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Random Acts Network Centres Evaluation Report

2015-18

RANDOM
— ACTS



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1 Executive summary

1.1 Random Acts and the Random Acts Network Centres programme

Channel 4 in partnership with Arts Council England (ACE) established Random Acts (RA) in 2011 to escape the conventions of arts broadcasting and to expand its possibilities through 'bold expressions of creativity'.

In 2015 Channel 4 and ACE renewed their RA partnership through a £6 million joint agreement. Channel 4's commitment was to produce and broadcast 6 more series of RA, to continue to commission films from established talent, and to oversee distribution of RA films online. ACE's contribution was to set up five Random Acts Network Centres (RANC), spread across England, to identify, develop and support diverse young artists to make films to be considered for inclusion in RA.

ACE awarded an initial £3m across five arts and cultural organisations: Calling the Shots became RANC for the South West of England, the ICA for London, Rural media for The Midlands, Screen South for the South East of England and Tyneside Cinema for the North of England.

Following a review of the first year of the programme, in 2016 ACE awarded a further £1.135 million¹ for the RANC collectively to develop an Additional Outcomes programme to support the artists with further distribution opportunities and help with their career progression and professional development (shown in Exhibit 18) after their films were delivered to Channel 4.

The purpose of this report is to provide an independent overview of the extent to which the objectives of the core RANC programme were met at the end of the 2015-18 funding period; to give insight into what was achieved by the Network Centres and by the young artists that engaged with the programme; and to highlight learning that might be of use for future talent development initiatives.

1.2 Aims and Objectives of the Random Acts Network Centre programme

The RANC programme had three overarching aims:

1. Discover, showcase and promote diverse young talent;
2. Provide training, advice and mentoring to support and enable young talent
3. Increase the profile and reach of arts films and creative work by 16- to 24-year-olds, including to large, diverse Channel 4 audiences

Related to these, as shown in Exhibit 1, the programme had objectives focused on the young artists, partnerships, training and support, films and audiences.

¹ The 'Additional Outcomes' funding increased ACE's total investment in the RANC from £3M to £4.135M over 3 years.

Exhibit 1 - RANC programme objectives

Young Artists



- A large number of young people are **made aware of the opportunity** and a **large number of young people apply**
- A large number of **young people participate**
- Those who participate are **diverse in age, background and ability**

Training & Support



- **High quality formal and informal training** is provided, with a variety of formats and content
- **Talent development continues after the project**
- Young artists feedback and are able to **shape the future of the programme**

Partnerships



- New and lasting **partnerships are formed**
- **Partners are diverse** and represent a range of **different industries and functions**
- Strong communication with and between partners aligning them with the centres' goals and **sharing best practice**

Films



- Each Centre to **produce 72 films** with **at least 360 16-24 year olds** in total supported to make films
- Films represent a **diverse range of topics**, are relevant to young people and are **high quality and well-received**
- Films are **produced on time and to budget**

Audiences



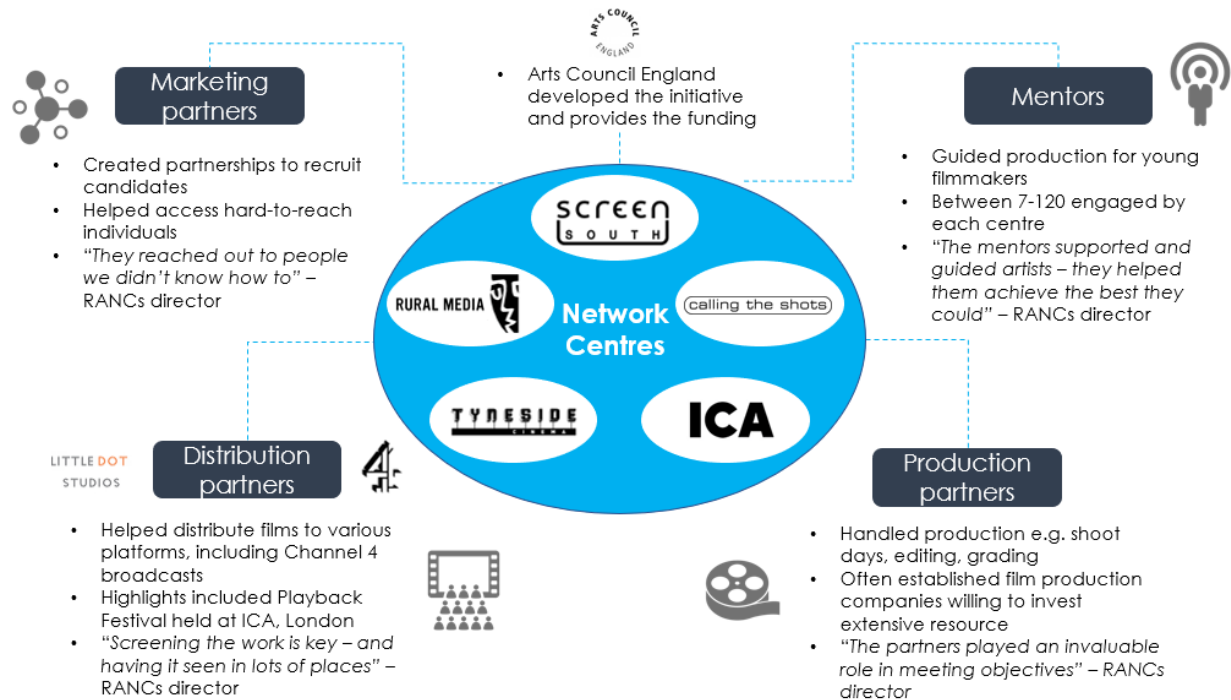
- The films reach and are **enjoyed by large audiences**
- These **audiences are diverse**
- All films produced enjoy some **distribution whether broadcast, online or other**

ACE devised a 'spoke and hub' Network Centre model in the belief that extensive partnerships would be needed to maximise the reach and impact of the programme across all areas of England, rural as well as urban. However, ACE gave Centres the freedom to develop their network in the way that fitted their local circumstances.

As shown in Exhibit 7, at a structural level, the RANC programme involved the five Centres, ACE, Channel 4, Little Dot², mentors and other marketing and production partners.

² During the second year of the programme, Channel 4 engaged independent production company Little Dot to commission Random Acts films, produce Random Acts series 3-6, work with ACE and the RANC, oversee the Random Acts online and television platforms, and seek new partnerships and opportunities to expand Random Acts.

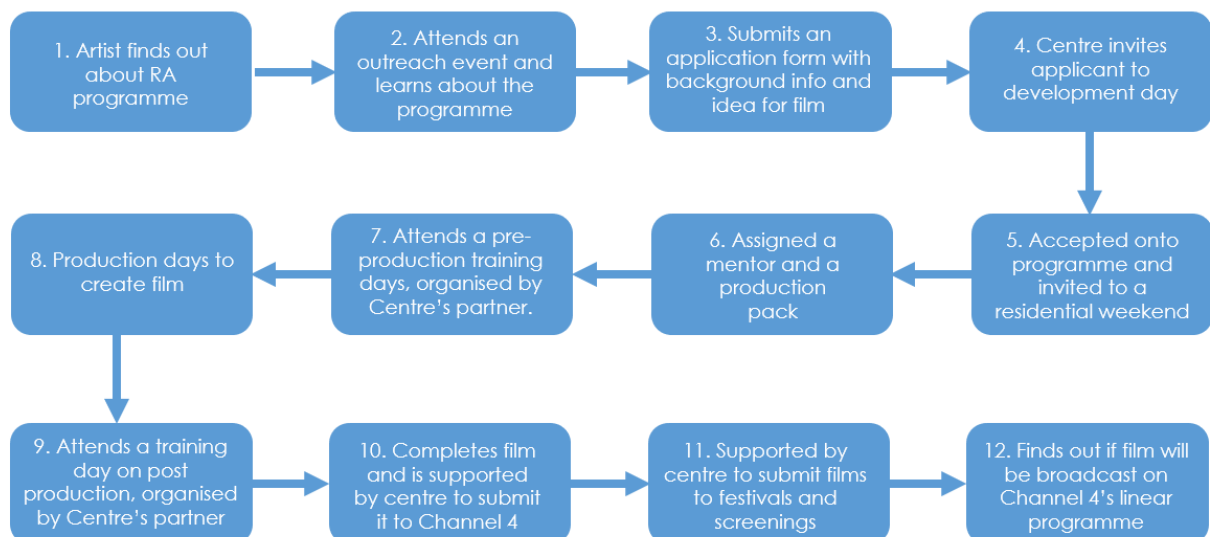
Exhibit 2 - The Network Model



Over the three-year programme, the Centres worked with almost 1,000 partners, the vast majority for marketing purposes.

The Centres evolved a variety of different approaches to programme delivery, reflecting their unique regions, experience and industry relationships. Despite these variations, the participating artists tended to follow a similar journey through the programme – from recruitment to delivery – as shown below (Exhibit 3).

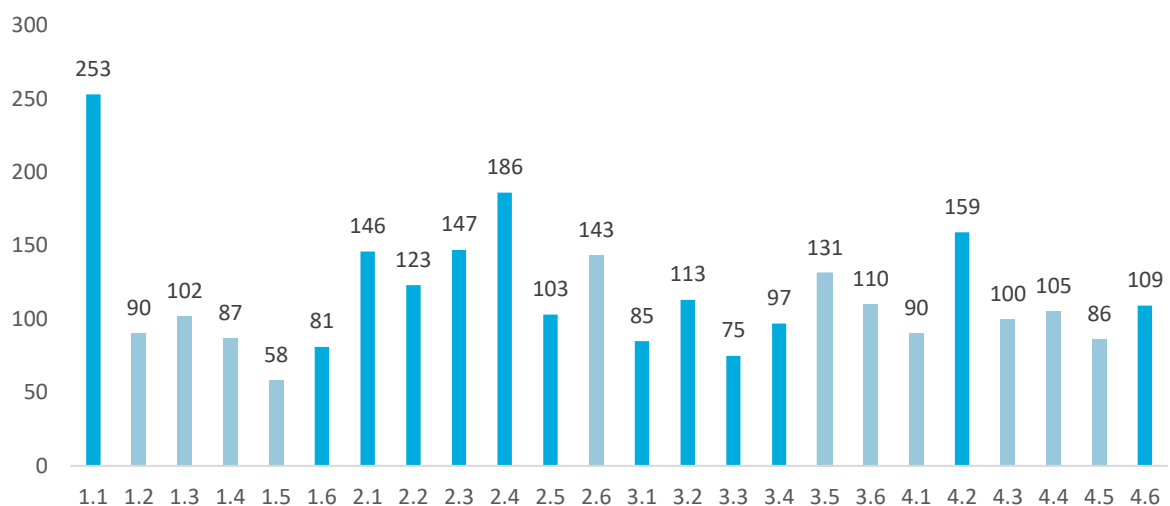
Exhibit 3 – Typical participant journey



Once the artists completed the programme, their film was submitted to Channel 4 and they then found out if their film was going to be selected to be shown as a RA film online or, in some cases, broadcast on Channel 4. RANC films were selected for 13 of the 24 of the Random Acts episodes aired on Channel 4 up to March 2018 (series 1-4), with a combined viewing of 1,677,000 views over the 13 episodes. The final two series of Random Acts, to be aired before the end of 2018, will also feature RANC films.

Exhibit 4 - Broadcast reach of Random Acts episodes³ (season 1-4)⁴


(Dark blue bars signify episodes where RANC films were shown)



The RANC films reached a large and diverse audience through the Channel 4 broadcast with 15 episodes of the Random acts programme achieving a viewership of over 100,000 people, and BARB data showed that roughly 25% of viewers were aged 16-34 (as shown in Exhibit 39).








The Random Acts films received significant views online, achieving 21.3 million views on Facebook and 1.1 million views on YouTube by the end of the third year of the programme with just under 20% of viewing made up of RANC films.






1.3 To what extent were the objectives of the Random Acts Network Centre programme achieved?


Objective	Achievement	Outcome score
A large number of young people are made aware of the opportunity and a large number of young people apply	2518 applications received 336 pre-selection marketing events 78 targeted pre-selection outreach events	

³ Figures are based on the 7-day consolidated data from broadcast linear TV – it does not include any viewing via All 4. It captures viewing that was recorded and watched within 7 days and includes HD and +1 viewing.

