artistic quality. 93% of respondents to the partner survey said the Strategic Touring project delivered high artistic quality. Several projects won awards because of their innovation in combining artistic quality with sensitivity to the target audience.
- **Clarity of role.** The Strategic Touring Programme seemed to be well integrated into the overall pattern of touring. 69% of grantees said that, in the last three years, they had carried out touring other than that funded by the Strategic Touring Programme. Consultees told us that the difference between work funded by the Strategic Touring Programme, Grants for the Arts and National Portfolio Organisations (NPO) was relatively clear. The average (mean) grant across the first 18 rounds of the Strategic Touring Programme is £207,439, compared to £62,229 for Grants for the Arts touring.

Figure 1: Map of venues for the completed projects (map produced by Geoeconomics)

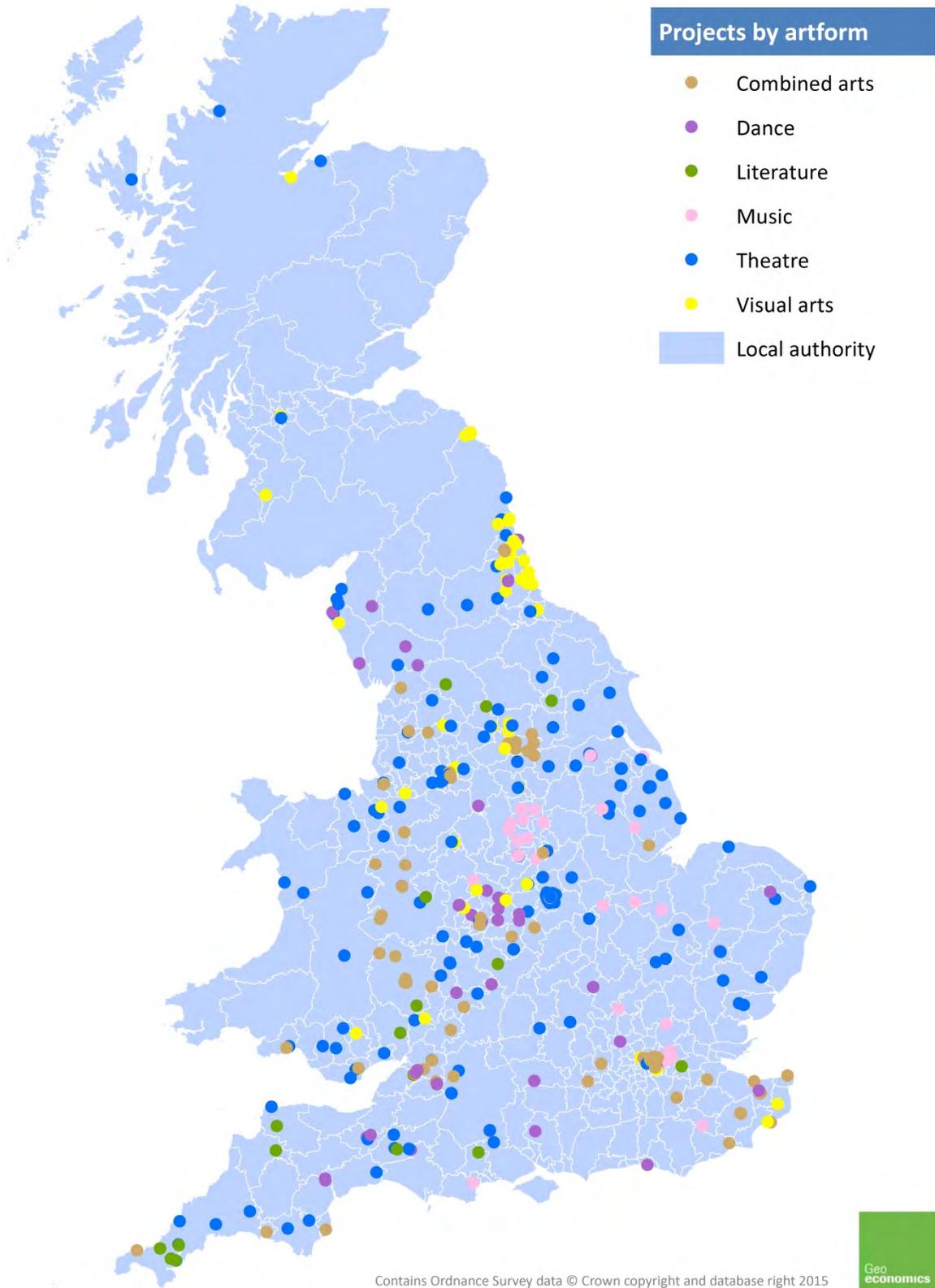
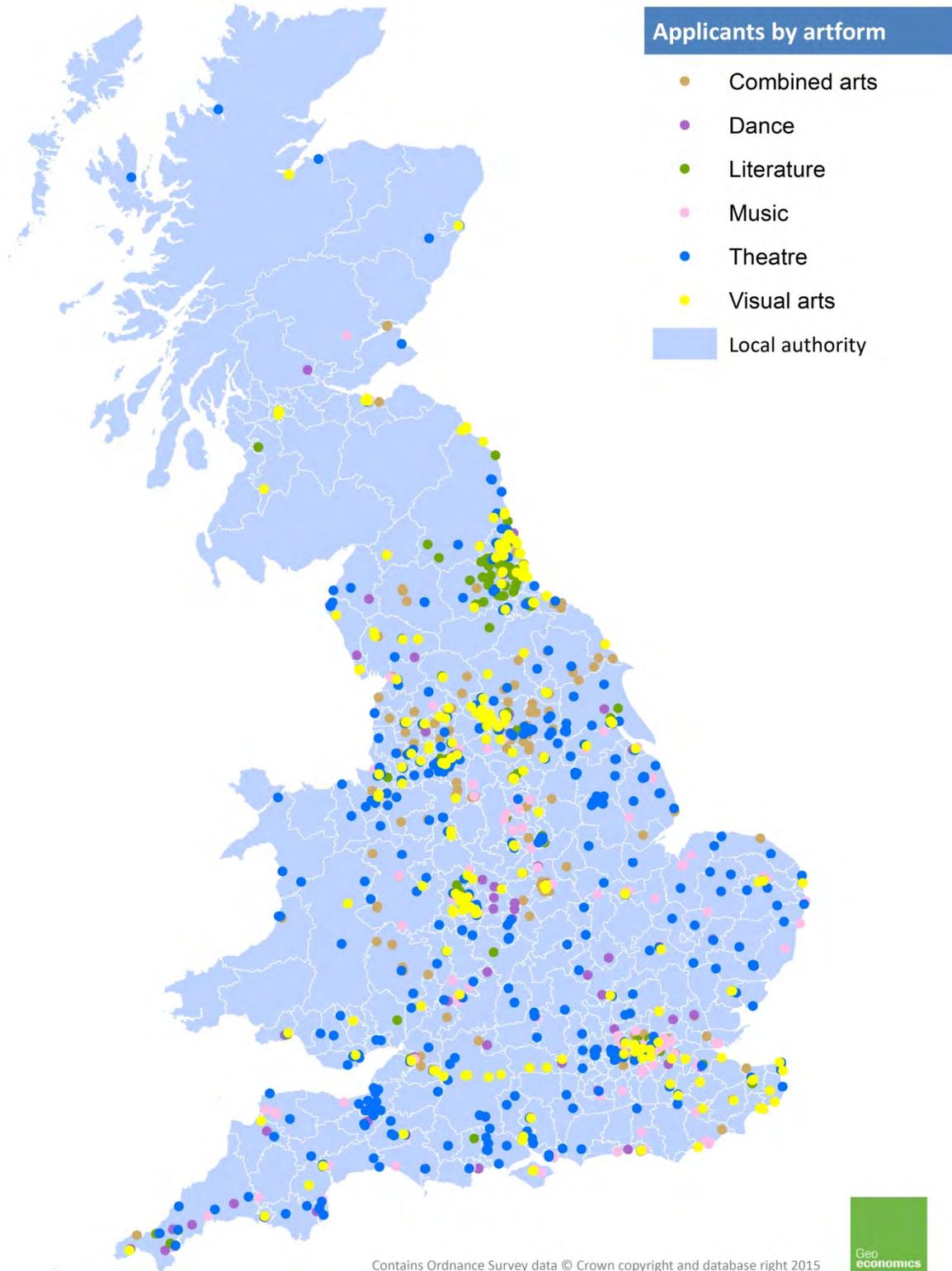


Figure 2: Map of venues given in applications (map produced by Geoeconomics)



The added value of the Strategic Touring Programme can be evidenced in four ways:

- **Supporting work that would not otherwise have happened.** Only 1% of the grantees said that the project for which they applied could have gone ahead without the Strategic Touring Programme. 16% said it could have gone ahead in a weaker or smaller form; and 74% said it could not have gone ahead. This seems to be higher than the figure for Grants for the Arts¹. Our understanding of the applications and projects for Strategic Touring is that most are too specific to fit other funding criteria. Our analysis of unsuccessful applicants suggests that grantees were only slightly overstating additionality. Only 12% of unsuccessful applicants said that the whole project went ahead without Strategic Touring funding, 23% said that part of the project happened. 63% said that none of the project happened.
- **Supporting new product.** 52% of grantees said that their project was a new piece of artistic work especially produced for the Strategic Touring programme. 35% said it was a pre-existing product. 17% said it was adapted for the Strategic Touring project².
- **Supporting new partnerships.** 72% of partnerships in the partners' spreadsheet are described as new rather than existing. This is a further demonstration that the Strategic Touring Programme is extending the infrastructure.
- **Reaching under-served areas.** 55% of application value for planned projects is in the bottom third of areas in terms of arts engagement compared to 32% for Grants for the Arts touring³.

TARGETING

The Strategic Touring Programme has clearly increased the product available to target groups. Only 16% of grantees said that their project was not targeted at specific audience groups. 60% of grantees said their project was targeted at people who had not previously engaged in arts and culture, 37% at people living in lower socioeconomic areas, and 38% at families.

99% of grantees said that their project included specific measures to strengthen the relationship between audiences and the artistic work, particularly education/workshops (88%), resources for partner staff (70%), local ambassadors to recruit audiences (66%), joint marketing: producer and promoter (66%), inclusion of local people in the artistic work (62%), and training for partner staff (61%).

Targeting is about more than the percentage of projects designed for audience segments. Depth of engagement can be as important as breadth (as demonstrated by the Nottingham Playhouse case study below); learning, such as the development of a model, might be as important as scale of delivery; and projects might not be targeted at particular groups but their participative workshops might be.

¹ Annabel Jackson Associates' 2004 evaluation found that 50% of grantees said the project would not have gone ahead, 29% said it would have gone ahead in a weaker or smaller form, and 12% said it would have gone ahead. The lower additionality could be because of the greater availability of funding at this time.

² The percentages add up to more than 100 because projects frequently had more than one artistic product.

³ Levels of arts engagement are based on a two-year average percentage taken from the Active People survey (arts) - the percentage of adults in the local authority who have either attended an arts event or participated in an arts activity at least three times in the past 12 months. Engagement must be for leisure purposes. The average has been calculated using most recent available data which is from 2009 and 2010.

We have four sources of data on targeting: the question is asked in application forms (intention), final report forms (actual for a sample), and in the grantee survey (actual and intention, for a larger sample). We have also analysed the application data by applications and awards.

Figure 3: Strategic Touring Programme data sources on targeting

	All application forms (forecasts)	Successful application forms (forecasts)	Final report forms (achieved)	Grantee survey (mix of achieved and forecasts)
Children under 5	8%	13%	8%	32%
Children 5-11	19%	22%	28%	
Children 12-15	28%	31%	53%	37%
Children aged 16-19	28%	28%	55%	
Young people aged 20-24	25%	27%	45%	
Older people	20%	20%	N/A	17%
Families	N/A	N/A	N/A	38%
People from Black and minority ethnic groups	18%	22%	Na	25%
People with a disability	10%	9%	5%	11%
People living in lower socio-economic areas	N/A	N/A	N/A	37%
People who have not previously engaged in arts and culture	N/A	N/A	N/A	60%
People living in rural or isolated areas	N/A	N/A	N/A	31%
Number of projects	444	143	38	100

Overall, our findings on targeting are that:

- **Children and young people.** 55% of Strategic Touring projects were targeted at children, young people or families. In addition, a high percentage of participative work was targeted at this group.
- **Diversity.** According to the surveyed grantees, 25% of Strategic Touring projects had some form of targeting at specific Black and minority ethnic groups. Targeting has often been multi-dimensional: including working with Black and minority ethnic artists, artforms and marketing channels.
- **Disability.** 11% of Strategic Touring projects were targeted at disabled groups. Since the evaluation was commissioned, Arts Council England awarded a grant of £2.3 million for a project, Ramps on the Moon, which targets this group.

Across the group of respondents, 55% of grantees said that, so far, their audiences were on target. 28% of grantees said that their audience numbers were below target, but 17% said that their audience figures were above target. Analysis of activity report forms from the 38 projects that have completed and reported back suggests that the Strategic Touring Programme has reached 77,483 participants, a live audience of 525,531 and an online audience of 11,646,114.

Figure 4: Strategic Touring Programme analysis of activity report forms

	Actual (final report forms)	Target (applications)	Difference	Percentage difference
Participants	77,483	76,662	821	1%
Audience (live)	525,531	718,284	-192,753	-27%
Audience (broadcast, online, in writing)	11,646,114	704,128	10,941,986	1,554%
Number of performance or exhibition days	2,230	1,765	465	26%
Number of sessions for education, training or participation	6,549	3,403	3,146	92%

We compared this with the targets in the applications for this sample of completed projects. Analysis of this sample suggests that grantees delivered more than promised in the application forms in terms of shows and exhibitions, and reached the number of participants they expected. They fell short of the level of live audiences by 27%, but achieved higher than expected profile online.

PARTNERSHIP

Partnerships have taken different forms: promoters to presenters, promoters to expert agencies, venue to venue, and each to audiences. Grantees have generally built strong relationships with some, but not all, venues in their project.

The Strategic Touring Programme has been relatively successful in encouraging strong partnerships. Evidence for this is that: 92% of respondents to our partnership survey said that they had met their objectives for their Strategic Touring project; 70% said the project had been sufficiently customised to the local context; and 70% said it involved a real collaboration between presenters and promoters.

46% of surveyed partners said that the Strategic Touring project built their capacity for touring.

Case studies show that:

- Venue staff attended training and increased their skills in audience development.
- Venues increased their understanding of the target group.
- Venues increased their knowledge of specialist producers.
- Venues improved the quality of product available for target groups.
- Venues integrated audience targeting.
- Artists gained confidence in working with target audience groups.

CULTURE CHANGE

There is evidence that the Strategic Touring projects have been accompanied by a culture shift towards greater collaboration between presenters and promoters. 92% of grantees said that the Strategic Touring project changed their approach to touring during the project, and 90% said it changed their approach for the future. The main change reported in both cases was to be more ambitious in touring. The clear impression from the

grantee survey is that respondents support the audience development objective of the Strategic Touring Programme and do not see it as a burden on touring.

LEGACY

It is early days to talk about sustainability as most projects have not finished, however, preliminary findings are very positive in terms of:

- **Sustainability of partnerships.** 82% of grantees said that they had definite plans to work again with some or all of their project partners. 16% said it was too early to tell. No one said that they wouldn't or couldn't work with these partners again.
- **Leverage.** Case studies give examples where Strategic Touring funding has led to organisations gaining funding from Grants for the Arts, the EU, Esmee Fairbairn or Paul Hamlyn Foundations, or NPO status.
- **Learning.** All grantees who gave an opinion said there were other legacies from the project apart from changes in their approach to touring. These included a more realistic picture of the challenges of touring (62%), more skill in touring (61%), and an increase in understanding the target groups (54%). These are high figures given that only 35% have completed the project.

57% of grantees said they had an exit strategy. This was mainly funding to continue to work with venues and build their capacity so that they are more independent over time.

BARRIERS

Our survey of non-applicants found that the main barrier was perceived to be the amount of work to apply. This was seen as discouraging smaller organisations, which lack the capacity to release senior staff to dedicate large periods of time to a Strategic Touring Programme application.

The original expectations would be that venues would be well represented in applications as evidence of the audiences' voice. This has not happened. Only 12% of respondents to our grantee survey said they were venues. We sought different perspectives on why venues have not applied. In our partnership survey, 63% of respondents thought this was due to lack of time/capacity; 25% thought it was because venues prefer promoters to lead; and 21% thought it was because networks were not in place. Consultees observed that venues with money tend to prioritise producing rather than receiving toured product.

Notwithstanding the comments about the off-putting nature of the application, grantees and unsuccessful applicants remain relatively positive about reapplying in the future. 51% of the surveyed grantees said they had already reapplied to the Strategic Touring Programme or would definitely do so. 17% of unsuccessful applicants said that they had already reapplied to the Strategic Touring Programme or would definitely do so. Only 31% said that they would not.

SUCCESSSES AND CHALLENGES

Grantees rated the main strengths of the Strategic Touring Programme as multi-year funding (79%), encouragement to customise touring products (69%), support for partnership (65%), extending of the traditional touring network (61%) and encouragement to a different way of working (57%).

Grantees supported the following improvements to the Strategic Touring Programme: less of an expectation that the project is fixed at the application stage (57%), longer term funding (48%), sharing the learning (41%), and a simpler application process (25%).

The case studies illustrate some of the achievements of the Strategic Touring Programme:

- **Partnerships created new artistic models to make high quality work accessible.** For example, Philharmonia Orchestra used a digital model of concerts. Book Trust expanded its literature presentation using theatre. Impressions Gallery piloted a format taking gallery exhibitions to schools. Pavilion positioned artists' films among cinema adverts.
- **Producers brought the audience into the heart of the artistic process.** For example, they drew on academic research on the experiences of their target group (see Nottingham Playhouse case study), commissioned work especially for the target group (see Book Trust and Pop Up Projects case studies), obtained feedback from the target group during creation (see Fevered Sleep case study), invited partners to R&D workshops and inspiration days (see Birmingham Repertory Theatre case study), invited partners and other stakeholders to rehearsals (see Motionhouse case study) and created stages and scenes that reduced the barriers between the audience and the artists (see Freedom Studios and Philharmonia Orchestra case studies).
- **Producers gave presenters early sight of the work** so that they could produce meaningful and compelling marketing. For example, promoters organised coordinated visits of venues to previews (see Birmingham Repertory Theatre case study), and induction sessions for teachers (see Impressions Gallery case study).
- **Producers included members of the local community in the artistic work**, where it was consistent with the artistic vision. For example, cast members included children (see Birmingham Repertory Theatre case study), students, band members and local dock-workers (see The Touring Consortium Theatre Company case study).
- **Partners organised participative activity for target groups.** For example, they organised talks from the artists (see ISIS Arts and Pop Up Projects case studies), invited school children to rehearsals and ran inset sessions for teachers (see Birmingham Repertory Theatre case study), ran creative projects and school workshops (see The Touring Consortium Theatre Company, Impressions Gallery, Pop Up Projects, ISIS Arts and Birmingham Contemporary Music Group case studies), and ran pre-show workshops for prisoners so they could meet the actors and think about how to make the best of the experience with their families (see Book Trust case study).
- **Grantees organised training for venues.** This was on the artistic process, working with the target groups and fund raising (see The Touring Consortium Theatre Company, Book Trust, and Philharmonia Orchestra case studies), and on creative evaluation and the customer journey (see Theatre Hullabaloo case study). They also organised labs to critically examine the context (see ISIS Arts case study).
- **Partners encouraged target audience groups to have a role in the touring process.** For example, they set up, supported and trained teams of ambassadors (see The Touring Consortium Theatre Company, Philharmonia Orchestra, Fevered Sleep, and Without Walls Street Arts Consortium case studies), encouraged audience members to review the work through young critics competitions (see Birmingham Repertory Theatre case study), and exhibited artwork from participants in a professional context (see Impressions Gallery case study).
- **Projects used technology to build long-term relationships with partners and audience members.** For example, they created shared websites (such as TheatreCloud, see The Touring Consortium Theatre Company case study), digital installations and mobile interactive classrooms (see Philharmonia Orchestra

and ISIS Arts case studies), CDs of the original story and activity sheets based on the story (see Book Trust case study), and an augmented reality app (see ISIS Arts case study).

- **Grantees won awards for their combination of artistic excellence and audience development.** The Philharmonia won the RPS Audiences award in 2014 for iOrchestra and a Music Teacher Award for Excellence – Best Musical Initiative. The Book Trust’s Stories Tour was shortlisted for the Nursery World Award for Inclusive Practice and the Children and Young People Now Award for Arts and Culture, and their work in prisons was recognised as an example of good practice in family learning by NIACE and OFSTED.
- **Grantees produced resources to help partners and others in the sector reach target audiences.** For example, there are toolkits on outdoor touring (see Motionhouse case study), storytelling with Black and minority ethnic audiences (see Book Trust case study), resources for teachers (see Impressions Gallery case study), and working in the natural environment (www.soundandmusic.org/create/planningandproducingartworksinthefieldtoolkit).

The main problems recorded by grantees were low capacity in partners (31% rated this as a large issue) and more effort required than expected (34% rated this as a large issue). The partner survey echoed these views: the main problems reported were more effort required than expected (60%) and low capacity in partner organisations (53%).

This is our synthesis of challenges mentioned in the evaluation reports:

- **Venues lacked capacity.** Not all venues sustained their commitment through the long process of the Strategic Touring project, especially if their funding was cut, staff left or other organisational issues took precedence. In a couple of cases, venue contacts agreed to tour dates but were then found to lack the authority to do this. The impact of this lack of commitment included: box office or school office staff unaware that a talk or workshop was happening that day; and low audience for workshops or other wrap-around activity.
- **Planning and delivery was onerous.** There were cases of partners having to reschedule shows because initial programming had incorrect dates for student terms or school half terms. Negotiating dates for many venues simultaneously took several iterations. Offers that were extended e.g. through including other artforms or community presentations, needed additional time for planning and rehearsal so that the elements meshed.
- **Outdoor and non-traditional venues posed additional challenges** for health and safety, technical arrangements, sightlines, and acoustics. Obtaining permission for activities that lacked a precedent was time-consuming and multi-layered. There were also additional challenges in communicating show times in a non-traditional venue as there was no context to clarify expectation; this can also be an asset in the sense of curating surprise.
- **Work with disabled people had particular challenges.** Some venues were accessible for audiences but not for disabled artists.
- **Gathering data was challenging.** Venues across partnerships varied in their box office systems and audience data. Concerns about data protection deterred venues from sharing data with other partners. Notwithstanding this, many producers were able to capture contact data for audiences and so create a mailing list for future events.
- **Information about touring projects was not always well communicated within partner organisations.** In some schools artists were not invited into the staffroom or supported during workshops. In other schools teachers complained that they could see how to better engage pupils in workshop activities, but were not invited to make a contribution.

Evaluation of the Strategic Touring Programme could be strengthened at the project and programme levels. The issues are that:

- **The thinking side of evaluation should be stronger.** Grantees have generally not explained the assumptions behind their projects in the application. Evaluation has tended not to articulate or test the strength of the project's theory of change.
- **Evaluation should have a higher priority.** Grantees have tended to focus on market research rather than evaluation. The average budget for evaluation in the completed projects is £1,090. Venues generally have not made the effort to get Data Protection permissions that would allow them to share audience data with partners.
- **Interim reporting should be stronger.** The structure of activity reports has not encouraged reflection on the main issues relevant to the Programme. Activity report forms haven't given a clear statement comparing actual and promised outputs. Activity report forms have not reported basic data like the percentage of the audience that is new and percentage that is retained. Activity report forms have been sent to the Investment Centre without copying relationship managers or assessors and, because of this, grantees have not been given feedback on the evaluation reports they submit.
- **Follow up should be stronger.** Grantees have tended not to make any arrangements to measure outcomes after the end of the project, and Arts Council England has not required them to do so.
- **Achievements should be more visible.** Achievements and lessons haven't been consistently communicated to the sector. As one interviewee emphasised: "Arts Council England is hiding its light under a bushel."

More attention should be given to articulating and testing the mechanisms whereby the Strategic Touring builds new audiences. Possible mechanisms could be:

- Providing exceptional events to entice new audience members. If so, how do they make the link to the rest of the programme and how can their expectations be met?
- Helping touring companies build relationships directly with audience members to support future touring. If so, how do touring companies obtain contact data for venues for ongoing communication?
- Raising aspiration, skills and knowledge in venues so that they can more easily continue working with target groups in the future. If so, can venues continue this work without additional funding, or does follow on funding need to be planned?
- Producing new collaborative models of touring. If so, how can partners conceptualise and test their models through evaluation and disseminate them to allow scaling up?

LESSONS

This is our synthesis of lessons mentioned in the evaluation reports:

- **New audience members can be engaged in work that is considered challenging.** Grantees found that audience members' interests were broader than might be expected, if the context was welcoming.
- **Touring is by nature occasional.** Projects need to be integrated into wider programme to avoid the offer being sporadic and disjointed.

- **Venues vary widely in their priorities, capacity, and context.** Activities and financial arrangements need to be customised to maximise impact, while also managing concerns about inequalities in treatment, and retaining economies of scale.
- **High quality in artistic product does not guarantee large ticket sales.** Projects often need substantial outreach before delivery.
- **The customer offer needs to be seen holistically** which could include signage, information and food. Some projects provided an immersive experience that included touch and smell.
- **CPD needs to be well organised and communicated** so that venue staff who attend know why they are there and are motivated to make the best of the opportunities.
- **Marketing and publicity approaches vary in effectiveness between locations.** More could be done to share insights into what works for particular groups and areas.
- **A team of ambassadors can be a strong asset to the partnership.** It is worth maximising this asset by giving ambassadors roles that suit their personal interests and abilities e.g. in submitting programming ideas, taking photographs, collecting data feedback forms, meeting artists and passing on insights.
- **Making each venue in the partnerships the lead** for some aspect of the overall project can help encourage distributed ownership and skill development.
- **Some partners, especially schools, need lots of notice,** ideally a year, to be able to integrate activities into their programme/curriculum.
- **Partnerships need to develop systems** to structure communication, review and document practicalities e.g. checklists for venue audit, health and safety, marketing and publicity.

CONCLUSIONS

The Strategic Touring Programme is an important and successful programme. Even with two thirds of projects still to finish, we can already see strong and sustainable impact. The Programme has had a wide reach. It has led to widespread and sustainable changes of practice in the sector. It has provided an opportunity for experimentation and learning.

Projects have experienced problems, but generally these are those inherent in touring, rather than produced by the conditions or approach of the Strategic Touring Programme.

The next stage in the life of the Programme should be to strengthen effectiveness, especially in terms of sustainable impact for audiences. Effectiveness might be increased by:

- Strengthening the thinking behind the Programme, especially looking critically at the mechanisms through which touring will build new audiences.
- Strengthening evaluation, so that learning is captured and shared.
- Ensuring venues plan their different touring projects systematically.
- Encouraging touring companies to focus on a smaller number of localities, where they can have deeper impact.
- Making connections between projects, especially for theatre touring.
- Making a stronger link to other programmes such as Creative People and Places.

- Making a stronger commitment to fund repeat applications where this is necessary to safeguard previous investment.

RECOMMENDATIONS

These recommendations are subject to the capacity and funding limitations of Arts Council England.

1. The evaluators recommend that Arts Council England increases its priority to safeguarding the legacy of the Strategic Touring Programme. There are four implications of this:

- Arts Council England should consider prioritising retention of audiences so that this is more explicitly addressed in the application and evaluation, rather than assuming it is covered in the term 'legacy'.
- Arts Council England should provide a stronger framework for audience development and retention through longer term funding.
- Arts Council England should issue guidance to ask projects to more clearly articulate, test and share lessons about what has worked and not worked in terms of reaching and retaining target audiences.
- Arts Council England should issue guidance to ask grantees to include some level of follow up in their evaluation to see if outcomes from projects have been sustained.

Any refocusing needs to avoid silting up the Programme (tying up money so that the system is ostensibly closed to new applicants).

2. Arts Council England should explore the scope to implement a two-stage application process, with the audience development plan delayed until the second stage. This would have four intentions:

- Strengthening the thinking behind projects.
- Giving time to develop partnerships and separating out this task from the detail of producing audience development plans.
- Increasing the scope for projects to be linked.
- Reducing the amount of wasted effort.

However, the implications for the speed of decision-making should be examined before this recommendation is implemented.

3. Arts Council England should review the application form to improve the quality of the information presented. This could include:

- Inserting a section for applicants to explain the rationale for their project (the model and its theory of change). This should include stating the assumptions about how work will engage and build relationships with audience members in the long-term.
- Removing duplication, such as having the audience development proposals in the application as well as the audience development plan (although this duplication would disappear in a two stage process, since each would be in a different stage).
- Ensuring the application forms and internal assessment templates have the same order.

4. Arts Council England should review its own processes and strengthen its guidance to improve the quality of evaluation. Elements of this are:

- Internal arrangements should be changed so that relationship managers and assessors are copied in on evaluation reports when they are submitted. A simple procedure of acknowledgement and comment should be introduced.
- Applicants should be given more guidance on evaluation, with the aim of increasing quality and consistency across the programme. In particular, grantees should be asked to obtain data, on a sample basis, on the percentage of the audience that is new, the percentage that engages with more than one element of the project, and the percentage that returns to the venues within a year of the project finishing.
- Activity report forms should be redesigned to fit the specific circumstances of the Strategic Touring Programme. This should include addressing the key questions across the Programme so that learning can be more easily aggregated and inter-related, and giving a clear comparison of forecast and actual activities and audience numbers.

APPENDIX ONE: GRANT DATA

Figure 5: Strategic Touring Programme number and success rate of applications and grants processed to decision, by round

Round	Applications (inc. Ineligibles)		Ineligible		Rejections		Offers		Overall Success rate %	Average grant (awarded amount only) £
	Number	%	Number	%	Number	%	Number	%		
1	44	9.8	4	10.8	31	12.7	9	5.4	22.5	341,467
2	35	7.8	3	8.1	24	9.8	8	4.8	25.0	160,013
3	33	7.4	2	5.4	20	8.2	11	6.6	35.5	113,102
4	26	5.8	3	8.1	18	7.4	5	3.0	21.7	529,422
5	24	5.4	2	5.4	12	4.9	10	6.0	45.5	254,439
6	36	8.1	5	13.5	19	7.8	12	7.2	38.7	337,386
7	29	6.5	2	5.4	17	7.0	10	6.0	37.0	163,071
8	20	4.5	2	5.4	9	3.7	9	5.4	50.0	220,519
9	16	3.6	0	0	8	3.3	8	4.8	50.0	112,849
10	21	4.7	2	5.4	9	3.7	10	6.0	52.6	135,117
11	28	6.3	2	5.4	13	5.3	13	7.8	50.0	137,457
12	23	5.1	2	5.4	10	4.1	11	6.6	52.4	149,597
13	29	6.5	1	2.7	18	7.4	10	6.0	35.7	207,318
14	6	1.3	1	2.7	2	0.8	3	1.8	60.0	196,135
15	8	1.8	1	2.7	4	1.6	3	1.8	42.9	223,322
16	9	2.0	3	8.1	2	0.8	4	2.4	66.7	68,092
17	21	4.7	1	2.7	8	3.3	12	7.2	60.0	226,692
18	39	8.7	1	2.7	20	8.2	18	10.8	47.4	220,621
Total	447	100	37	100	244	100	166	100	40.5	207,439

Note: success rate is calculated by total no. of grants for round, divided by all applications (minus ineligible) multiplied by 100

Figure 6: Grants for the Arts touring: number and success rate of applications and grants processed to decision, by year⁴

Year	Applications		Ineligible		Rejections		Offers		Success rate %	Average grant £
	Number	%	Number	%	Number	%	Number	%		
2012-13	182	28.9	9	90.0	48	18.0	125	35.4	20.2	48,118
2013-14	205	32.5	1	10.0	90	33.7	114	32.2	18.4	76,435
2014-15	243	38.6	0	0.0	129	48.3	114	32.2	18.4	62,271
Total	630	100	10	100	267	100	353	100.	56.9	61,834

⁴ Please note touring within Grants for the Arts is identified as applications falling under the National Activity classifier, minus applications which do not include a tour schedule and identify their location as non-touring. This is a proxy .

Figure 7: Strategic Touring Programme number and percentage of grants offered by region of applicant

	Applications- (Inc. Ineligibles)			Grants (offered only)			Success rate
	Number	%	£	Number	%	£	%
East of England	19	4.3	4,006,706	7	4.2	2,155,723	41.2
East Midlands	31	6.9	5,390,995	13	7.8	2,646,818	44.8
London	135	30.2	32,131,136	59	35.5	13,935,372	48.4
North East	30	6.7	7,012,311	11	6.6	2,473,066	37.9
North West	48	10.7	9,773,613	21	12.7	4,743,057	46.7
South East	31	6.9	7,597,040	9	5.4	2,041,678	33.3
South West	31	6.9	4,804,578	10	6.0	1,153,690	35.7
West Midlands	38	8.5	7,152,291	10	6.0	1,667,168	30.3
Yorkshire & Humber	83	18.6	11,240,540	25	15.1	3,480,285	31.6
Wales	1	0.2	133,370	1	0.6	133,370	100
Total	447	100	89,242,580	166	100	34,430,227	40.5

Note: success rate is calculated by no. of awarded grants by applicant region, divided by all applications (minus ineligible) for applicant region, multiplied by 100.

Figure 8: Strategic Touring Programme number and percentage of grants offered by planned region of touring

	Applications (inc. ineligible)				Awarded Applications (offered only by awarded amount)				Success rate
	Number (venues)	%	£	% of £	Number (venues)	%	£	% of £	%
East of England	527	6.97	7,026,867	7.97	203	6.5	2,831,078	8.2	39.6
East Midlands	866	11.46	8,989,329	10.19	358	11.5	3,397,854	9.9	43.2
Ireland	2	0.03	11,084	0.01	0	0	0	0	0
London	614	8.13	7,538,199	8.5	286	9.2	3,197,369	9.3	49
North East	905	11.98	9,374,283	10.63	318	10.2	3,697,000	10.7	36.8
North West	947	12.53	11,361,332	12.88	502	16.2	4,671,317	13.6	54.5
Northern Ireland	14	0.19	305,780	0.35	5	0.2	101,471	0.3	38.5
Scotland	109	1.44	1,531,472	1.74	42	1.4	664,887	1.9	44.7
South East	692	9.16	10,351,106	11.74	275	8.8	3,917,414	11.4	43.3
South West	995	13.17	9,452,476	10.72	380	12.2	3,635,991	10.6	40.6
West Midlands	652	8.63	8,445,798	9.58	281	9.0	3,308,318	9.6	45.8
Yorkshire & Humber	1,134	15.01	12,694,838	14.40	405	13.0	4,493,536	13.1	37.4
Wales	98	1.30	1,087,310	1.23	53	1.7	513,991	1.5	57.6
Unknown	1	0.01	14,359	0.02	0	0		0	0
Total	7,556	100	88,184,232	100	3,108	100	34,430,227	100	43.3

Figure 9: Strategic Touring Programme targeting of local authorities in bottom third for arts engagement

	£ - Bottom 3rd	% Total	£ Total	% of Region
East of England	1,496,148	9	2,630,303	57
East Midlands	2,268,963	13	3,139,538	72
London	1,008,846	6	2,321,997	43
North East	2,625,281	16	3,340,632	79
North West	2,484,474	15	3,859,516	64
South East	949,541	6	3,476,506	27
South West	627,966	4	3,479,641	18
West Midlands	2,515,867	15	3,098,137	81
Yorkshire and Humber	2,877,168	17	3,928,433	73
Outside England	0	0	1,188,916	0
Total	16,854,254	100	30,463,619	55

Figure 10: Grants for the Arts touring targeting of local authorities in bottom third for arts engagement

	£ - Bottom 3rd	% Total	£ Total	% of Region
East of England	1,131,254	9	3,458,786	32
East Midlands	2,240,370	18	3,209,741	70
London	955,898	8	6,936,298	14
North East	1,649,029	13	1,891,566	87
North West	2,314,314	18	4,179,381	55
South East	390,602	3	6,938,489	6
South West	236,483	2	5,454,923	4
West Midlands	2,153,014	17	3,192,990	67
Yorkshire and Humber	1,745,783	14	3,609,439	48
Outside England	0	0	1,756,728	0
Total	12,816,747	100	40,628,341	32

Figure 11: Strategic Touring Programme: number and percentage of grants offered by primary artform

	Applications-All (inc. Ineligibles) (Amount requested)			Grants- Offered only (Amount Awarded)			Success rate by artform
	Number	%	£	Number	%	£	%
Combined Arts	102	22.8	17,433,538	38	22.9%	7,204,214	40.4
Dance	43	9.6	14,046,449	15	9.0%	5,398,664	36.6
Literature	22	4.9	3,394,980	12	7.2%	2,210,155	60
Music	69	15.4	10,953,682	24	14.5%	4,509,840	38.7
Theatre	142	31.8	32,219,739	46	27.7%	10,229,176	36.2
Visual Arts	65	14.5	10,019,146	31	18.7%	4,878,178	50
Not artform specific	4	0.9	1,175,046	0	0	0	0
Total	447	100	89,242,580	166	100	34,430,227	40.5

Note: success rate is calculated by no. of awarded grants by artform, divided by all applications (minus ineligible) for artform multiplied by 100

Figure 12: Grants for the Arts Touring: number and percentage of grants offered by primary artform

	Applications (incl ineligible)			Grants			Success rate by artform
	Number	%	£	Number	%	£	%
Combined Arts	37	5.87	3,123,503	25	7.08	2,541,134	69.44
Dance	93	14.76	7,436,130	57	16.15	4,500,914	61.96
Literature	18	2.86	696,807	13	3.68	517,077	72.22
Music	88	13.97	5,089,793	39	11.05	2,432,708	46.99
Theatre	335	45.59	18,200,139	180	50.99	9,784,599	95.65
Visual Arts	36	3.65	1,854,853	17	4.82	981,562	54.22
Not artform specific	23	5.71	1,258,096	22	6.23	1,208,735	47.22
Total	630	100	37,659,321	353	100	21,966,729	56.94

Figure 13: Strategic Touring Programme length of tour dates by primary artform

	Up to 12 months		13-24 months		25-36 months		Total
	Number	%	Number	%	Number	%	%
Combined Arts	20	23.8	11	22.4	7	21.2	22.9
Dance	8	9.5	4	8.2	3	9.1	9.0
Literature	6	7.1	3	6.1	3	9.1	7.2
Music	11	13.1	11	22.4	2	6.1	14.5
Theatre	30	35.7	7	14.3	9	27.3	27.7
Visual Arts	9	10.7	13	26.5	9	27.3	18.7
Other	0	0	0	0	0	0	0.0%
Total	84	100	49	100	33	100	100

APPENDIX TWO: THE PERSPECTIVE OF GRANTEES

INTRODUCTION

The survey went out on 6 March 2015 with a deadline of 17 April, which was extended until 1 May, and then until 19 June 2015. There are 134 grantees for rounds 1 to 18 and we received 100 responses. This is a 75% response rate, which is excellent given that many projects had not finished.

The reader should keep in mind that only a third of respondents said their project was finished.

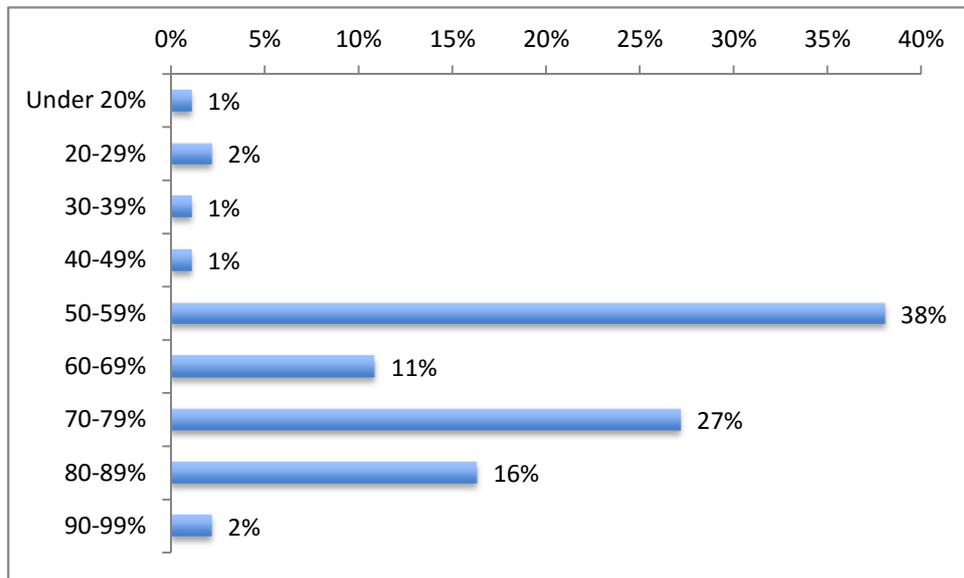
THE APPLICATION PROCESS

Only 12% of respondents were venues. 93% were producers/touring organisations, and 5% were promoters.

53% of respondents said that the Strategic Touring Programme fitted the project they wanted to do. 35% created the project specifically for the Strategic Touring Programme. 12% said an existing project was adapted to fit the Strategic Touring Programme.

Respondents were asked, when they submitted their application, what they thought was their chance of being successful. The average response was average 62.1%.

Figure 14: When you submitted your application, what did you think was your chance of being successful? (n=92)



99% of respondents said their project could not have gone ahead without Strategic Touring funding. Only 16% said it could have gone ahead in a smaller or weaker form. Comments emphasised that the touring might have happened but the audience development and capacity building would not.

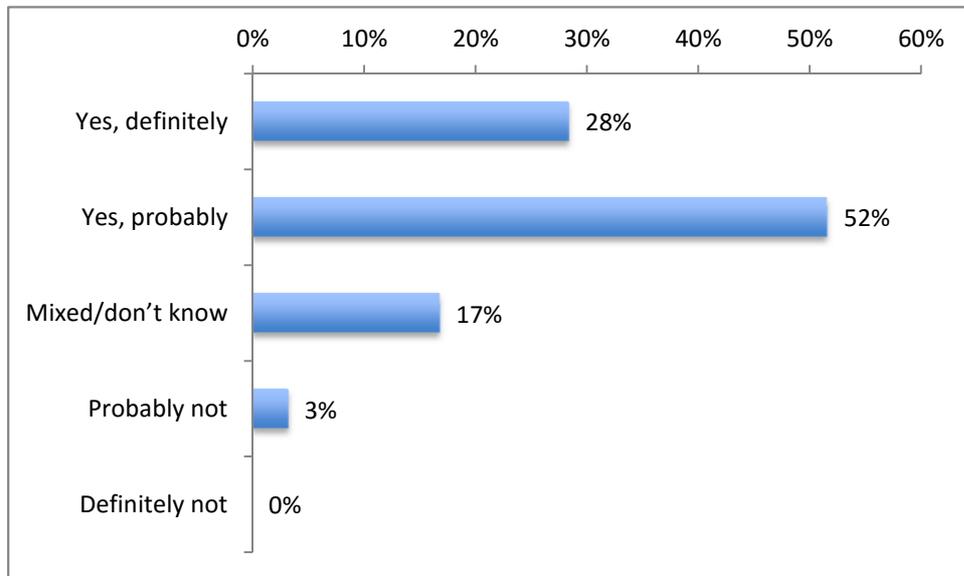
85% of respondents said that the application for the Strategic Touring Programme was at the right level of depth. 13% said it was too detailed, and 2% said it was too broad. Comments were that: it allowed for a good description of the project and plans for audience development; it was appropriate for the level of funding; however it was very challenging; the balance between sections wasn't right (more should be allowed for the

detail about the project and less for management and finance sections); questions were both too broad and too detailed, so that responding to questions ended up being very repetitive; the requirement to name venues does not suit rural touring, where promoters tend to plan for places, with specific venues identified at a later stage; and touring date information was very labour intensive to enter.

91% of respondents said that the criteria for the Strategic Touring Programme were clear. 3% said they were vague and 6% said they seemed to overlap. Comments were that: the application process expected you to have done too much in advance; the onus seems to be on venues, but this is giving them a role they don't have the capacity to fulfil; the definition of new audiences is not clear, as audiences could be new for this artform; the definition of additionality is not entirely clear, as organisations might be funded to carry out touring, but need additional funding to tour very specific projects or artforms; having two sections for audience development is confusing; and the desire for projects to extend links beyond the partnerships should be clearer.

80% of respondents said that the criteria were the right ones.

Figure 15: Are they the right criteria? (n=95)



Comments were that: the focus on building the infrastructure is extremely valuable for the sector; however the inability to reapply is not strategic; the focus on audience numbers should be rebalanced to give further emphasis on the depth of engagement; the Programme leaves a gap for touring that is not about audience development; the focus on areas of least engagement can reduce value for money, which might be increased by having a more mixed approach; the Programme is more adaptable to the visual arts but still probably biased towards the performing arts; and the priority to children should not have been dropped as the work needs to be continued.

96% of respondents said the guidance notes were helpful. 4% said they didn't remember or didn't use them. The only comments were that guidance notes should give more of the content that is communicated in the conversations; and that the guidance notes give the impression that the Programme is more open and flexible than it is in practice.

91% of respondents discussed their proposed project with Arts Council England before the mandatory conversation, and 94% of respondents said this was useful. Comments were that the conversation helped to raise the ambition of the project, and see if it was innovative given what else was being funded. However, several respondents said that the comments differed from the written guidelines.

Figure 16: If you discussed your proposed project with Arts Council England before the mandatory conversation, was this useful? (n=92)

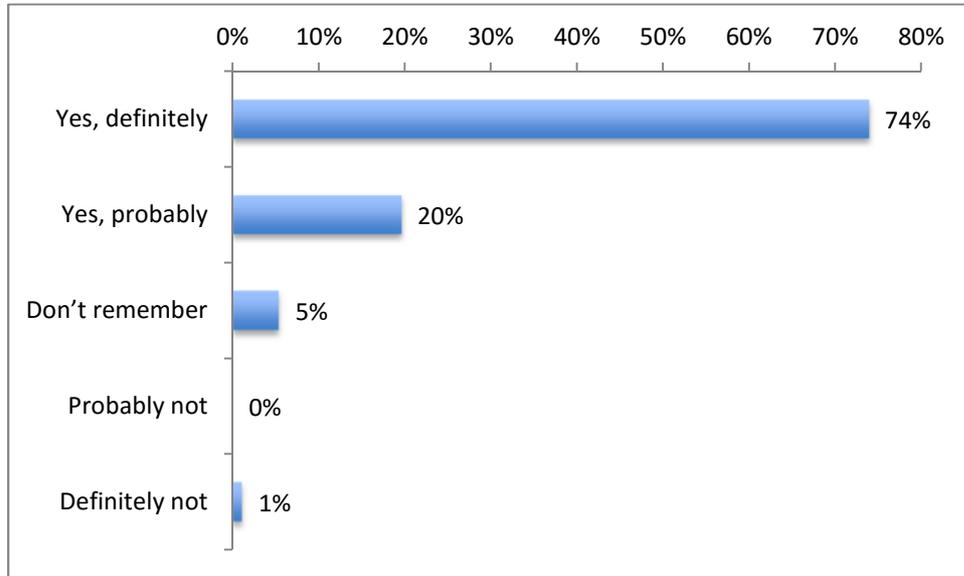
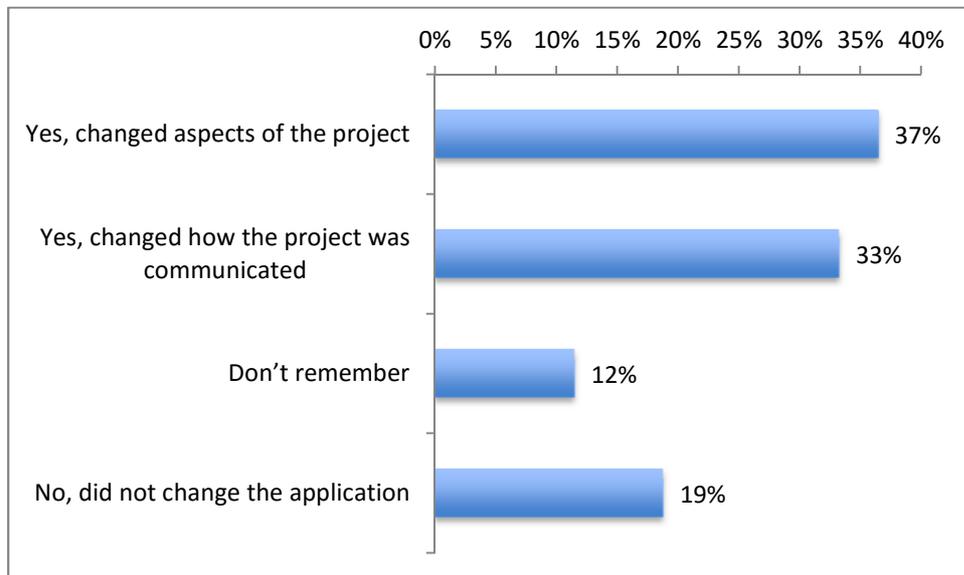
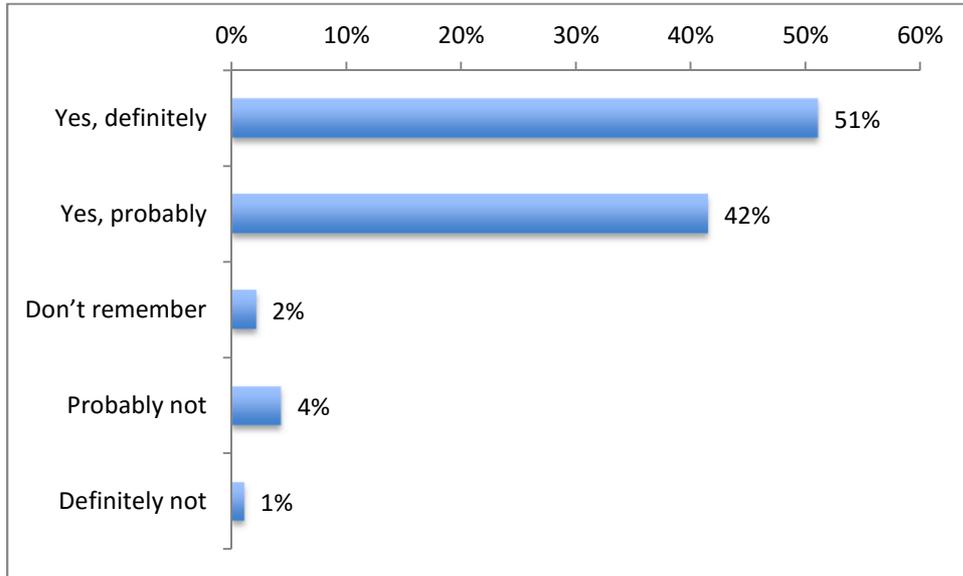


Figure 17: Did you change your application as a result of feedback during the mandatory conversation? (n=96)



93% of respondents said that producing the audience development plan was helpful in itself. 91% said that they used the audience development plan after the application process. Comments were that applicants learnt a lot during the process; however, the content tended to repeat the application form, and the plans changed as the project developed.

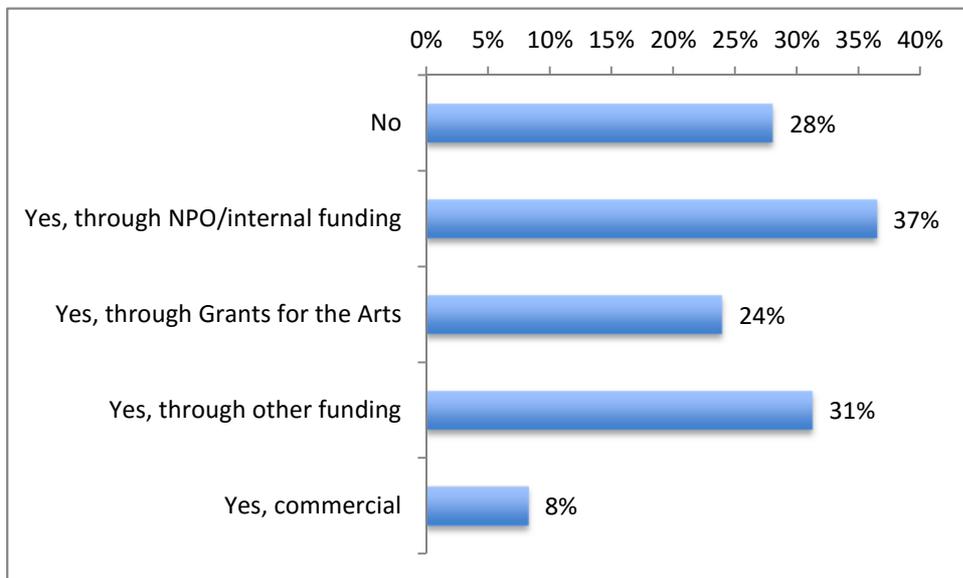
Figure 18: Was producing the audience development plan for the application useful in itself? (n=94)



We asked grantees how many days their team took to develop the project and fill in the application form. The average is 25.6% days.

72% of respondents had toured with support from other funds in the previous three years.

Figure 19: In the last three years, has your organisation carried out touring in addition to the Strategic Touring Programme project?(n=96)

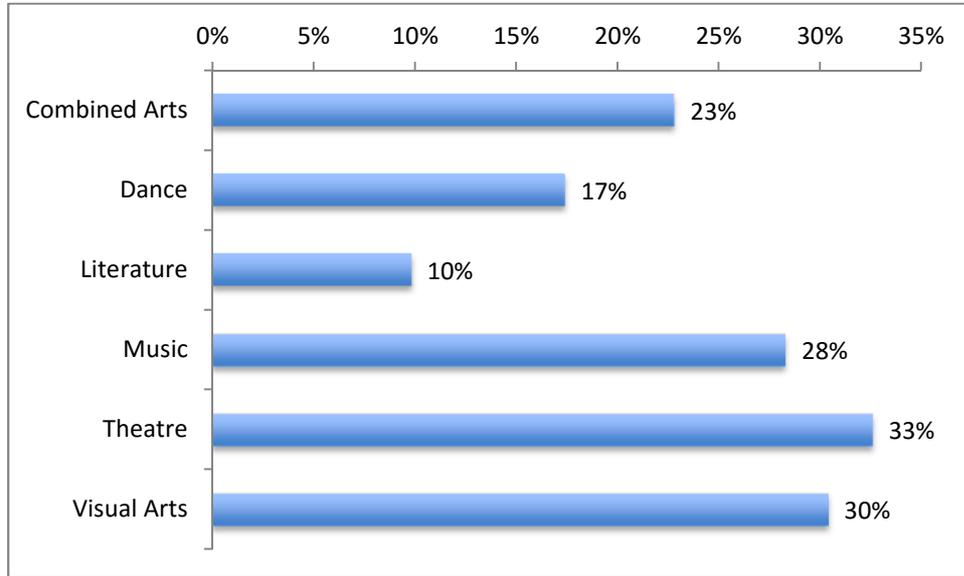


THE STRATEGIC TOURING PROJECT

Our survey is broadly representative of the artform balance of grantees. The figures are not consistent with the artform classification for grants because we allowed multiple responses. This explains why our figures are higher than the percentages given in the analysis of grant data for all artforms except literature, presumably

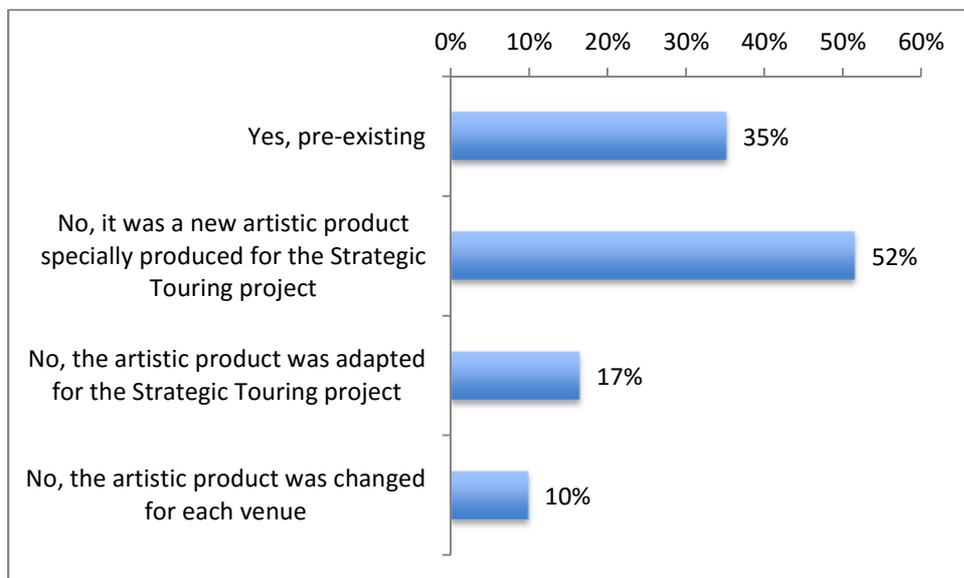
because literature projects are less likely to include other artforms (by allowing multiple answers we increased the total percentage possible, which increased the score for projects with a secondary artform).

Figure 20: What is/was the artform of your project? Please tick all that apply (n=92)



35% of projects included touring of existing artworks. The relationship of Strategic Touring project work to previous work was often complex and evolving.

Figure 21: Is/was the artistic product an existing piece of work? (n=91)



60% of projects are/were targeted at people who have not previously engaged with the arts. There was significant targeting at deprived neighbourhoods, rural areas, families, children and young people. Only 16% of respondents said their project was not targeted at specific groups. As well as the categories we listed, projects were targeted at: members of the lesbian, gay, bisexual or transgender community; rugby league fans; NHS and private sector healthcare assistants and family members of people with dementia; and people who do not have access to Black and minority ethnic work.

Figure 22: Is/was your touring project targeting specific groups? If yes, which? (n=94)

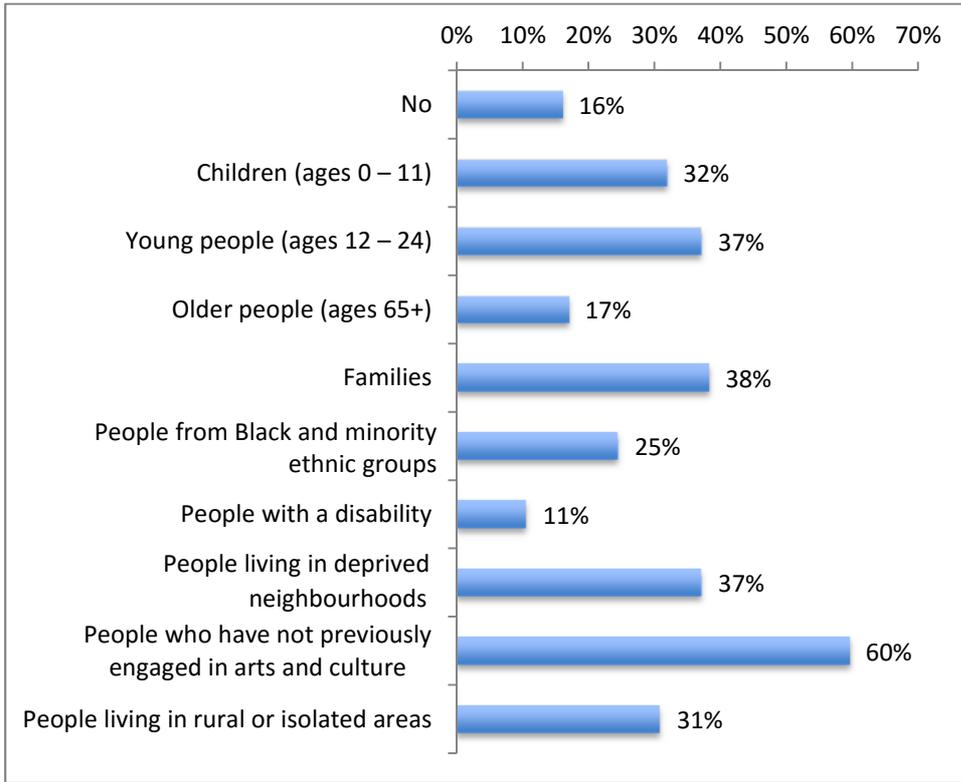
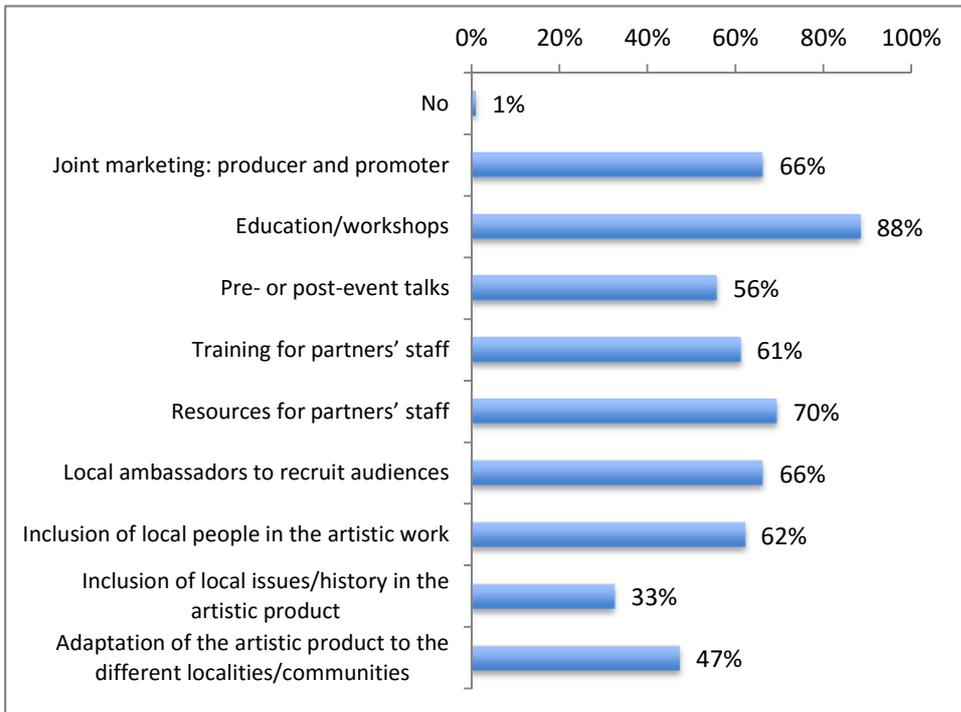


Figure 23: Does/did your touring project include any specific measures to strengthen the relationship between audiences and the artistic work? Please tick all that apply (n=95)

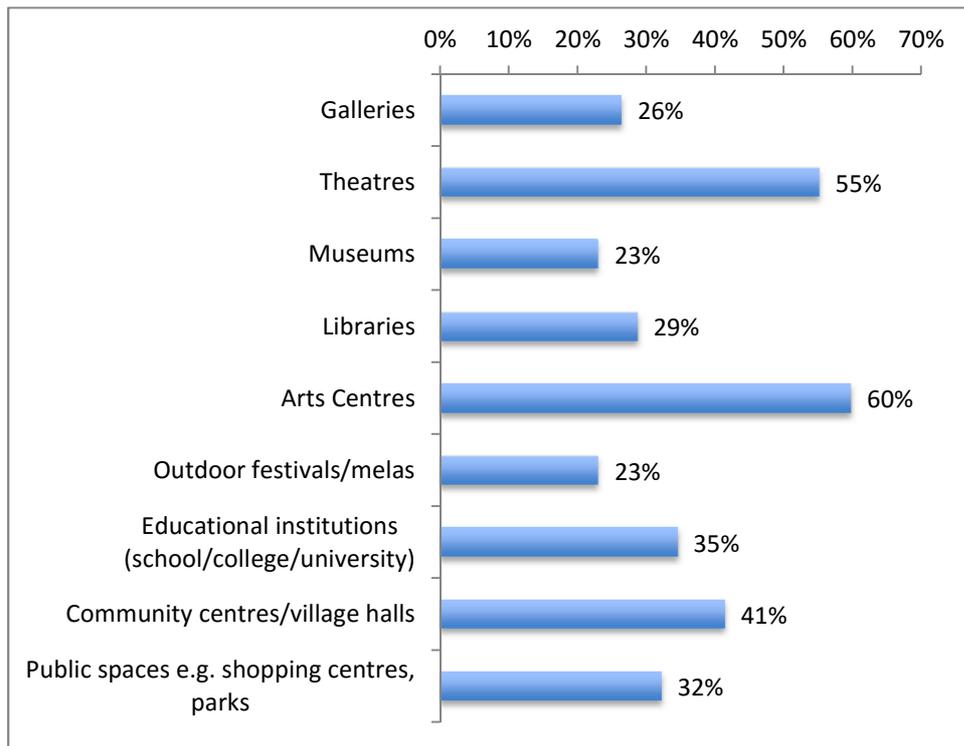


99% of respondents included specific measures to strengthen the relationship between audiences and artistic work. More than half the projects delivered education or workshops, gave training to partner staff, produced

resources for partner staff, recruited local ambassadors, carried out joint marketing, gave pre- or post-event talks, and including local issues or history in the artistic product. This is a strong confirmation of the value of the Strategic Touring Programme.