⁴ (*) denotes a RANC film in the episode

A large number of young people participate	436 young artists were lead participants 991 young people participated on-screen or behind-camera >7,000 young people benefitted from free training events	
Those who participate are diverse in age, background and ability	24% of alumni identified as being of a BAME background 13% of alumni identified as having a disability 26% of alumni had received free school meals at some point 6% of lead participants had been in care 63.4% of alumni had a college or university degree	
High quality formal and informal training is provided, with a variety of formats and content	Hundreds of hours of group and individual training was made available to participants, including pre and post production workshops	
Talent development continues after the project	All Centres offered training, workshops, networking events and mentoring to programme alumni. Over 300 alumni benefited from talent development after the project	
Young artists feedback and are able to shape the future of the programme	Alumni were encouraged to complete surveys which fed into recommendations for improving the programme, developed at the end of each year. Some Centres asked their alumni to become 'ambassadors', to help shape the programme for future participants, but this was not always formal or followed up on	
New and lasting partnerships are formed	The five Centres worked with 892 between them. Centres acknowledged the benefit of these partnerships and said they hoped to maintain them for the future	Time will tell
Partners are diverse and represent a range of different industries and functions	34% of partner organisations were other arts organisations 11% of partner organisations were schools 14% of partner organisations were universities 16% of partner organisations were production companies 11% of partner organisations were exhibition spaces	
Strong communication with and between partners aligning them with the centres' goals and sharing best practice	Most of the partners who participated in the interview programme felt that whilst communication with the Centres was very positive, there could have been more sharing of best practice across the partner network	

Each Centre to produce 72 films with at least 360 16-24 year olds in total supported to make films	Each Centre produced 72 films 436 young artists were lead participants	
Films represent a diverse range of topics, are relevant to young people and are high quality and well-received	77% of films contained diverse on screen with minor or major parts for female and / or BAME and / or disabled actors 45.4% of films contained diverse themes (gender, ethnicity, disability, sexuality, socio-economic)	
Films are produced on time and to budget	Overall, all 360 films were delivered on schedule and within the total budget available. On a case by case basis, 97% of films were produced to budget and 91% were produced on time.	
The films reach and are enjoyed by large audiences	10% of the RANC films (35 films) were broadcast on Channel 4's Random Acts programme RANC films were shown in 13 of the 24 of the Random Acts episodes aired on the Channel 4 programme up to March 2018, with a combined viewing of 1,677,000 views over the 13 episodes and an average of 129,000 views per episode 96% of films (344) produced were shown as Random Acts on Channel 4's online platform Random Acts films attracted roughly 21,267,147 views on Facebook and 1,112,634 views on YouTube by the third year of the programme, of which RANC films made up 20% of viewings. Some of the best performing RANC films were viewed hundreds of thousands of times online such as I Dream of Zombies with over 675,000 views and Goathland with over 400,000 views across all platforms Random Acts films were shown as pre-feature screenings for over 400 other films across the UK at independent cinemas, with 2,000 screenings around the country watched by 120,000 audience members Random Acts films were screened at a number of festivals, and taken on a Playback Tour around England with an estimated 102,000 attending at 19 arts venues including the ICA An estimated additional 70,000 people have viewed RANC films at screenings, exhibitions and festivals other than the Playback Tour and Cinema partnership	
These audiences are diverse	The demographic information available on viewers is limited just to age. 15 episodes of the Random acts programme on Channel 4 achieved over 100,000	

	viewers, and BARB data showed that roughly 25% of viewers were aged 16-34 Data was inconsistent for the cinema and events programmes, but suggest a range between 10% and 25% of viewers aged 16-34	
All films produced enjoy some distribution whether broadcast, online or other	All films were made available to audiences in one way or another, with 96% shown on Channel 4's online platform	

1.4 Headline achievements

Notable achievements include:

- In total, **436 young artists were supported to produce a total of 360 films** for possible inclusion in Random Acts Of these:
 - 24% identify as being of a BAME background⁵
 - 13% identify as having a disability
- An additional **991 young people were directly involved** in the productions of the films (e.g. as crew or as on-screen talent)
- Over **7,000 young people benefitted** from free to attend open training and events arranged by the Centres
- After finishing their film, 50 alumni of the programme found roles** (such as paid internships or jobs) with the Centres or with core partners⁶
- Random Acts alumni have participated in projects such as **directing an advert for Vodafone** featuring Anthony Joshua, the British Boxer, have **formed production companies** and have produced **further short films**
- 35 (10%) of the RANC films were shown in the first 4 series of Random Acts on Channel 4**, and 344 (96%) were distributed on Channel 4's online platforms
- RANC **films were shown in 13 of the 24 Random Acts episodes⁷** on Channel 4, with a **combined viewing of 1,677,000 views** and an average of 129,000 views per episode
- RANC films accounted for almost 20% of the online views that Random Acts films achieved online. Random Acts and RANC films received **21.3 million views on Facebook and 1.1 million views on YouTube** by the third year of the programme
- An estimated **292,000 people in total have viewed RANC films offline**, at screenings (including cinema screenings) and in festivals and exhibitions
- RANC films **gained recognition at the Sundance Film Festival: London** and won awards at the BFI Future Film Festival where in 2017, all nominees in the Best Experimental category were RANC films

⁵ 6% of participants 'preferred not to say' what their ethnicity was

⁶ 19 of Screen South's lead creative alumni found roles with the Centre or their core partners

⁷ See "RANC films broadcast on Channel 4's Random Acts series 1 to 4" for details

- [The Mask](#) by Sharif Persaud and [Imagination](#) by Jemima Hughes have been selected by the BFI to feature in 'Disabled Britain on Film' - a contemporary collection of D/deaf and disability-led work, free to access on the BFI Player
- Articles and listings about **RANC films frequently feature in popular UK publications.** The Guardian, Dazed, The Sun. The Times and Radio 5 Live have all featured RANC films or filmmakers, bringing awareness of the programme to a wide and varied audience

1.5 Learning from the RANC programme

The RANC programme could offer significant learning for the wider arts and culture sector, particularly those working with younger or inexperienced artists, or offering talent development programmes and pathways into the arts and screen industries. Key learning points are summarised in section 8 of this report.

2 The Random Acts strand

2.1 History of Random Acts

Channel 4 partnered with Arts Council England (ACE) in 2011 to establish the television strand Random Acts (RA), which had a remit to escape the conventions of arts broadcasting and expand its possibilities through 'bold expressions of creativity'. Since then it has shown 661 short films⁸ on television and online, covering all artforms including dance, music, spoken word, visual arts and animation.

In 2015 Channel 4 and ACE renewed their RA partnership through a £6 million joint agreement. Channel 4's commitment was to produce and broadcast 6 more series of RA on TV; to continue to directly commission films from established artists; and to proactively distribute and promote the films online, as well as on TV. ACE's contribution was to set up five Random Acts Network Centres (RANC), spread across England, tasked with identifying, developing and showcasing diverse young talent. ACE invested an initial £3 million between 2015 and 2018 in the RANC programme, to offer creatives between the ages of 16 and 24 the opportunity to realise an artistic idea through the medium of film.

The RANC development programme came to an end on the 31st March 2018, but the RA strand will continue on Channel 4 and online until the end of 2018. This report is specifically concerned with the achievements of the RANC programme; it is not an evaluation of the RA strand. The purpose of this report is to provide an independent overview of the extent to which the objectives of the core RANC programme were met at the end of the 2015-18 funding period; to give insight into what was achieved by the Network Centres and by the young artists that engaged with the programme; and to highlight practice and learning that might be of use for future talent development initiatives.

The RANC programme had three overarching aims:

1. Discover, showcase and promote diverse young talent;
2. Provide training, advice and mentoring to support and enable young talent
3. Increase the profile and reach of arts films and creative work by 16- to 24-year-olds, including to large, diverse Channel 4 audiences

As shown in Exhibit 5, to support the delivery of these aims, the programme had objectives focused on the young artists, partnerships, training and support, films and audiences.

⁸ Random Acts films and RANC films

Exhibit 5 - RANC programme objectives

Young Artists



- A large number of young people are **made aware of the opportunity** and a **large number of young people apply**
- A large number of **young people participate**
- Those who participate are **diverse in age, background and ability**

Training & Support



- **High quality formal and informal training** is provided, with a variety of formats and content
- **Talent development continues after the project**
- Young artists feedback and are able to **shape the future of the programme**

Partnerships



- New and lasting **partnerships are formed**
- **Partners are diverse** and represent a range of **different industries and functions**
- Strong communication with and between partners aligning them with the centres' goals and **sharing best practice**

Films



- Each Centre to **produce 72 films** with **at least 360 16-24 year olds** in total supported to make films
- Films represent a **diverse range of topics**, are relevant to young people and are **high quality and well-received**
- Films are **produced on time and to budget**

Audiences



- The films reach and are **enjoyed by large audiences**
- These **audiences are diverse**
- All films produced enjoy some **distribution whether broadcast, online or other**

The programme was designed primarily as a talent development initiative, to find and nurture young creatives, with benefits that go beyond filmmaking and extend to the wider cultural and creative sectors. Diversity was a key consideration. Various stakeholders in the film, TV and wider creative industries have articulated concerns around a lack of diversity. The launch of the RANC project coincided with other industry programmes to diversify the talent base and audiences within the arts and culture sectors, such as Channel 4's 360 Diversity Charter and the BFI Diversity Standards.

As well as creating opportunities for young people from diverse ethnic backgrounds and with disabilities, the RANC initiative was intended to benefit young people from a range of socio-economic backgrounds, including the less affluent and those who were not in or heading towards full-time higher education. This is important, as three-quarters of the UK's creative industry workers are from middle-class families and it is increasingly difficult to obtain entry-level roles without a degree.⁹

Strategically for ACE, the RANC programme would help the Council to achieve its goals around diversity, talent development and excellent art (Goal 1); reaching wider audiences (Goal 2); And encouraging and enabling young people to participate in arts and culture (Goal 5).

2.2 The Random Acts Network Centres

Following a competitive application process, five arts and cultural organisations from around England were selected to be RANC – Institute of Contemporary Arts (London), Screen South (South East), Calling the Shots (South West), Rural Media Company (Midlands), Tyneside Cinema (North).

They were each responsible for activities covering one English area. Each centre was awarded £600k of funding over 3 years to train and support young artists via a network of mentors and partners to produce films to be considered for inclusion in the Random Acts strand

The Centres were responsible for identifying and nurturing emerging talent from their area and helping young artists to develop ideas and produce short films. The Centres were also responsible for developing and leading networks of different partner organisations in their respective areas to achieve the RANC

⁹ The Guardian: [Middle class people dominate arts, survey finds](#) (Nov 2015)

programme objectives. In doing so, they provided a platform for young talent to gain exposure and pursue wider development opportunities.

Each centre was tasked with delivering 24 films for each year of the three-year programme. The films would be considered by Channel 4 for the Random Acts television series and/or distribution via online platforms such as All 4 (Channel 4's 'on demand', or catch-up, channel), YouTube and Facebook and the Random Acts website.

Following a review of the programme at the end of the first year of activity, the Centres were collectively awarded a further £1.35m of funding for an Additional Outcomes programme to support alumni of the RANC programme to distribute their films to audiences offline and to benefit from further training and career support. The achievements of the Additional Outcomes programme are considered in detail in a separate report.

Exhibit 6 - Random Acts Network Centres



3 The Network model

3.1 Model overview

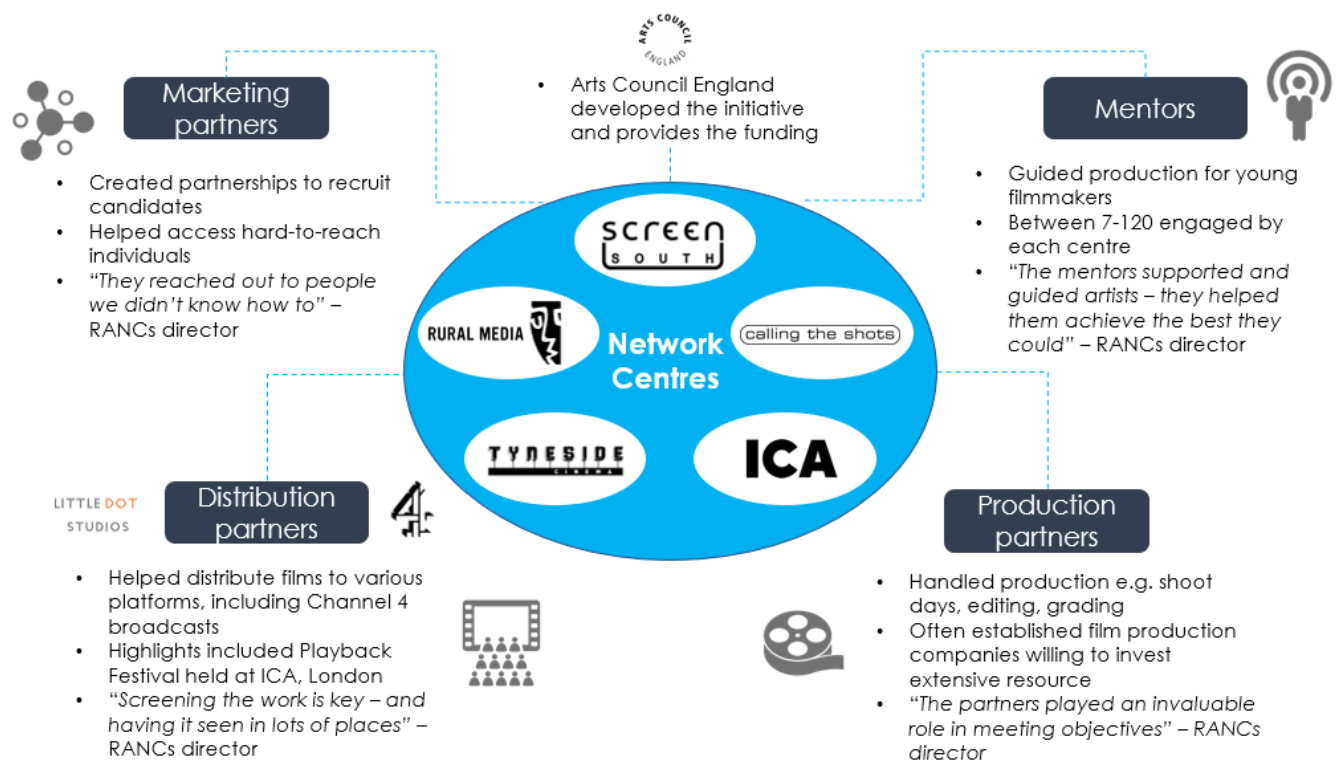
ACE established a hub and spoke type Network model (Exhibit 7) to maximise the reach and impact of the programme across all areas of England, rural as well as urban.