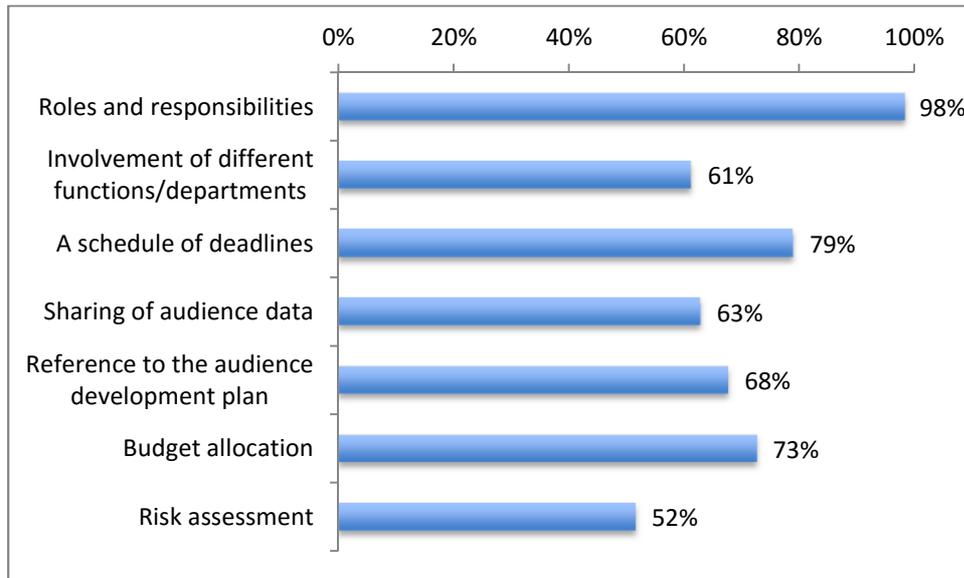
Venues were relatively conventional: 60% of projects included arts centres, and 55% included theatres. Comments suggest choice is partly affected by the desire to develop long-term relationships and sustainability. Other venues mentioned are: schools, forests, waterways, sports clubs, football clubs, cinemas, housing associations, prisons, nightclubs, pubs, churches, GP surgeries and an aircraft hangar.

Figure 24: What are/were the project venues? (n=87)



65% of respondents said they had a formal partnership agreement. 98% of these stated roles and responsibilities. More than half also specified deadlines and budgets, and referred to the audience development plan, the need to share data, the need to involve other departments and the management of risks.

Figure 25: If you had a formal partnership agreement, did it include: (n=62)



CHALLENGES

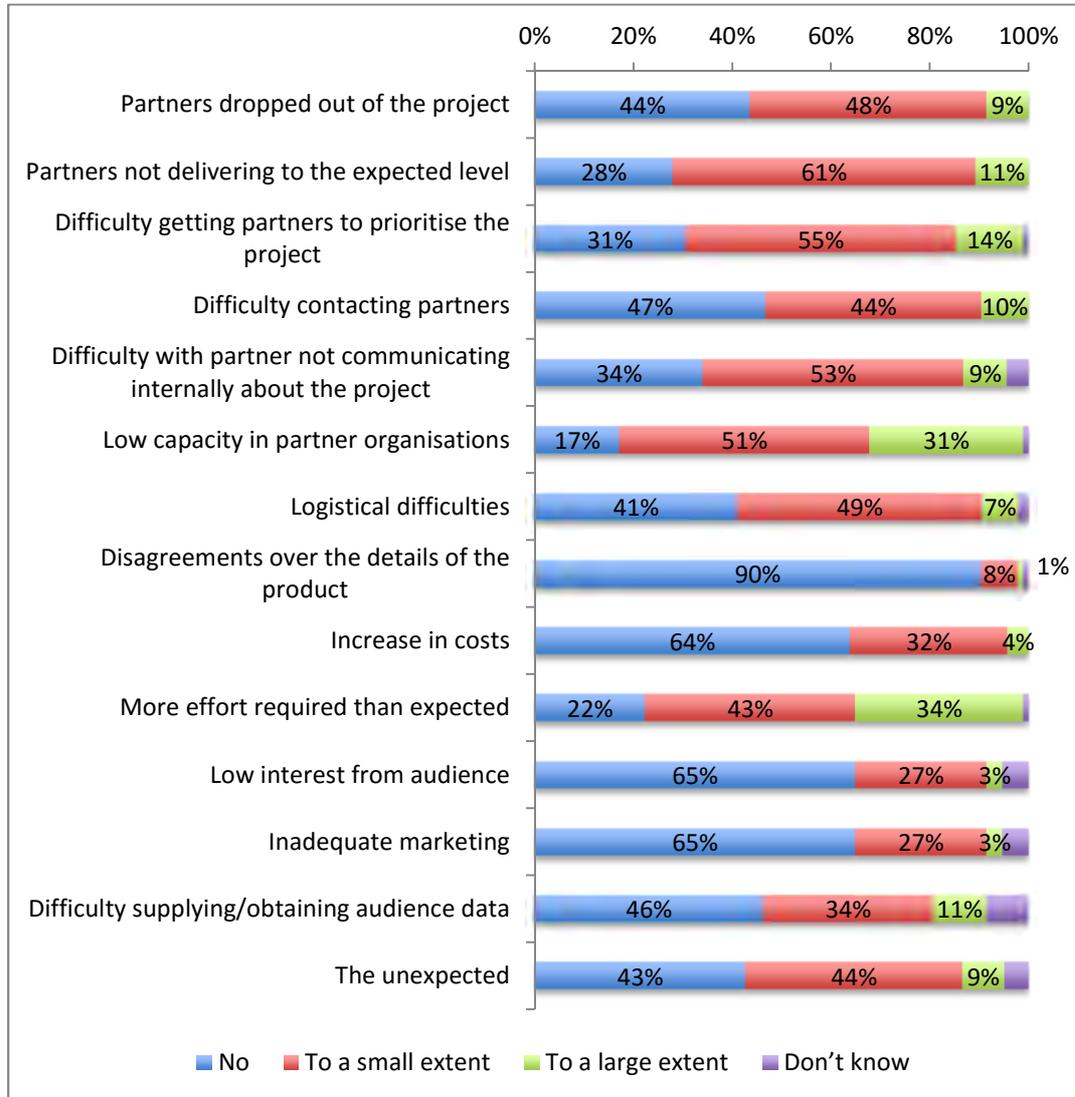
The main problems (green in the table below) were more effort required than expected and low capacity in partners. More than half of projects had small problems with getting partners to prioritise the project, getting partners to communicate internally about the project, and partners not delivering to the expected level. 45% of respondents reported some problem with difficulty obtaining audience data.

Comments had these themes:

- **Competition for audiences.** “There was a low audience at one venue due to it clashing with the Tour de France week.”
- **Non-traditional venues.** “During the project there was an accident with an inflatable in Durham, which meant local authorities wanted to do the whole check again.” “On tour the company couldn’t find the village.”
- **Planning.** “Rural touring operates on different timescale from theatres which made planning a tour including both difficult.” “It was difficult to incorporate the large range of community led suggestions into a finite project.” “Developing programmes with smaller organisations or those lacking capacity takes a long time due to the level of support they need. So longer lead-in times are essential in order to plan the work.”
- **Working with new audiences.** “The audience was not aware of the conventions of theatre. You couldn’t start on time.”
- **Capacity.** “The artistic director was seriously ill so we carried out a much smaller tour. The cost has gone up relative to the number of gigs.” “Several venues received cuts to their funding in the period, making everything more challenging for them.”
- **Being spread too thinly.** “The project as originally proposed stretched over so many (seemingly disparate and unconnected) areas of work that it lacked any real identity and focus - it seemed that it was designed to tick as many Arts Council England boxes as possible rather than concentrate on the serious business of

touring and audience development - which is a fault that the Strategic Touring scheme as it currently operates can encourage."

Figure 26: Have you experienced any of these challenges in planning and delivering your Strategic Touring project? (n=95)



Only the last of these would seem to be a challenge associated with the Strategic Touring Programme. The rest are general challenges of touring.

LESSONS

Respondents were asked about the lessons for delivering a successful Strategic Touring project. Answers had these themes:

- Strategy.** The project needs to be clearly thought through so that the way it will engage target audiences and the legacy it will leave are explicit from the beginning. Legacy might need to be considered and communicated early on for those at the beginning of the tour, rather keeping them waiting for until the project has finished.

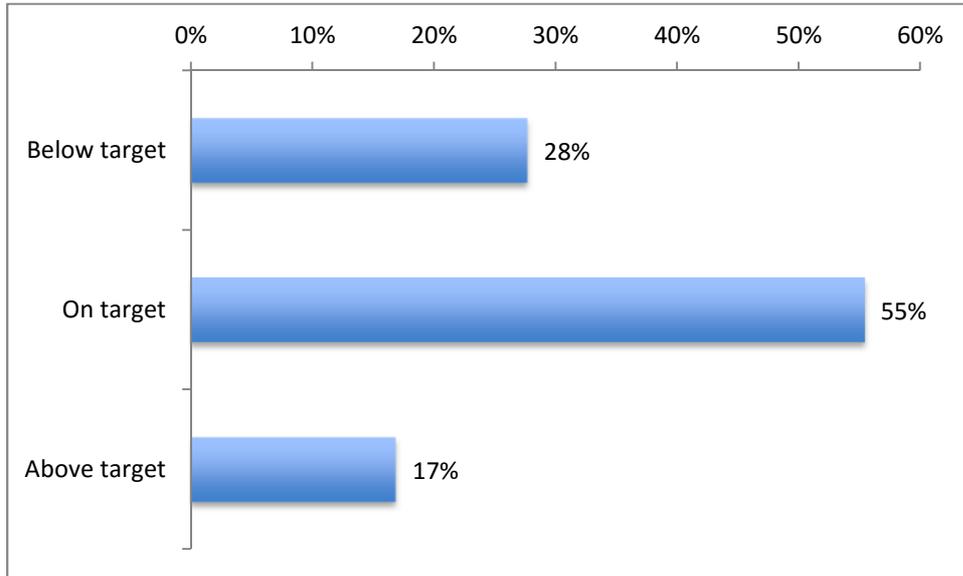
- **Commitment.** Early communication needs to check that partners are really committed to the project and have the capacity to deliver. Ideally the project should be submitted jointly so that all partners feel ownership and responsibility. Involving partners in the artistic development will help to build commitment. Going to see events can help to build trust and understanding between venues. Communication and capacity building need to be continual as personnel change.
- **Effort.** Each additional layer of complexity multiplies the work involved. It helps to have extra capacity so that the team can respond rapidly to eventualities. Even if partners are committed the grantee will have overall accountability for the project. If the project is a success, and demand is high, depending on the artform, the work could increase.
- **Champions.** It is important to have champions for the project and the work at each partner. This could be a chief executive and local ambassadors.
- **Marketing.** Promotions need to be attractive to the local audiences. In practice, old fashioned methods like print can be very effective, followed by telephone, with email less so.
- **Communities.** The work and its presentation has to be imagined and re-imagined with each community. It takes time to build relationships with communities. Audience development work needs to be venue led and incorporated into a year-round programme of activity.
- **Contingency.** Projects need some flexibility and contingency because the funding climate can affect what venues can do.
- **Artistic product.** It is worth checking that venues understand the work. There have been cases where partners have been reluctant to promote work because they assumed it would be too challenging, which changed when they saw it.
- **Evaluation.** It is important to measure the reach of the project: how many audience members have not previously booked and whether they come back. The evaluator needs to be appointed at the beginning of the project. The evaluation needs to be focused on the key questions and proportionate to the capacity of partners.
- **Legacy.** Developing the infrastructure is a long-term initiative. Audience development goals need to extend beyond the maximum three years of the Strategic Touring Programme.

Only 35% of the respondents said their project had completed. 58% said it was in progress, and 7% said it was just starting.

OUTCOMES

72% of respondents said their audience figures are or were on or above target. This still leaves 28% below target. Comments emphasised that the picture is often very complicated across places, activities and venues within a project.

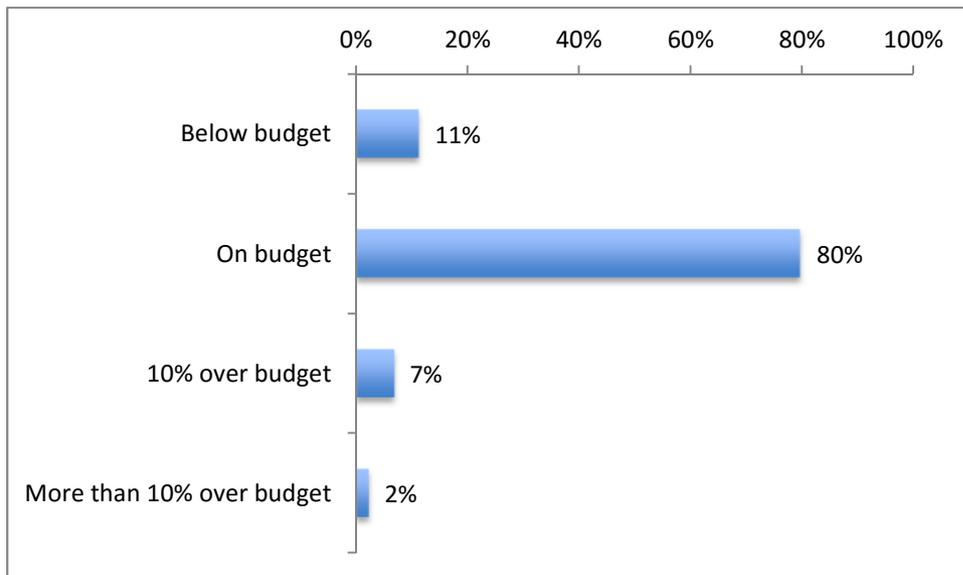
Figure 27: Are/were your audience figures on target? (n=83)



We asked respondents for what percentage of their audience they had postcode data. 48 respondents were able to answer the question and percentages varied. Only nine respondents said they had postcode data for 100% of audiences. One respondent emphasised that emails are more important than postcodes.

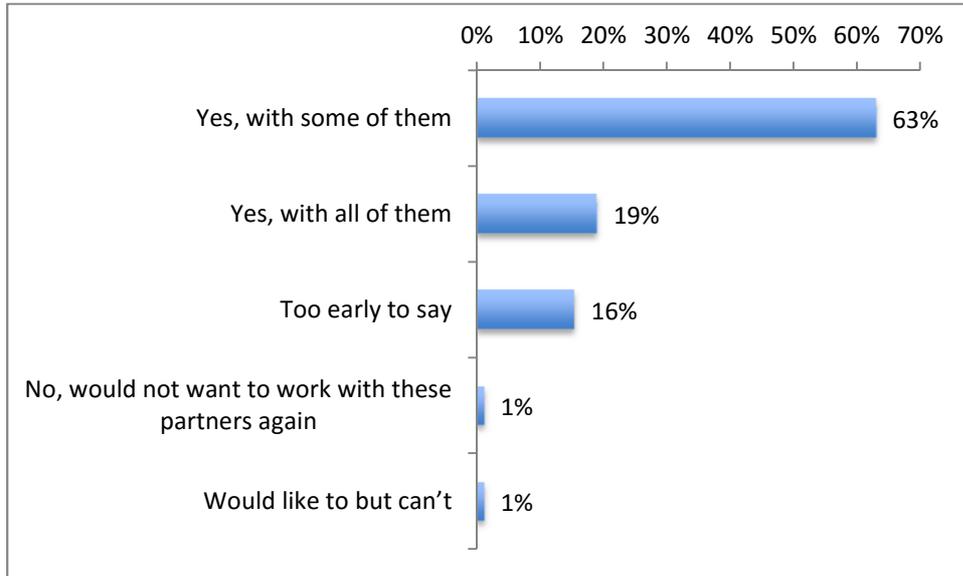
80% of respondents said their project is or was on budget. 11% of respondents said their project is or was below budget, although comments emphasised that the project had been extended because of this, and that the true cost to the organisation had been under-estimated.

Figure 28: Is/was your project on budget? (n=89)



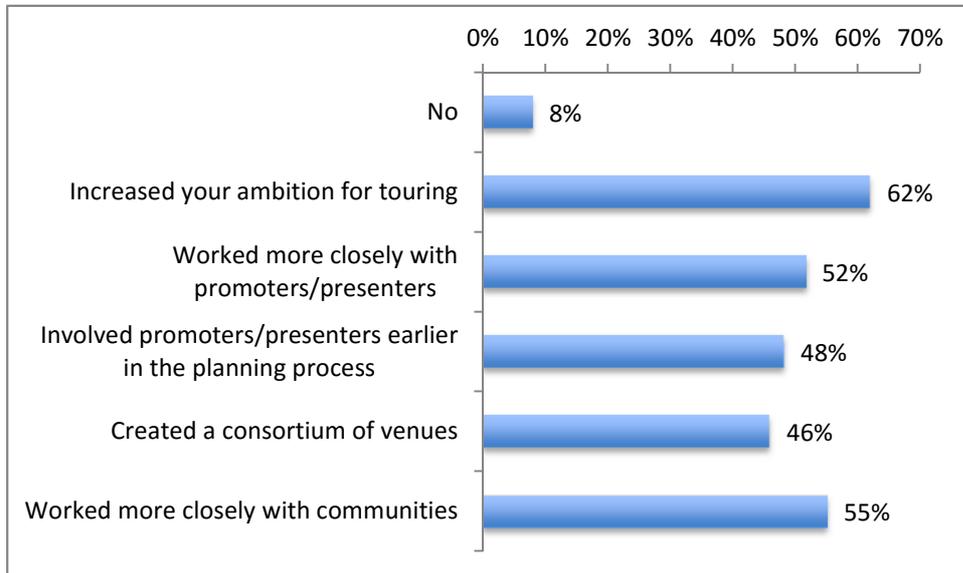
82% of respondents said they have definite plans to continue working with some or all of the partners.

Figure 29: Do you have definite plans to continue working with the partners? (n=84)



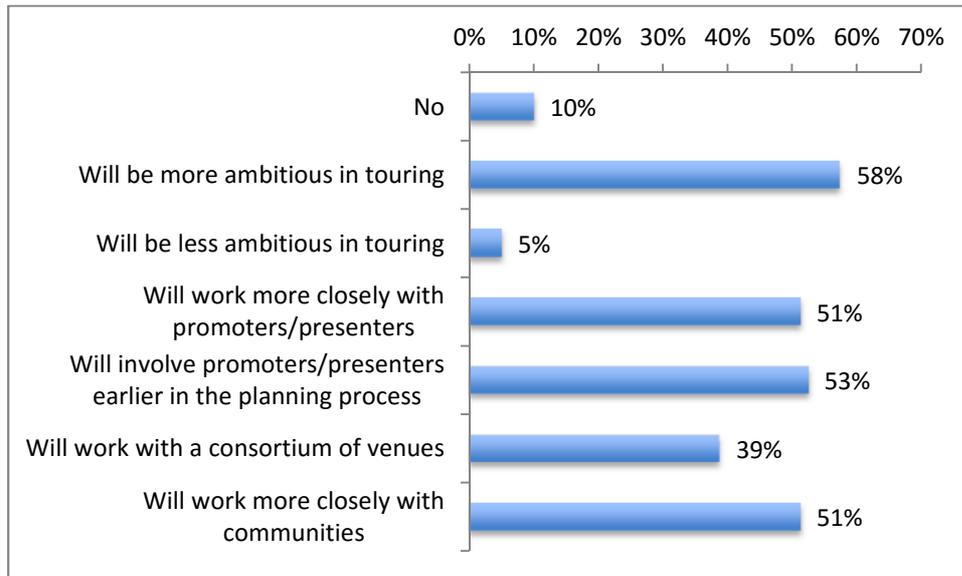
92% of respondents said that the Strategic Touring project changed their organisation’s approach to touring during the project. More than 40% of respondents said they increased their ambition for touring, worked more closely with communities, worked more closely with promoters/presenters, created a consortium of venues and involved promoters/presents earlier in the planning process.

Figure 30: Did the Strategic Touring project change your organisation’s approach to touring, during the project? (n=87)



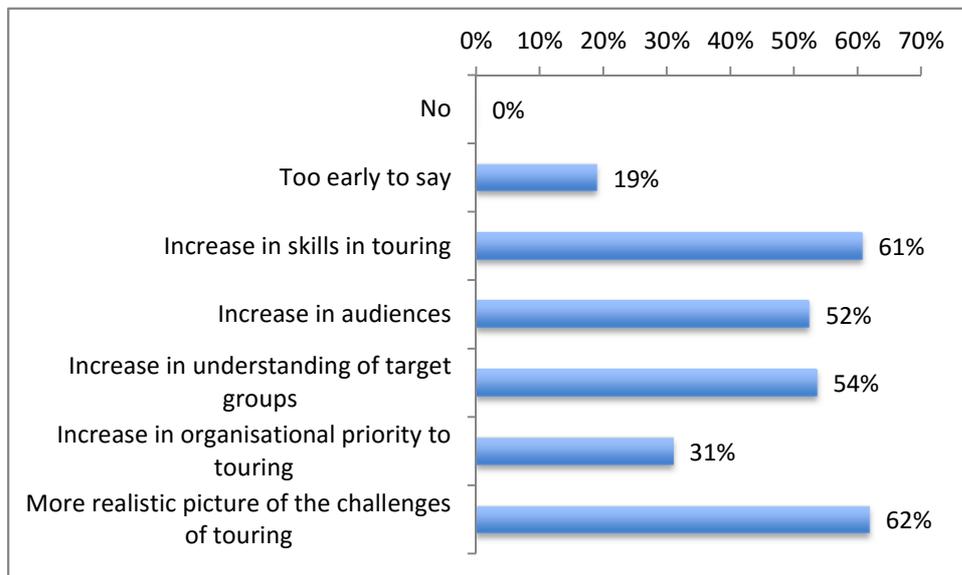
90% said that the project changed their approach to touring in the future and that the change is sustainable.

Figure 31: Did the Strategic Touring project change your organisation's approach to touring, in the future? (n=80)



All respondents said that there was already a legacy from their project especially a more realistic picture of the challenges of touring, increased skills in touring, an increased understanding of target groups and an increase in audiences. 31% of respondents have increased their organisational priority to touring. Comments emphasised the organisational learning and the strong demand from venues and communities for continued engagement. Some respondents commented that without further funding many of potential benefits will be lost.

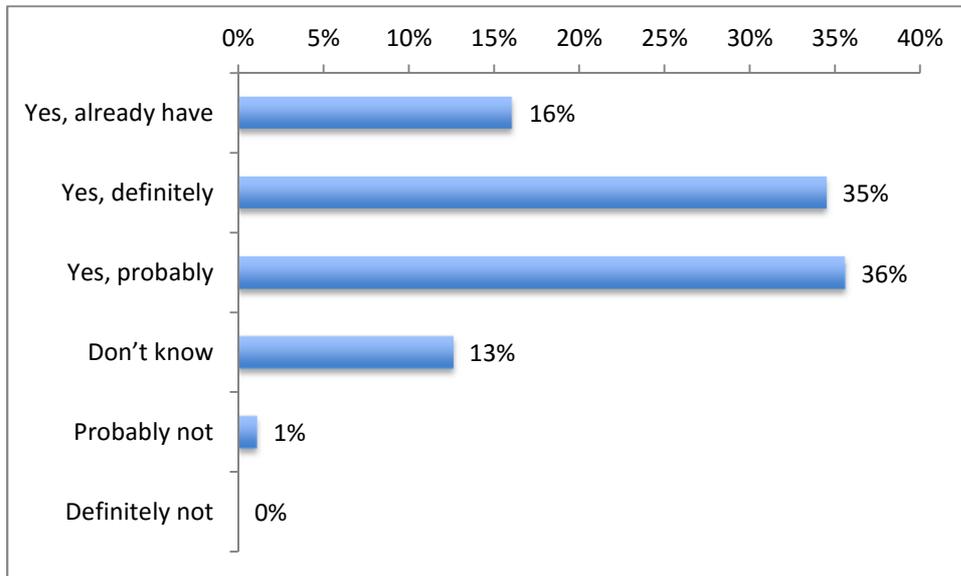
Figure 32: Is there any other legacy from your Strategic Touring project? (n=84)



We asked respondents if they had an exit strategy for your Strategic Touring project as an open question. Classifying the answers showed that the most common approaches are to continue work with the venues or support them to carry on independently. Respondents have taken steps towards making the work less reliant on funding, or rather reliant on slightly lower levels of funding, but many comments emphasise that this is a long-term process.

51% of respondents have already applied to the Strategic Touring Programme or said they definitely will.

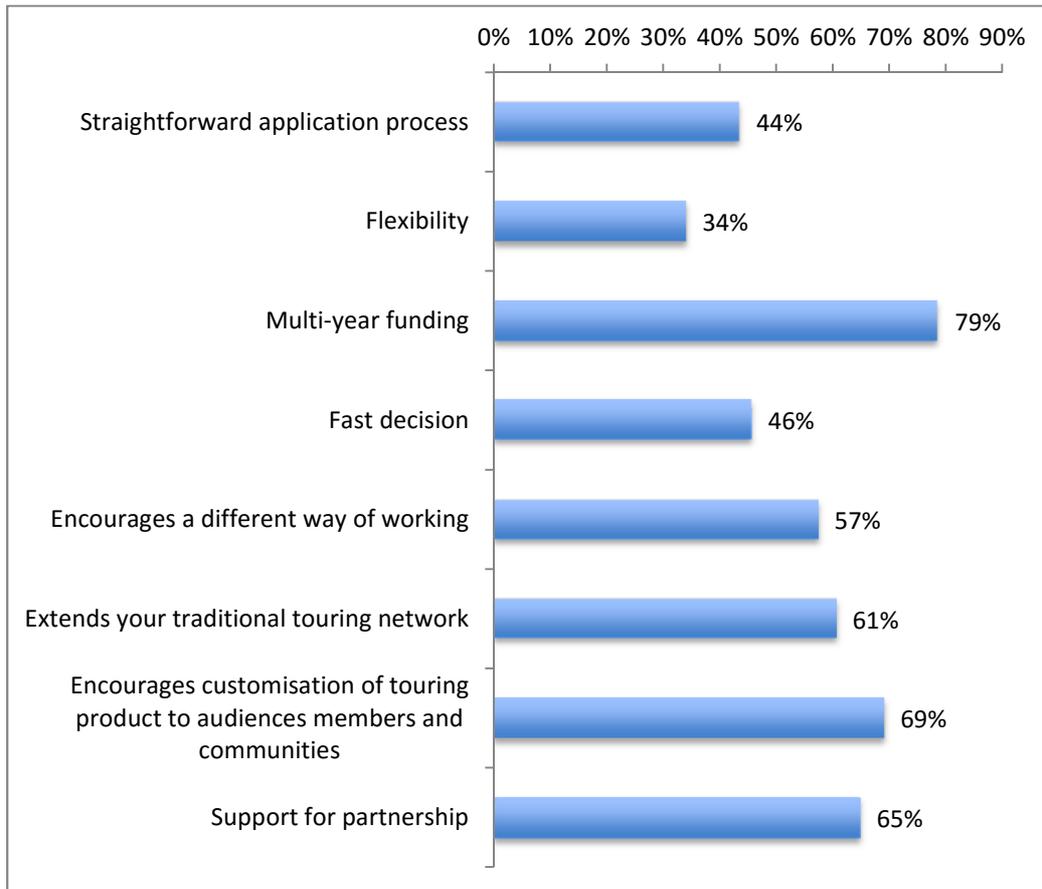
Figure 33: Are you planning to reapply to the Strategic Touring Programme in the future? (n=87)



OVERALL VIEWS

The main strengths of the Strategic Touring Programme were described as the multi-year funding, encouragement to customisation of the product to local audiences, support for partnership, extension of the traditional touring network, and support for a different way of working. Comments emphasised the artistic quality of the work.

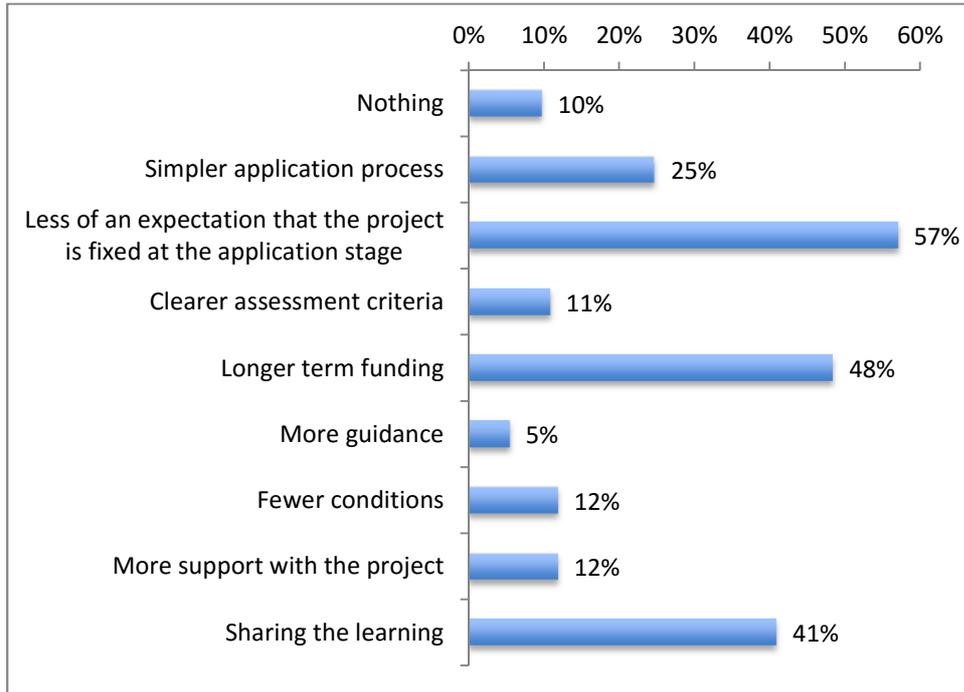
Figure 34: What is good about the Strategic Touring Programme? (n=94)



57% of respondents would like to see less of an expectation that the project is fixed at the application stage. 48% of respondents would like to see longer term funding.

Comments asked for: more allowance for a project to develop as relationships with partners develop; a two stage application process; a deadline that isn't 5pm on a Friday; more consistent advice across regions; more scope to talk about the artistic quality in the application; removing the duplication in the application form (e.g. the audience development plan and question); increasing the budget so that fewer projects are rejected because of the weight of applications; and a streamlined process for reapplications.

Figure 35: How should the Strategic Touring Programme be improved? (n=93)



LEARNING CIRCLES

We asked respondents if they would like to be introduced to other Strategic Touring organisations to share learning, to form a learning circle. 64 of the 100 said yes and their details have been passed to Arts Council England to facilitate future action.

APPENDIX THREE: THE PERSPECTIVE OF CONSULTEES

We interviewed:

- Phil Cave (Director, Engagement and Audiences, Arts Council England)
- Laura Dyer (Executive Director, Arts Council England)
- Michelle Dickson (Director, Touring and North, Arts Council England)
- Simon Fitch (Senior Relationship Manager, Midlands, Arts Council England)
- Philip Butterworth (Relationship Manager, Touring and South West, Arts Council England)
- Richard Ings (Relationship Manager, Combined Arts, London. Arts Council England)
- Ralph Dartford (formerly Arts Council England)
- Penny Mills (Audience Agency)
- David Brownlee (UK Theatre)
- David Porter (National Rural Touring Forum)
- Gavin Barlow (National Partnership of Arts Centres)
- Annabel Turpin (ARC)
- Jody Myers (formerly Arts Council England).

We also facilitated a review session at the Touring Strategy Group meeting on 5 May 2015. The key points from consultation were:

- The objectives of the Strategic Touring Programme are very clear within Arts Council England.
- The Programme is strategic because it is targeted, systematic, developmental, experimental, cross-sectoral, and about the audience perspective. Strategic thinking could be improved by ensuring small organisations feel the programme is open to them, building consortia to pull together the local infrastructure, and ensuring that different projects and activities are linked. Projects might have more impact if they worked more intensely with a smaller number of venues.
- The programme should be more long-term. Audience development takes seven to 10 years. The evaluation for A Night Less Ordinary suggested that people need to come five times to develop a habit.
- The application form is at the right level of detail, with some reservations. On the one hand, assessors need detailed information, and the information is proportionate to the size of the grant. The requirement to talk to Arts Council England has improved the quality of applications. On the other hand, the application form is repetitive, neither the content nor the order match the assessment form, answers suggest applicants do not all understand key terms like legacy and additionality, and application and assessment are both very time consuming.
- Generally interviewees thought resubmitted applications needed a full appraisal because to do otherwise could disadvantage the applicant. Where a small number of issues were under discussion, these should be highlighted in the text for the benefit of applicants and assessors alike. The initial assessor should do the reassessment, which is supposed to happen now, but does not always do so.
- Evaluation is weak. Grantees tend to focus on market research. Activity Report Forms don't encourage thought. Evaluation is heavily lagged. Activity Report Forms don't compare actual and promised outputs.

Activity Report Forms are kept by the investment centre. There is no overview of the whole programme. There is no learning structure for the whole programme. Grantees haven't set appropriate budgets for evaluation. Venues haven't put in the work on evaluation. Activity and lessons haven't been communicated to the sector.

APPENDIX FOUR: THE PERSPECTIVE OF UNSUCCESSFUL APPLICANTS

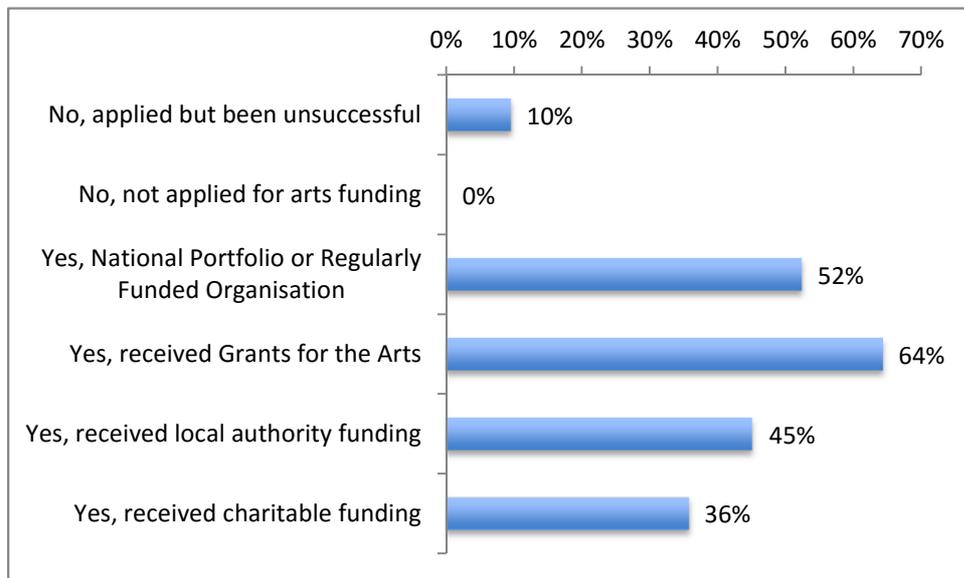
INTRODUCTION

This was an additional task not in our proposal. The survey was sent out on 6 March 2015 with a deadline of 17 April. The survey link went to 149 organisations with 24 bounce backs. We received 43 replies, one of which was a duplicate and was removed. All replies were complete. The response rate is 34%, which is satisfactory for a survey of this kind.

BACKGROUND ON RESPONDENTS

90% of respondents had received money from the arts funding system before and might therefore be assumed to have some understanding of application processes.

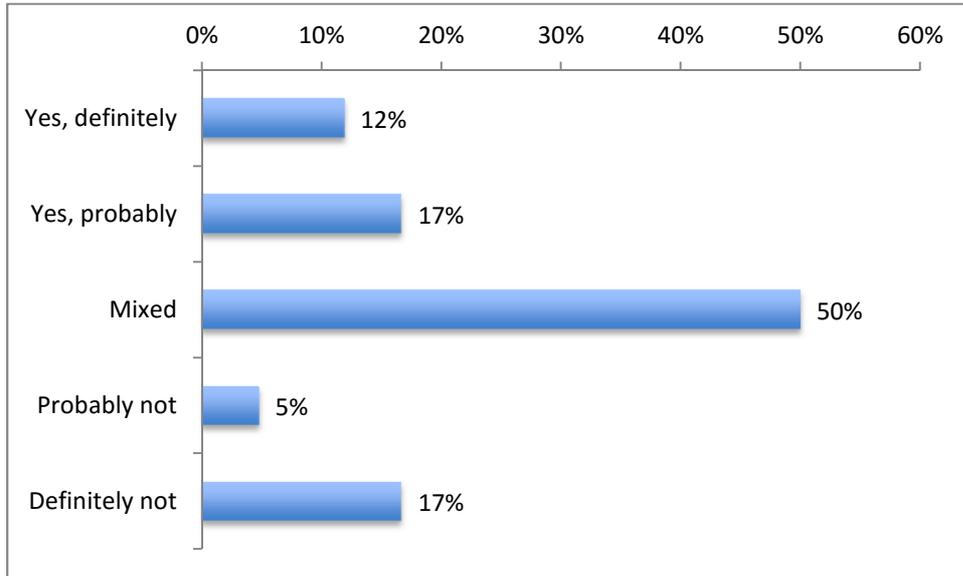
Figure 36: Had you/your organisation ever had money from the arts funding system before your Strategic Touring application? (n=42)



THE APPLICATION PROCESS

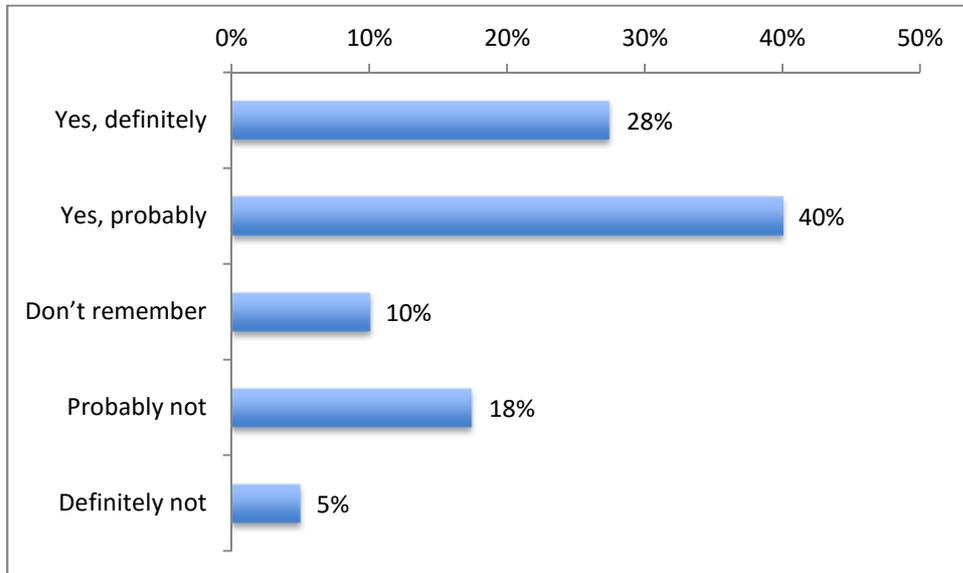
29% of respondents said the application process was straightforward. Half said it was mixed. Comments were that: it was easy to understand what needed to be done, but took a long time to do it; having to give details of the tour so far in advance was difficult; at the time they applied, there were no examples of strong applications, so it was difficult to know what was required; the guidance and application form did not line up precisely; and some of the questions seemed repetitive.

Figure 37: Did you find the application form for the Strategic Touring Programme straightforward? (n=42)



84% of respondents discussed their application with the Arts Council before the mandatory conversation; and 68% of respondents said this was useful. Individual comments were that: they received conflicting advice on matched funding; the Arts Council officer didn't understand the artform (which was jazz); and they decided later that the Programme did not best suit their project.

Figure 38: If you discussed your application with the Arts Council before the mandatory conversation, was it useful? (n=40)



Half the respondents said they changed their application as a result of feedback during the mandatory conversation. Areas changed included: the partners chosen, the audience development plans, the budget, and the plans for evaluation.

We asked respondents how they rated their chance of success when they submitted their application to the Strategic Touring Programme. The average figure given was 64%; 54% of respondents said more than 70%; one

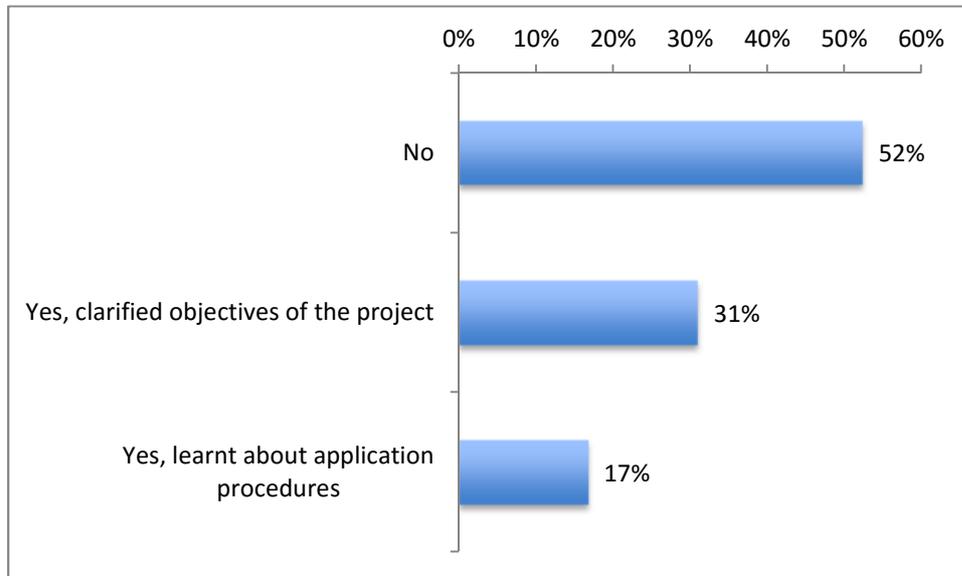
said 100%, which does perhaps suggest a lack of understanding of grant funding schemes. One respondent said they looked for, and could not find a published figure of the success rate⁵.

THE DECISION

81% of respondents said they understood, or partly understood, the reason their application was rejected. Comments were that: the feedback on why the application was rejected didn't seem to match published criteria; that the respondent realised they had budget inconsistencies that let them down; that they were told their target areas were not underserved enough; and that it seemed impossible to compete against the large companies.

48% of respondents said the application process was helpful in itself. Comments emphasised that applying takes a huge amount of time, and is relatively specific, and so less likely to be transferable to other funds or contexts; that the process favours larger organisations; and that the places prioritised are not always right.

Figure 39: Was the application process helpful in itself? (n=42)

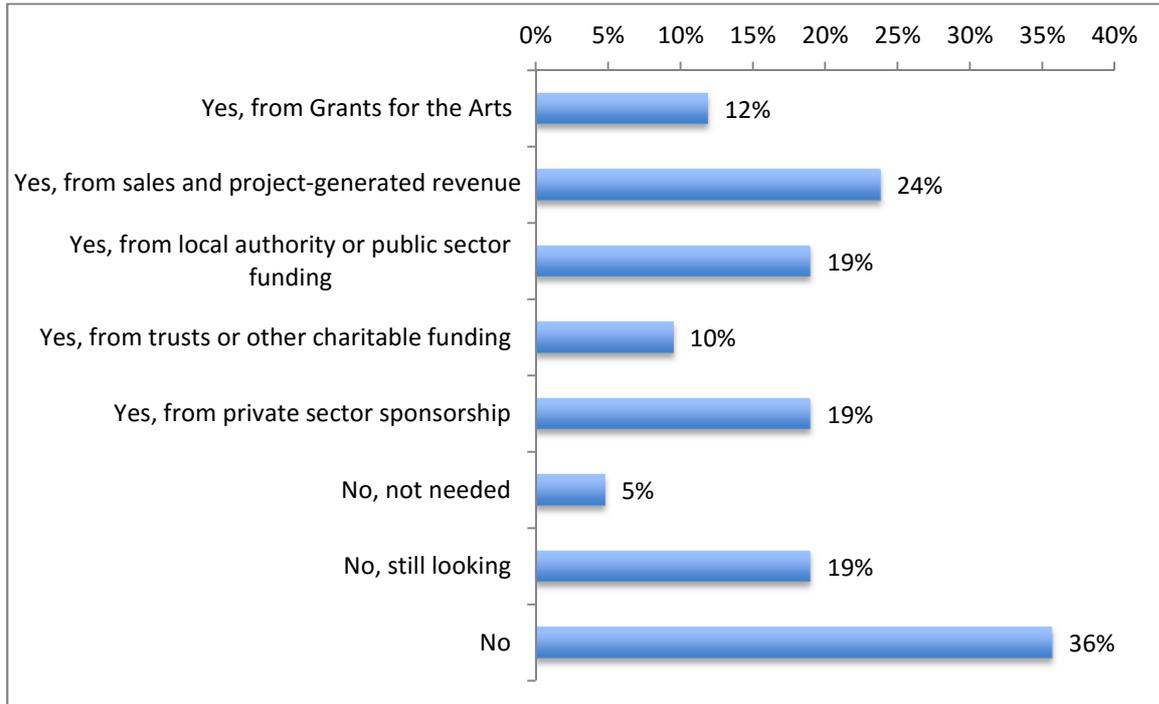


ADDITIONALITY

35% of the respondents said that part or all of the project went ahead. 63% said that none of the project went ahead. 40% said that funding was raised elsewhere for the project.

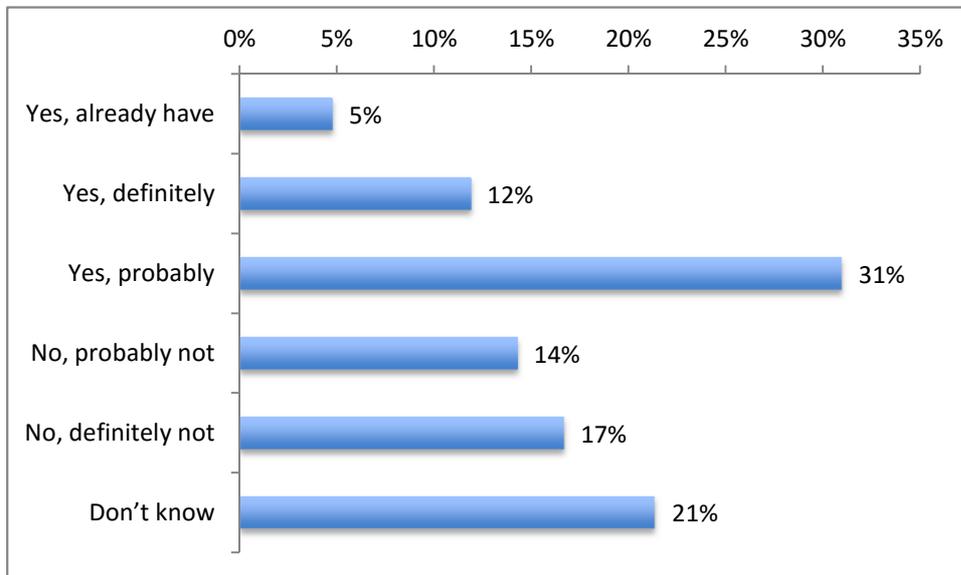
⁵ It is given in the annual reports.

Figure 40: Did you obtain any funding for the project? (n=42)



48% of respondents said they have, will or might apply to the Strategic Touring Programme in the future. Some expressed concern that the programme seems more suited to larger organisations.

Figure 41: Are you planning to reapply to the Strategic Touring Programme in the future? (n=42)



APPENDIX FIVE: THE PERSPECTIVE OF NON-APPLICANTS

INTRODUCTION

We had a list of 10 people from which we interviewed nine. We were asked to interview non-applicants as a way of identifying any broad barriers to engaging with the programme. Obviously non-applicants have a different, and perhaps more limited view, than those who have been through the process.

KEY POINTS

The key points were:

- The objectives are broadly right.
- The programme isn't strategic enough.
- The application process is too onerous.
- Advice was unclear at the beginning of the programme.
- Application should have a two-stage process.
- The application process should allow for flexibility.
- Targeting cold spots is not helpful as the audience is not there.
- Arts Council England needs to have a stronger role as a broker.
- The process doesn't suit small organisations.
- Funding needs to be more long term.
- The programme has an important role in supporting innovation.

APPENDIX SIX: THE PERSPECTIVE OF PARTNERS

INTRODUCTION

An email went out to 218 partners listed on the current partner file submitted by grantees. We received 27 replies (a 12% response rate).

BACKGROUND

Most respondents had experience of touring before the Strategic Touring project. Altogether, respondents had been involved in more than 60 Strategic Touring projects.

Figure 42: What is your organisation’s experience with arts touring? (n=27)

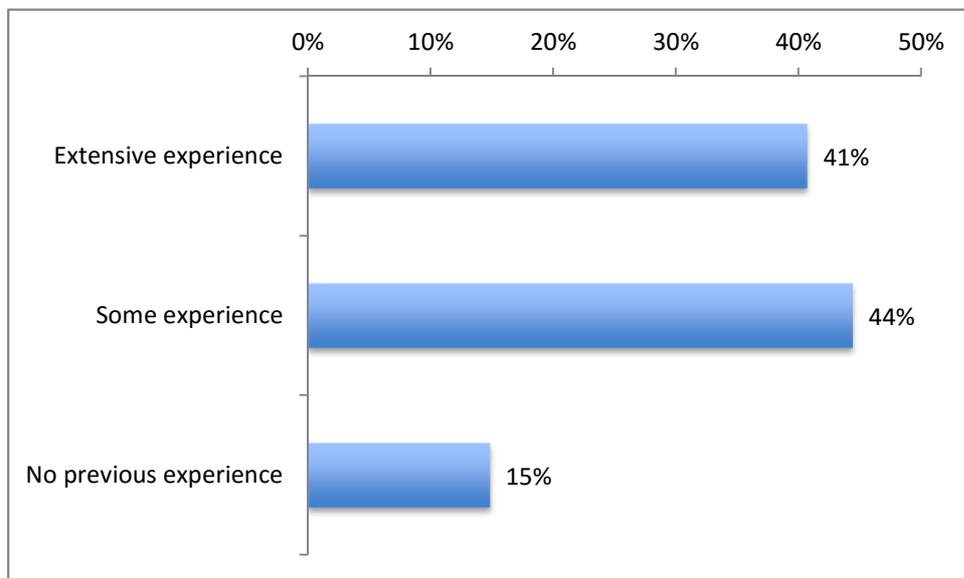
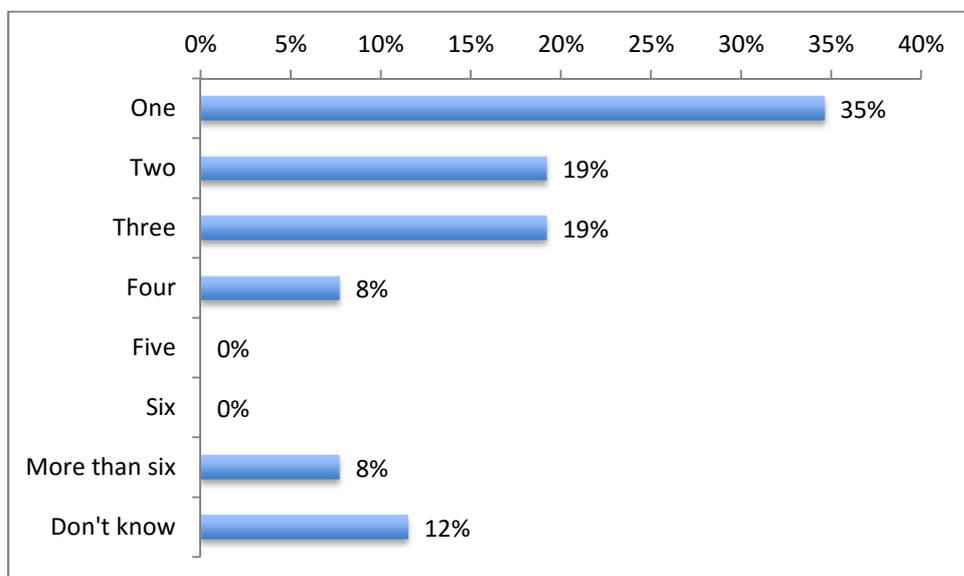
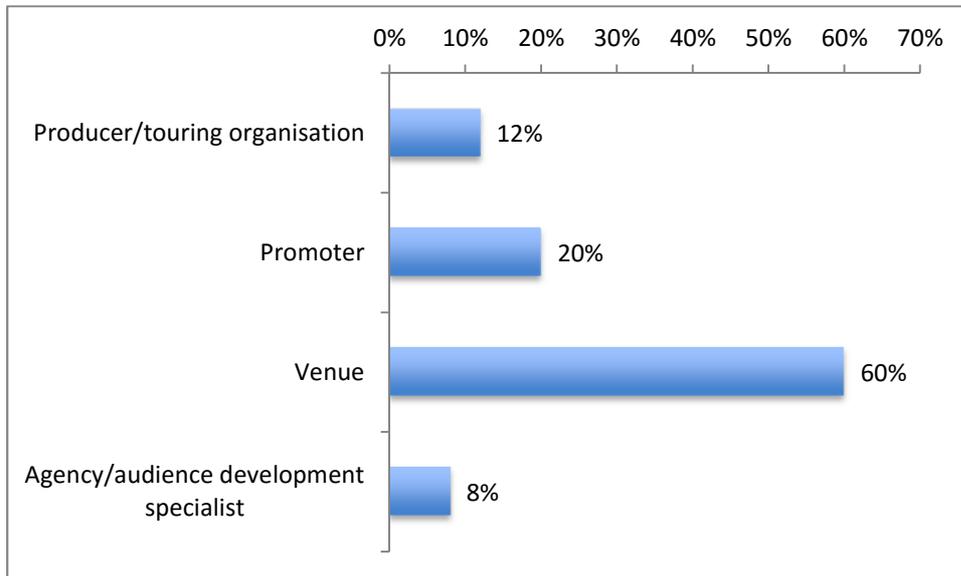


Figure 43: How many Strategic Touring projects has your organisation been involved in? (n=26)



88% of respondents were promoters, venues or agencies.

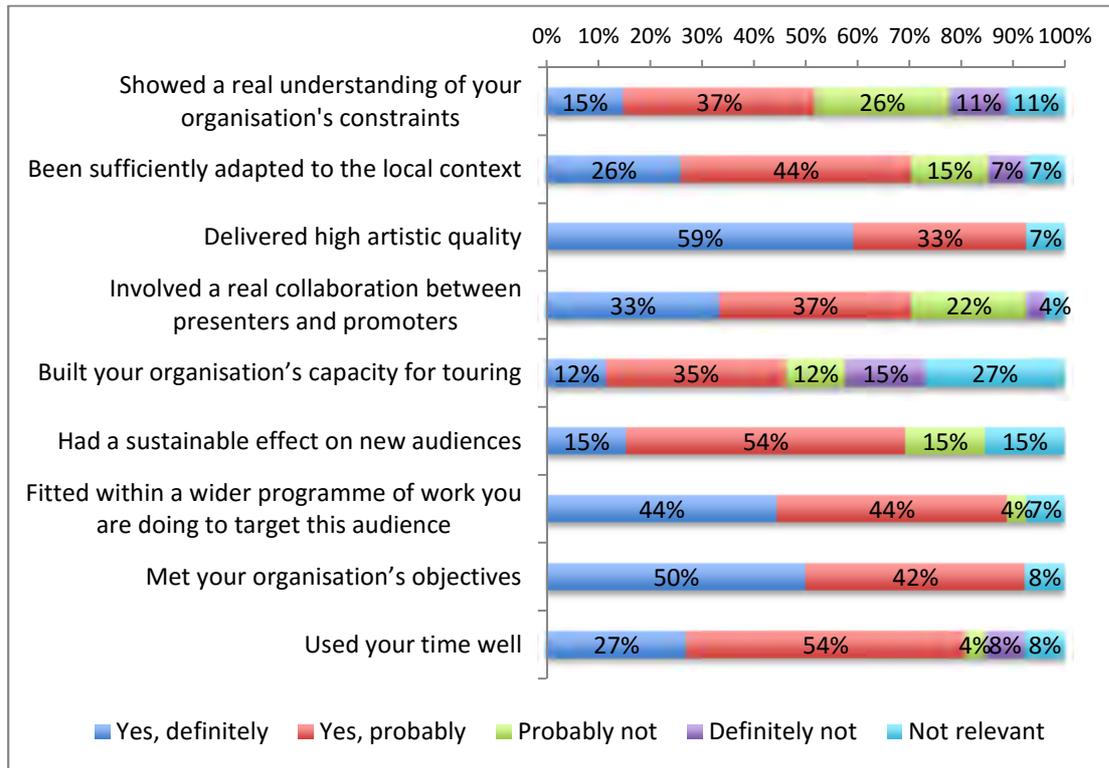
Figure 44: What is your organisation's role in touring? (n=25)



THE PROCESS

93% of respondents said the Strategic Touring project delivered high artistic quality; 89% said it fitted within a wider programme of work they were doing with target audiences; and 90% said they met their organisation's objectives; 81% said the project used their time well.

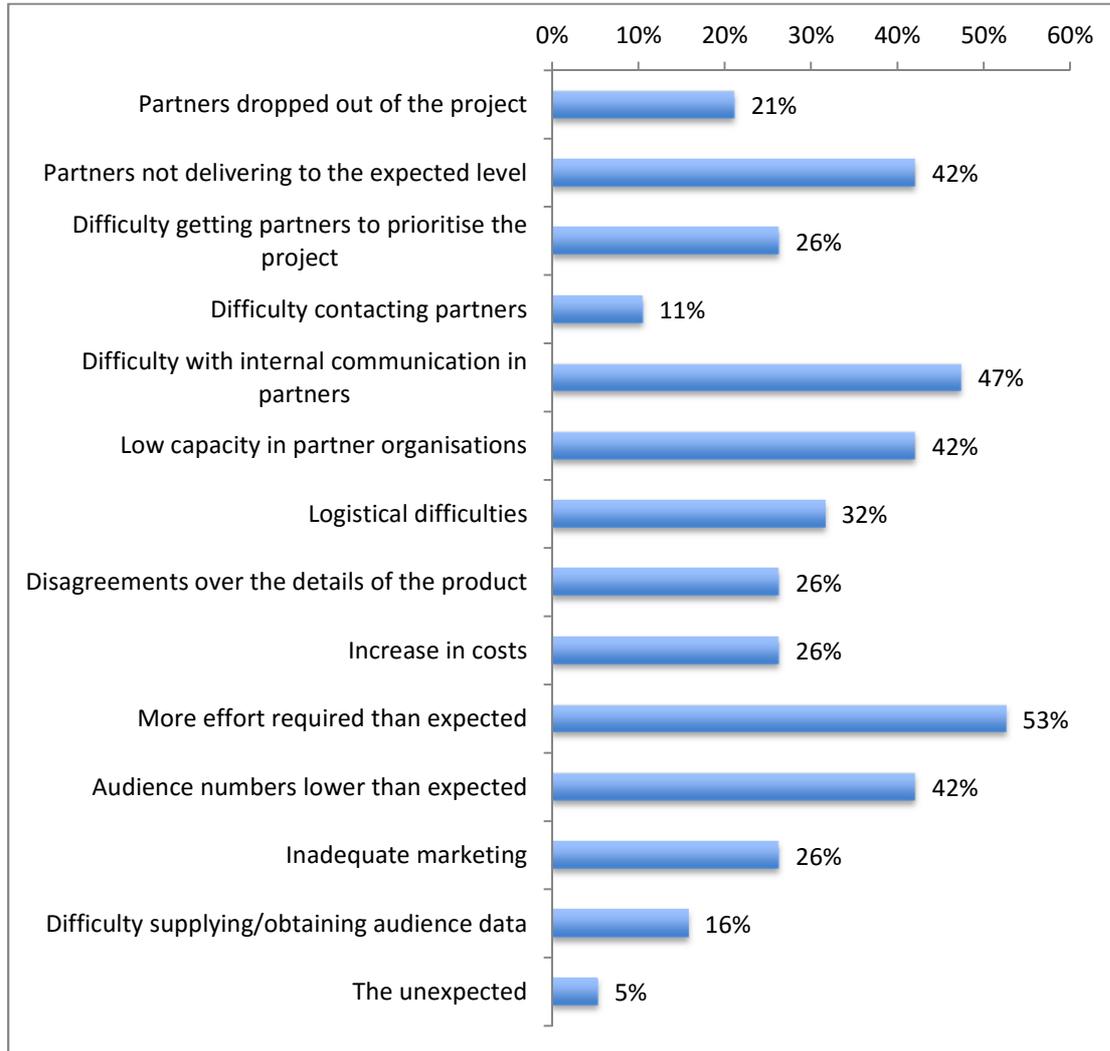
Figure 45: What is your view of your Strategic Touring project(s) so far? (n=27)



70% of respondents said the work had been sufficiently adapted to the local context and involved a real collaboration between presenters and promoters; 69% said the project had a sustainable effect on audiences. Only 46% of respondents said that the project built their capacity for touring. Comments emphasised the low capacity of venues, and some feeling that the Programme could not adequately reimburse venues for the effort involved.

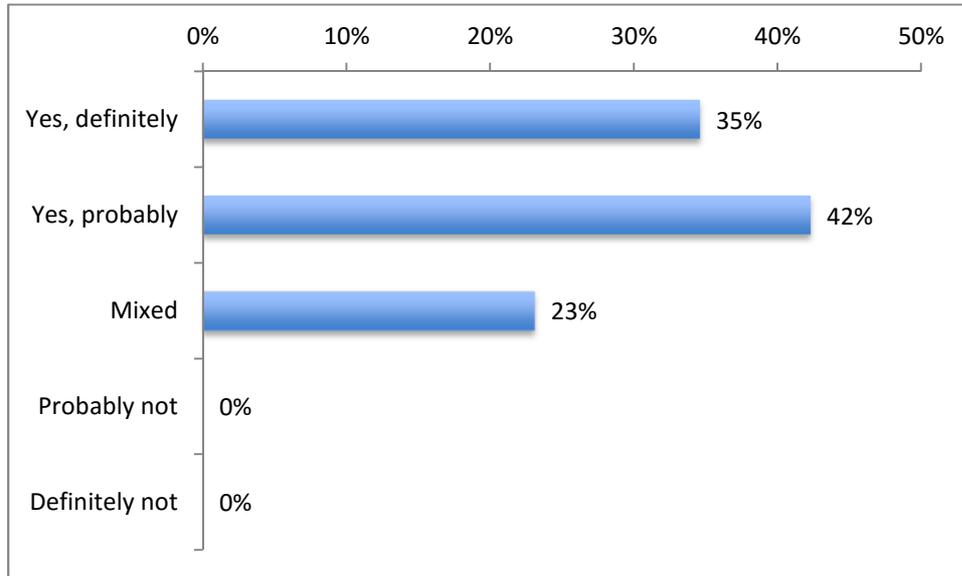
More than 40% of respondents reported problems with the amount of effort required, difficult with internal communication in partners, low capacity in partners, partners not delivering to the expected level, and audience numbers lower than expected.

Figure 46: Have you experienced any of these problems in your Strategic Touring project(s) so far? (n=19)



77% of respondents said they had a strong relationship with the promoters/presenters during the Strategic Touring project. 23% said the relationship varied between partnerships. The overall impression was that all promoters have strong relationships with some venues, but do not have equally strong relationships with each.

Figure 47: Would you say you have/had a strong relationship with the promoters/presenter during your Strategic Touring project(s)? (n=26)

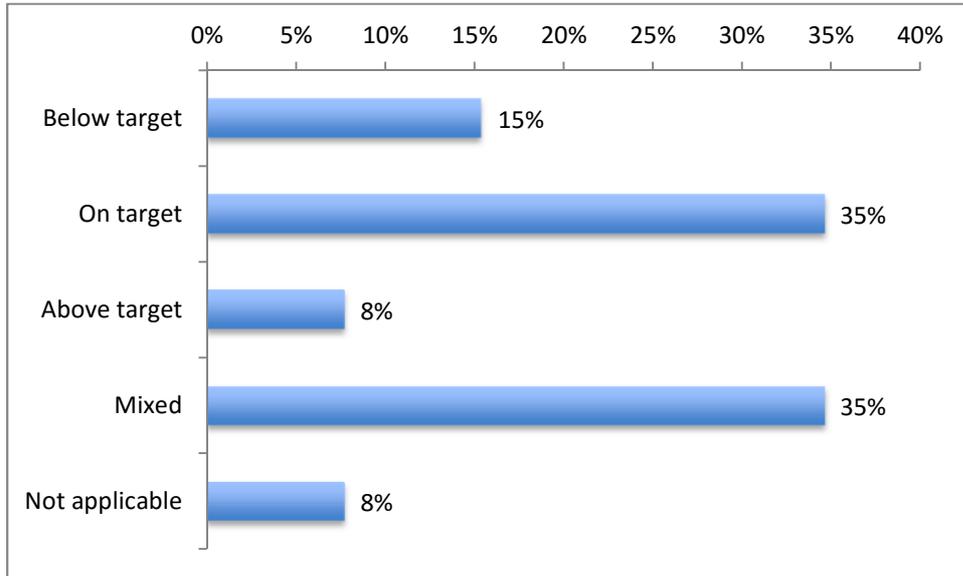


Respondents were asked about the lessons for Strategic Touring projects. Answers had these themes:

- **Working collaboratively.** Partners need to be open, transparent and flexible as well as planning carefully and sharing resources. Local objectives should be given as much priority as national or producers' objectives.
- **Being clear.** Partners need to agree on core motivation and objectives, and ensure a shared understanding; they need explicit agreements on how to divide the workload so that the leadership is vested in one or two partners but the legacy is spread across the group.
- **Realistic expectations.** "This is additional work and not, as some of our partners think, replacement funding, or a fix to turn around under delivering local authority venues."
- **Long-term.** Funding should allow for continuation.
- **Additional staffing.** Venues might have limited capacity, for example where they are run by volunteers.

43% of respondents said their Strategic Touring project met or exceeded their audience targets. Only 15% said that the audiences were below target.

Figure 48: Are/were the audience figures for your part of the project(s) on target? (n=26)



LEGACY

88% of respondents said they planned to continue working with some or all of the partners from their Strategic Touring project. 80% of respondents said that the Strategic Touring project changed their approach to touring. 74% said they worked with a consortium of venues; 53% said they worked more closely with communities; and 47% said they worked more closely with promoters/presenters.