In their guidance to prospective applicants, ACE was clear that extensive partnerships would be needed to achieve the programme objectives. However, ACE gave Centres the freedom to develop their network in the way that fitted their local circumstances.

Each Centre evolved its own delivery approach, meaning that whilst all the RANC were successful in achieving their objectives, there were significant differences in the way they did so.

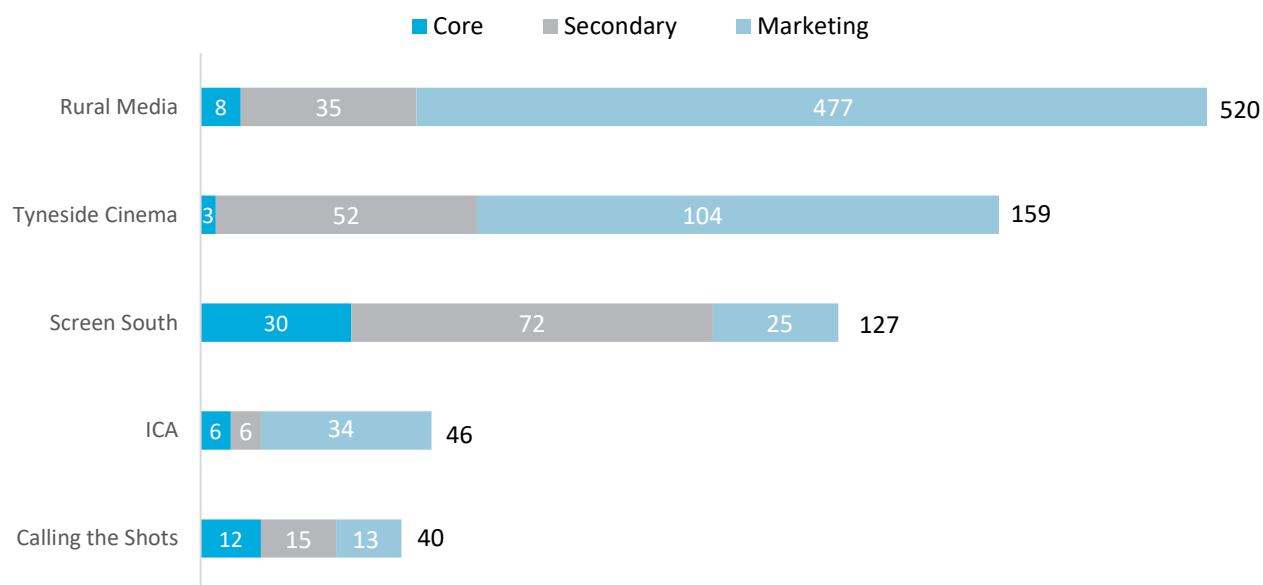
As shown below, at a structural level, the RANC programme involved the five Network Centres, ACE, Channel 4, Little Dot¹⁰, mentors and other marketing and production partners.

Exhibit 7 - The Network Model



Over the three-year programme, the Centres worked with nearly 900 partners, the vast majority of which were partners for marketing – as shown in Exhibit 8.

¹⁰ During the second year of the programme, Channel 4 engaged Little Dot to commission Random Acts films, produce the Random Acts series (series 2-6), work with ACE and the RANC, oversee the Random Acts online and television platforms, and seek new partnerships and opportunities to expand Random Acts further

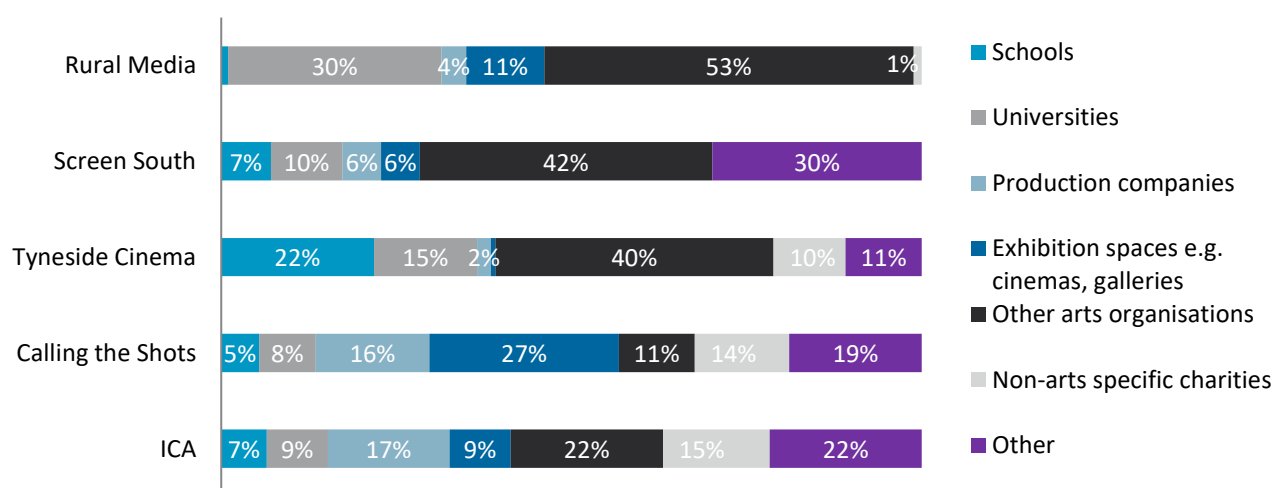
Exhibit 8 - Network sizes by Centre¹¹

The size of each area network differed significantly, with Calling the Shots and The ICA choosing to build close relationships with a smaller group of partners, and Screen South, Tyneside Cinema and Rural Media working with a far greater number of partners overall.

As shown in Exhibit 9, the majority of the partnerships were with other arts and culture organisations and education institutions that had extensive reach in to the target demographic group of young people.

"We look for an outreach partner who already has broad engagement with harder to reach people." – Centre director

Exhibit 9 - Networks split by type of partner



¹¹ Core partners were defined as partners that had been contractually engaged to produce films and assist with training. Secondary partners had a less formal relationship. Marketing partners were selected to help promote the network to specific audiences

Overall, the Network model proved highly effective in supporting the five Centres to achieve the programme objectives.

3.2 Marketing and outreach partners

Centres formed partnerships with a large number of organisations to help market the programme, utilising social media and existing networks. Centres used four main types of marketing and recruitment to engage young artists: physical and digital marketing, general marketing events, targeted outreach events and outreach to specific individuals.

Some Centres worked closely with a small number of partners, such as Calling the Shots who engaged 13 marketing partners. Others, such as Rural Media, chose to have looser relationships with 477 partners – the majority of which were for marketing. This was partially due to preference and partly due to pre-existing networks.

All of the Centres organised events to attract prospective applicants and often relied on their marketing and outreach partners to publicise these events and invite members of their networks. The number of attendees varied considerably due to location and facilities available; the ICA, for example, had an average of 45 people per event, partly as they had access to large event spaces in-house, compared with an average of 15 people at Screen South events.

The marketing events tended to include an overview of the Random Acts programme, a guide to the application process, a screening of previous RANC films, a talk by an industry expert and workshops to help young people develop ideas for an application.

3.3 Production partners

Each Centre worked with a core production partner; Maverick TV (Rural Media¹²), True North (Tyneside Cinema), Fly Film (Screen South), Film 59 (Calling the Shots) and Dazed Digital (ICA), to ensure quality control and to support the ambitious volume of film production required. Some Centres preferred to work with a small number of production specialists, while others worked with a larger number, including some arts organisations that were equipped to support the production process when necessary. ACE had to be sure at the start of the project that each Centre had at least one core specialist production partner

"We had to balance running a professional film crew with thinking these artists are new and learning." – Production partner

When new participants joined the programme, all Centres ran production meetings with the artists and the production partners to discuss the process for delivering their films. The artists' mentors normally joined the meeting and worked with the production partner to support the artists through the filmmaking process.

Production partners also provided training to all the artists on production and post production. This was essential as many of the artists had no previous experience of the production process.

3.4 Mentors

Centres recognised that the filmmaking aspect of the programme would be challenging for young and often inexperienced artists, who might never have made a film before. They each engaged a pool of mentors to support artists throughout the filmmaking process and assigned artists mentors quickly after they were selected. Centres differed in their approach to using mentors, with Tyneside Cinema

¹² in the second year of the programme, Maverick TV closed their Birmingham office and began working in London only. Whilst Rural Media acknowledged that Maverick TV were "great to work with", at this point in the RANC cycle they had a thorough grasp of Channel 4's requirements and decided to produce the films themselves rather than finding a new production partner

employing just 7 mentors throughout the programme whilst Screen South used 120. All artists had access to at least one mentor, with many being offered multiple mentors to support them through the different stages of filmmaking.

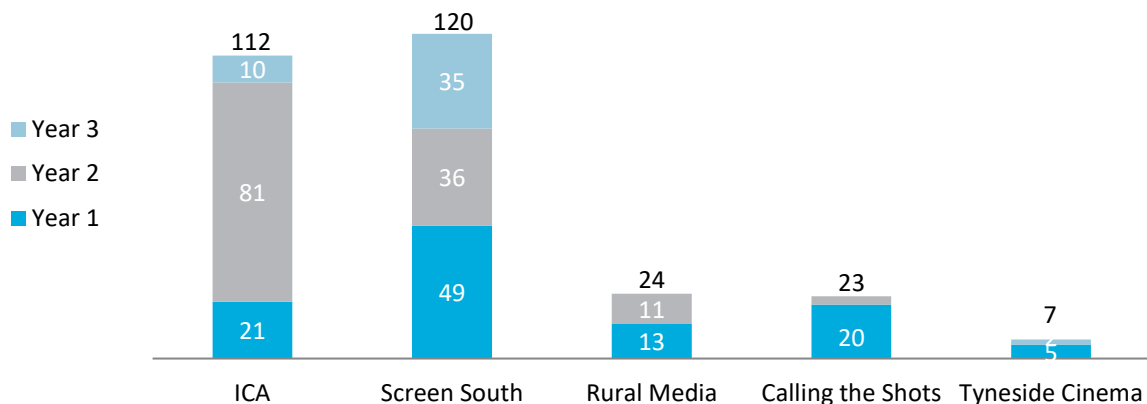
Two Centres felt they needed a substantial network of mentors (see Exhibit 10) to meet the diverse needs of their filmmakers in terms of creative ideas, experience and geography.

Typically, mentors held several 1-2-1 sessions with their mentees, and in addition supported them via email and telephone. Some mentors attended the shoots, acting as producer, whilst others supported by email – which was more common when mentors had less production experience.

Mentors tended to have experience working with young people as well as working in film production. Mentors often came from Universities and other arts and culture organisations. Both the Centres and the artists commented on the value that mentors had brought to the filmmaking process.

"The mentors I had understood what each individual artist could achieve, so my mentoring was tailored to me specifically and was not a template." – Artist

Exhibit 10 - Number of additional mentors engaged by Centre each year



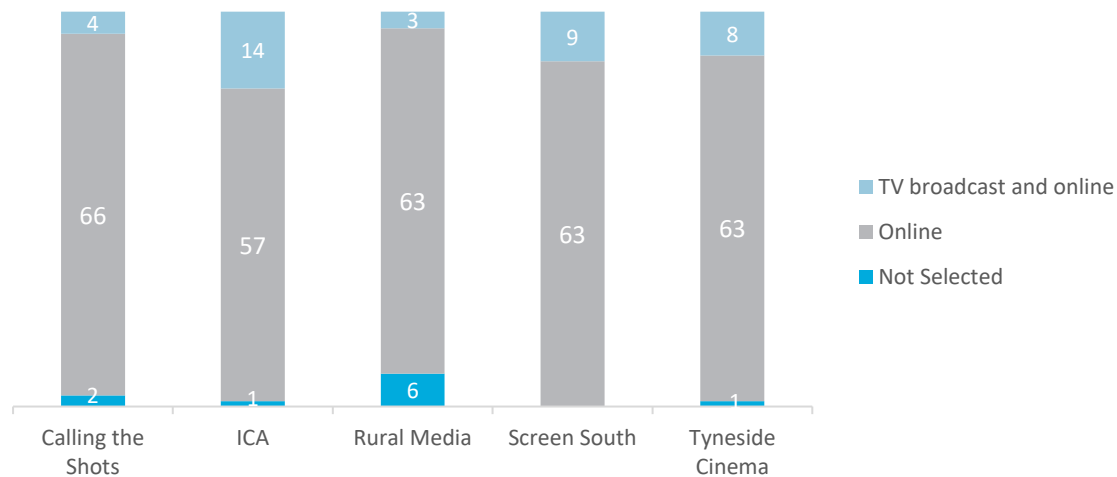
3.5 Distribution partners

Channel 4 was the principal distribution partner for the films.

Collectively, RANC produced 360 films, with 35 of these broadcast on channel 4 and 344 distributed on Channel 4's online platforms and other 6 due to be distributed later this year.

The RANC films were published by Channel 4 on a number of platforms, including Facebook, YouTube, Vimeo and All4. In the first year of the programme, Channel 4 managed the commissioning and production of the Random Acts strand in-house. During the second year, Channel 4 engaged an independent digital production and distribution company Little Dot Studios to commission Random Acts films, produce the Random Acts series (series 3-6), work with ACE and the RANC, oversee the Random Acts online and television platforms, and seek new partnerships and opportunities to expand Random Acts further. Little Dot developed a strategy to boost audience views online, with a particular focus on Facebook.

"The prospect of having my art on TV and online was very exciting." – Artist

Exhibit 11 - Number of films selected by Channel 4 for broadcast or online distribution¹³

The Random Acts and RANC films have collectively received a significant number of views (Exhibit 40), particularly on Facebook, with total views reaching 21.3 million in the third year of the programme. Little Dot's focus on social media engagement resulted in a 24x increase in Facebook followers for the Random Acts page, with over 102,000 followers and growth on most other online platforms too as shown in Exhibit 40.

The distribution objectives, as set out for the Centres as part of the Additional Outcomes programme are shown below. The Centres were successful in achieving these objectives, and in fact, exceeded them.

Exhibit 12 – Initial objectives for distribution beyond Channel 4 and online channels

ICA festival showcase	National Touring	Cinema distribution	Local centre-led plans
<ul style="list-style-type: none"> • 2x 5-day festivals at ICA • Rolling exhibition-style presentation of films • Q&As, talks, workshops • Alumni events targeted at industry professionals • Reach of 12k+ people 	<ul style="list-style-type: none"> • Led by ICA with RANCs • 16-venue touring show, spread across regions • 4 shows at any one time • Exhibition-style presentation of films • Up to 10 screens per venue • Festival showcase at Tyneside Cinema • Launch events targeted at industry professionals • Reach of 16k+ people 	<ul style="list-style-type: none"> • Curated programmes with multiple partners • Pre-film screenings at Picturehouse Cinemas and other independent Cinemas • Opportunity for 1.5k screenings, reaching an annual audience of 40k, with a focus on reaching a young audience 	<ul style="list-style-type: none"> • Designed to augment the national tour shows • Venues selected to fill any gaps in terms of locations or audiences • Activity to take place during the final year

To deliver the distribution element of the RANC' Additional Outcomes activities, Tyneside Cinema and The ICA led the development of a supplementary programme of offline, 'in-venue' screening opportunities during years two and three (see Exhibit 23). This involved partnerships with cinemas, whereby RANC and Random Acts films were shown as pre-screenings for over 400 feature films across the UK at independent cinemas. The ICA also led the development of the Playback tour and festival specifically to showcase the RANC films in exhibition venues, along with a large number of other local screening events. Individual Centres submitted applications to participate in festivals around the country, resulting in RANC films gaining exposure at a number of high profile festivals. These screenings and festivals offered a significant platform for RANC films, with over 102,000 attendees at the Playback festival and Tour alone.

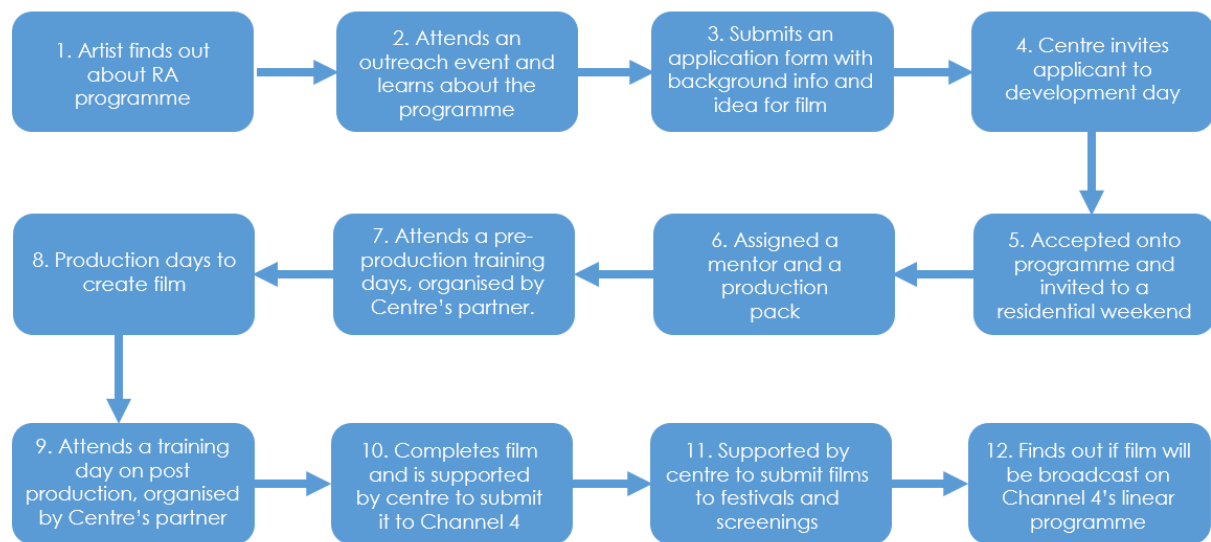
4 Network Centres

4.1 Introduction to approaches followed

The Centres evolved a variety of different delivery approaches to reflect their unique regions, experience and industry relationships. All were successful in helping the Centres to meet the objectives set for them (see Exhibit 5).

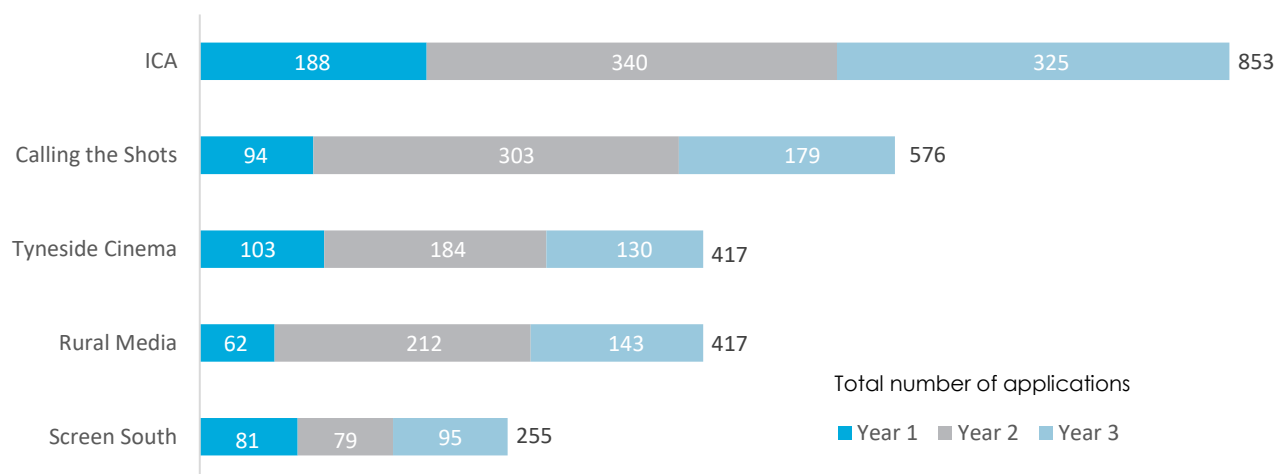
Despite these variations, the participating artists tended to follow a similar journey through the programme – from recruitment to delivery – as shown below.

Exhibit 13 – Typical participant journey

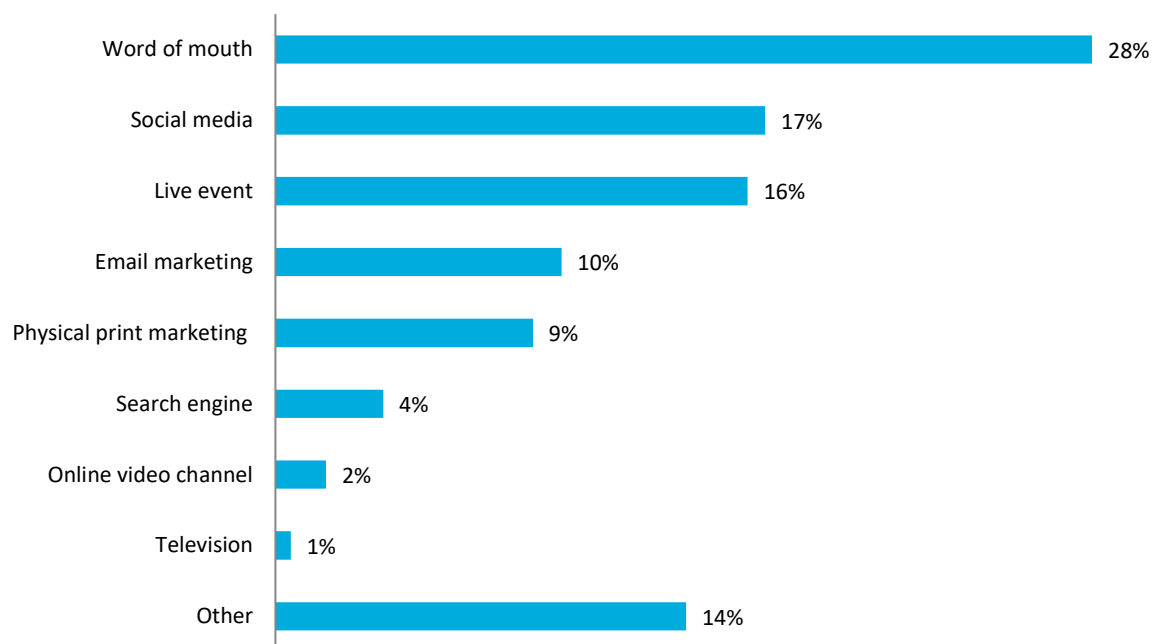


4.1.1 Marketing and recruitment

Over the three-year programme, each of the Centres refined their approaches to marketing and recruitment. This, in conjunction with the awareness raised by the Random Acts programme on TV, led to an increasing number of applications overall in year 2 (Exhibit 14). Applications for four of the five Centres were slightly lower in the third year as Centres began to wind down their recruitment activities. The iteration of the marketing and recruitment process meant that young people of all backgrounds became increasingly aware of the programme and could apply.

Exhibit 14 – Number of applications received by RANC

As the programme became more established, there was a body of films for Centres and outreach partners to use to promote the scheme, as well as an increasing network of young people who had been involved in the films – either as the commissioned lead artist or as the crew or on-screen talent. This network helped Centres to recruit through word of mouth as programme alumni could tell their networks about the benefits of the programme.

Exhibit 15 - How applicants heard of the RANC programme

All of the Centres utilised social media, leading to almost 17% of applicants initially hearing about the programme in this way.

The ICA used Facebook ads to target young Londoners with relevant interests to receive updates on workshops, plus application deadline reminders. They also developed a brand – STOP PLAY RECORD – to produce the RANC films under and also ran training session under the brand, along with a dedicated

STOP PLAY RECORD website which featured films that helped with marketing and recruitment. The development of a website committed to STOP PLAY RECORD helped applicants understand the aims and outputs of the programme and attracted applications.

Tyneside Cinema, Calling the Shots and Rural Media engaged in bespoke and targeted outreach activities and worked with their partner organisations to talent spot and reach out to young people who may not have otherwise applied to the programme. The programme aimed to reach beyond young people who were established artists or who were studying art or film in order to reach those outside the usual pathways into talent development. Calling the Shots held events with the Create Centre in Swindon to reach out to young people in care, followed up with workshops to help young people with their applications. Tyneside Cinema hired a dedicated recruitment manager for a few weeks at a time in the lead up to a drive for applications to support recruitment and representatives from the Centres read arts magazines and trawled through videos on YouTube and Vimeo in order to find exciting artists with potential who might want to experiment in the medium of film.

"We really tried to find interesting people - age, ethnicity, discipline, social class - and some of the people needed support and encouragement with their applications." – Centre director

All the Centres supported artists through the application process. Screen South held development rounds and if they felt applicants were not yet ready for the programme, they gave them constructive feedback and advised them to reapply at a later point in the programme.