Figure 49: Do you have definite plans to continue working with the partners? (n=25)

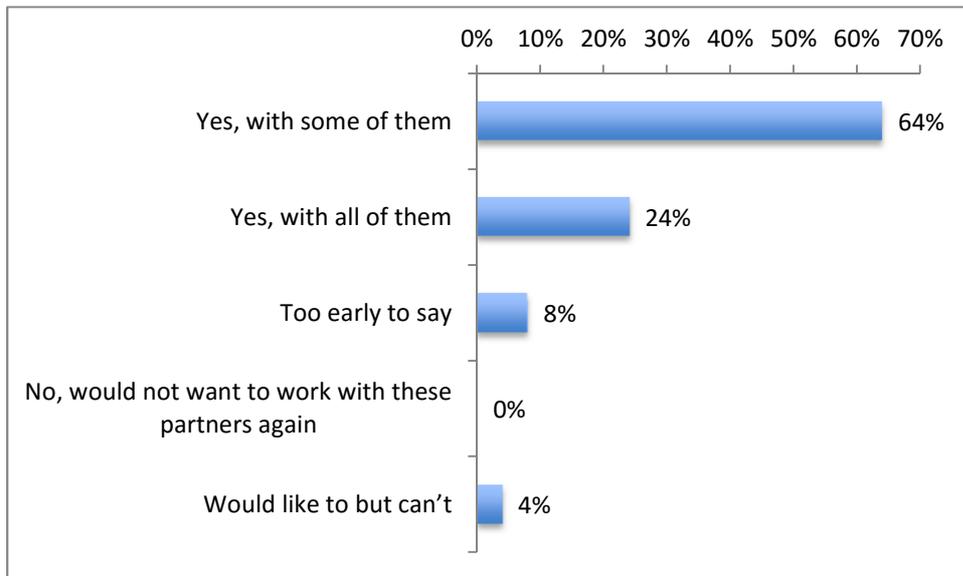


Figure 50: Did the Strategic Touring project(s) change your organisation’s approach to touring, during the project? (n=19)

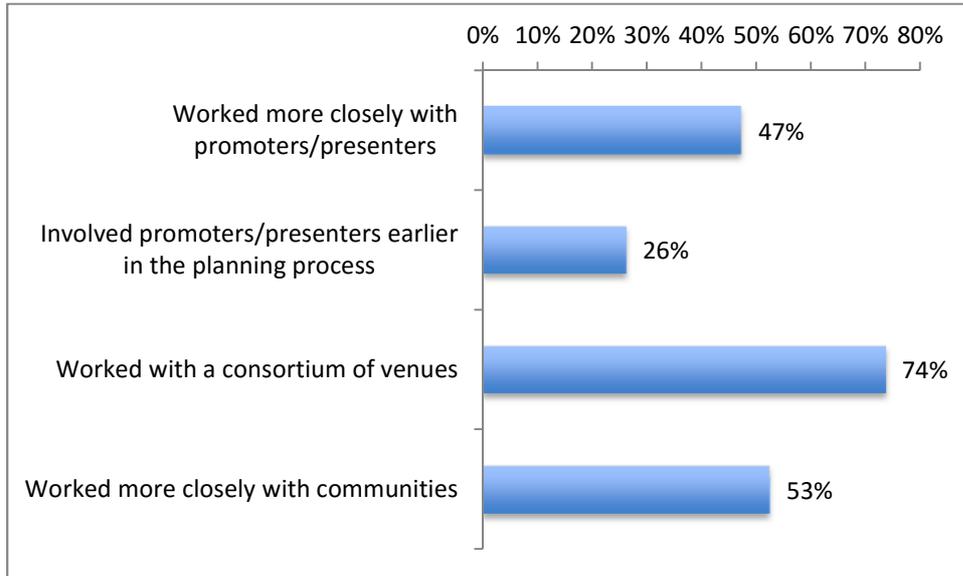
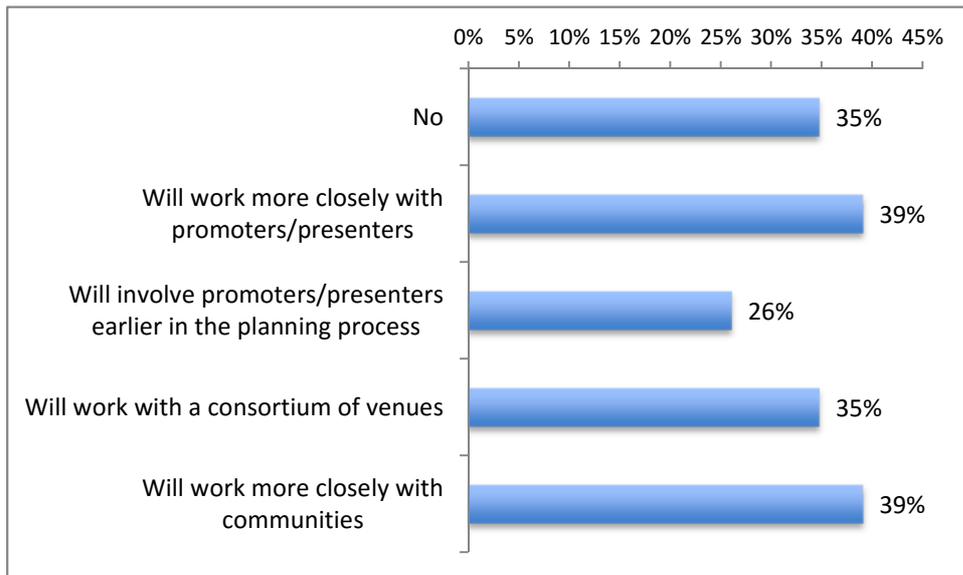


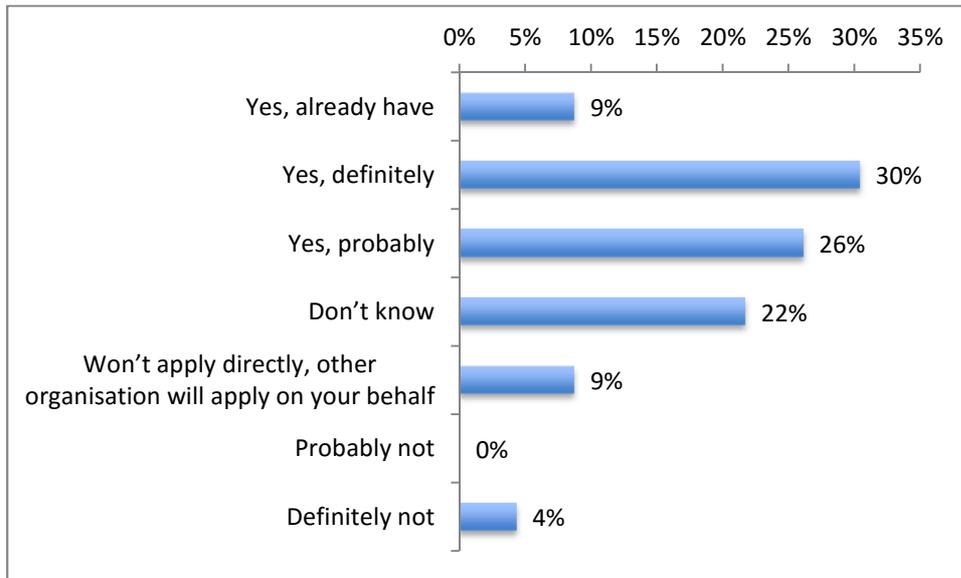
Figure 51: Did the Strategic Touring project(s) change your organisation’s approach to touring, in the future? (n=23)



42% of respondents said touring had become a greater priority as a result of the Strategic Touring project.

65% of respondents are planning to apply to the Strategic Touring programme in the future, or have already done so.

Figure 52: Are you planning to apply to the Strategic Touring Programme in the future? (n=23)



OVERALL VIEWS

Respondents said the strengths of the Strategic Touring programme were:

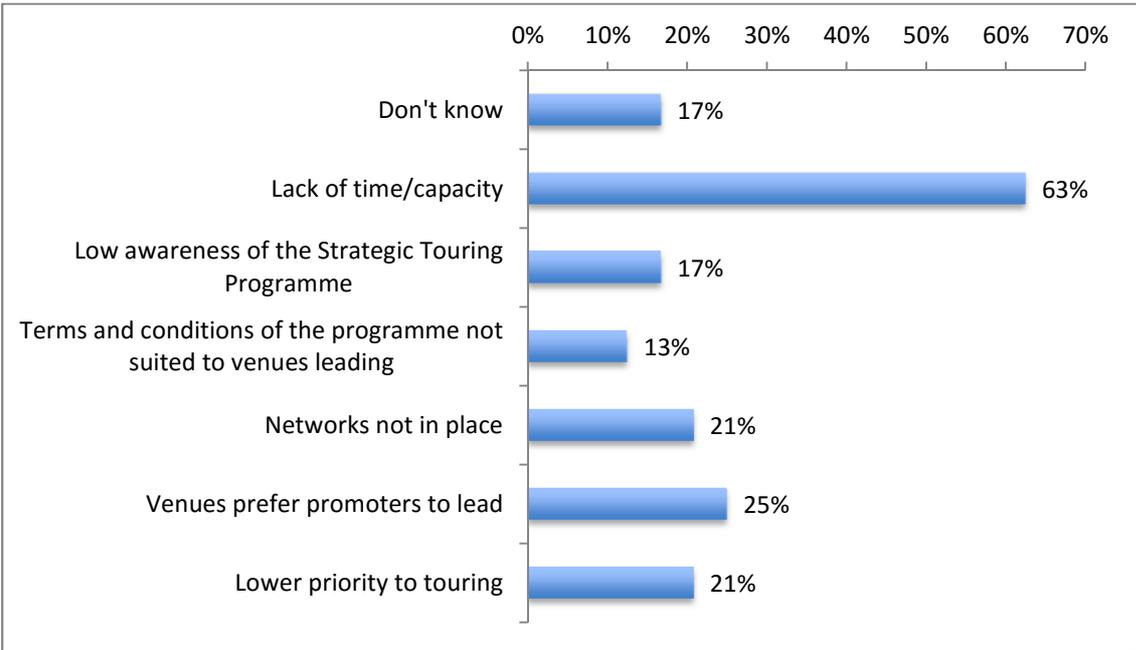
- **Targeting.** It gets product to hard-to-reach areas, supports venues to engage new communities across their area and allows for in-depth and wrap-around work to research and reach audiences.
- **Advice.** It gives access to specialist programming, marketing tools and data analysis.
- **Openness.** NPOs can apply.
- **Linking venues.** It builds new partner networks.
- **The type of product.** It allows venues to pull in higher quality, especially international work.
- **Links between areas.** It allows partners to share experiences across the country. Having a central manager gives economies of scale.
- **Long-term funding.** It gives time for partners to build relationships with each other and audiences.
- **Experimentation.** It encourages risk and learning.

The weaknesses of the Strategic Touring programme were described as:

- The lack of additional funding for venues. This left gaps in infrastructure.
- Targeting.
- The onerous application process.
- The lack of continuation funding.

Respondents were asked why venues tend not to apply to the Strategic Touring Programme. The most common explanation was lack of time and capacity.

Figure 53: Venues tend not to apply to the Strategic Touring Programme. Why do you think this is? (n=24)



APPENDIX SEVEN: CASE STUDIES

TOURING CONSORTIUM THEATRE COMPANY

Round	4
Artform	Theatre
Funding	£ 1,098,501
Time period	Three years: December 2012 to December 2015: note this project had not finished when this report was written
Applicant	The Touring Consortium Theatre Company (TCTC)
Producers	The Touring Consortium Theatre Company Northampton Royal York Theatre Royal
Presenters	Partners: Northampton Royal Cheltenham Everyman Nottingham Theatre Royal Wolverhampton Civic Theatre Edinburgh Kings Theatre Bradford Alhambra Theatre Darlington Civic Theatre Dartford Orchard Theatre York Theatre Royal Grand Theatre Blackpool Visiting theatres: Cardiff New Theatre Richmond Theatre Oxford Playhouse Belgrade Coventry
Evaluation	Annabel Jackson Associates Ltd is carrying out an independent evaluation
Points of interest	Strong and tested model of audience engagement and development using book adaptations Strong partnership, bringing venues into a formal decision-making structure Long-term commitment to building infrastructure

INTRODUCTION

The objective was: To tour five productions with themes of contemporary relevance to attract diverse audiences; using digital technology, creative learning and participation activities to reach young and first-time theatre-goers in areas of low cultural engagement; and to promote long-term, sustainable relationships between partner venues, local schools, youth and community groups to promote independent theatre going.

From the beginning, the assumption was that diversifying the audience was more important than just increasing numbers; and that the project should not alienate full paying core theatre goers if it was to be sustainable in the long-term.

CONCEPT

The concept has three elements:

- **Book adaptations.** The assumption was that adapting texts with themes of contemporary relevance and high production values would give the shows a hook to attract new audiences and place them at the centre of a discursive process, since some people would already have opinions about the subjects. It would also widen the repertoire of core audiences by giving them the opportunity to experience new writing with the safety of a well-known title. The evaluation shows that this assumption is well founded. The audience survey found that the major attraction was the story. When asked what made them come to the show, 66% of respondents said that the main draw was that they knew the story.
- **A sequence of programming.** The assumption was that running the productions as a series would give a chance for the venues to learn from, and adapt to, experiences from early productions; it would allow for the creation of a risk portfolio, where some productions subsidised others; and a market segmentation approach, where productions targeted different segments; and it would build the receiving houses' confidence.
- **An artistic producer.** The assumption was that collaboration benefits from having an artistic producer at its heart to speak the languages of both the artistic directors and the touring theatres. This role helps to finesse an outcome that satisfies the commercial concerns and unique programming needs of individual venues, and retains the artistic integrity of the work.

ACTIVITIES

The activities of the project are:



Figure 54: Scene from *Regeneration* by photographer Manuel Harlan © The Touring Consortium Theatre Company

partner venues are committed to taking all shows, although The Grand Theatre, Blackpool didn't take *A View from the Bridge* because of a gap during a change in Chief Executives.

- **Shows.** The programme of work is: *To Sir, with Love*, *Brassed Off*, *Regeneration*, *A View from the Bridge*, and *Brave New World*. *A View from the Bridge* replaced *The Last Werewolf*, which didn't proceed because the artistic vision of the producing theatre did not match the budget. *Brave New World* replaced *The Color Purple*, which could not proceed because of a rights issue. All
- **Creative projects.** The Touring Consortium Theatre Company has delivered creative projects designed to bring in new audiences through thinking laterally about the themes of the play. For example, for *Brassed Off*, the team made contact with local branches of the National Union of Mineworkers and national TUC education staff. The Touring Consortium Theatre Company visited 15 groups in former mining communities to offer discounted tickets and invite them to submit short films on the subject of community. For *Regeneration*, the team invited poetry organisations, book clubs, and poetry networks to participate in a

poetry workshop and asked them to publicise a competition to find a contemporary war poet. Each week a winning poem was chosen and read by an actor at the venue and filmed to go on TheatreCloud.

- **School workshops.** The Touring Consortium Theatre Company has worked with venues to form relationships with two or three schools with the intention that students would come to all five productions, and so develop a theatregoing habit. Only four venues have participated in this element of the project, as some already had school programmes.
- **Ambassadors.** The Touring Consortium Theatre Company helped venues recruit local ambassadors who distributed publicity for the shows and sold discounted seats, priced at the level of a cinema ticket. Four venues decided to take up this part of the project, a total of 40 ambassadors. The ambassadors have been very successful in reaching new audiences: for the first two shows some 2,544 tickets were sold through ambassadors.
- **Local cast members.** The assumption was that casting some community members would help to bring in audiences, give a local feel to productions, and give some local people an insight into the creative process (as they attended rehearsals). Three shows had local cast members, a total of 54 local people. The Touring Consortium Theatre Company emphasises that including local cast members should not be a marketing ploy but an integral part of the artistic vision. In *To Sir, With Love* the local cast members were students; in *Brassed Off* they were band members; and in *A View from the Bridge* they were cast as local dock workers. Local cast members were not used in *Regeneration* or *Brave New World* because they were not artistically justified.
- **TheatreCloud.** The original intention was that the project would create a platform to allow live-streaming of rehearsals, pre-production debates, and masterclasses so allowing the project to reach a wider audience, especially schools. The Touring Consortium Theatre Company soon realised that the investment that would be necessary to reach this functionality would only be justified if TheatreCloud became a resource for the sector; and if the site could afford its own staffing to generate enough content to attract a following. The Touring Consortium Theatre Company therefore raised its aspiration for TheatreCloud to be an interactive, accessible, digital space where content could be created and uploaded by users of the site, who could give and receive feedback, have private forum discussions with like-minded users, and develop a sense of ownership of the content. A membership scheme has been developed to incentivise engagement.
- **Evaluation.** Annabel Jackson Associates Ltd's methodology consists of: conceptualisation, review of documentation, online survey of venue managers after each show, online survey of consortium members, analysis of audition records, analysis of audience data, analysis of feedback forms from creative project participants, analysis of feedback forms from school workshop participants, analysis of feedback forms from teachers, online survey of ambassadors, online survey of audience members and learning workshops to capture tacit knowledge.

LESSONS

Lessons from the project are:

- **Ambassadors need to see the show at the originating venue.** They can then sell it using their experience, a form of word-of-mouth process that is otherwise difficult to achieve in a short tour. Some venues have asked if ambassadors can also be involved in promoting other shows, to give continuity to relationships with potential audience members. The Touring Consortium Theatre Company has suggested that this should only happen if the ambassadors see these shows before being asked to recommend them, so that the trust relationships they have built up are not risked.

- **Partnerships need multi-layered internal communication** within the receiving houses given that different staff members are involved in different parts of the programme (e.g. ED, marketing, learning/education). The Touring Consortium Theatre Company assumed that commitment at the CEO level in a partner organisation would translate into commitment across the organisation, but this has not always been the case, in partly because of conflicting priorities and low capacity.
- **Relationships with the schools need to be long-term.** Eight schools have participated and not all have committed to all five shows, in part because of the change in titles; and schools have not generally brought the same students to each play. The Touring Consortium Theatre Company has concluded that agreements need to be carefully structured and formalised to ensure the commitment of the head teachers.
- **The model needs to be flexible.** Venues have different starting points, capacities and aspirations. It is right that they sign up for the elements of the project most relevant to them rather than being committed to take every element. Some elements might also need to be redesigned to meet the needs of partners. For example, one of the partners, Darlington Theatre, will be shut for part of the project time because of a capital project and so the Touring Consortium Theatre Company has designed an amateur production in a promenade format that can take place outside the main auditorium.
- **The printed brochure remains the foremost selling tool.** The Touring Consortium Theatre Company experimented with explaining about the other elements of the project, such as TheatreCloud, in the show brochures but found that this didn't noticeably affect take up. More important, it seemed, was to give space to the shows to make them seem important.
- **Publicising tour dates as a series seems to diminish the visual impact of each individual venue.** Audience members seem to prefer to see each show in the context of their locality and with a feeling of uniqueness. This can be better achieved through local press coverage.

IMPACT

The Touring Consortium Theatre Company has exceeded its targets for the number of performances and workshops, but is behind the target level of live audience, on a pro-rata basis, which might change once the fifth show is included.

The targets and actual figures for the shows are:

	Target for five shows	Pro rata target for four shows	Actual
Number of performances	360	288	356
Number of workshops sessions	620	496	657
Live audience	170,780	136,624	122,491
Participants	22,590	18,072	32,089

The percentage of the audience that is new varies from 10% to 20% depending on the venue and the show.

The audience experience has been very positive. Nearly 1,500 audience members have completed a survey about one of the shows. 98% of the respondents said the show was good or very good. 97% of respondents said the show was enjoyable. 95% said the show was memorable and value for money. 92% said the show was

thought-provoking and 72% said it was relevant to them. There were some complaints about the amount of swearing, the sound quality, and the distraction from signing for deaf audience members.

Participants had high satisfaction: 95% of participants said they enjoyed the project. Projects also had some impact in reaching new audiences: 36% of participants had never visited the theatre before taking part in the creative project; and 67% of respondents said the project made them more interested in theatre (12% were already very interested in theatre). Projects were relatively good at making a link to the play: 72% of respondents said the project increased their enjoyment of the play.

A survey of ambassadors found that 94% of ambassadors thought they were getting the support they need to be a theatre ambassador and 96% of ambassadors felt they had a relationship with the venue. However, only 13% of ambassadors said it was easy to recruit new audience members. Ambassadors were particularly concerned with the task of communicating the value of drama so that potential audience members saw that it was relevant to them, felt the risk was worth taking, and so were prepared to pay the ticket price.

The partnership is strong and beneficial. A survey of venues found that 95% of respondents felt that they were getting the support they needed from the Touring Consortium Theatre Company. Most or all of the partners said that the project allowed them to learn from other theatres, take more risks creatively, draw on a wider pool of ideas, and broaden their audience.

LEGACY

Even though this project had not finished at the time of writing, there is evidence that it is building an audience. 48% of surveyed audience members said the production would encourage them to come to the venue more. 49% said they already come as often as they can. The project has built the capacity of venues through engaging them formally in the selection of plays, delivering creative projects, and training ambassadors and young reporters.

The partners were successful in applying for a small Grants for the Arts grant to explore a wider vision for TheatreCloud, and are in the process of applying to foundations. This project will explore different business models for TheatreCloud with the aim of hiving it off as a separate business.

PHILHARMONIA ORCHESTRA: IORCHESTRA

Round	8
Artform	Music
Funding	£676,670
Time period	August 2013 to October 2015: note this project had not finished at the time of writing
Applicant	Philharmonia Orchestra
Producers	Philharmonia Orchestra
Presenters	Locations: Plymouth Torbay Cornwall
Evaluation	Rachel Escott carried out an evaluation
Points of interest	Digital technologies The provision of mutually supportive activities designed to give a shared and sustained experience A focus on supporting and tracking the visitor journey

INTRODUCTION

The objectives were: to act as a catalyst to ignite interest in classical orchestral music within the South West region; to increase the audiences for live orchestral music played in the region for future concerts and tours; to increase engagement particularly among people who had not before attended live orchestral music concerts; and to test out the pathways to engaging with orchestral music for different population segments, including the use of digital resources as pathways.

CONCEPT

The assumptions behind the project were:

- Taking world-class digital and live performances and interactions directly into people's areas and communities – into 'art neutral' spaces – would overcome barriers of travel or reluctance to enter unknown places.
- Placing art in public locations – something unusual in a place of normal day-to-day activity – would stimulate curiosity and interest.
- Greater depth of engagement is possible when an experience is shared and reinforced within a person's family or trust circle; for example, when things children encounter at school are reinforced in their home environment.
- Creating and curating flexible, drop-in opportunities enables participants to control their own level of engagement which leads to sustained, deep engagement.
- Building repetition into the experience – across the years and project elements – increases familiarity and confidence and so gives a stronger and more lasting relationship with the artform.

ACTIVITIES

The project activities were:

- **Digital installation.** The core of the project was a digital installation of a symphonic performance presented inside a tent. In the first year the installation was RE-RITE, presenting *The Rite of Spring* performed by 100 musicians from the Philharmonia with Principal Conductor Esa-Pekka Salonen. In the second year the installation was of Holst's *The Planets* and was called Universe of Sound. The aim of both was to give participants an immersive experience, where they could understand a piece of music in terms of its elements and as a whole, in an informal and welcoming environment.
- **MusicLab.** Especially for iOrchestra, the Philharmonia created MusicLab, a touring creative musical classroom housed on the back of a truck, designed to allow the visitor to play with the experience of being a composer, performer and producer. Activities on offer included interactive video-tutorials from Philharmonia players on timpani, clarinet, French horn and cello; a bench of videos, introducing the range



of the orchestra's work; a bank of iPad-based consoles, covering the families of orchestral instruments, with opportunities for collaborative composition and exploration; and a small recording booth, to allow participants to sing along with the orchestra, and create a chorus together with other participants. MusicLab had a mix of mediated group visits (largely primary schools) during closed sessions, and open access times when other community groups or individuals could attend and school children could return with their family and friends.

Photograph of Music Lab by Gemma Ward © Philharmonia Orchestra

- **Live concerts.** There were two elements: free community concerts presented in the heart of Plymouth, Torquay and Truro. Schools concerts introduced Key Stage 2 children (ages 7-11) to a range of orchestral repertoire, and supported teachers with CPD and detailed educational plans. School concerts were extremely well received. In the second year, the concerts were held in venues, as a deliberate stepping stone to attending future concerts.
- **Market research.** The Philharmonia identified 13 core communities where activity would be targeted, drawing on the analysis of indices of deprivation, known and/or predicated engagement levels with arts and culture, profiles from Acorn and Arts Audience Insight, and consultation with partners such as local authorities and regional Music Hubs.
- **Marketing.** Marketing included: extensive use of social media, supported by large numbers of images; extensive in-kind marketing support – including streaming of videos to large public screens; leafletting in target areas; provision of leaflets for inclusion in primary school children book bags; and spray paint footsteps leading the public to the live concerts.
- **Training.** The Philharmonia recruited and trained local animateurs, and trained partners' front of house staff and volunteers in audience interaction, the musical background to the piece, and strategies for engaging reluctant members of the public.

- **Smart cards.** From an early stage in the development of MusicLab, Philharmonia embraced the idea of tracking the journey of individual participants - their selection of, and time on, activities - with the intention of creating a personal record of their achievements or progress, and incentivising them to continue engaging. External advice introduced the idea of RFID or smart cards that could be swiped at each iOrchestra event or location, each time the owner of the card attended. This held out the promise of generating information without effort from the participants. This method was therefore adopted as the sole way of tracking iOrchestra's audience journeys in the first year; 3,332 cards were handed out and 5,258 interactions were recorded, a substantial source of data.

LESSONS

Lessons from the project are:

- **Outdoor events need to have clear pathways.** In the first year, the Philharmonia experimented by using a saddle-span marquee to house installations that had initially been created to be placed in art galleries. After observing audience behaviour, the second year used a structure that was more like a traditional canvas box marquee, which gave a more efficient space, and clearer pathways so that people could be welcomed as they came in and left. The Universe of Sound also had more interactive elements, for example, a greater range of instruments in the percussion room, with an animateur; and a conductor booth that used Xbox technology, which followed the participants' movements. The quality of the film was also higher, simply because of the availability of high definition technology. Reactions to the experience were very positive.
- **Drop-in visitors need to understand what is on offer.** As with the installation, the Philharmonia made improvements to MusicLab in year two, responding to user feedback: they made the communication about what to do clearer, the feedback more intuitive and the interaction with facilitators more extensive. The technology has been more stable in the second year, freeing facilitators so they spend less time fixing it or keeping it running, and more time having deeper interactions with the public. Edward Mackay, iOrchestra Project Manager, points out that: "It is easy to be led by the technology, but we have ensured we have used technology to build relationships with audience members rather than just opening a big bag of tricks."
- **Targeting is challenging.** The initial plan was to locate MusicLab for a week at a time in each of the core communities. Site reconnaissance showed that this was not possible in every place because of access requirements given the size of the vehicle. MusicLab was therefore positioned close to, but not in, some of the core areas, which might have weakened targeting. The Philharmonia continued its commitment to engage the hardest to reach areas. However, to ensure sustainability, it feels that touring projects should also cultivate the middle layer of the audience, those who are not frequent attenders but are not such a hard sell. These will help form the core audience to justify programming from which the hard to reach groups can benefit.
- **Digital techniques need to be integrated with human contact.** It is easy to see the project as digital or audience development, but far more beneficial to see it as both. The Universe of Sound installation had visited the Science Museum before the Strategic Touring project, and reached an average of 660 visitors each day. By comparison, the average for Plymouth was 2,076 a day, which shows the impact of the engagement activities that the Philharmonia carried out. As Edward Mackay, iOrchestra Project Manager, observes: "In a digital project it is tempting to assume that everything should be digital. However, we were very aware that technology can make an experience seem more alienating, and so we used images of real people interacting with MusicLab and RE-RITE to show that the experience wasn't cerebral or technical

but sensory and personal.” These strategies have clearly succeeded: the Philharmonia looks set to double its audience numbers between years one and two.

- **Smart cards are difficult to implement.** The data smart cards provided was less complete than intended because: the cost, and large number of people at some times, meant that cards were not given out to all participants, but only to roughly half of those first engaging at one of the MusicLab locations; participants tended not to keep hold of their cards or carry them, nor to scan them at venues – and scanning machines were not available or visible at all venues – so the overall data underestimated repeat visits and could not give a detailed picture of the new audience member’s journey; a large number of card holders were children, for whom demographic information could not be captured; people from core communities seemed to be less inclined to accept or use the cards, so the analysis underestimated the targeting of hard to reach areas; and data export did not provide the detail that would show the shape of audience journeys. The Philharmonia didn’t use smart cards in year two. Facilitators recorded contact data and brief impressions on paper postcards; and used tablets for more detailed interviewing after the visit. This approach gathered around 10 times the number of emails that were obtained in year one.

IMPACT

The number of performances was below the target for years one and two because a fire in MusicLab, caused by a burst airbag whilst in transit, took this part of the project out of action for two weeks in year one (the target of 264 is made up of 12 concerts and 252 days of opening of MusicLab, Re-RITE and Universe of Sound). By the end of year two the Philharmonia anticipates making up for this.

Notwithstanding this, the Philharmonia has greatly exceeded its audience targets. In 2014, iOrchestra achieved 45,750 audience engagements, which exceeded targets for 2014 and 2015 combined. The second year will be more than double the first year, perhaps four times the target. The online audience has also greatly exceeded the target: the figure below is made up of 3,162 myOrchestra subscribers and 11,531 individual users of iOrchestra during the first two years.

The targets and figure for the first year are:

	Target	Pro rata target for first year	Actual for first year
Number of performances	264	132	123
Live audience: installation	31,360	15,680	29,123
Live audience: public concert			6,450
Live audience: school concerts			2,570
Participants: MusicLab	14,676	7,338	6,562
Online audience	5,000	2,500	14,693

In the first year, a third of the tickets for the live concerts were free (to the core communities and participants in the creative projects), and two thirds were charged at £5. The venues were relatively large, up to 2,000 seats, and the Philharmonia had thought carefully about how to safeguard the experience even if the space was not full, but this has not been needed. So far all the venues have sold out. In addition, in the second year, the local partners in Truro paid for an additional outdoor concert because the audience figures in the first year were so good. The original plan was to brand these events The Big Finish and Orchestra Unwrapped but the

iOrchestra brand took off more quickly than the Philharmonia could have hoped, and so the name was used across all activities (iOrchestra truck, iOrchestra tent, iOrchestra concerts) to help support the visitor journey.

The project has already been successful in sustaining relationships with new audience members. The evaluator reports that at least 19% of people given myOrchestra cards at MusicLab made a return visit there and at least 39% went on to attend or use some of the other iOrchestra elements.

In a survey covering the first year of the project, the evaluator reported 76% of respondents said they enjoyed RE-RITE very much; and 19% said they enjoyed RE-RITE quite a lot. 79% were judged as showing evidence of learning. 88% said they wanted to hear an orchestra for real, 62% planned to attend the public concerts; and 73% said they intended to go to concerts of some sort. 58% signed up to the iOrchestra e-newsletter. In the first year report, the evaluator reported that 61% respondents said they enjoyed school concerts very much; and a further 27% quite a lot. 95% of children attending school concerts said they wanted to invite someone else to enjoy a concert. In the first year, the concerts were held outdoors, maximising visibility and accessibility.

The Philharmonia has used iOrchestra to help to pull the local infrastructure together. For example, a local amateur orchestra, Torbay Symphony Orchestra, has held play-along sessions in RE-RITE and Universe of Sound. The Philharmonia has also coordinated with the Bournemouth Symphony Orchestra (which plays in Torbay, Plymouth and Cornwall) and with the Welsh National Opera (which has a residency in Torbay).

iOrchestra is the biggest and most challenging project that the Philharmonia has ever undertaken. Almost every member of the administration team has been involved in the delivery of iOrchestra in some way. The project has helped the orchestra to extend its comfort zone in working in community situations that don't necessarily meet its exacting technical standards but nonetheless provide authentic and meaningful experiences for the audience. The project has also supported cross-departmental working, reinforcing the message that the different functions are interdependent. The expectation is that this project will make the Philharmonia more nimble in the future.

LEGACY

The project had not finished at the time of writing, but a legacy is already visible. The Philharmonia has created a digital record of the project: <https://vimeo.com/118826478>. The Philharmonia won the RPS Audiences award in 2014 for iOrchestra and a Music Teacher Award for Excellence – Best Musical Initiative. MusicLab has generated bookings and interest beyond the partnership. The Philharmonia raised £120,000 from the Esmée Fairbairn Foundation, with half of this designated for creative projects in the South West.

BIRMINGHAM REPERTORY THEATRE: I WAS A RAT!