Once young artists submitted an application, outlining their background and film idea, the Centres used different processes to select participants. Calling the Shots selected its participants based purely on the application. Tyneside Cinema, on the other hand, used the applications to shortlist a larger group of artists which it invited to a second-round assessment day. Tyneside Cinema used these sessions to get to know the artists better, help them develop their ideas for a film and make a final decision on whether to accept them into the programme.

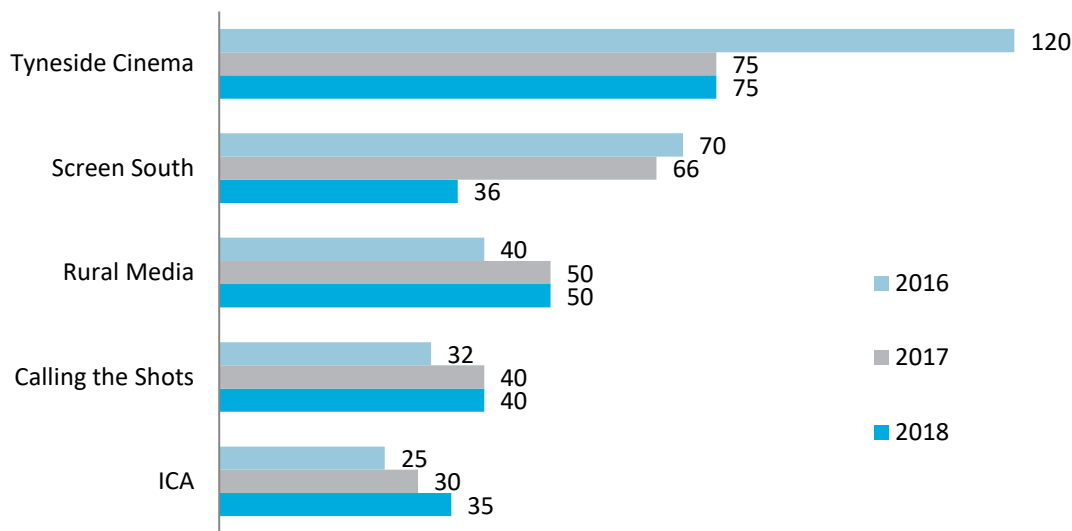
4.1.2 Training and support

The young artists often had no experience or limited knowledge of the filmmaking process. To support them, Centres offered hundreds of hours of pre-selection, production, and post production training. Whilst the majority of the support focused on filmmaking, Centres also provided wider industry and careers training for both selected artists and other young artists that covered topics including the creative industries, the cultural sector and careers more generally.

"A one-size-fits-all approach doesn't fit for training and supporting artists." – Centre director

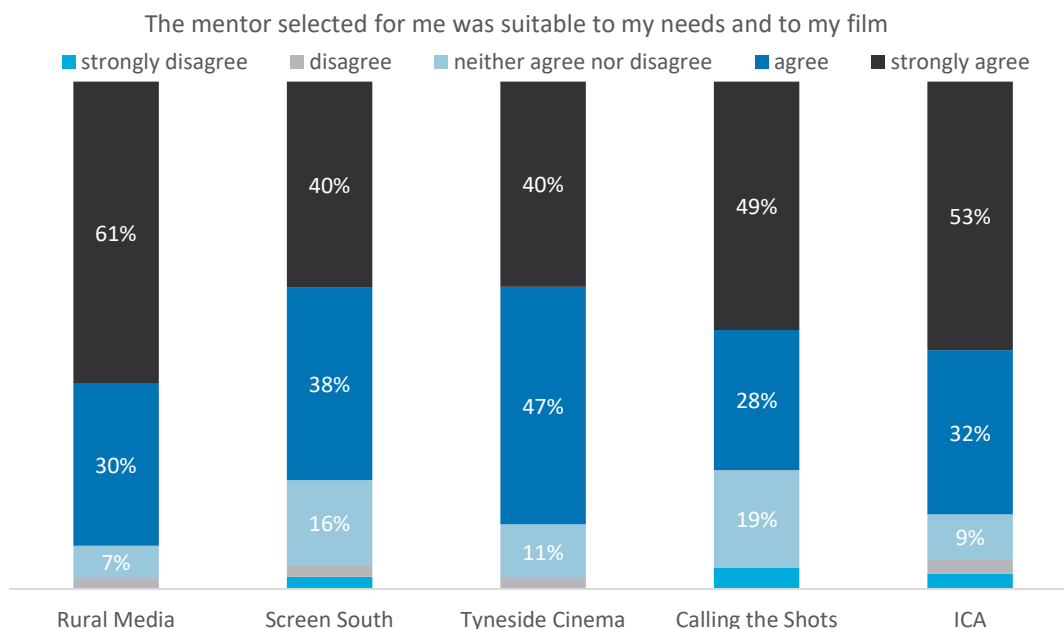
"I was super young when I did [the programme] - it changed my perspective on art and film, and what I could do." – Artist

Due to significant differences in region, size, and network, Centres tailored training to suit their artists' needs. As relatively small organisations supporting a widely dispersed group of artists, Rural Media and Tyneside Cinema focused on individual training (Exhibit 16) – offering an average of 13 or 15 hours of group training respectively to participants and offering 50 hours and 75 hours respectively of 1-2-1 training. The ICA, on the other hand, had access to larger facilities and supported artists based only in Greater London, so they hosted many more group events, offering 60 hours of group training on average for each selected artist.

Exhibit 16 – 1-2-1 mentoring hours provided by each Centre per participant¹⁴

Whilst all Centres provided at least one mentor to each artist they commissioned, some offered several to cover different aspects of the filmmaking process. Tyneside Cinema paired up with 7 mentors and between them, they worked with each one of the artists. In contrast, Screen South worked with 120 mentors across the three-year programme, selecting mentors based on the needs of the artist.

Whilst Centres differed in their approach to mentors (as outlined above), artists across all the Centres tended to be happy with their mentors, as shown in Exhibit 17.

Exhibit 17 - Artist satisfaction with mentors

¹⁴ In Year 1 of the programme, Tyneside Cinema held a five-day residential camp which accounted for a significant number of mentoring hours. Tyneside Cinema felt that this was too intense for artists and so reduced the residential camp to 2 days, causing a fall in the number of mentoring hours offered in Y2 and 3 of the programme. Screen South's mentoring hours varied significantly, with some artists utilising as few as 12 hours of mentoring, and others, with greater need for support, having up to 100 hours of mentoring.

Some of the Centres, such as Tyneside Cinema and Calling the Shots, hosted residential camps at which programme participants stayed in a single venue for 2-3 days and undertook an intense schedule of individual and group training. This covered feedback sessions, 1-2-1 development meetings and talks from professionals. The residential camps were highly effective, but resource intensive. Both Centres felt that this intense approach helped them to assign mentors to artists, based on their ideas and needs.

Screen South, Rural Media, and the ICA all organised end-to-end filmmaking sessions with multiple lead creatives under the supervision of partner organisations. These sessions often covered similar material to the residential weekends and aimed to help less experienced artists in particular.

"[The Centre] was always giving us free tickets, letting us know about festivals, and where funding was available." - Artist

Some of the Centres provided other forms of support in addition to mentoring, individual and group training sessions, or residential camps. Screen South and Rural Media provided their participants with a detailed production pack to support all types of film, from live action to animation. The ICA offered free membership to all its participants, which gave them access to a wide range of creative and cultural events.¹⁵ While the other centres were not able to offer equivalent memberships, participants across the network, and all three years of the programme, repeatedly mentioned how their centres would frequently send them email updates containing links to relevant training resources, events and courses.

4.1.3 Production and delivery

The RANC were each required to produce 24 films per annum (120 in total per year across the 5 Centres). Four of the Centres decided to split this into three production batches of eight per year, and Calling the

"I thought the residential camp was amazing and exhausting! It was a great way to meet other artists and develop my idea." - Artist

Shots ran two rounds of production per year, with numbers of films produced varying across the rounds. Typically, the Centres engaged one young artist to act as the lead creative (essentially, the director) on each film. The artists had at least one mentor and often a production partner assigned to them to support them through the production process and ensure delivery of a high-quality film.

The Centres had to ensure that their productions ran on schedule and to budget. Performance against these measures was strong.

Collectively, at the end of the three years, the full quota of films had been produced before the end of the programme. Centres sometimes found delivering films within budget a challenge as many artists were inexperienced as filmmakers and required significant amounts of time and support. In some cases, Centres assigned Random Acts alumni as well as industry professionals, to support artists. This helped inexperienced artists gain confidence and offered alumni a chance to further develop their skills.

"I don't think I'd have known where to start or even what questions to ask without [the production pack]." - Artist

All of the Centres ran pre-production sessions for individual artists with their production partners. Mentors were invited to participate in the session and artists then received support from the Centres, production partners and mentors throughout the production process. The finished films were then delivered to Channel 4 for consideration for the broadcast programme and online platforms. Only those that were selected could describe themselves as Random Acts films

¹⁵ One survey respondent cited this as being their favourite part of the programme. MTM (March 2016-March 2017), Random Acts Filmmaker Survey 2 (n=96)

During the programme's set up period, ACE appointed a Broadcast and Production Advisor – a highly experienced industry professional - who helped manage the relationship between the Centres and Channel 4. Their main purpose was to ensure that the Centres understood and could deliver what Channel 4 required in terms of quality, editorial remit and legal compliance. After Little Dot became involved in the programme, the Production Advisor tended to liaise more with Little Dot than with Channel 4. Centres commented on the benefits of having this independent advisor to whom they could go with questions and concerns.

At the start of the programme, Centres reported that Channel 4's editorial expectations were unclear, leading to lower selection rates during the first 6 months. For example, several more traditional narrative and documentary-style films featured in the first batches to be delivered, which Channel 4 saw as less appropriate for the experimental creative output of the Random Acts strand. By the second half of year one, however, the Centres better understood the editorial brief and from that point on very few films were not accepted for the Random Acts strand.

Overall, the Centres ran production in very similar ways. The remaining pages on this section explore some of the variations between Centre approaches.

4.2 Calling the Shots

- Production company based in Bristol, covering the South West region
- Dedicated marketing manager for marketing and recruitment
- Outreach events including workshops to target artists who may not have otherwise heard of the RANC programme
- 3-day residential camp to help artists develop their ideas and to help Calling the Shots assign the right mentors to each artist

Calling the Shots is a Bristol-based company, that offers video production, training and events across the UK. It focuses on widening participation in arts and culture, and helping people express themselves

through creative media. Calling the Shots was selected as the Network Centre for the South West of England.

"So much of our programme has been free, that the diversity of the programme in terms of who has been leading and attending the workshop has been great." – Calling the Shots RANC director

Calling the Shots engaged a dedicated online and physical marketing manager to enable it to reach as wide a group of young artists as possible. It held a number of open calls to attract already engaged talent and hosted a significant number of outreach events, including workshops. To target young creatives who were less likely to hear about the programme, Calling the Shots held 32 targeted outreach events,

in each case, working with a creative partner and an outreach partner. The creative partner ran a creative activity to challenge the creativity of the young artists. For example, Situations brought in an artists from their installation to engage with the young artists at an event in Torbay. The outreach partner, such as the Princes Trust in Bristol, would help Calling the Shots to access hard to reach groups and each outreach event had an average of 10 attendees. One example was the event held with the Create Centre in Swindon. The Create Centre organised an afternoon event for young people in care, and Calling the Shots followed it up with an information session for young people who were involved in Create's arts programme in the evening.

There was no interview, they didn't need to see me in person – just sent the idea and that was that. I thought that was really good and made it a lot easier." – Artist

Applicants were asked to send in an application form with their creative idea and their background. Calling the Shots selected participants purely on the strength and potential of the creative idea, but recognised that applications that came through the outreach programme might need more support, so all participants of outreach events had access to a mentor to help them develop an idea and make an application. Applicants appreciated the fact that the application process was simple and quick.

Once artists had been accepted onto their programme, Calling the Shots took artists on a 3-day residential camp to participate in workshops, allowing them learn more about the artists so as to be able to assign the most suitable mentor to each person.

Calling the Shots offered a significant amount of training to participants, with each participant receiving an average of 33 hours of group training and 40 hours of 1-2-1 mentoring.

Calling the Shots had a relatively small core team and so worked closely with 43 mentors and 40 partner organisations on recruitment, production and delivery to meet the programme's objectives.

"Calling the Shots were superb, they went the extra mile for the young filmmakers." – Artist coordinator

4.3 The Institute of Contemporary Arts

- A major London-based arts institution that promotes and encourages an understanding of radical art and culture. Its RANC programme covered artists based in London
- Developed a brand – STOP PLAY RECORD – to produce the RANC films under and also ran training session under the brand, along with a website dedicated STOP PLAY RECORD which featured films that helped with marketing and recruitment
- Had an internal communications team to support marketing and recruitment
- Hosted regular workshops open to interested young creatives, which attracted thousands of attendees in total
- Ran a Playback Exhibition Tour of RANC films that toured around the UK appearing at 19 arts venues and hosted a Playback Festival at the ICA in London in March 2017 and 2018

The Institute of Contemporary Arts (ICA) is a major London-based arts institution that promotes and encourages an understanding of radical art and culture. Through film as well as exhibitions and related events, ICA examines recent impulses in artistic production while stimulating debate surrounding the arts. It is committed to engaging new generations of artists and audiences alike. The ICA was selected to be the Network Centre for London.

"[Films aside], the public programme we've hosted is the aspect we're most proud of. We had over 3,000 people attend various programmes." – ICA RANC director

At the outset of the programme, the ICA created their own brand, STOP PLAY RECORD to give a specific and discrete identity to their Network Centre activities. The ICA directed young creatives to a dedicated STOP PLAY RECORD website to encourage them to apply to the programme. The ICA held a number of events that were open to young people interested in creative filmmaking, beyond those participating in the core programme, where industry professionals discussed filmmaking or other creative sector topics. Over 3,000

"The ICA were really generous with the contacts and resources – it made it such an enjoyable experience." – Artist

young artists (excluding core participants) attended ICA training events over the course of the programme. This helped to market and recruit for the STOP PLAY RECORD programme, as well as supporting the professional development of other young artists. The ICA iterated their marketing

The workshops the ICA ran were just amazing, they were my favourite part of the programme and allowed us to have a dialogue with others on the programme and in the industry." – Artist

approach over the course of the programme, including establishing an internal communications team to assist with marketing the programme. This led to improvements – in terms of encouraging applicants from a diversity of backgrounds and a range of ages, as well as increasing numbers of applicants overall.

Whilst the majority of films made by the ICA were by one single lead artist, they also commissioned several films to be made by pairs of young artists or by larger groups. This was a useful way to support and encourage less experienced artists who might have struggled to deliver a film on their own and was also an approach taken when artists wanted to collaborate to explore a shared artistic vision.

The ICA made the most of the relative geographical proximity of its participants and the fact that it had access to its own, and its core partners' facilities, by offering a significant amount of group training so that artists could network and learn from each other. The ICA's core partners, Chisenhale Gallery, Dazed Digital, Kingston University, Bloomberg New Contemporaries and SPACE Studios meant the ICA had access to significant resources and space with which it could support young artists and use to host events. The ICA offered the most hours of group training on the programme (60 hours) and had fewer hours of 1-2-1 mentoring (35 hours).

The ICA utilised their existing contacts to create relevant partnerships. For example, the ICA ran a workshop for 16-19 year olds, delivered in conjunction with partner who worked with this age group, to attract younger participants.

Once participants had delivered their film, the ICA invited them to all future workshops and training events, ensuring they could consolidate their learning and develop their networks on an ongoing basis.

4.4 Rural Media

- Rural Media is a production company based in Hereford that works with young people across the Midlands
- It engaged partners to help talent spot artists who might not have otherwise heard of, or applied, to the programme
- It supplied all commissioned artists with a career pack that contained guides to the whole production process and programme, as well as career support
- It started the programme with Maverick TV as a production partner, but in the final year brought production of the films in-house. This helped maximise the resources given to artists for film production

Rural Media is a media training and production company and charity, based in Hereford. It works with young people and rural communities and is committed to telling powerful stories from unheard voices and to nurturing creative talent. Rural Media was selected as the Network Centre for the Midlands.

Rural Media had several rounds of open calls, concentrating marketing efforts and calls on a different part of the region each year (i.e. the West Midlands in year 1,

"We were able to offer the opportunity to people who might not have had it - we really reached out into rural areas." – Rural Media RANC director

the East Midlands in year 2, and several open calls for the overall region). Some of their marketing events were targeted at hard-to-reach-groups, particularly in rural areas, and efforts were made to reach out to a wide network of young people who would not typically have access to this type of opportunity. Rural Media's partners also talent spotted artists and then supported them in applying to the programme.

Over the course of the programme, Rural Media simplified and enlivened their website and marketing materials. This, along with their increasing focus on more intimate development events helped them to increase applications in the second and third year of the programme.

Rural Media tended to commission one lead creative per film, with a high number of additional young people participating in the film to work with the lead, although in cases where artists were very inexperienced, Rural Media encouraged group commissions. Almost every artist commissioned by Rural Media received 1-2-1 support from a lead mentor, with just a few projects having multiple mentors. These mentors were selected specifically to suit the artist and their needs. Rural Media also supplied them

"We didn't lose anything by bringing [production] in-house, we are a production company and we were able to offer artists a better experience." – Rural Media RANC director

"Because it was all new to me I was worried, but Rural Media worked hard to get me a mentor who suited what I was doing, and he taught me a lot of things I didn't know about pre-production." – Artist

with a career pack which included written resources to support them through the filmmaking process and beyond.

Rural Media's artists tended to be highly dispersed, so they offered significantly more hours of 1-2-1 mentoring support (50 hours on average), and fewer hours of group training (13 hours on average). Rural Media also offered a large number of free development events open to young people with an interest in the arts, with over 1,000 young artists benefitting from these.

Rural Media worked with 8 core and 35 secondary partners over the course of the programme but reduced the number of core partners to only 8 in the final year to focus on those that could deliver the most value to the programme.

Rural Media began the programme with Maverick TV as its specialist production partner, but in the second year, Maverick TV closed their Birmingham office. Whilst Rural Media acknowledged that Maverick TV were "great to work with", at this point in the RANC cycle they had a thorough grasp of Channel 4's requirements and decided to produce the films themselves rather than finding a new production partner. Bringing production in-house meant that they could streamline communications reduce duplication of effort and allocate more resources directly to the artists' films, boosting their budgets.

4.5 Screen South

- Screen South is a creative development agency based in Folkestone, supporting film and media in the South East of England
- It ran open days, workshops, and roadshows to help them get to know applicants and to reach out to hard-to-reach artists
- Participants were invited onto a shortlist development round which included an introduction to the programme and idea development
- All participants were given a production pack and received three days of production training to support them to make their film, as well as a mentor and a production partner

Screen South is a creative development agency delivering and supporting innovative film and media projects across the cultural and creative industries. Screen South created the Ignition brand for their RANC activities programme and worked to support young creatives based in the South East of England.

Screen South ran 161 pre-selection events, including open days, workshops and road shows – with events ranging from a couple of hours to a full day. Screen South also held one call a year specifically for particular networks of organisations, such as arts charities or universities.

This recruitment activity gave Screen South the opportunity to get to know potential applicants and enabled Screen South to direct artists to other opportunities if they felt they weren't right for the Ignition programme. Artists who were not quite ready to apply, could learn about the programme and then return the following year to apply with a more developed idea. It also led to collaborations developing as young people discussed ideas with each other.

At the start of the programme, Screen South ran a development round for artists whom they had shortlisted as showing potential in their written proposals. The day included an introduction to the programme and an ideas development session and was used by Screen South to select artists for the programme.

In the second year, Screen South delayed this development day to after selection as they found that in year one they made the same selection choices after the development day as they would have based on the original application. Making the development day part of the core training for participants was helpful for artists as they could develop their idea further, knowing they would definitely be making a film.

"I received funding to get in touch with a mentor, so I got in touch with a writer/director called Ben Wheatley. That was cool. He actually donated the fund that Screen South gave him back into my film." – Artist

Screen South encouraged less experienced artists to make films as a group, and this worked well to reduce pressure on those new to filmmaking. Screen South also supplied all participants with a production pack that included guidance on filmmaking for films of all genres.

Screen South offered artists at least three full days of group training, and also offered artists a significant amount of mentoring, with artists receiving between 1.5 and 15 days of mentoring depending on their needs. Screen South also encouraged artists to contribute to the selection of their mentors, which meant that artists were able to request support from industry professionals who they admired and felt would be a good match for their project. This was empowering for artists and meant that the mentoring they received was tailored to what they believed they needed.

Screen South had the largest number of core partners (30) including organisations and mentors. They kept in regular touch to ensure they were kept up to date with the project activities and that artists were being supported appropriately through the production process. One of Screen South's production partners, Molinare, a post production company, would support the filmmakers and Screen South to work through delivery of the films and they would run through the post-production pack with the young artists to help them understand the process. Screen South's partners helped deliver a formal 3-day training schedule for selected artists to cover the production and post production processes.

"We did development rounds - it was brilliant. People met and made partnerships - sometimes they decided they didn't want to make a film but wanted to produce someone else's." – Screen South RANC director

"We had bases around the regions in terms of partners so all artists could be supported with their applications." – Screen South RANC director

4.6 Tyneside Cinema

- Tyneside Cinema is a cinema and digital arts venue based in Newcastle upon Tyne that helps support emerging artists in the North of England
- It had a dedicated recruitment manager to talent spot artists and encourage them to apply to the programme
- It held development days for shortlisted candidates to assess their needs
- Participants attended a 2 to 4 day residential training camp to help them develop their ideas and learn from industry experts

Tyneside Cinema, based in Newcastle upon Tyne, is a specialised cinema and digital arts venue. It has a long history of working to encourage young people in the arts. Tyneside Cinema partnered with HOME in Manchester and True North Productions based in Leeds to work with young creatives across the North. HOME was their key outreach partner and Tyneside Cinema worked closely with their marketing department. HOME also held an annual festival called Push, where RANC films were showcased. True

North Productions was the production partner for Tyneside Cinema and ran the production and edit days for artists.

"I got constant support from my mentor at Tyneside Cinema - he was available whenever I needed so I could email him at night or multiple times a day." – Artist

Tyneside Cinema was appointed several months after the other Network Centres and so found it a challenge to produce the 24 films required in the first year, but by the end of the programme had succeeded in delivering on time 72 high-quality films.

Initially, Tyneside Cinema aimed to recruit all 24 artists who would make up its quota for the year at the same time, through one big single call out each year. However, this proved difficult in year one as Tyneside Cinema felt they did not get a diverse range of applicants through the one call out, and so they built up additional and proactive talent spotting activities, with several open days targeting hard-to-reach groups and individuals. Tyneside Cinema hired a dedicated talent scout for a few weeks at the start of each round to talent spot artists, encourage them to apply for the programme and support them through the application process. The talent scout had a brief to encourage artists from BAME and diverse socio-economic backgrounds to apply. The scout would scour arts magazines, YouTube and Vimeo to find exciting young artists and reach out to them to encourage them to join the programme.

"They had a talent scout at Tyneside - she got in touch and told me to apply. I had heard of RA but never thought that my style would fit - being encouraged to apply was what made me." – Artist

Tyneside Cinema continued to hold information sessions, screenings of previous RA films, and development workshops to encourage participation. This, along with an increasing catalogue of RANC films to show to potential applicants, led to applications being significantly higher in the second and third year than in the first.

After artists had submitted applications, Tyneside Cinema held interview development days for shortlisted candidates so that artists were aware of the expectations and benefits of the programme. Tyneside Cinema felt these days were valuable to help assess the support needs of the artists they commissioned.

Once artists were selected, Tyneside Cinema held 2 to 4 day residential training camps to support their knowledge of the production process. They also held training events for the selected artists, dedicated to the wider creative and cultural sectors which helped them learn from industry experts and from each other, as well as enabling them to develop their ideas.

Tyneside Cinema had a significant number of partner organisations (55 core and secondary partners) – they were in regular contact with them and used them to tap into existing networks and to support with

"We're not the experts here, it's all about finding and linking in to existing communities through these [partner] organisations." – Tyneside Cinema RANC director

film production. Tyneside Cinema built relationships with these partners to ensure representation across the North – a large geographical area.

Tyneside Cinema had the smallest number of mentors engaged in the programme, focussed on very close relationship with a few mentors with whom they were closely aligned. Tyneside Cinema worked with 7 mentors, but ensured that each artist had a mentor, and some projects had multiple mentors. Tyneside participants

had access to the highest number of 1-2-1 mentoring hours, with artists receiving 75 hours on average. Tyneside Cinema used an online message board to help participants and mentors to communicate with each other and stay in touch easily.

5 Additional outcomes

An independent evaluation of the first year of the programme noted that the young artists would experience longer-lasting benefits if support activities could continue beyond the creation of their film, and both the filmmakers and audiences would benefit if the films could be seen more widely, in venues as well as on TV or online.

"It has been fantastic to have the extra money for Additional Outcomes- quite often you're left in a vacuum after an opportunity like this, but the funding helped us to continue supporting artists" – Centre director

Responding to this, ACE allocated an additional £1.35 million of funding to support the creating of the Additional Outcomes programme and invited each Centre to apply for further funds¹⁶ to enable additional off-line distribution activities and to support the artists and help them with career progression and professional development (shown in Exhibit 18) after the films were completed.

As a condition of the Additional Outcomes funding, each Centre was expected to provide support to at least 50 alumni (lead creatives who had completed their film) to help them progress into careers within the arts and culture sectors. This support might be made up of mentoring, workshops, seminars, networking or other training opportunities.

In addition, Centres were tasked to enable a subset of at least 20 of these alumni to achieve their next significant creative opportunity, such as artistic grants or funded commissions, work placements or longer-term funded employment, or admission to an accredited course or apprenticeship.