Round	2
Artform	Theatre
Funding	£191,963
Time period	July 2012 to August 2013
Applicant	Birmingham Repertory Theatre
Producers	Birmingham Repertory Theatre Nottingham Playhouse The New Wolsey Theatre, Ipswich Teatro Kismet, Bari, Italy
Presenters	Birmingham Repertory Theatre New Wolsey Theatre, Ipswich Nottingham Playhouse Liverpool Playhouse Theatre Royal, Bury St Edmunds Hall for Cornwall Cambridge Arts Theatre The Lowry, Quays Theatre Exeter Northcott Theatre The Courtyard, Hereford Leeds City Varieties Music Hall
Evaluation	Birmingham Repertory Theatre carried out its own evaluation.
Points of interest	International collaboration Environmentally sustainable touring Building midscale theatre touring

INTRODUCTION

The strategic aim of the project was: To use the production and tour to cement a new producing partnership with midscale venues and to increase connectivity between artists, promoters and audiences (all those involved in touring) from the earliest point in the creative process and throughout the tour planning and management. The project was the first time Teatro Kismet had toured to Cambridge, Hereford or Leeds.

CONCEPT

The assumptions behind the project were that:

- International collaborations need to develop new work in stages, with pauses for reflection and reassessment between each stage.
- Stories can be told in a way that can be understood and appreciated by all ages.
- Philip Pullman's name, and the universal themes in *I was a Rat!* (transition, identity, family, friendship, and diversity) would help to draw a wide audience.

ACTIVITIES

The activities of the project were:

- **R&D sharing.** R&D workshops were held to address specific questions: if and how some aspects of the production could be realised through puppetry, and also in what way music and sound could be integrated to work in parallel with the other theatrical languages. Birmingham Repertory Theatre invited venue programmers, marketing and learning staff to some of the R&D workshops and to sessions in the final week of rehearsals. DVDs of the work in progress were distributed to all the venues. The R&D workshops helped to get the teams excited around the country and started them thinking about imaginative ways to attract new audiences. The thoughts, excitement and concerns of venues were fed back to the creative team, who made changes possible without compromising the artistic vision.
- **Meetings.** Co-producers met regularly with each other, and with the producer.
- **Inspiration day.** Birmingham Repertory Theatre held an inspiration day, to which all venues sent marketing and learning staff. The Director shared her ideas for the approach to the work - the design concept, the music and the heart of the story and themes. Learning and participation staff attended a practical workshop session with the Director, and marketing staff attended a joint planning session with Birmingham Repertory Theatre's marketing and PR agents.

"If only we could have inspiration days like this for all the productions that tour to us." Venue

Figure 55: Scene from *I Was a Rat!* By photographer Robert Day © Birmingham Repertory Theatre



- **Coordinated visits.** Tour venue staff were invited to previews and early performances of the production in Birmingham.
- **Ambassadors.** Five staff from the co-producing venues and one from the tour venue were designated as Flying Sparks and given training and additional responsibilities.
- **Performances.** The show opened on 12 February 2013 at the Old Rep Theatre in Birmingham, time to celebrate 100 years of Birmingham Repertory Theatre. 40 youngsters aged 11 to 15 trained and rehearsed with the creative team performed on the main stage as part of the cast for the production.
- **Workshops and talks.** Tour venues organised participative activities with the involvement of the cast and director. Participative work included: school children attending rehearsals; school workshops on Philip Pullman's book; outreach workshops with looked-after children, or children from pupil referral units or hospitals; inset sessions for teachers; and creative workshops in the venues.
- **Transport.** Three of the venues provided coaches for target groups and areas.

- **Young Critics Competition.** A young critics' competition was organised to encourage youngsters to consider their own responses to the production, with Lyn Gardner of *The Guardian* acting as judge for the competition.

LESSONS

Lessons from the project were:

- **Touring should consider environmental sustainability.** The producer attended a one-day course run by the Theatrical Management Association (now UK Theatre) on sustainable touring. As a result all departments involved in the production and touring of the show considered practical ways of reducing carbon emissions. For example, the company used public transport. Vehicles were routed to minimise fuel consumption. Velcro was used to tape cables as this is reusable. Costumes were washed in ecological washing powders, and were designed not to need dry cleaning. Design accommodated venue blacks so avoiding transporting touring blacks. Management used re-usable ink cartridges. Priority was given to digital marketing and use of social media to minimise print and distribution. Environmental concerns were one of the reasons behind the choice of a 'lightset' - using lighting instead of a set to create locations and moods.
- **The staffing and support levels for learning and participation projects varies.** Birmingham Repertory Theatre designed the project to give venue staff lots of scope to be creative and suggest their own ideas for projects, but some of those with limited capacity preferred to have a few options or models that they could easily follow. The project had a budget to engage freelance staff to design and deliver the participative work, but some venues lacked the time to recruit freelancers.
- **Marketing benefits from being segmented.** Where a production has genuine cross-generational appeal, different marketing tools should be created, with different print, e-flyers, social media campaigns targeting different markets, to avoid sending mixed messages about the intended audience for the show.
- **Resources are better devoted to driving traffic to venue websites** - for example through supplying venues with new and exciting digital tools to engage with the audience before, during and after the production - rather than having an ambitious microsite for the tour.

IMPACT

Out of the 29,254 attendances, 23,828 were paid. The average attendance at each performance was 332. The tour achieved a 63% seating capacity. The average gross ticket yield was £8.88. The percentage of the audience that was first timers to drama varied across venues with an average of 8%. The tickets issued to children comprised 15% of the overall audience. In addition, there were 72 school parties bringing an average of 40 children per group, making a total of 2,880. The two combined comprised 27% of the audience

The project met its targets for live audience and greatly exceeded its targets for participative activity. The targets and actual figures for the shows are:

	Target	Actual
Number of performances	98	101
Number of workshops sessions	156	297
Live audience	29,119	29,254
Participants	2,656	6,649

The project strengthened existing relationships between Birmingham Repertory Theatre, Nottingham Playhouse and Ipswich New Wolsey Theatre and they continue to work together. It also strengthened the partnership between Birmingham Repertory Theatre and Italian director Teresa Ludovico, who was invited to return to Birmingham to direct the theatre's Christmas production for 2014, *The BFG*.

The co-production helped to continue and develop Birmingham Repertory Theatre's experience of working with international directors, commissioning new adaptations, producing mid- to large-scale work for family audiences and touring its work - all of which are ongoing and active components of its current artistic policy.

LEGACY

The relationships and connections formed during the tour continue to provide opportunities to share best practice, campaign ideas and problem-solving that will benefit future tours both by this partnership and by other companies and producers. In particular, the strong relationship between the three regional producing theatres led directly to the co-production of *The Threepenny Opera* and, in turn, to the large scale Ramps On The Moon project which has since been awarded Strategic Touring funds to create and deliver a three-year programme of work designed to raise the profile of deaf and disabled performers and creative artists.

BOOK TRUST: STORIES

Round	5
Artform	Literature
Funding	£299,487
Time period	September 2012 to August 2014
Applicant	Book Trust
Producers	Book Trust
Venues	<p>Ashiana Community Project, Birmingham</p> <p>Batley Library, Kirklees</p> <p>Bengali International, Waltham Forest</p> <p>Blakenhall Healthy Living Centre, Wolverhampton</p> <p>BRG Communities First, Cardiff</p> <p>Canton Library, Cardiff</p> <p>Capehill and Windmill Children's Centre, Sandwell</p> <p>Central Library, Cardiff Libraries</p> <p>Central Library, Coventry</p> <p>Central Library, Middlesbrough</p> <p>Central Library, Wolverhampton</p> <p>Community Languages Project, Wolverhampton</p> <p>Dewsbury Library, Kirklees</p> <p>Durning Hall, Newham</p> <p>Farnham Road Children's Centre, Bradford</p> <p>Foleshill Library, Coventry</p> <p>Frizinghall & Heaton Village Children's Centre, Bradford</p> <p>Golden Hillock Children's Centre, Birmingham</p> <p>Hillsfield Library, Coventry</p> <p>HMP & YOI ISIS, Greenwich</p> <p>HMP Birmingham, Birmingham</p> <p>HMP Cardiff, Cardiff</p> <p>HMP Featherstone, Staffordshire</p> <p>HMP Holme House, County Durham</p> <p>HMP Leeds, Leeds</p> <p>HMP Oakwood, Staffordshire</p> <p>HMP Pentonville, Islington</p> <p>Huddersfield Library, Kirklees</p> <p>Kobi Nazrul Centre, Tower Hamlets</p> <p>Laistersyke Library, Bradford</p> <p>Leabridge Library, Waltham Forest</p> <p>Leyton Library, Waltham Forest</p> <p>Library of Birmingham, Birmingham</p> <p>Manningham Library, Bradford</p> <p>Mellons Hub, Cardiff</p> <p>Middlesbrough International Community Centre, Middlesbrough</p> <p>Newham NDP, Newham</p> <p>Newport Community Hub, Middlesbrough</p>

	<p>North Ormesby Library, Middlesbrough Ocean Community Somali Association, Tower Hamlets Smethwick Library, Sandwell The Mayfield Centre, Bradford The Thornbury Centre, Bradford Thornhill Lees Library, Kirklees Tipton Library, Sandwell Walthamstow Library, Waltham Forest Whitechapel Ideas Store, Tower Hamlets Libraries</p>
Evaluation	Book Trust commissioned evaluation from the University of Sheffield.
Points of interest	<p>Targeting Black and minority ethnic groups Illustration of the importance of artists in the targeting process Working in particularly challenging environments (prisons)</p>

INTRODUCTION

The objectives were: To create a new storytelling show and event that would be of high artistic quality, and relevant and engaging for the target audiences, which were Bangladeshi, Pakistani and Somali families. These audiences were chosen because they were identified in Arts Council England's Taking Part survey as least likely to be engaged in the arts. The project was a new venture for Book Trust, which had never before carried out touring, other than a tour of libraries initiated by a Children's Laureate. The project took place in community centres, libraries and prisons in 10 local authority areas across the UK: three London boroughs, three areas in the West Midlands, Bradford, Kirklees, Middlesbrough and Cardiff. As well as the funding from Arts Council England, Book Trust raised an additional £30,000 from corporate sponsorship and individual giving.

CONCEPT

There were three assumptions behind the project, that:

- **Sustainability would be higher if families saw themselves as storytellers.** The play and workshops modelled different ways of telling stories. The activity packs and resources helped to build families' confidence in storytelling.
- **Actors would bring cultural sensitivity to the heart of the project.** Actors were recruited from the target groups, commented on the cultural appropriateness of elements of the presentation, and interacted with the audience before, during and after the performance. This was seen as a better model than having specialists advising on culture separate from the artistic vision.
- **Partner venues would form a bridge to target audience groups.** Audience members came from community centres in disadvantaged neighbourhoods and were new to the arts. Working with these existing groups in familiar settings was seen as more sustainable than trying to bring completely new audiences into the centres.

ACTIVITIES

The project activities were:

- **New commission.** Book Trust commissioned children’s author Irfan Master to write a new short story about storytelling, *Once Upon a Time*. Irfan is the author of *A Beautiful Lie*, a novel set in Pakistan during Partition that was nominated for the Branford Boase award and the Waterstones Children’s Book Awards.
- **Performances.** Rather than working with a theatre company, Book Trust decided it wanted to take the lead on the creative product. It appointed a producer, who then recruited a director, designer, musical director, musical assistant, director’s assistant and stage manager. The artistic team produced an interpretation of Irfan’s story with a strong visual appeal that transcended cultural or language boundaries. The play was half an hour in length. Wrap-around activities were: an introduction, storytelling activity led by a local storyteller and/or author in each locality, time for refreshments, and time for families to look around the venue.
- **Resources.** In the community centres, the actors gave the children a choice of two different books for children aged three to six. In the prisons, fathers passed on a personalised gift pack with a choice from four books suitable for children up to the age of 16. Audience members were given a CD of the original story in five languages, activity sheets based on the story and tips for parents. The intention was that these would encourage families to continue talking about the show and engaging with storytelling after the show. The CD included a link to listen to the stories online. Website analytics show that this was used more than 600 times.
- **Training.** Book Trust worked with a prison specialist organisation, Pact, which employed a part-time development worker to negotiate access to the prisons, deal with the security arrangements, adapt materials so they were suitable for prisons, and train the artists in issues such as professional boundaries and child protection.
- **Workshops with prisoners.** At Pact’s recommendation, Book Trust included a morning workshop before the performance so that prisoners could meet the actors, make gift bags for their children and think about how to make the best of the experience with their families. The workshop also further developed the interactive elements of the show: workshop facilitators produced soundscapes using participants’ voices to create a spooky atmosphere for relevant parts of the play.
- **Evaluation.** The University of Sheffield was commissioned to produce an evaluation. The methodology consisted of sample interviews with each of the stakeholder groups: artistic team, Pact, venues, and audience members. Seven venues were analysed in greater detail and written up as case studies. In addition, actors collected feedback before and after the show.

LESSONS

Lessons from the project were:

- **Venues need to be prepared for the visit.** Book Trust gave venues a checklist that included marketing, signage, consent forms, briefing staff, laying out the room, risk assessment, providing space for the artists and evaluation.
- **Partnership agreements need to consider the time period beyond the project.** Book Trust greatly valued the involvement of Pact and might have liked to have involved them in the legacy meetings, applications for awards and evaluation.
- **Artists are important ambassadors for the project.** It might be assumed that venue staff would be the right people to introduce the event, but their confidence to do this varies. Book Trust learnt that the show had a better start and engaged the audience more when actors made the introduction. The introduction evolved over the course of the tour to include a more explicit invitation to parents to sit with their

children, requests that mobile phones were not used during the performance, and an announcement that actors would be available for photos at the end to discourage photography during the show.

IMPACT

Book Trust exceeded its audience targets. The targets and actual figures for the shows were:

	Target	Actual
Number of performance days	60	57
Live audience	1,800	3,069
Online audience	26,000	36,000

The tour comprised 57 events: 13 in community centres, six in children's centres, 18 in prisons and 20 in libraries. In addition, the show was invited to the Coventry Mysteries festival where Book Trust held an additional four shows in libraries, which reached 197 people, not included in these figures. The prison workshops, which were additional to the work in the application form, reached 187 men.

Book Trust was not able to apply its targeting in prisons because of institutional regulations. In libraries and community centres, where it had more control, 72% of participants came from the target groups, and 90% of audience members did not identify as white British.

A survey of partners found that 95% said they would like to run more events like the Stories Tour in the future; 95% said the event was a success and had been worthwhile; 82% of the venues said the event was different from their usual events. 78% said the audience turnout was higher than for the venue's usual events.

Stories was Book Trust's first large-scale touring project, its first multi-lingual live literature project targeting speakers of community languages and its first live literature project involving prisons. The organisation built its network of storytellers across the country and learnt about theatrical techniques. Book Trust learnt lessons about live literature, including the value of having workshops before performances.

The Stories tour was shortlisted for the Nursery World Award for Inclusive Practice and the Children and Young People Now Award for Arts and Culture. The work in prisons was also recognised as an example of good practice in family learning by NIACE and OFSTED.

LEGACY

Book Trust included six months of legacy work in its project plan. The Project Manager of the tour gave a presentation at the Reading in Prison Day conference at the University of Roehampton, which was attended by prison librarians, charities, prisoners and ex-offenders. Book Trust delivered training in 18 areas including nine areas not involved in the tour but with statistically similar profiles and demographics, with an average of 10 people attending in each. This included training in fund raising. In evaluation 98% of attendees said all aspects of the training were useful or very useful. Book Trust created a toolkit (<http://www.bookstart.org.uk/professionals/get-involved/stories-tour/toolkit/>), which was sent to 1,000 contacts (library staff, Bookstart Coordinators, arts/cultural officers at every local authority and each prison in the country as well as Bridge organisations and other literature and arts organisations).

Book Trust held an event at Walthamstow Library, filming experienced storytellers telling stories in front of a live audience. This was then developed into storytelling training, which was delivered in the 10 tour areas. In

evaluation 97% of respondents strongly agreed or agreed that they learnt some practical storytelling techniques that they could use; 99% of respondents strongly agreed or agreed that the training session gave them good ideas on how to trouble-shoot if they ran into difficulties; and 100% of respondents thought that the trainer prepared them very well or quite well for running a storytelling session.

Book Trust held a celebration and sharing event for the *Stories* Tour at the FreeWord Centre in London to share best practice with the charity and arts sectors. 20 students, literature organisations and arts organisations attended. The event was introduced by Book Trust author in residence Phillip Ardagh and screened the films made about the tour (available at <http://www.bookstart.org.uk/professionals/get-involved/storiestour/video>). Project Manager Lizzie Poulton led the event which included a panel discussion with Producer Elgiva Field, Pact Project Manager Jo Stewart-Nash, author Irfan Master and actor Wendy Richardson.

IMPRESSIONS GALLERY: HIDDEN SCHOOLS TOUR

Round	7
Artform	Visual arts
Funding	£96,088
Time period	April 2013 to March 2015
Applicant	Impressions Gallery
Producers	Impressions Gallery
Presenters	12 schools in Bradford
Evaluation	Apple Box carried out an evaluation.
Points of interest	Innovative model bringing the gallery environment to schools Format designed for rapid installation Multi-layered engagement with the curriculum

INTRODUCTION

The objectives were: to take an exhibition that attracted a huge amount of national interest (double page spreads in *The Guardian* and *The Daily Mail*) and a large number of visitors (more than 13,000 visitors in three months) into 13 schools in areas of high deprivation and low arts engagement in Bradford, with the aim of building relationships with schools, pupils and their families. The Strategic Touring project piloted a new model that gave schools a full gallery exhibition, transport, technical services, interpretation materials and the support of a specifically appointed Schools Consultant to advise on ways to exploit the possibilities of the exhibition within the school learning environment.

CONCEPT

The project assumed that:

- **Young people would be particularly interested in the exhibition because of its narrative.** The artist, Red Saunders, recreates important, but often overlooked, scenes from history, posed by volunteer models, with each image highly detailed, atmospherically lit, and historically accurate.
- **Young people would have a different experience of the artwork in their schools.** The setting positively exploited tensions around newness versus familiarity, individual and group meaning.
- **Schools would make the link to the curriculum.** The photographs give a vivid way to explore dramatic themes of history, politics, citizenship and art.

ACTIVITIES

The activities of the project were:

- **Induction.** Teachers attended an introductory session at Impressions Gallery with artist Red Saunders, *Hidden* curator Pippa Oldfield and Andy Hill, Schools Consultant. This provided insights into the artwork and its context with the aim of inspiring teachers' confidence to use photography as a teaching tool. It also enabled schools to connect with each other.

- **Talks.** The Schools Consultant spoke at the assemblies of each school with the aim of encouraging the whole school to explore the exhibition and make the connection back to the Gallery.



Figure 56: Installation of *Hidden* by Red Saunders at Parkside Creative Learning Trust © Colin Davison courtesy Impressions Gallery

- **School exhibitions.** The *Hidden* exhibition was originally shown at Impressions in 2011 as part of its inaugural *Ways of Looking* photography festival and was commissioned by Impressions Gallery and The Culture Company. Included in the exhibition

were three new commissions: *Radical Women of the English Revolution*, *Swing Riots* and *Hilda of Whitby*, which were made in Yorkshire and featured local people. Some 60 local people contributed to the exhibition, as actors, technical assistants or organisers. Each school exhibition had up to eight large-scale colour photographs.

- **Learning resources.** The project developed 55 learning resources: an introduction to the exhibition; individual A3 size high quality images of each artwork, with a profile of the people depicted, information on the historical context, and suggestion for discussion questions; A3 sheets analysing the composition and meaning of each work in the *Hidden* series; a short essay by curator Pippa Oldfield provides a critical analysis of Red Saunders' artwork; and an interview with the artist (<http://hiddenschoolstour.com/resources/>).
- **Workshops.** Impressions delivered a package of lessons and workshops in each school, tailored to meet the needs of school and the age group of participants. This included preparatory workshops, Hidden Day photoshoots (where artist Jonathan Turner led hands-on photography workshops in which pupils recreated eras in British history and explored social identity) and post-production sessions.
- **Gallery exhibition.** The Hidden Schools Tour culminated in an exhibition *Who Do We Think We Are: Young People Take Over* at Impressions Gallery, which displayed students' artworks along with footage and boards telling the story of the project's development. The intention was to raise students' aspirations by presenting their artworks in a professional cultural venue using high quality production techniques. This was the first time the organisation had dedicated its gallery to showing the outcomes of a participatory project. *Who Do We Think We Are: Young People Take Over* ran from 13 December 2014 to 7 February 2015, and attracted 5,047 visitors.

LESSONS

Lessons from the project were:

- **Design needs to support rapid installation.** To fit into the school environment, the original prints were re-printed onto vinyl to give a high quality but also durable finish. A hanging mechanism was specially designed for schools using aluminium frames, with three sets of work, at different sizes in order to fit into the spaces in different schools. This approach allowed the exhibition to be put up or taken down in a day.
- **School projects need to think creatively about curriculum links.** The learning resource had detailed subject specific resources for Citizenship, History, English, Geography and Drama.

IMPACT

The targets and actual figures for the shows were:

	Target	Actual
Number of exhibition days	260	333
Number of participation sessions	260	246
Online audience	630	1,328
Number of students	10,665	10,508
Number of teachers /staff	1,010	1,470
Out of hours school visitors	480	230
<i>Who Do We Think We Are</i> visitors	2,000	5,047
Number of participants	10,372	10,999

Impressions exceeded its targets for visitors and participants even though the number of schools fell from 13 to 12. This was partly because the *Who Do We Think We Are* exhibition was scaled up from the plans in the application, and more school workshops were delivered than intended.

There is evidence that the project reached and engaged new audiences. Nearly 350 pupils completed evaluation questionnaires. The average score for enjoyment and also for learning was four on a five-point scale. Half of respondents said *Hidden* was the first exhibition they had seen. 64% said they would like to take part in more photography workshops in school; 62% said they would like to see more photography exhibitions in school; and 53% said they would like to go to a gallery to see more photography.

43 teachers gave feedback. Comments were very positive, with teachers praising the quality of learning resources, and pointing to impact on participants and the whole school environment.

Impressions Gallery is planning to continue this area of work with existing partner schools, and with other organisations regionally. Schools are invited to the gallery programme, 'Look Think Talk & Do' education activities, Arts Award and Artsmark programmes.

LEGACY

Impressions Gallery created a blog for the project: (<http://hiddenschoolstour.com/>) featuring information about the tour, Red Saunders and the *Hidden* artwork, teaching resources, a behind the scenes film and news updates. As of March 2015 this had received 1,300 unique visitors and 4,000 hits. Schools Consultant and Project Co-Director, Andy Hill, represented the project at the annual Engage conference in November 2014.

In January 2015, Impressions Gallery held a Creative TeachMeet to share learning from the project, with 40 participants. The group expressed interest in establishing a Creative Education Network in the Bradford district so Impressions applied to CapeUK's (Arts Council England Bridge Organisation) Network Fund for this, and was successful.

The project was nominated for a National Lottery Award in 2015.

MOTIONHOUSE: CAPTIVE

Round	6
Artform	Dance
Funding	£87,565
Time period	March 2013 to February 2014
Applicant	Motionhouse
Producers	Motionhouse
Presenters	Salisbury Festival Tamworth Skate Park GDIF Greenwich Fair GDIF Dancing City Imagine Watford Regent Court Leamington Spa Hat Fair Winchester Parade Leamington Spa Coleshill School Spencer Yard Leamington Spa Dance Days Castle Square Swansea Dance Days Dylan Thomas Square Swansea Chipping Campden Dance Festival Pooley Country Park All Saints Square Bedworth Market Square Wolverhampton Kingsbury Water Park Harbourside Festival Bristol Stockton International River Festival Millom Whitehaven Nuneaton Sandwell Circus in the City Birmingham MintFest Kendal
Evaluation	Earthen Lamp carried out audience research and evaluation.
Points of interest	Strong model reflecting learning about public engagement in public spaces Attention to branding as a structure to facilitate dialogue with the audience Delivery on local authorities' strategic objectives

INTRODUCTION

The objectives were:

- To work with local authority partners to build awareness of and engagement in the arts; explore how this work supports delivery of a range of local authority strategies and objectives; and test the sustainability and future potential of taking great art to areas with little or no arts provision.

- To work with touring agencies to: introduce new artforms to agencies' promoter networks and their audiences; test the scope for development of this programming strand; explore the interest and commitment in this sector in order to help bridge the gap in resources needed to deliver outdoor work and high quality dance to this market in the future.
- To work with existing festival markets to: deepen relationships with promoters; expand the market and reach; grow audiences beyond the usual suspects; and explore new engagement approaches.

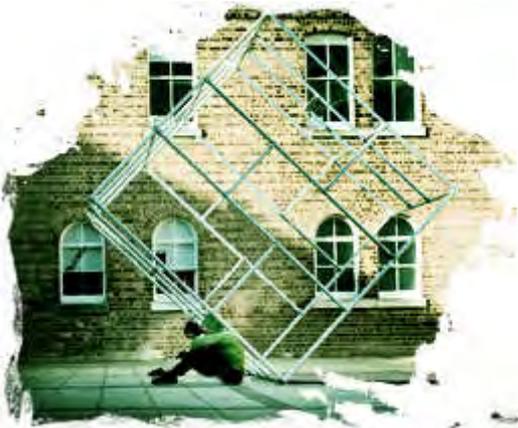
CONCEPT

The assumptions behind *Captive* were:

- **Visual impact.** Outdoor work needs to be dynamic, attention grabbing, striking and theatrical in order to generate the interest of passing audiences, compete with other environmental and locational factors and keep the audience's attention.
- **Appeal.** The concepts need to be immediately and viscerally communicable.

ACTIVITIES

The project activities were:



- **The show.** *Captive* was inspired by Rainer Maria Rilke's poem *The Panther*. Four dancers performed inside a large cage exploring the theme of captivity.

Figure 57: Dancers Alasdair Stewart and Martina Bussi by photographer Katja Ogrin © Motionhouse

- **Open rehearsals.** Motionhouse ran two open rehearsals during the creation of *Captive*, one for partner organisations and stakeholders, and one for community gatekeepers. The intention was that open rehearsals would ensure that partners and gatekeepers understood the show and could confidently promote it to their communities and through their networks. Open rehearsals also provided the artistic team and dancers with feedback from the audience. Performance filmed on the day was used in marketing.
- **Market research.** Market research activity wrapped around show dates. Earthen Lamp interviewed 15 local gatekeepers and 12 local authority arts officers, programmers and festival organisers. Earthen Lamp ran focus groups with local residents in four areas of low arts engagement two weeks before and two weeks after the performances.
- **Marketing.** Motionhouse began marketing *Captive* three months before the first tour. Marketing particularly emphasised the brand and creative content. Marketing contained facts about the company, including news of its 25th anniversary, and foregrounded creative content with the aim of encouraging brand awareness and loyalty among the audience. Marketing contained information on previous shows e.g. a time-lapse video of *Cascade*, performed at the National Theatre, and future tour locations. Motionhouse staff wore branded t-shirts and handed out Motionhouse leaflets and *Captive* stickers. The

stickers gave an opportunity for the dancers to approach and talk to family groups about the show, many of whom were simply passing by.

LESSONS

Lessons from the project were:

- **Shows in outdoor and non-traditional arts spaces need to be self-sufficient** in terms of technical arrangements (e.g. sound, light and set). In the vast majority of places there was no equipment or expertise to support delivery of a performance.
- **It is not possible to segment an outdoor audience** and so the piece needs to be appealing and accessible to a broad range of people.
- **Audience members participating in focus groups are not experts in marketing.** Participants tended to suggest that Motionhouse should advertise in local newspapers, but the budget didn't allow this, and previous experience suggested it would not have been cost effective.

IMPACT

Motionhouse exceeded its targets for live and online audiences. The targets and actual figures for the shows were:

	Target	Actual
Number of performance days	25	25
Live audience	20,400	25,088
Online audience	15,250	28,921

Some venues had three performances in one day, so the total number of performances was 61.

Earthen Lamp received 970 audience feedback cards, representing the views of 1,912 adults and 786 children. 715 respondents agreed to be on Motionhouse's mailing list. 152 respondents followed a link to a more detailed online survey. The data suggested that *Captive* engaged new audiences. 19% of respondents had never been to an outdoor event before. 22% of respondents had never been to a dance event before. Audience satisfaction was high. 98% of respondents said that they enjoyed *Captive*. All respondents said they would recommend *Captive* to their family and friends.

Feedback showed that audience members particularly appreciated the emotional nature of *Captive*: the excitement and high energy, combined with calm. The start of the show - where dancers emerged from the audience - the facial expressions of the dancers, and the physical nature of the cage, all encouraged audience members to empathise with the captive dancers.

LEGACY

Motionhouse created a toolkit to help other arts organisations with outdoor touring, which details the logistical and technical requirements: <http://www.motionhouse.co.uk/for-promoters/current-productions/documents/MotionhouseCaptiveToolKit.pdf>

Captive enabled the Arts Development Team at Tamworth Borough Council to persuade other departments of the council about the value of the arts, especially its contribution to building community esteem, a key objective following negative coverage of Tamworth in the media. The Council raised £30,000 for a larger project with Motionhouse in May 2015. The project, which was delivered, included participative projects with 80 young dancers, 100 singers, 50 musicians, and 100 community knitters (who created a huge knitted flag). These activities culminated in a two-day site-specific event at Tamworth Castle, which celebrated Queen Aethelfleda, who gives the town its historical significance. The event was attended by 4,200 people.

The partners involved in *Captive* increased their interest in dance because of the Strategic Touring project but were still subject to the same financial pressures. Motionhouse responded by developing a duet, *Lost*, which can tour more cheaply.

One of the groups involved in the Strategic Touring project, Tamworth Youth Dance Group, has formed a relationship with Motionhouse's Youth Dance Group and the two have organised an exchange.

Motionhouse has used *Captive* in two other projects: one, funded by the King Henry VIII Endowed Trust, at Warwick Library, that will use poetry and dance workshops to bring young people together, to perform their own poetry and watch the performance. A second, *Reaching Out*, with Coventry Performing Arts Service, funded by Arts Connect, is using *Captive* to inspire young people in three schools in an area of low engagement, with the aim of setting up a youth dance group.

FREEDOM STUDIOS: HOME SWEET HOME

Round	11
Artform	Theatre
Funding	£130,253
Time period	December 2013 to December 2014
Applicant	Freedom Studios, Entelechy Arts
Producers	Freedom Studios
Presenters	ARC, Stockton Arts Centre The Albany, Deptford The Ukrainian Centre, Bradford
Evaluation	Indigo produced an evaluation report.
Points of interest	Targeting of older people Deconstruction of, and challenging of the stereotyping implicit in targeting; and of the divisions between amateur and professional artists Staging in a domestic-scale set designed for welcome

INTRODUCTION

Home Sweet Home was a theatre project co-produced by Freedom Studios and Entelechy Arts in association with ARC Stockton Arts Centre and the Albany. The show was performed in Bradford, Stockton and London in 2014. *Home Sweet Home* asked the question: What is it like to be old in contemporary Britain? Each venue organised events and workshops by and for older people, under the joint branding of the BOLD Festival. Some activities, such as an exhibition of photographs of the community cast, were shared by the venues. The objectives were: To create high quality bespoke touring work with older people through direct engagement and participation so as to help venues to develop new family audiences of older people and their families.

The target audience was: active older people, isolated older people, people living in residential care homes, extended and older families, and new writing and theatre audiences. Each venue had its own specific audience development aims. For example, Albany Theatre was already hosting Entelechy's 21st Century Tea Dances programme, but wanted to encourage more independent and family bookings from group members.

CONCEPT

The *Home Sweet Home* model was based on these assumptions:

- **Participation drives audiences.** The BOLD festival was designed to draw in local groups and encourage them to come to *Home Sweet Home*.
- **Marketing should be driven by the artistic vision.** For example, Entelechy's Elders Performance Company publicised the project through *BED*, a fragment of raw street theatre with an old person in a bed in the street, which questioned and deconstructed notions about the vulnerability and invisibility of older people.
- **Targeting, which is itself a stereotype, needs to be confounded.** *Home Sweet Home* reimagined the concept of the family, broadening its boundaries to include more distant relationships.

ACTIVITIES

The activities of the project were:

- **Participant research.** Matched funding of £39,000 from the Wellcome Foundation enabled the partners to carry out two years of research, including focus groups with 200 older people, and interviews with four biomedical scientists, before delivering the show. One of the themes from this research was the individual nature of aging.
- **Performance.** *Home Sweet Home* was a theatre performance researched, developed and written by Freedom Studios, Entelechy Arts and writer Emma Adams, which told the stories of the residents of an imaginary care home, partly inspired by the Wellcome Foundation research. It involved a professional cast of seven actors alongside a community chorus of eight non-professional actors recruited from Bradford, London and Stockton who toured with the show to each of the venues and acted as narrators. Community chorus members were aged 65 to 81, and spent four weeks in rehearsals and four weeks on tour, a considerable commitment.
- **Market research.** Freedom Studios sought advice from the Audience Agency on the Audience Spectrum segments that best matched their target groups, which were Dormitory Dependables, Heydays, Kaleidoscope Creativity and Home and Heritage.
- **Marketing.** Venues targeted their marketing at the 20 postcodes in their area where these segments were best represented. Each venue developed its own approach, based on its analysis of barriers for the target groups. For example, Freedom Studios ran workshops in community centres, residential homes and care homes. ARC made contact with care staff, leisure centres and other services working with older people. The Albany developed an offer for families of project participants. Freedom Studios created a template for a leaflet to promote the BOLD Festival with the aim of giving a consistent and strong identity across the different programmes.
- **BOLD Festivals.** Elements included: an exhibition of photographs of members of the cast and chorus from the production *Home Sweet Home*, *Pensioner Warehouse* (an installation performance in a shop window that models itself as a shop selling older people), *Soul Journey* (still photographs, original writing and an installation reflecting the poetic and musical memories of a man who now has dementia), *Unravelling*, (a pop-up storytelling show performed by Freedom Studios' Thursday Thespians over 65 group), poetry reading by Gujarati Poet Ahmad Gul, pop-up opera (subversive stories in public places), performing arts workshops, family creative arts workshops, *Couplets and Cuppers* (live streamed poetry jam linking older artists from London, Bradford and Stockton-On-Tees), and *Miranda* (live streamed theatre performance from Brazil's premier older people's company Casa dasFases).
- **Evaluation.** In each venue, Indigo Ltd ran a 'suitcase evaluation' exercise. After the performances of *Home Sweet Home*, small groups of audience members were asked what they would be 'taking away' from the experience. They were asked to write these thoughts down on a Post-it note and put these into a suitcase. This was a reference to the suitcase owned by Rosa, a key character in the play.