Centres were also tasked collectively to organise 200 events to showcase the RANC' films. These should reach at least 50,000 attendees, of which at least 25% should be aged between 16 and 24.

Exhibit 18 - Additional Outcomes support offered by RANC

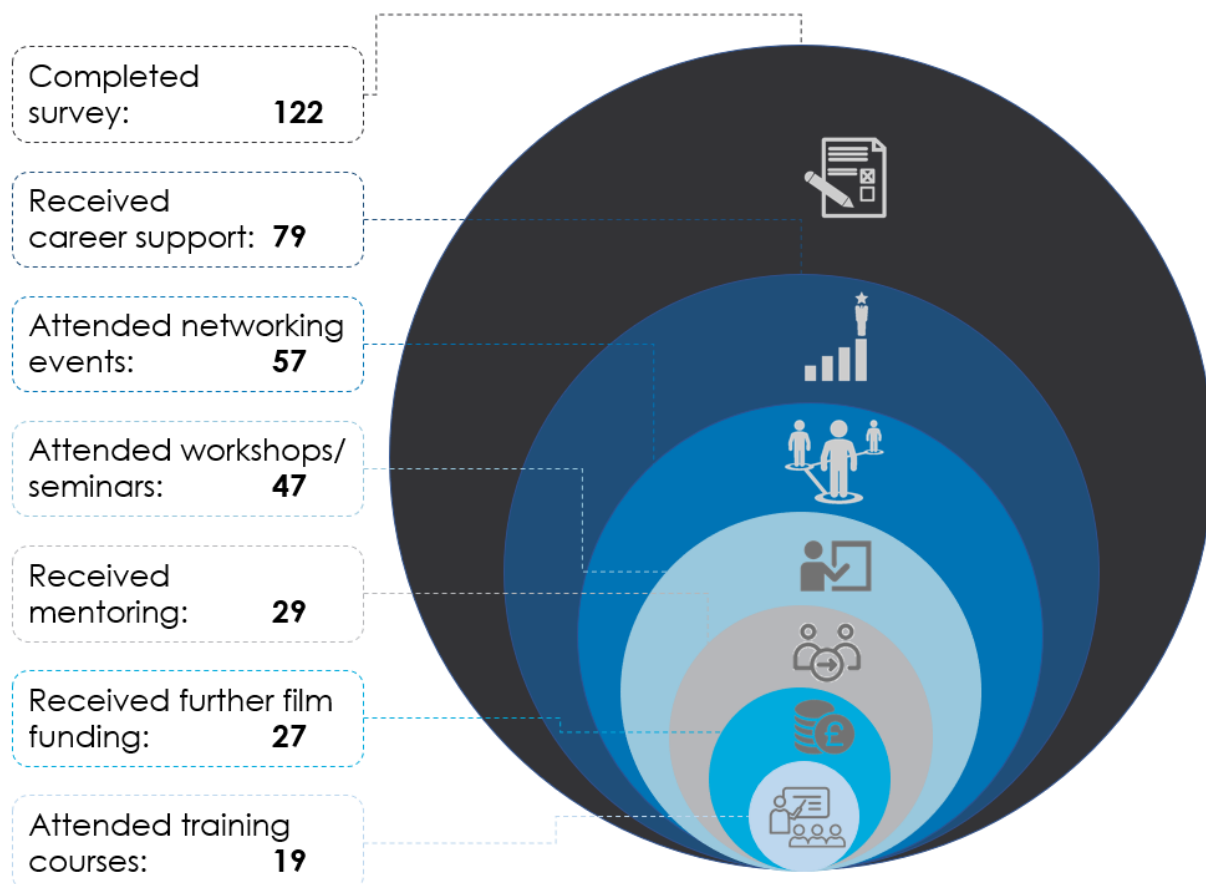


Centres offered all lead creatives who had completed their films the chance to attend training, workshops, networking events and some with given access to mentoring. Of the 122 alumni who

¹⁶ The Additional Outcomes funding increased ACE's total investment in the RANC from £3M to £4.135M over 3 years.

completed the relevant Filmmaker survey¹⁷, 79 said they had received career and progression support after producing their film. 29 of the respondents received mentoring, 47 attended workshops or seminars, 19 attended training courses and 57 attended networking events. In addition, 27 of the alumni said they received further funding for their next film commission.

Exhibit 19 - Career support offered by Centres and taken up by programme alumni¹⁸

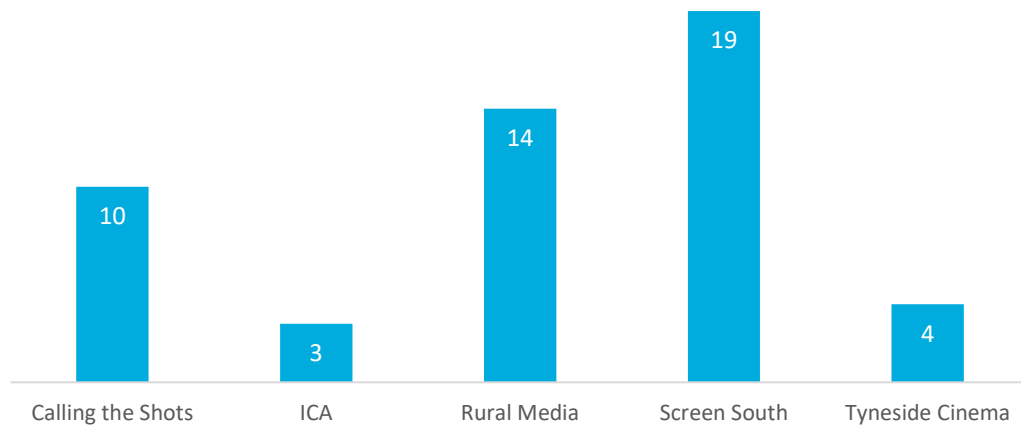


¹⁷ Filmmakers were asked to complete Filmmaker survey 1 immediately after being commissioned, Filmmaker survey 2 immediately after producing their film and Filmmaker survey 3 one year after producing their film. The questions pertaining to the Additional Outcomes programme were only included in Filmmaker survey 3, so the majority of participants in the final year of the programme have not yet shared their views on the Additional Outcomes programme.

¹⁸ Based on Filmmakers completing Survey 3

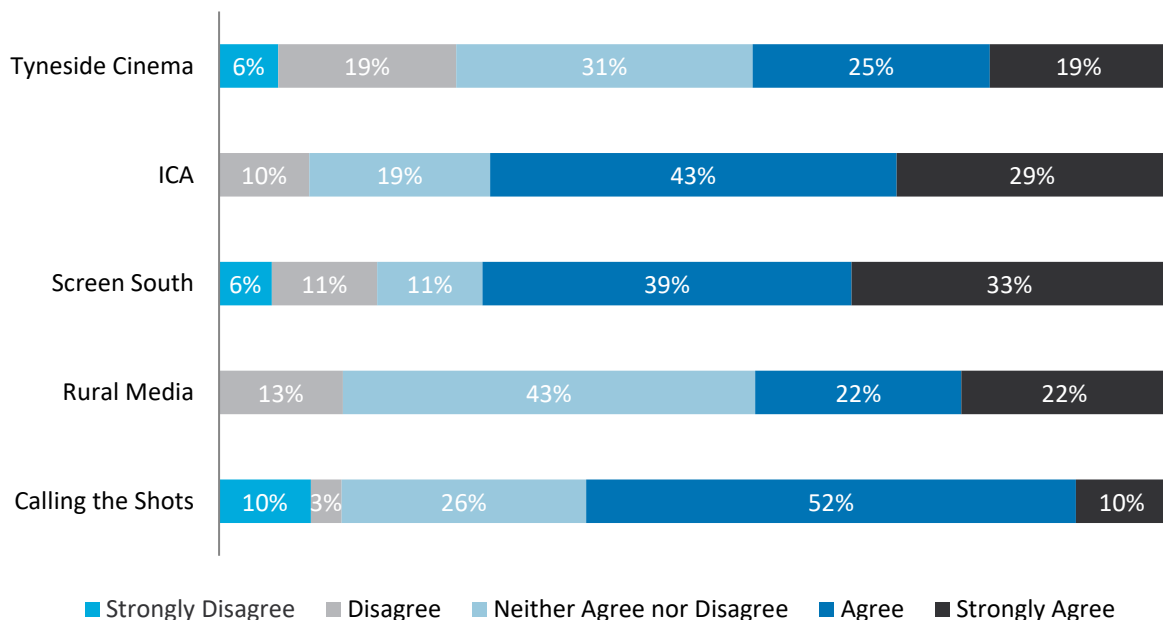
As part of the Additional Outcomes programme, Centres were tasked with supporting alumni to gain permanent employment, apprenticeships and paid placements. Fifty of the programme's alumni have found paid roles such as Development Assistants and Assistant Director roles with Centres or their partners since completing their film, as shown in Exhibit 20.

Exhibit 20 - Number of participants who have found roles with Centres or partners

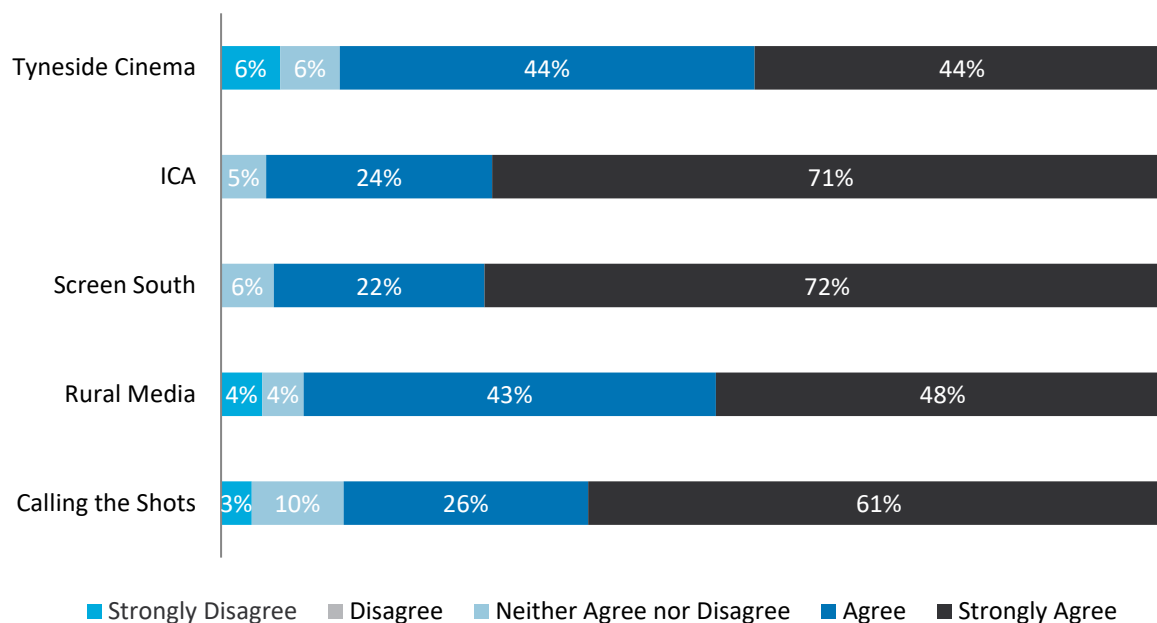


Many other alumni of the programme went on to gain further commissions and work within the arts and culture sectors. As shown in Exhibit 21, of 59% of alumni who completed surveys agreed that the programme helped them to secure work in the creative industries or cultural sector.

Exhibit 21 - The programme helped me secure work in the creative industries or cultural sector



In addition to this, 91% of programme alumni respondents said that the programme supported their creative development and progression as an artist (Exhibit 22)

Exhibit 22 - The programme supported my creative development and progression as an artist

5.1 Further distribution offline

In addition to the broadcast and online distribution co-ordinated by Channel 4, as part of the Additional Outcomes programme, Centres were also tasked collectively to host a minimum of 200 showcase events to exhibit RANC films across England, with wide coverage within each of the 5 regions. Centres were also asked to host at least 20 events specifically targeting professionals working in the arts and cultural sectors and at least 6 local Centre led events per region. Centres successfully met all targets, including at least 50,000 attendees at showcase events, and 25% aged between 16 and 24.

The Playback brand was created by the ICA as centrepiece of the Additional Outcomes distribution strategy. The Playback festival showcased over 200 short films¹⁹ by young artists, created through the RANC programme and this ensured that the films got some distribution and exposure in a professional curated event and professional arts venues. Films were presented on a large projection screen as well as shown across interactive video monitors. The exhibition featured alongside a programme of filmmaking workshops, events and guest talks. The festival was followed by the Playback Tour which was held across England from venues as far south as Plymouth up to Newcastle, to enable audiences from across the country to see the films.

The ICA's Playback events (the Festival and the tour) were used as development opportunities for young creatives, with workshop, talks and screenings programme available for young people interested in the arts and culture sectors. RANC alumni often featured on panels at showcases, giving them further public exposure and helping to build their confidence, and establish their professional profile and identity.