LESSONS

Lessons from the project were:

- **Using non-traditional venues provides an opportunity to experiment with different formats of seating.** The show was staged in the round with audiences welcomed into eight booths around a central performance space. Each booth was decorated as a room in a home, complete with family photos and

memorabilia, and each had a designated host from the community chorus who welcomed audiences, talked to them about their life and encouraged them to give feedback at the end of the show. The show was immersive: audiences were encouraged to enter into a different world and were offered cups of tea from tea trolleys before the show and at the interval. Community choirs of older people from each of the venue locations were rehearsed and performed in the final scene in those venues, adding to the community engagement.



Figure 58: Still from film by Graeme Davidson © Freedom Studios

- **Presentation of local actors needs to be integrated.** The involvement of the groups who appeared at the end of the show was more successful in Bradford where the two community choirs were involved in the project over a number of months. Where this was not the case, their feedback suggested that on the nights of the actual performances, their involvement felt a little tokenistic.
- **Relationships need to be two way.** One of the successes of the BOLD festivals was that events went between venues. For example, the Stockton ukulele band went to Bradford and played in the cathedral. The Entelechy Arts group spent a week in Bradford meeting, socialising and participating in performing arts workshops together with people from the Ukrainian Centre and other older people's groups in Bradford.
- **Partnerships need to think about, and discuss, the ethics** of using real people's stories in their artwork.

IMPACT

The project exceeded its live audience targets:

	Target	Actual
Number of performances	90	72
Number of workshops sessions	1,512	1,614
Live audience: performances	1,080	1,867

Live audience: including BOLD festival	5,340	10,095
Online audience	58,000	8.5 million*
Number of participants	450	345

*The high online audience is because the project featured on BBC Breakfast.

All performances were sold out.

The project led to a shift in thinking about older people as participants rather than audience members, and demanded their greater visibility in the cultural landscape. The project itself, with its themes of distance and relationship, demanded an opportunity for participants to travel and learn, much as professionals do.

LEGACY

The projects left a strong legacy as illustrated by blogs from partners (<http://www.boldfestival.com/home-sweet-home-the-legacy>).

Participant relationships have been maintained. For example two community chorus members from Bradford were invited to be keynote speakers at a national symposium in London that addressed new relationships between arts organisations and local government in supporting the needs of isolated older people. The Bolder Voices choir from north west London and the Arc's Silver Singers contributed to Entelechy's 21st Century Tea Dance series. The Arc's Silver Singers and the Albany's Meet Me participants have connected via Skype to share artistic material.

Connections between the Albany and ARC led to a new collaboration, comprising venues and contemporary circus company Upswing in a Sharing the Stage programme that raised funding from the Gulbenkian Foundation. There are also plans for new virtual and real spoken word events curated by older artists involving participants from all three contributing cities.

Venues have continued their work with older people. In 2015, ARC had an exhibition of its work by its Silver Creative Arts group in the foyer, which coincided with a concert featuring 100+ singers and ukulele players. Starting in December 2014, ARC was commissioned by its local public health commissioners to deliver a pilot project that provides weekly activity for people discharged from hospital. Stockton Borough Council carried out a scrutiny review of the impact of arts on the health and wellbeing which concluded that: "There was a clear social benefit in the Programme which could significantly help to reduce social isolation and loneliness and in turn improve mental wellbeing in the longer term." Freedom Studios has continued its relationship with the Ukrainian Centre and with the older people who took part in *Home Sweet Home*. A group of older people who were in the community chorus and community choir, who call themselves the Thursday Thespians, meet weekly and are involved in the organisation's Heritage Lottery Fund project with young people and Interchange.

POP UP PROJECTS: POP UP FESTIVAL

Round	9
Artform	Literature
Funding	£191,270
Time period	January to May 2014
Applicant	Pop Up Projects
Producers	Pop Up Projects Royal Opera House Bridge, Royal Opera House Learning & Participation
Presenters	Ironbridge Gorge Museum Trust, Shropshire High House Production Park, Essex
Evaluation	Annabel Jackson Associates Ltd carried out an evaluation.
Points of interest	Synergistic partnership, bringing strong benefits to each Extension of the literature offer to include performative and immersive elements Model designed for accessibility

INTRODUCTION

The objectives were: to facilitate positive encounters with books and authors for children and families; support more positive attitudes to and behaviours around reading and writing among children and families; facilitate opportunities for authors and artists to experiment, innovate and develop their educational practice; build a diverse local audience through outreach and participation; and increase local communities' access to high quality arts and artists. Before the Strategic Touring Programme, Pop Up Projects had run two festivals in London. It was interested in developing a model that could tour since this could spread the commissioning costs and the benefit.

CONCEPT

The assumptions were that:

- **Positive encounters with writers would transform student's relationship with literature.** The evaluation findings suggested that this assumption was well founded. The most enjoyable part of school workshops was meeting the author (ticked by 59% of respondents).
- **Authors visiting schools would motivate large numbers of students and parents to attend the festivals.** This effect was weak, or indirect. 14% of surveyed parents said they had heard about the Festival because their child attended a school workshop, and 2% because their child attended an author presentation at school. 37% said they heard through word of mouth. Very few children who attended a schools workshop came to the festival.

ACTIVITIES

The activities of the project were:

- **School workshops.** Pop Up ran 29 days of school workshops, with 870 participants.
- **Author presentations.** Authors gave presentations to 2,350 children in schools.
- **Commissions.** The project included 13 commissions from children’s writers, illustrators, poets and storytellers (‘Festival Creators’) to design and deliver imaginative, interactive events and activities (‘Pop Up Experiences’) for children of all ages. The commissions recreated scenes from books or created multisensory environments for storytelling and arts activities.
- **Festival.** The two festivals each offered 72 hours of free activities.
- **Marketing.** Pop Up distributed 20,000 festival programmes, and 2,850 posters. Between 11 March and 12 May 2014, Pop Up’s website had 7,250 unique page views.



- **Evaluation.** Annabel Jackson Associates Ltd conceptualised the project, analysed documentation; analysed workshop feedback forms, surveyed parents and children and interviewed artists.

Figure 59: Festival illustration by Takayo Akiyama © Pop Up Projects

LESSONS

The lessons from the project were:

- **Arts organisations should look holistically at the quality of experience.** Pop Up concluded that it needed more control over aspects such as catering to ensure the offer was consistent with the values of the event and suitable for the local area.
- **Signage is a relatively onerous but important part of touring to non-traditional venues.** High House Production Park decided against having an AA road sign because of the cost, but in the future might consider creative ways to advertise the presence of the festival or mark the route from the station.
- **Partnerships thrive on difference and complementarity.** In this project, Pop Up benefited from having Royal Opera House’s (ROH) world-class set-making skills to create an environment for each author’s reading and participatory activity. ROH benefitted from Pop Up’s experience in running family events, which gave a tested model for reaching a wide audience.

IMPACT

The target figure of 16,800 was composed of 10,800 for author assembly tours, and 6,000 for attendance at the festivals. The author assembly tours happened on a smaller scale than planned (with an audience of 2,352). Attendance at the festivals was below, but closer to target at 4,800. This lower audience figure had some advantages as families had more time to engage personally with the artists.

The targets and actual figures for the shows were:

	Target	Actual
Number of festivals	2	2

Number of workshops sessions	92	93
Live audience	16,800	7,150
Participants	760	911

The project was successful in reaching new audiences. 62% of surveyed visitors had never been to High House Production Park before, and 25% had never been to the Museum of Iron or Ingenuity in Ironbridge. The visitor numbers were higher than either venue had ever achieved before.

The customer experience was strongly positive. 97% of surveyed families thought the festival was fun. 97% of respondents thought the festival was well organised. 95% of respondents said the festival was special/different from other festivals. 98% of respondents said they would come to a future festival.

47% of children who attended a school workshop had never met an author before. 99% of respondents said they enjoyed the workshop, with the most enjoyable part being meeting the author and hearing about their process and background. 63% of respondents said the project increased their enjoyment of reading. 18% said they already enjoy reading. Comments showed that the project gave participants other perspectives on reading and writing, which enhanced their enjoyment.

In the evaluation, the writers/artists were asked for their critical view of how the Pop Up Festival differed from other children's literature festivals at which they worked. They commented on the informality, contemporary feel, strong interaction between authors and participants, and lack of booking or charging, which encourages experimentation, all of which broaden the audience. The partnership with ROH and the funding from the Strategic Touring Programme allowed Pop Up to enhance the customer experience through the high production values and imagination of the sets in which events took place.

LEGACY

As a direct result of this project, Pop Up was commissioned by Canvey and Thurrock schools and Essex County Council, and supported through an ROH Bridge partnership investment, to deliver 160 author workshops to 5,140 children and young people in the Canvey Island (Castle Point) and Thurrock regions of Essex in July 2014 at a cost of £48,000. A second whole-school programme took place in March 2015, with an expanded remit, including all schools in Canvey Island. As part of this project, Pop Up launched a new online platform, Pop Up Hub, connecting classrooms, pupils, teachers and authors across all the regions in which they are working. A third annual Pop Up in Canvey schools is planned for 2016, in combination with a wider Canvey Reads community project.

Pop Up has confirmed the delivery of a three-year education programme for eight schools in Telford, funded partly by the schools and subsidised by Paul Hamlyn Foundation. The Paul Hamlyn Foundation funding also includes school programmes in two clusters of eight schools in Medway and Braintree.

Pop Up Projects applied for and was successful in becoming an NPO, which was in part the result of its track record established during its Strategic Touring project.

ISIS ARTS: BIG M TOUR OF *ON THE PRECIPICE*

Round	5
Artform	Visual Arts
Funding	£75,349
Time period	January 2013 to April 2014
Applicant	ISIS Arts
Producers	ISIS Arts
Presenters	Partners: Gateshead Council North Tyneside Council Berwick Film and Media Festival Toffee Factory, Ouseburn Valley Saltwell Park, Gateshead The Links, Whitley Bay, North Tyneside Woodhorn Museum and Northumberland Archive, Northumberland Mima, Middlesbrough The Parade, Berwick-upon-Tweed
Evaluation	PhD student Bettina Nissen conducted a pilot project into different ways of capturing the audience experience
Points of interest	Use of a visually arresting portable venue Use of an artform of particular relevance to young people (film and video) Development of innovative evaluation techniques providing incentive and reciprocity

INTRODUCTION

The objectives were: to increase younger audiences (ages 11-21) in the participation of new media art through the presentation of *On the Precipice*, a programme of immersive artists' film and video shown in partnership with touring partners in the North East of England. The exhibition was shown in Big M, an inflatable exhibition space created in the year 2000 in part as a reaction to the Millennium Dome.

CONCEPT

The assumptions behind the project were:

- **New media would be particularly attractive to young people**, in part because of their familiarity with gaming. This would allow partners to draw new audience members into other artforms and activities.
- **Workshops would help to market the exhibition.** The young people who took part in the workshops would act as informal ambassadors, and would advocate for the work in their schools and through their networks.

ACTIVITIES

The activities of the project were:

- **Installation.** *On the Precipice* was an exhibition of film installations by seven international artists at the forefront of large-scale, multi-screen moving image artwork, and curated by one of the artists, Kelly Richardson. The programme was screened on three new large-scale custom screens in a triptych formation, and used new short-throw projectors and brightsigns to sync the work across multi-screens, resulting in an immersive environment. This arrangement was different from ISIS Arts' previous use of The Big M, with larger screens placed adjacent to each other. This new configuration meant the artists were able to use the three-screen set up creatively rather than show the same single channel piece on each screen.
- **Workshops.** Each partner was offered five days of workshop time. Gateshead Council, North Tyneside Council and Berwick Film Festival chose to conduct five workshops of a day; Woodhorn Museum and Middlesbrough Institute of Modern Art (Mima) decided to work with one group over the five-day period to offer a more in-depth experience, culminating in an exhibition at the venue. Gateshead Council commissioned two further workshops in order to offer primary schools the chance to participate in the process. Overall, ISIS Arts ran 21 full day workshops in digital art for 12 schools and youth groups in the region, with 349 participants. Prior to and after the workshops 308 young people took part in organised visits to The Big M.
- **Artist talks.** ISIS organised two artist talks to coincide with The Big M. The first was at Mima on Thursday 1 August 2013, and the second was at the Gymnasium Gallery as part of Berwick Film & Media Arts Festival. The talks attracted an audience of 39 people.
- **Living labs.** ISIS Arts worked with Culture Lab, a postgraduate research facility for arts and digital culture based within Newcastle University, to produce two half-day living lab workshops in The Big M that explored alternative models of collaborative working and discussed visions of the future and technological change in a society of endemic innovation: Visualising the Future: Crafting Visualisations of the World to Come⁶ and Project ICE: Isolated, Confined, Extreme Environments - a design fiction workshop. The goal was to develop new opportunities to engage audiences not just in creative practice, but also in the critical discourse around innovation and technology. There were 40 participants, including researchers, students and creative practitioners.
- **Marketing.** The project was promoted through e-newsletters, media releases and printed literature such as flyers, posters and stickers. Printed literature was sent to targeted cultural venues, social spaces, schools and youth groups in advance of the tour. Images and video content were placed on each partner's website and YouTube, linking back to ISIS Arts' website through social media and email newsletters. ISIS Arts recruited a student placement through Newcastle University Careers Service to give a young person's perspective to the marketing campaigns, platforms and language. Isis Arts also identified and engaged in online discussion with organised groups of young people.
- **App.** ISIS Arts developed an augmented reality app for smartphones and tablets for The Big M and the *On the Precipice* tour. The app was intended to bring the inflatable space to life and promote the screening programme to the wider public. It was also meant to increase the audience due to a higher number of users being able to access and experience The Big M and the artworks remotely. The app was designed by developers Vector 76 working with a group of young people (aged 13-18), who commented on the functionality, design and marketing for the app. The app used images from the artists' films as triggers,

⁶ <http://www.isisarts.org.uk/listing/specialist+labs/visualising+the+future%3A+crafting+visualisations+of+the+world+to+come/81>; <http://www.isisarts.org.uk/listing/specialist+labs/project+ice%3A+isolated,+confined,+extreme+environments+-+a+design+fiction+workshop/84>

similar to a QR code, so that hovering a device (smartphone or tablet) over each artist's image linked to an augmented 3D and manipulable model of The Big M structure. The app contained information on the artworks and the tour including: maps, dates, trailers of the artwork, information on artists and touring partners, fun facts and enabled the user to sign up to the mailing list.

Figure 60: Screenshot of The Big M Augmented Reality App built by Vector 76, © ISIS Arts



- Evaluation.** ISIS worked with the Digital Interaction Department at Culture Lab through The Creative Exchange, which teams academic institutions, PhD researchers and organisations together to pilot research in a real-world setting.

LESSONS

Lessons from the project were:

- Developing an app is challenging.** It took time to understand the full range of technical possibilities, which meant that the intended launch date was not met, and the number of downloads was lower than expected. Developing the app was a valuable learning experience, which has informed the organisation's next project. They concluded that digital platforms needed to be accessible and interactive, open source, and have ownership by the artists.
- Evaluation can be used to enhance the visitor experience.** PhD student Bettina Nissen conducted a pilot project into different ways of capturing the audience experience. Two methods were trialled. First, Bettina produced software that scanned individuals entering the space to measure time spent in the Big M. Second, Bettina designed custom, interactive, algorithmic software that allowed visitors to select responses to a set of questions and words which would then be translated into individualised shapes that would be fabricated using a desktop cutter plotter into souvenirs such as wristbands, discs and mini replicas of The Big M. This process had the advantage of increasing the memorability of the event, while also incentivising data response.

IMPACT

The number of workshops was lower than target because of the loss of a key local authority contact. The number of participants was lower than the target because two of the partners chose depth over breadth. The live audience was lower than target because estimates were difficult to make given the unique nature of the project.

The targets and actual figures for the project were:

	Target	Actual
Number of exhibition days	12	11
Number of workshops sessions	132	76
Live audience	16,200	7,337
Online audience	19,100	40,881
Participants	1,020	469

The project was successful in meeting its target group. An estimated 49% were young people aged 25 and under.

Bettina Nissen found that the average duration audience member spent in The Big M was just over 20 minutes. The three words most used to describe the experience were different (84%), inspiring (77%) and thought-provoking (70%). The three lowest ranking descriptive words were familiar, depressing and educational.

LEGACY

ISIS devised a joint research residency and participatory film-making project for young people in partnership with Mima.

Emily Till, Audience Development and Marketing Coordinator for the project, went on to a permanent position at Mima as Marketing Manager.

Berwick Film & Media Arts Festival screened the world premiere of *The Last Frontier* by Kelly Richardson at the 2013 festival, a relationship which was developed through the touring partnership. ISIS Arts worked with Berwick Film Festival for their tenth anniversary exploring the theme Crossing Borders.

ISIS Arts has continued to work with Bettina Nissen and Culture Lab.

ISIS Arts is in discussion about taking the Big M to Kenya.

ISIS Arts was successful in applying to the European Commission's Creative Europe Grant a three-and-a-half year transnational project, CORNERS, with two of the partners from *On the Precipice* (Woodhorn, the Creative People and Places programme in South East Northumberland, and Mima), as well as Middlesbrough Institute of Modern Art and other partners across Europe. The project has a value of €2.6 million, of which at least €435,000 will be spent in North East England. Twenty-five artists working together on eight commissions will tell the stories of communities from Northumberland and Teesside as well as Gdansk, Taranto, Rejeka, Brindisi and other places in Europe. The resulting exhibition will tour to Northumberland in 2016 and Middlesbrough in 2017. ISIS is leading on the digital platform for CORNERS, drawing on the learning from the Strategic Touring project.

THEATRE HULLABALOO: NORTH EAST CHILDREN'S THEATRE CONSORTIUM

Round	1
Artform	Theatre
Funding	£166,027
Time period	May 2012 to May 2015, extended to December 2015: note this project had not finished at the time of writing
Applicant	Theatre Hullabaloo
Producers	Theatre Hullabaloo
Presenters	Arts Centre Washington ARC, Stockton Darlington Civic Theatre Gala Theatre, Durham Hartlepool Town Hall Lamplight Theatre Middlesbrough Town Hall The Witham
Evaluation	Anna Franks is evaluating the project
Points of interest	Regional focus Young people Holistic approach to the customer experience

INTRODUCTION

The North East Children's Theatre Consortium is a strategic grouping of venues across Tees Valley, County Durham and Sunderland who came together with the shared ambition of improving the quality, quantity and profile of theatre for young audiences across the region. The Strategic Touring project enabled consortium members to work more systematically and strategically.

The objectives are: to provide a coherent and ambitious programme of theatre for young audiences across the venue consortium; deliver audience development initiatives individualised to each venue to increase engagement (particularly in areas of deprivation who rely on touring for their provision); invest in professional development opportunities for consortium members so they can develop specialist understanding of touring product for young audiences and how it is best supported; work collaboratively across the venue network to raise the profile and presence of theatre for young audiences; and establish a model of producer-led specialist programming for children and young people's work that can be shared as an example of good practice.

CONCEPT

The assumption behind the project is:

- Convening a specialist producer-led consortium for theatre for young audiences will increase the quality and profile of theatre for young audiences across the venue circuit.

ACTIVITIES

The activities of the project are:

- **Performances.** The network toured 63 shows to the region.

Figure 61: Scene from *Big Red Bath* by Full House Theatre in association with Half Moon, ©: Shaun Armstrong, Mubsta Photography



brand, Takeoff. This acts as an informal quality mark, and provides a central portal of information for the public through a website.

- **Training.** Theatre Hullabaloo organised training on creative evaluation, the customer journey and audience development.

- **Consortium.** Consortium members meet quarterly to discuss programming opportunities, joint initiatives, the marketing and branding of the programme of activity and to monitor progress. Meetings are convened and facilitated by Theatre Hullabaloo who also provide administrative, artistic and signposting support to members and other venues between meetings.

- **Branding.** Some members of the consortium already had a brand for children's events called the Takeoff Festival. The project built on this background by using a shared

LESSONS

Lessons from the project are:

- **The scope to negotiate cheaper fees has been lower than expected.** This was because venues differ in programming timeline, scale and taste. The programme doesn't necessarily reduce the cost of programming for all venues, although this is partly because of the higher standard of work now touring.
- **Data on the audience journey has been difficult to obtain.** This is because venues use different box office systems, venues vary in the level of skill in analysing box office data and venues lack the capacity to clean box office data, which means that records contain duplicates.

IMPACT

The quality of the work, strategic approach to programming for family audiences, continuity of programming, implementation of family-friendly guidelines and increased confidence of venues in welcoming families have all helped partners build relationships with their new audiences. Programming has expanded from a situation where some venues were only programming family shows at Christmas and in the summer holidays. Even venues like ARC, which had a successful programme for one age of children (under 7), gained because they were able to segment their youth offer and reach a different age group.

The targets and actual figures for the project are:

	Target	Actual
Number of performances	315	472
Number of participative sessions	42	Not available
Live audience	15,750	81,857
Participants	1,050	Not available

The evaluator interviewed each venue at the end of the second year of the three-year project and found evidence that venues have: developed stronger relationships with artists and producers; experienced a greater quantity and quality of programming for children; experienced a wider range of work, including that designed for young children and teenage audiences; and increased their occupancy for family events. The project has supported organisational development to better accommodate children and families. Venues have: created cross-departmental structures like a family working group; made physical changes such as baby changing facilities, floor seats and cushions; developed young reviewers; built their skills and confidence in programming work for children and reached a shared understanding of quality; introduced programming forums made up of young people, parents, teachers and carers who advise on the kind of theatre they would like to see; and found ways to reinforce their welcome for families, for example through signage and training of ushers, box office and front of house. ARC introduced and trained front of house staff in the use of hand held puppets with the aim of enhancing the customer experience. Impact has not been even across or within venues. Some venues have struggled in cascading and rolling out changes due to the number of casual and part-time staff members they employ.

The overall view of the venues is that the project has raised the profile and status of theatre for young audiences across the region. All venues have increased their number of show titles and performances during the two years of the project. This experimentation has sometimes been at the cost of lower occupancy and ticket sales, as venues discover what sells. In some cases, lower sales have been because of a simultaneous cut in marketing budgets and capacity.

“Being part of the Consortium has also inspired us to really embed our family offer into our wider programming policy.” Venue

The project strengthened Theatre Hullabaloo’s role in sector development in the region, so that it now acts as an advocate for theatre for young audiences.

LEGACY

In year three, the consortium will host a celebration event where progress and work will be disseminated.

Theatre Hullabaloo was awarded £1.5 million by Arts Council England for a child-centred theatre development in Darlington. The Strategic Touring Programme has helped to create the infrastructure for this.

FEVERED SLEEP: FUTURE PLAY

Round	10
Artform	Theatre
Funding	£88,946
Time period	October 2013 to July 2015
Applicant	Fevered Sleep
Producers	Fevered Sleep
Presenters	Venues: mac birmingham Stratford Circus, Newham The Core, Corby Gulbenkian, Kent
Evaluation	Susanne Burns carried out an evaluation.
Points of interest	Clarity of thought in addressing weaknesses in the traditional touring model Inclusion of an R&D stage with young children Co-creation with partners and target audience members

INTRODUCTION

The objectives were: to work with four venues to improve the context in which high quality work for children (under 7s) is programmed and presented, and raise the ambition of children's performance across the sector. Future Play was launched by Fevered Sleep in 2011 with funding from the Paul Hamlyn Foundation, with the Strategic Touring Programme providing matched funding in the project's third year.

CONCEPT

Fevered Sleep worked with venues during a 12-month period to bring them into a dialogue about the creative process, and to support a more strategic approach to programming, marketing and evaluation.

Future Play was designed to address the low status of children's work in venues such that children's work is only programmed on top of other performances, which limits technical sophistication and production values; that venues tend to only programme work at weekends or during holidays due to a programming hierarchy and traditional audience attendance patterns; and that venues do not have the experience to programme for high artistic quality or audience experience.

ACTIVITIES

The activities of the project were:

- The show.** In 2014-2015, Fevered Sleep devised a new piece, combining installation, film and performance for children aged four to seven around the ideas of change, landscape and community. The themes and form for *Dusk* were researched with the target age group to identify personal and emotional references. The show was designed to create an immersive experience: the set - an installation made of natural materials - embraced the seating area as well as the stage; and the children and accompanying adults

IMPACT

The project met its targets. The targets and actual figures for the project were:

	Target	Actual
Number of performances	69	70
Number of workshops sessions	40	50
Live audience	4,480	5,215
Online audiences	8,500	Not completed
Participants	2,256	Not completed

The ticket price was generally £8.

The Audience Agency produced a final Mapping and Profiling Report which showed that the percentage of bookers from the lower engaged audience spectrum segments were: 18% of bookers for mac birmingham; 35% for The Core, Corby ; 40% for Stratford Circus and 9% for The Gulbenkian, Kent.

Audience feedback was positive. 80% of audiences surveyed said that the show was excellent; 87% said that it was different from what they expected or had seen before; and 88% said that it was important that more performances like it were available to them in the future. On average 34% of bookers were first time attenders to the venue; and 52% had not previously attended children's or family work at the venue.

The evaluator concluded that one of the greatest benefits of the project was the opportunity to share best practice amongst staff and venues. She found some evidence that venues were adapting aspects of Fevered Sleep's approach in their work with other presenters. For example, one venue found a way to keep the local ambassador on to work on other projects.

LEGACY

Fevered Sleep has developed a productive approach to partnership working in touring that they plan to replicate in future touring projects. They feel that others in the sector could benefit from hearing about the model, and at the time of writing were planning to produce a resource to share the learning, and an event to launch it. The Strategic Touring project has proven the market for more experimental and risky work for children and families, and increased venues' confidence in programming and selling it. The expectation is that this will serve to broaden the range of work available to audiences in the future.

NOTTINGHAM PLAYHOUSE: CREATING NEW WORLDS

Round	3
Artform	Theatre
Funding	£84,878
Time period	March 2013 to December 2014
Applicant	Nottingham Playhouse
Producers	Nottingham Playhouse
Presenters	Birmingham Rep Hull Truck Liverpool Everyman and Playhouse, Ipswich New Wolsey Plymouth Theatre Royal Embrace Arts Oakfield School
Evaluation	Dr Gill Brigg, the writer and director for <i>White Peacock</i> , evaluated the process as part of a collaborative doctorate
Points of interest	Development of an academically derived model for young people with profound and multiple learning difficulties and autism Illustration of the technical and practical challenges of working with young people with profound and multiple learning difficulties and autism Training of front of house staff to ensure understanding of, and sensitivity to, the target group

INTRODUCTION

The objectives were: to tour two plays - a revival (*White Peacock*) and a new commission (*Waves*, based on the *Tempest*) - created for young people (aged 11 and above) with profound and multiple learning difficulties and autism. Research, funded by the Arts & Humanities Research Council, was an integral part of the project. The project was also funded by the Equality and Human Rights Commission.

CONCEPT

In her doctoral research (<http://eprints.nottingham.ac.uk/14384/1/601145.pdf>) Dr Gill Brigg proposed principles to help people with profound and multiple learning difficulties access dramatic narrative, for example: designing the space to allow the use of the full range of mobility aids and enable the audience to access the performance from any position including lying on the floor; avoiding over-stimulating people on the autistic spectrum; and communicating the distinction between acting from reality through such means as juxtaposing the world outside with the micro-theatre within, including breathing spaces, and using repetition in the performance.

ACTIVITIES

The activities of the project were:

- **Research.** Gill Brigg's PhD explored ways of making narrative theatre with strong emotional content suited to the target group.
- **Preshow introduction.** Prior to the performance all group leaders and carers were sent social stories to introduce them to members of the company, the building and the show. Familiarisation visits to the micro-theatre were also offered and several young people took up this opportunity and were less anxious as a result. During the show, participants were offered Picture Education Communication Systems. The stage manager gave an introduction reassuring the audience that they could move around, vocalise or have/administer medication or feeds during the show. She also spoke to each young person and companion to ask about the young person's specific requirements.



Figure 62: Scene from *Wave* © Nottingham Playhouse

- **Performances.** The shows toured to theatres and special schools. The story used metaphor and images with the intention of giving a rich experiences for both the young people and their companions. Themes were chosen to be relevant and capable of further exploration follow up sessions (independence, choices, relationships, and the transformation from puberty to adulthood). The play

including Makaton signing for key words, and performances included opportunities for sight, sound, touch and smell and taste. Participants were welcomed to the show through a name song, where the cast sang each individual's name at the beginning and end of the show. Participants were actively encouraged to touch props that were part of the story. Each participant took home a paper boat as a physical reminder of the play.

LESSONS

Lessons from the project were:

- **Working with people with profound and multiple learning difficulties and autism brings additional technical requirements.** Performances took place inside a specially constructed micro-theatre erected inside a school, community space or theatre intended to provide a safe, contained space from which audience members could easily take time out if needed. The props had to be made to be handled by people with poor motor control or great strength. Props had to look, feel, sound, taste and smell real. The paint finishes had to be non-toxic and durable enough to withstand licking, sucking and biting. Fabric had to be easily washable. The lighting technician had to use 'frost' to cover the LED lamps to prevent glare, and programme the fades to minimise any flicker as both effects can be very distracting for people on the autistic spectrum and can cause seizures. The seating needed to be changed according to the needs of the audience members. Day beds, wheelchairs and standing frames were accommodated in the space. Those transferring from wheelchairs, and ambulant clients, were offered a choice of sturdy stools, chairs and beanbags.

- **Projects with special target audiences need to ensure partners understand the nature of the intended audience and the experience.** At times the show was seen by people who did not have profound and multiple learning difficulties and autism, which was frustrating for Nottingham Playhouse as it felt like a lost opportunity.

IMPACT

The targets for the project were:

	Target	Actual
Number of performances	192	NA
Number of workshops sessions	40	NA
Live audience	2,520	NA
Participants	6	NA

Nottingham Playhouse is planning to continue its relationship with young people with profound and multiple learning difficulties and autism through a programme of relaxed performances.

LEGACY

AHRC produced a short film of the project: https://www.youtube.com/watch?v=dV6aEXmT_B4.

The project created a short education pack, introducing the story, characters and key words.

The project was designed to leave a legacy of knowledge and skills. Gill Brigg mentored the Director of *Wave*, Natasha Holmes, to direct shows that were aimed at this audience in future. Furthermore, Rachel Ross, a student on a three-month placement at Nottingham Playhouse, funded by the Regional Theatre Young Directors Scheme, learnt how to assistant direct pieces of this nature, and wrote a dissertation on the experience. Design students at Nottingham Trent University were invited to watch the show and sit in post-show discussions, which detailed the challenges and considerations when designing a show for this specific audience. This was intended to help them design productions for this target group in their future careers.

Wave is going to be toured under the auspices of Tell Tale Hearts. The micro-theatre created for *White Peacock* and *Wave* will be reused for this tour and Nottingham Playhouse is working up a new micro-theatre design for touring in 2016-17.

Nottingham Playhouse is one of the partners on Ramps on the Moon. This will develop theatre productions with and for disabled artists and audiences.

WITHOUT WALLS: ASSOCIATE TOURING NETWORK

Round	6
Artform	Combined arts
Funding	£1,393,601
Time period	March 2013 to December 2015: this project had not finished at the time of writing
Applicant	Without Walls Street Arts Consortium
Producers	Without Walls Street Arts Consortium
Presenters	Birmingham Hippodrome Derby Festé Out There, Great Yarmouth SO Festival, Skegness Fuse Medway Festival Bradford Festival LeftCoast, Blackpool Freedom Festival, Hull Appetite, Stoke on Trent
Evaluation	The Audience Agency is evaluating the project
Points of interest	Creation of sustainable infrastructure for outdoor art Delivery of pre-festival audience development Training for, and empowerment of, ambassadors

INTRODUCTION

Without Walls is a commissioning consortium managed by XTRAX and composed of: Brighton Festival, Stockton International Riverside Festival, Greenwich+Docklands International Festival, Norfolk and Norwich Festival, Ageas Salisbury International Arts Festival and Hat Fair Winchester. Between 2007 and 2012 the consortium reached around two million people, so the Strategic Touring project (target audience 1,639,000) was a large-scale expansion.

The objectives were: To extend the reach of new outdoor performance commissioned by Without Walls to non-consortium members through strategic, national touring to events and festivals in geographical places of low engagement to audiences who have little engagement with outdoor art or indeed any art.

CONCEPT

The main assumption behind the project is:

- **Giving festivals support with programming and audience development would enable a step change in their confidence in programming ambitious outdoor performance.** The relationships that festivals develop with each other, audiences and programmers would create a sustainable impact that would not rely on Without Walls' facilitation.

ACTIVITIES

The activities of the project were:

- **Performances.** The target in the application was to bring five to eight festivals into the associate network in stages. This target was exceeded. In 2014, the network increased from six to nine organisations. The target in the application was to tour 25 to 30 companies, and 180 artists across the three years of the Strategic Touring project. This target is likely to be met or exceeded. The project had not finished at the time of writing, but as at December 2014 (two of the three years), 21 Without Walls companies had performed as part of the Associate Touring Network, delivering 240 performances.

Figure 63: As the World Tipped at the Blackpool Illuminations @ LeftCoast and the Without Walls Associate Touring Network



- **Participation.** Festivals identified target audiences locally and ran workshops, events and consultation activities to obtain their insights on programming and planning.

- **Shared promotion.** Without Walls provided text on each of the acts, which festivals adapted to suit their different target audiences. Without Walls commissioned a film company to create one- to two-minute trailers with interviews for each of the seven shows commissioned in 2014 and 12 shows

commissioned in 2015, to help the ATN festivals' ambassadors understand and sell the shows. Without Walls also created a catalogue of Without Walls commissions available for touring as a resource for festivals and their ambassadors.

- **Ambassadors.** All festivals developed ambassador programmes, especially to target young people. Objectives included consultation, outreach, promotion and/or co-creation and production. In some cases, ambassadors also helped to coordinate a team of volunteers. Prior to a festival, ambassadors visited local groups, staffed freshers fairs, ran poster-making sessions and led other activities. At festivals, ambassadors gave out leaflets, staffed information points, acted as field workers to collect evaluation data, carried out filming, and in some cases performed at the end of the festival. Altogether the nine festivals had 109 ambassadors with varying levels of engagement.
- **Partnership meetings.** Members of the Associate Touring Network were expected to attend four meetings per year to agree the programme, share audience development ideas and report back on successes, challenges and learning from the experience.
- **Evaluation.** The Audience Agency offered both advice and direct services to support the evaluation of the festivals. The involvement of The Audience Agency brought consistency to audience profiling. All questions were based on the Audience Finder Outdoor Arts framework (<http://audiencefinder.org/audience/outdoor-arts>). Festivals also carried out their own evaluations, for example using chalk board speech bubbles or films to gather feedback. For example, in Digital Funfair at Freedom Festival Hull the survey was created as an artwork by the artist: as people filled in the survey, their responses generated sound effects (see the Isis Arts case study for a similar approach).

LESSONS

Lessons from the project were:

- **Ambassador programmes work best when designed to ensure mutual benefit.** Ambassadors were given training in running workshops, carrying out marketing and promotion. They were also given briefings to understand outdoor street theatre, the artists and the logistics. The training was tailored to the needs expressed by ambassadors. One of the advantages of a multi-year programme like the Strategic Touring is that training needs expressed at the end of one year can be met in the next. Without Walls hosted two ambassadors meetings at Greenwich + Docklands International Festival in 2014 and 2015, at Out There in Great Yarmouth in 2014 and at Freedom Festival in Hull in 2015, as an opportunity for ambassadors to see work, observe the organisation of different festivals and share learning with other ambassadors from different cities. In total, 85 ambassadors attended these events. 16 ambassadors attended the first event, and 22 the second. Ambassadors particularly valued developing their communication skills, learning new skills such as photography, and gaining work experience. They appreciated clarity of direction (e.g. targets for the number of questionnaires to be collected) combined with flexibility and choice so they could fit work around their other commitments.
- **Audiences need help understanding and selecting from the activities on offer** e.g. physical or digital information before the festival, details of timing and introductions at the festival schedules and maps of activity

IMPACT

The project exceeded its targets for participation, but has not met its live audience targets because the programming, especially the programming of large-scale shows, has been at a lower level than expected, in part because of local authority funding cuts. It is not entirely fair to portion the targets equally across the three years as the membership, and activity, increased across the three years.

The targets and actual figures for the project are:

	Target	Target pro rata for two years	Actual
Number of performances	350	233	240
Number of workshops sessions	30	20	111
Live audience	1,639,000	1,092,666	785,650
Online audience	800,000	533,333	Not known
Participants	300	200	1,665

The quality of experience was high. The Audience Agency found that 72% of surveyed audience members rated the experience very good in 2014 (60% in 2013). The two words most used to describe the events were entertaining and fun. Comments suggested that audience members thought the shows were impressive, clear and easy to understand. Having artists available to answer questions after the show added to the experience.

The work helped the festivals to reach new audiences. The Audience Agency aggregated 4,234 responses from across the nine festivals and found that: 43% of surveyed audience members were on a first visit to the festival in 2014, and 31% in 2013. 33% of respondents were 34 years and under in 2014, and 16% in 2013. Half the respondents were from the lower engaged Audience Spectrum segments in 2014, and 44% in 2013. In 2013 only 16% of respondents were from the highly engaged Audience Spectrum segments, which decreased to 13% in 2014.

The project raised the visibility of outdoor art and so helped to increase its following. England is seen as at the forefront of audience research in the field of outdoor art and Without Walls is often invited to speak at conferences in Europe.

Roughly half the companies who have toured with the Network gained additional work as a result.

LEGACY

The project has created a substantial legacy for associate festivals in terms of learning, audience research and increased appetite for outdoor arts from audience members. Some festivals have been able to leverage additional funds so helping to support work in the future. Artists have learned to tailor their offer to the festivals' needs by working with them to offer bespoke outreach activities designed specifically for the festival's audiences. Overall the project has raised the profile for outdoor art in the country, backed by the strong evidence base delivered by the Audience Agency.

Without Walls has judged that the network is sustainable and is planning to move onto a new set of partners.

Without Walls Associate Touring Network has shared the learning from the project with the sector; for example, in 2014, at a meeting in Paris hosted by Circostrada, a European network for street arts and contemporary circus.

MATTHEW BOURNE'S NEW ADVENTURES & RE:BOURNE: LORD OF THE FLIES

Round	5
Artform	Dance
Funding	£894,116
Time period	January 2013 to March 2015
Applicant	Re:Bourne Ltd
Producers	Matthew Bourne's New Adventures & Re:Bourne
Presenters	Strategic Touring: Lowry, Salford Theatre Royal, Plymouth Birmingham, Hippodrome Liverpool Empire Marlowe Theatre, Canterbury Sadler's Wells, London Wales Millennium Centre, Cardiff Theatre Royal, Newcastle Theatre Royal, Norwich Bradford Theatres Creative Scotland: Theatre Royal Glasgow Eden Court, Inverness His Majesty's Aberdeen
Evaluation	Shared Intelligence evaluated the project, alongside an internal evaluation, which obtained feedback from young people. The project also participated in the Manchester Metrics Pilot for Arts Council England.
Points of interest	Joint professional and non-professional cast Longitudinal evaluation Legacy projects in all 13 cities

INTRODUCTION

Re:Bourne is the charitable arm of Matthew Bourne's New Adventures. The objectives were: to create a long-lasting legacy for dance and for thousands of young people through a production which combines professional talent with the energy of young people including those with no previous experience in dance; to create a model of 'triple impact' art that combines artistic brilliance with commercial success and social impact.

CONCEPT

The assumptions behind the project were:

- Participation drives new audience development.** The cast in each venue included around 20 boys and young men, some with no previous dance experience, dancing alongside New Adventures' professional dancers. This was a different ensemble of young men in each location. The participant and audience data below strongly supports this assumption. Feedback showed the inspiring nature of the experience for the young cast.
- Collaboration increases skills transfer and sustainability.** *Lord of the Flies* ambassadors (emerging community dance artists) worked with venue staff on outreach, community and school engagement, and in finding and nurturing the local cast in advance of the production arriving for rehearsals.

- **Touring is particularly important for dance.** Dance is particularly poorly represented in arts attendance in the lowest quartile of local authorities, representing 1% to 3% of audiences.

ACTIVITIES

The project had these elements:

- **Workshops.** Re:Bourne organised 1,120 dance workshops for 7,541 participants. Re:Bourne wanted to maximise the impact of the workshops on new audience development. They used the dance workshops to audition but also to get boys involved in dance whether they wanted to join the cast or not.
- **Dance ambassadors.** In each locality Re:Bourne recruited dance ambassadors who acted as community mobilisers before, during and after the tour. The dance ambassadors co-led the workshops, which left a legacy of knowledge and connections in the area.
- **Performances.** The artistic vision, which was delivered, was to have the non-professional dancers on stage throughout the performance and integrated with the professionals. The partners were large-scale venues, which would not usually programme mixed non-professional and professional productions on their main stage.
- **Publicity.** The show received very strong and positive press coverage in the national and local press. Critics seemed to understand the nature of the production and what it was trying to be achieved.
- **Evaluation.** The methods consisted of: electronic registration data on participants; before and after paper questionnaires for participants; vox pop interviews, photos or video diaries from *Lord of the Flies* ambassadors and participants themselves as well as interviews with partner venues, parents, dance infrastructure organisations and youth groups.

Figure 64: *Lord of the Flies*, The Lowry, Salford, May 2015 (photograph by Helen Maybanks)



LESSONS

Lessons from the project were:

- **Boys are interested in dance.** Some dance infrastructure organisations were sceptical about the scale of the project and its possibility of success. For example, one dance representative said that Re: Bourne would be lucky to get 10 boys interested in the workshops, when they actually got 600. The audition process was extremely time-consuming because of the high level of interest generated.
- **Demand from audiences was high.** Across the UK, 78,029 people paid to see a production combining professional and non-professional dancers.

In both cases, the interest was undoubtedly helped by the association with Matthew Bourne.

IMPACT

The project greatly exceeded its audience targets. The targets and actual figures for the project are:

	Target	Actual
Number of performances	60	60
Number of workshops sessions	940	1,120
Live audience	34,911	56,542
Participants	5,620	7,541

The intention was to recruit boys with a mix of experience of dance and this was achieved. Shared Intelligence reported that of the 2,174 boys for whom they had comparable data: 30% said they attended a regular class, and a further 7% had studied for an exam, 21% said they had only a little experience, and 34% said they had never danced before. An ambassador involved in recruitment emphasised that the actual and correct target was: “not so much about boys who had no previous interest – more about boys who have an interest in dance but cannot express it”. Audience Agency analysis of the Mosaic data for 3,234 workshop participants who provided complete postcode data showed an even spread across local authorities with high, medium and low arts engagement.

Bookings were handled by the marketing team at the Ambassador Theatre Group (ATG), who had complete box office breakdowns for their two venues, the Liverpool Empire and the Theatre Royal Glasgow. Using Experian Mosaic data ATG was able to identify the socioeconomic classifications of the neighbourhoods which ticket bookers gave as their home address when booking. These showed that Prestige Positions made up a large proportion of *Lord of the Flies* ticket bookers in both cities as well as Senior Security and Rental Hubs. However, less privileged categories - Aspiring Homemakers, Family Basics, Transient Renters, Municipal Challenge, Vintage Value, Modest Traditions, Urban Cohesion - made up around 30% of Liverpool and around 24% of Glasgow ticket bookers, which is consistently higher than the venues’ theatre-going audiences. Shared Intelligence had data for Liverpool and Glasgow, which showed that first time bookers made up 33% and 27% of bookers respectively. They estimated that around 20% of the audience was under 18.

Data compiled and analysed by Catherine Bunting for Bradford showed strong outcomes for the participants. Respondents scored the project as on average nine or more on a 10-point scale for organisation, enjoyment, artistic experience, aspects of empowerment, support, team working, motivation and achievement.

LEGACY

Re:Bourne feels that it has created a new genre of performance – working at the mid and large scale with emerging artists – and is already planning its next production. The project helped to change external perceptions of the company. The commercial success of the company can blind people to its social importance and impact.

The project has strengthened the local dance sector. Some of the dance ambassadors continued their work after the Strategic Touring project ended. For example, the Norwich team set up a dance company to continue offering workshops along the *Lord of the Flies* model. The Plymouth ambassadors created a boy dance club and one made links to Plymouth Theatre Royal. Legacy projects are taking place in all 13 cities. Each venue is being given a £5,000 legacy grant to continue the work with young boys and the dance ambassadors. The company is in the process of launching a national programme to support community dance artists within its NPO work.

Re:Bourne created an educational pack for *Lord of the Flies*: http://newadventures.net/media/files/LOTF_Resource_Pack.pdf

The young boys have continued their interest in dance. At least eight of the participants have gained a place at a conservatoire to pursue a career as a professional dancer.

BIRMINGHAM CONTEMPORARY MUSIC GROUP: FIELD NOTES

Round	7
Artform	Combined arts
Funding	£62,665
Time period	March to October 2014
Applicant	Birmingham Contemporary Music Group
Producers	Craftspace Birmingham Contemporary Music Group
Presenters	Arts Alive Rural venues in Shropshire and Herefordshire: Bickerton Village Hall CBSO Centre Cheshire RT Folly Arts Theatre: Hereford Arts College Kingsland Coronation Hall Lansdown Hall Live and Local, Warwickshire Lyde Court Qube Rural Arts Wiltshire Shrewsbury Museum and Art Gallery Sidney Nolan Trust: The Rodd SpARC Theatre St Bartholomew's Church, Wiltshire Pailton Village Hall, Warwickshire The Market Theatre, Herefordshire Wem Town Hall
Evaluation	Amanda Fowler evaluated the project.
Points of interest	Cross-artform collaboration: music and crafts Dedication to helping the audience see inside the creative process Rural context

INTRODUCTION

The objectives were: To offer high calibre contemporary work specifically designed for the informal, intimate environment of non-theatre spaces available through rural touring; and to break down some of the barriers of perception, location and cost that prevent rural audiences from accessing contemporary work in cities. The project was designed to meet a need, articulated by promoters in Shropshire and Herefordshire, for more contemporary work for their audiences.

CONCEPT

The assumptions behind the project were:

- **Cross-artform collaboration would increase audiences.** The assumption was that audiences for craft and music would each find something familiar in the project. The evaluation validated this assumption: 25% of

surveyed audience members said they came to the event because they were interested in contemporary craft, 33% because they were interested in contemporary music, and only 7% because it was an Arts Alive event. Furthermore, when audience members were asked about the kinds of events they would like to see in the future, 78% favoured events that were cross-artform, and those wanting contemporary craft or contemporary music were only 8% and 10% respectively.

- **Contact with artists would increase the interest for audiences** because it demystifies the creative processes. The impression from the evaluation is that this did not happen: that process was another intangible whereas potential audience members and promoters wanted a clear description of the nature of the event.
- **Workshops would build the audiences for events.** The evaluation suggested this assumption was correct: 38% of those who attended the workshops then attended the performances.
- **Working regionally would increase the chance that new audience members could maintain a relationship with Birmingham Contemporary Music Group.** The two regions were chosen in part because the organisation knew that it already had audience members who travelled from rural areas in these counties to come to performances.

ACTIVITIES

The activities of the project were:

- **Commission.** The project commissioned work by composer Howard Skempton and textile artist Matthew Harris. The commissions had strong links to the local area, being partly inspired by the map archive at Shrewsbury museum.
- **Performance.** The performance had two sections: a first section of contemporary classical music selected by Howard Skempton and played by six performers from Birmingham Contemporary Music Group; and a second section that presented the works of the two artists. The second section included a 10-minute film on the creative process. The original idea had been to have this playing on a loop at each venue but feedback from stakeholders was that audience members would benefit from having this integrated into the performance. The two artists attended all live performances.



Figure 65: The artistic director of Birmingham Contemporary Music Group and members of the public looking at the artwork and score at the performance

- **Workshops.** Craftspace, Matthew Harris and sound and visual artist David Littler led a creative project with 11 students and emerging practitioners from Hereford College of Arts between February and February and March 2014. Birmingham Contemporary Music Group ran participatory music workshops for families and young people at The Qube, Oswestry, Wem Town Hall, SpARC, Bishop's Castle and the Sidney Nolan Trust, Presteigne. There were 59 participants, who created their own music, inspired by the commissions. The cross-artform nature of the commissions was mirrored in the workshops by using both visual and musical artists as workshop leaders and co-leaders.

LESSONS

Lessons from the project were:

- **A framework for evaluation should be developed from the beginning.** Having an independent evaluator gives extra confidence in testing the assumptions on which projects are based. Knowing whether these assumptions were well founded, in this case assumptions about working cross-artform, is important if the organisation is planning future projects on the same basis.
- **Cross-over events, those aimed at transferring audiences across organisations or events, tend to attract loyal members rather than those new to the individual organisations.** The evaluator found that only 16% of the total audience were new to all three partner organisations, which is to be expected since this was a cross-over project. The audience profile of these new audience members was very similar to those of existing audiences, in that they were already high arts attenders. 73% had previously attended an event by one or more of the organisation previous to the Field Notes events. However, 54% had not previously been to the venue.
- **There is an appetite for contemporary work in rural areas.** The project could have been considered high risk because it combined a new commission, with cross-artform presentation, within a contemporary style, aimed at rural areas, which might be assumed to be relatively traditional. The success of the project should encourage other organisations to work in a similar way.

IMPACT

The project fell below its target for live audience and participants, and exceeded its target for online audience.

	Target	Actual
Number of performances	12	13
Number of workshops sessions	22	20
Live audience	990	787
Online audience	4,000	6,475
Participants	120	70

The quality of experience was judged by the audience to be positive. Two thirds of the 279 audience members surveyed by the evaluator rated the event as excellent, and an additional 31% rated it as good.

The project endorsed the value of collaborative commissions. Both the artists fed back that they found the process expansive rather than limiting.

LEGACY

The partners created a website to explain the artistic process (<http://fieldnotestour.co.uk/>). The aim was to: “document, deconstruct and reveal the creative and practical processes of producing new work so that the end product (which is often misunderstood or deemed inaccessible) is given a broader artistic context, allowing the audiences to get under the skin of contemporary artforms.”

All three of the organisations are presenting the project at conferences: Arts Alive at the National Rural Touring Conference; Birmingham Contemporary Music Group at the Association of British Orchestra’s conference in January 2016, and with Orchestras Live; and Craftspace through the Touring Exhibitions Group,

and through Craftnet. Birmingham Contemporary Music Group was invited to perform Field Notes as part of the June 2015 Spitalfields Festival. Craftspace worked with Contemporary Applied Arts in London to show the work of Matthew Harris in summer 2015.

ASIAN ARTS AGENCY: RED BARAAT TOUR

Round	1
Artform	Music
Funding	£55,000
Time period	May to November 2012
Applicant	Asian Arts Agency
Producers	Asian Arts Agency
Presenters	Agencies: SAMPAD Nottingham Asian Arts Council Venues: South Hill Park Arts Centre, Bracknell Edinburgh Mela Bridgewater Hall, Manchester Curve, Leicester Birmingham Town Hall/Artfest St George's Bristol Bestival, Isle of Wight Rich Mix Youth Takeover, Bethnal Green Trafalgar Square/Paralympics
Evaluation	No evaluation was commissioned.
Points of interest	Targeting of Black and minority ethnic audiences Cross-over programming International touring

INTRODUCTION

The objectives were: to broaden the cultural offer for promoters by bringing international acclaimed contemporary Asian music to England, including to areas of low engagement; to develop new audiences for Asian music; and to develop longer term promotional partnerships with venues and promoters for sustainable touring.

Red Baraat is a nine-piece band from Brooklyn with dhol and brass, drawing inspiration from north Indian bhangra and other genres such as go-go, jazz and funk. Before the Strategic Touring project, Red Baraat had performed at New York's Lincoln Centre, The Kennedy Centre in Washington, Chicago World Music Festival, Montreal Jazz Festival and London's Barbican Blaze festival.

CONCEPT

The assumption behind the project was that Red Baraat would have cross-over appeal: the band would attract a wide age group and demographic because of their mix of influences and sounds. Ticket sales and reviews suggest that this assumption was correct.

ACTIVITIES

The activities of the project were:

- **Performances.** The nine venues ranged from a major regional classical music venue to a community venue in East London to Trafalgar Square, as part of the London 2012 Festival.



Figure 66: Photo of Red Baraat by Ferny Chung, retouching by Louis F. Cuffari

- **Marketing.** Record Label Harmonia Mundi agreed to release the band's second album, *Shruggy Ji*, before the tour, which helped to raise the profile of the band. The tour benefitted from interviews with BBC Radio, BBC London, and Asian Radio stations in London, Manchester, Birmingham, and Leicester. Radio 4 recorded an interview for its *Loose Ends* show, which helped drive audience numbers. The tour was included in the London 2012 festival official guide, with 550,000 distributed across the UK, and on the website.

LESSONS

The lessons from the project were:

- **The areas of low engagement for Black and minority ethnic communities are not necessarily the same as those for non-Black and minority ethnic populations.** This means that the locations that would naturally be targeted for touring to Black and minority ethnic communities were not necessarily priorities for other Strategic Touring projects.
- **Attracting Asian audiences requires a mix of conventional and non-conventional approaches to marketing.** These included: coverage in festival brochures, posters and fliers, design of tour web pages, use of social media, paid advertising in local papers, press releases and interviews to national, local and specialist Asian radio and press. The agency recruited two specialist PR agencies to ensure it could reach both mainstream and Asian press and media.

IMPACT

The project met its audience target. The targets and actual figures for the performances were:

	Target	Actual
Number of performances	10	9
Live audience	40,000	43,309
Online audience	200,000	Not known

The Red Baraat tour represented a milestone for Asian Arts Agency, the first time it had organised an international tour. The project raised the organisation's profile and strengthened its reputation.

LEGACY

The Strategic Touring project gave the Asian Arts Agency the experience and reputation to increase the depth and breadth of its touring. Touring has become a core part of its programme.

Since the project, the Asian Arts Agency has toured again to five of the nine venues and has added three new venues, Turner Simms Hall, Phoenix Exeter and WOMAD. Some of the venues, such as the Edinburgh Mela, have taken shows from the Agency for four years in a row since the Strategic Touring project.

The Asian Arts Agency arranged for Red Baraat to appear at WOMAD in 2015. There is demand for Red Baraat to tour further.

PAVILION: 9 INTERVALS

Round	3
Artform	Visual Arts
Funding	£23,000
Time period	October 2012 to May 2013.
Applicant	Pavilion
Producers	Pavilion
Presenters	Promoters: CIRCA, Newcastle Picture House Berwick Visual Arts Venues: Brindley, Runcorn Tyneside Cinema, Newcastle ICA, London Queen's Film Theatre, Belfast Watershed, Bristol Duke's @ Komedia, Brighton DCA, Dundee Cornerhouse, Manchester The Maltings, Berwick-upon-Tweed
Evaluation	The project was not externally evaluated.
Points of interest	Use of a popular venue (cinemas) to reach a wide audience Artistic vision seeding self-aware and critical viewing Role in encouraging venues to reflect on their boundaries and purpose

INTRODUCTION

In 2011 Pavilion commissioned French artist Aurélien Froment to make a set of nine short films specifically for the cinema context. The films comment on and parody the position of the viewer, their relationship to their physical environment and their role as spectator. The films feature osteopath David Annett, yoga instructor Nichi Green, Will Holder as a reader, film enthusiast Keith Withall, workers at KM Furniture Factory and designer Michael Marriot's selection of chairs. Each five-minute film was designed to be presented in the space between the adverts/trailers and the main feature in conventional cinema programmes. The intention was that each film would be presented for a week.

The Strategic Touring Programme was designed to allow Pavilion to extend its tour to areas of low engagement.

CONCEPT

The assumptions behind the project were:

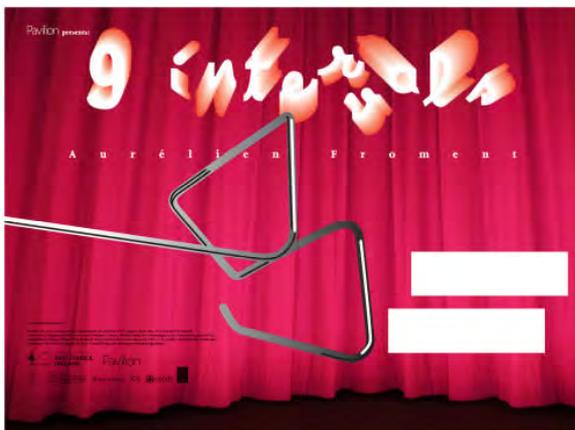
- Working through cinemas would reach an unusually broad and diverse audience.

- Inserting the films into a cinema programme would combine a sense of familiarity with a sense of surprise. This combination would leave a lasting impression on audience members.
- Independent cinemas would see visual art as a way of diversifying their offer and enhancing their local uniqueness.

ACTIVITIES

The activities in the project were:

- **Screening.** Each venue committed 20 complimentary tickets each week for local people who would not usually attend the cinema.
- **Marketing.** Each film was screened simultaneously in each venue, with the intention of generating opportunities for joint marketing and nationwide press coverage, as well as mirroring the way mainstream films are released. Marketing for the project aimed to generate intrigue, create awareness and encourage audiences to attend the special events, rather than to increase attendance at the cinema's feature



presentations or dilute the surprise of the work. A large quad-sized poster, such as those produced by film companies to accompany their releases, was produced for display by host venues.

- **Events.** Each venue held omnibus events composed of a free screening of all nine films and locally programmed content. The intention was that the individual film screenings would bring audiences to these events. The venues decided to screen the nine films amongst single ads and trailers so as to maintain the commercial, cultural and stylistic references.

Figure 67: 9 Intervals cinema poster, Pavilion

LESSONS

Lessons from the project were:

- **Recruiting cinemas for this kind of project is difficult.** Pavilion had to contact about 30 cinemas to find nine that would commit to the project. Cinemas were concerned the project would contravene their contractual arrangements with cinema advertisers. Cinemas were concerned that the audience experience would be negatively affected, either by the added length of the films, or the unexpected content. Cinemas were quite careful about when they wanted the films to be shown, for example, not alongside their highest grossing programmes. Cinemas had a fast turnover of programming staff. In one case, the cinema had changed ownership between the application and the delivery stage.
- **Screenings did not drive audience members to the omnibus events.** Whilst *9 Intervals* succeeded in reaching a large audience during regular cinema screenings, it was less successful in attracting audiences for omnibus screenings of the work. Pavilion concluded that this kind of project works best as part of a long-term relationship with venues, where partners share objectives and knowledge of the local audience. The relatively low turnout for the omnibus events seems to have been because of a mix of factors such as competition with similar events, and weak communication of what was special about this project in local promotion.

IMPACT

The project met its targets but was less targeted on areas of low engagement than originally intended because of the challenges of getting venues to commit to the project. Evaluation showed that around 80% of audience members had encountered artists' film and video beforehand, and only 20% said it was entirely new to them.

The targets and actual figures for the project were:

	Target	Actual
Number of exhibition days	189	457
Number of workshops sessions	30	30
Live audience	20,000	36,560
Online audience	25,000	25,000
Participants	500	375

Feedback suggested a positive response from audiences. Respondents commented that seeing the work heightened their self-awareness as a viewer and their awareness of the space they were in; and that it challenged and complicated their understanding and experience of art and cinema. In a few cases the work appears to have created some annoyance amongst viewers, impacting negatively on their cinema experience, because the work was not what they had paid to see. When asked whether *9 Intervals* was distinguishable as art, the majority of respondents felt that it clearly was because of its attempt to invite the audience to consider their position in the cinema rather than to influence or persuade them to buy a product or sign up to service.

The project led to some debate within cinemas about the place for alternative film within cinemas, and cinema's relationship to the visual arts. Cinema managers asked probing questions about the artwork so that they could understand it and so be prepared for the audience reaction.

LEGACY

Aurélien Froment produced a double-screen version of the work for gallery exhibition, which was presented in the Republic of Ireland, Canada and Switzerland, further extending the visibility of the project beyond the tour.

LUX and Pavilion co-published a *9 Intervals* publication.

Building on its learning from the *9 Intervals* project, Pavilion delivered a 70-minute film by artists Luke Fowler and Mark Fell, *To the Editor of Amateur Photographer*, co-commissioned with the Hyde Park Picture House in Leeds, in November and December 2014. The film was screened in the cinema twice a week during peak slots between evening feature films for a period of six-weeks, and has gone on to the tour to film festivals. A longer term relationship with Hyde Park Picture House is planned, with Pavilion helping to programme moving image work in a possible second screen.

Pavilion was successful in applying for a second Strategic Touring project, *An Opera for Sumburgh Head*. One legacy from *9 Intervals* is that Pavilion is planning to use cinemas as information hubs for the project, and also to create a cinema advert to promote the work. Before *9 Intervals*, Pavilion had not worked with cinemas in this way.

A VENUE'S PERSPECTIVE: CIVIC THEATRE DARLINGTON

Artform	Theatre
Background	The Civic Theatre, Darlington is a local authority owned and run theatre.
Points of interest	The Civic Theatre Darlington has been involved in four Strategic Touring projects and can comment on the differences in approach and the overall value of the programme

ACTIVITIES

Darlington is a partner in four Strategic Touring projects:

- North East Children's Theatre Consortium, Round 1 (see case study).
- The Touring Consortium Theatre Company, Round 4 (see case study).
- English Touring Theatre, National Touring Group, Round 6.
- Battersea Arts Centre, Collaborative Touring Consortium, Round 7.

BEFORE THE STRATEGIC TOURING PROGRAMME

Lynda Winstanley, Director of Darlington Civic Theatre, explains that before the Strategic Touring Programme, there was little opportunity for dialogue, especially in the regions, and especially for organisations that were on the fringes of Arts Council England programmes. It was difficult for a venue to access high quality work because of a vicious cycle: the audience figures for drama were low, and so it was difficult to make the case for drama in the business plan; however venues need to show high quality work to be well regarded so that they could attract good work. Without the Strategic Touring Programme venues like Darlington would struggle to present the same variety and quality of work.

THE STRATEGIC TOURING PROGRAMME

The Touring Consortium Theatre Company and English Touring Theatre National Touring Group, two large-scale consortia, each require venues to pay a guarantee fee, which is reasonable but problematic. The venue does not usually pay any guarantees because it cannot carry a deficit and so has to protect the organisation from risk. The challenge is accentuated because the work is more challenging than the drama it would usually programme, yet the guarantee requires that the venue make more money.

The original assumption in the North East Children's Theatre Consortium was that the group would have greater buying power and so be able to negotiate a better price with theatre companies. This proved not to be the case in part because venues had different requirements and in part because each venue wanted the more valuable weekend slots so extended runs were not practical.

The Strategic Touring Programme requires each venue to create a bespoke audience development plan, which is a lot of work. The scope to systematise processes across venues is very limited because of the enormous variation in priorities between venues. Furthermore, Arts Council England's priorities do not always match those of the venue. The approach that The Touring Consortium Theatre Company has adopted has been

particularly helpful: the team has gone into the community with the venue's staff, and taken on some of the follow up work. It is very valuable having a venue liaison role. There was always an understanding that venues wouldn't all do the same thing. It is strongly positive when touring agencies not only come up with creative ideas, but they are also enough to implement them.

The main issue with the Strategic Touring Programme is what happens next. Three years isn't enough to create sustainable change given the very difficult times. The venue needs the follow on funding. Although ways of working have changed, venues don't have the capacity to sustain these changes. Even if funding is subsequently confirmed a gap can be problematic if there is a down time.

IMPACT

The four Strategic Touring projects have been synergistic. The Touring Consortium Theatre Company and English Touring Theatre address the same issues: large-scale aspirational work that wouldn't otherwise come to the venue.

The Strategic Touring Programme has changed the organisation. The staff have really enjoyed being more involved in casting and rehearsals, sharing the experience of production. Working with the other venues and core organisations has given extra resources and skills so that the venues feel more confident and less isolated. When the Strategic Touring shows are in Darlington it is like a special event, staff feel buoyed up and celebratory. However, it is taking longer to build audiences than was expected.

The Strategic Touring Programme has definitely helped Darlington to sustain drama programming. It has helped to raise the profile of the venue because of the high quality of work that has come to Darlington. It feels as if it has made sure that Arts Council England has not forgotten Darlington. The three year's commitment of funds has given a continuity of planning. Without this, the venue would think anew about each season without any structure for development. The Strategic Touring Programme has given more time for reflection and learning.

Overall, the Strategic Touring Programme is ensuring that companies take what audiences want to venues, as opposed to what venues think they want. It is also a great way for organisations that don't have the time to apply for funding to have a relationship with Arts Council England.

The Strategic Touring Programme has allowed Arts Council England to have a relationship with a much wider range of venues who are not NPOs. If Arts Council England's ambition is to bring excellent work everywhere, then these venues should be at the table.

Darlington Theatre does not have the time or resources to be the lead partner. A network is beneficial because it makes connections for venues that are not connected through Arts Council England. The networks with which Darlington has been involved have been exceptional opportunities to meet people, and explore new ideas for the sector.