In total, films produced through the RANC programme were shown in 1,400 screenings and exhibitions around the country, with an estimated 170,000 audience members, including the audience members of the Playback Tour.

¹⁹ <https://archive.ica.art/ica-off-site/touring-exhibitions/playback/about-playback-touring-exhibition-association-random-acts>


RANC films were shown at festivals and exhibitions around England over the course of the programme (as shown below). Over 120,000 people were estimated to have seen the short films, and a significant number of these were between the age of 16 and 24, according to venue records and ticket sales. A separate, more detailed report on the Additional Outcomes programme has been produced to supplement this evaluation of the RANC programme overall.

Exhibit 23 In-venue screenings of RANC films across England



 - Cinema tour



 - Additional screening activity



6 Impact of the Random Acts Network Centres Programme

The RANC programme had a demonstrable positive impact on the young artists commissioned to make films, evidenced by surveys that artists completed after being commissioned, after making their film and one year later and by interviews that MTM held with artists. Our research found that the programme also benefitted other young creatives, production partners and mentors, and the Centres themselves and had it some positive legacy for the wider arts and culture sector.

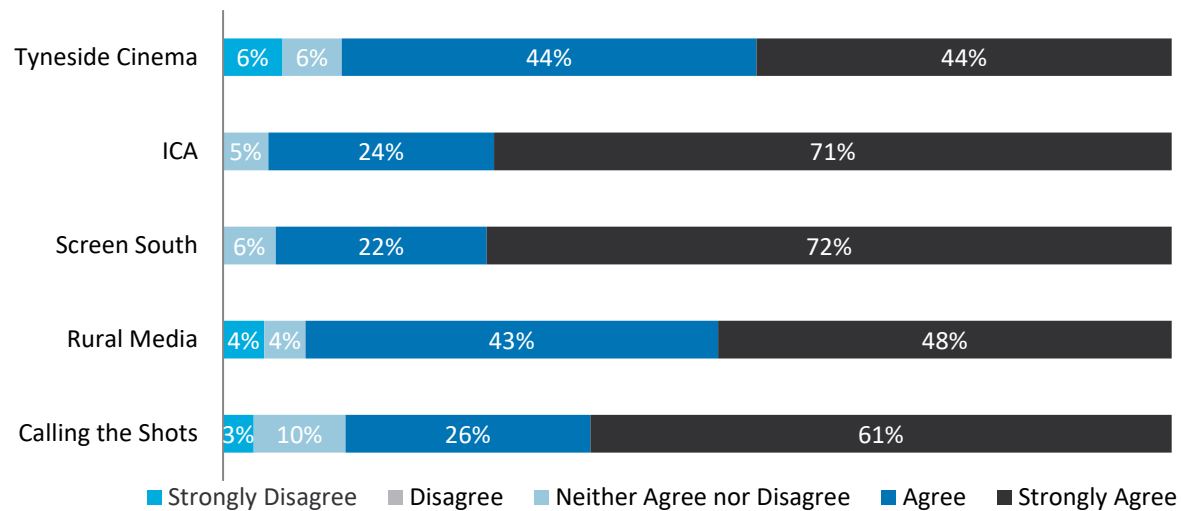
6.1 Young creatives

- An average of **91% of alumni agreed that the programme had supported their career** development and helped them to progress as artists
- **436 young artists participated** as lead creatives to produce/direct a film for Random Acts (usually as an individual but occasionally on a group basis)
- An additional **991 young people were directly involved** in the productions of the films (e.g. as crew or as on-screen talent)
- Over **7,000 young people benefitted** from free to attend open training and events arranged by the Centres
- **After finishing their film, 50 alumni of the programme found roles** (such as paid internships or jobs) with the Centres or with core partners²⁰
- Of the 123 artists who completed the participant's survey one year after producing their film, **24% said they had subsequently received mentoring, 39% attended workshops, and 15% received funding** for further commissions as part of the Additional Outcomes programme

Across the five Centres, an average of 91% of alumni agreed that the programme had supported their career development and helped them to progress as artists, giving them the opportunity to explore their artistic interests (Exhibit 24). The RANC experience meant that young creatives were able to develop as artists and build networks and contacts that might help support their future work.

²⁰ 19 of Screen South's lead creative alumni found roles with the Centre or their core partners

Exhibit 24 - "The programme supported my creative development and progression as an artist"



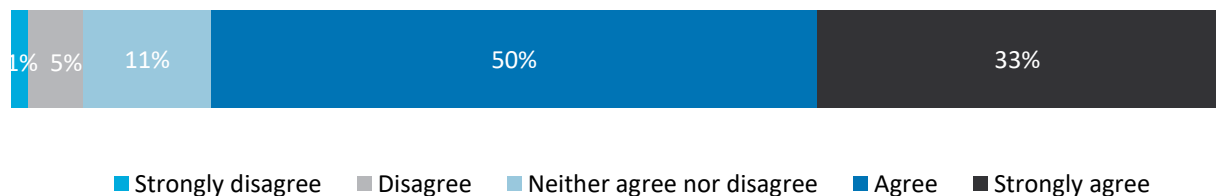
In interviews and surveys, artists who played a role in making the films stated that they gained valuable filmmaking experience, in many cases in multiple roles as the programme encouraged young creatives to participate as director, cast member and crew.

Young creatives recognised and valued the chance to make a high-quality film via the programme – an opportunity that participants we spoke to frequently told us they “couldn’t get anywhere else”. Overwhelmingly, the young creatives were pleased with the artistic quality of their film, with 83% of those surveyed being artistically satisfied with the outcome²¹, as shown in Exhibit 25 and only 6% of artists not being artistically happy with the film they made.

“Suddenly having a support network, people to communicate with, and a budget was phenomenal and a whole new experience for me as an artist” – Artist

Exhibit 25 - Artist satisfaction with film

I am artistically happy with the film I made (%age of respondents)



²¹ Data based on the artists that completed the Filmmaker survey – not all Filmmakers completed the survey although all artists were encourage to complete each of the three surveys at the relevant point during their RANC journey. 225 artists completed Survey 1, 256 completed Survey 2 and 124 completed Survey 3 (although many artists will not have been 'ready' to complete Survey 3 which is only due to be completed a year after the artists complete their films). Samples are not directly comparable as the same artists did not necessarily complete all three surveys.

Artists benefitted from having a high-quality film to show that they had created, or played a role in creating, and an improved CV with which to apply for jobs and commissions in the industry, which many artists recognise is extremely competitive. In interviews and surveys, artists commented on the benefit of having a broadcast quality film to their name, along with significant arts and culture training.

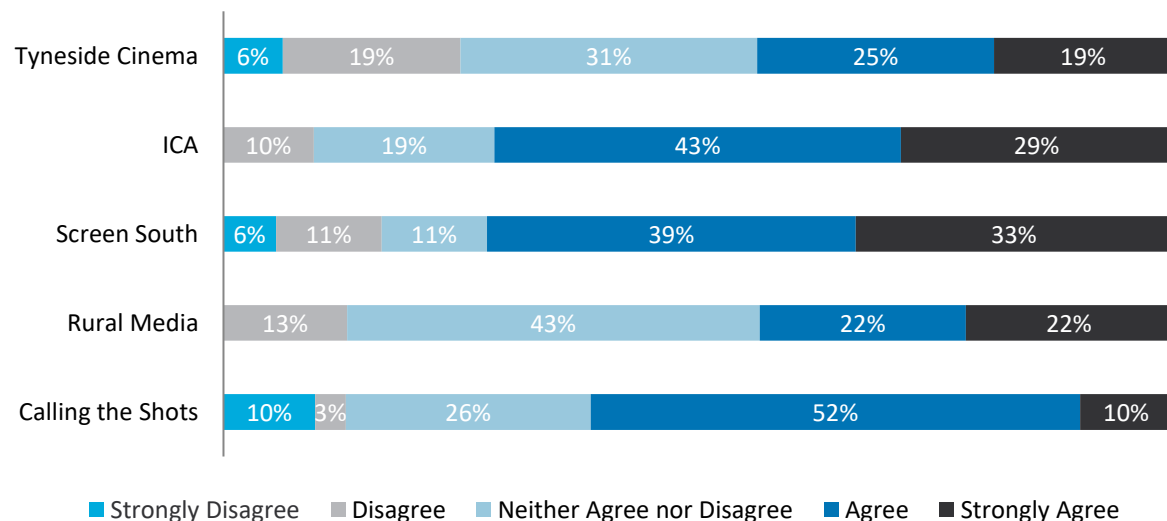
"[The programme] definitely had an impact on where I am now. The people I've met through it have played a big part in my career path." – Artist

Young creatives experienced positive impacts on their career, with many entering the arts and / or creative

industries as a result. According to the reporting form that all the Centres completed, at least 50 artists gained roles with the Centres or core partners as a result of the programme. These roles included paid internships, jobs and further commissions. 122 artists completed the third survey a year after making their films and 58.8% agreed, or strongly agreed, that the RANC programme helped them to secure work in the creative industries. (Exhibit 26)

"Normally these artists with disabilities would find an opportunity like [Random Acts] out of their reach." – Group coordinator of disability charity

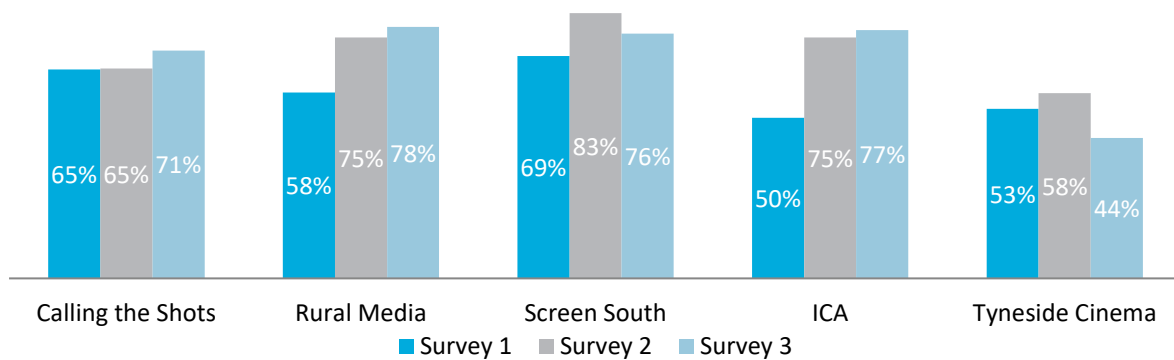
Exhibit 26 - The programme helped me secure work in the creative industries or cultural sector



Alumni were frequently able to share their own experience with a less experienced artist, or to learn more about a different role in film production as the Centres often encouraged alumni to work on other films once they'd completed their own. This meant that alumni could further develop their skills, build up a network, and gain additional experience in the arts and culture sector. As shown in Exhibit 27 programme alumni's confidence levels in film production tended to change positively over the course of the programme. In most cases, confidence increased significantly from the time the artist was accepted onto the programme to when they had made their film. In some cases, confidence grew in the year after an artist completed their film, especially in cases where artists had attended further training sessions through the Additional Outcomes programme. In other cases, confidence levels started to fall as artists moved on to make films on their own, without the significant support they'd had from their Centre.

"Industry expectations are unrealistic – they expect you to have an amazing portfolio. It would've been even harder without RA and the experience." – Artist

Exhibit 27 - Confidence in managing the production of a film



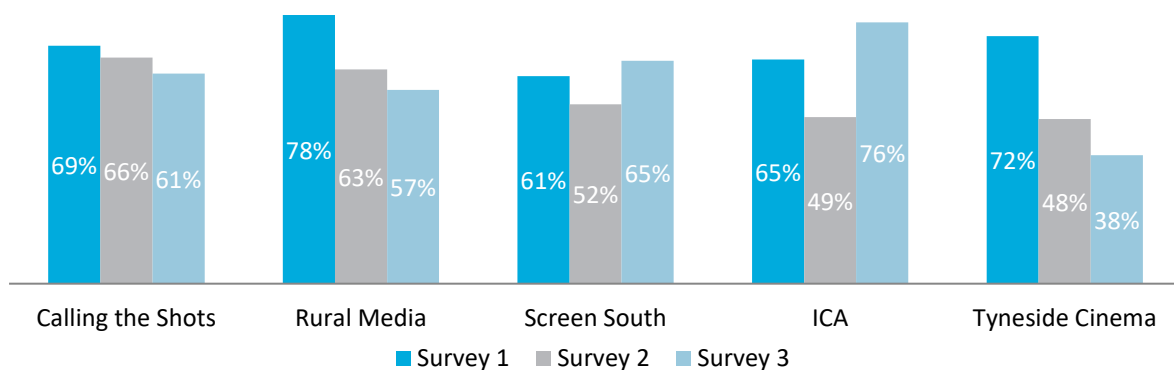
Alumni from all five Centres felt less confident that they had the skills and network necessary to find work in the creative industries or cultural sector immediately after making their film than they did beforehand. Some artists attributed this to not really knowing what, and who, they needed to know before they gained experience on the programme. In some cases, alumni felt even less

"I didn't realise how difficult it was to make films or succeed [in the industry] until I did RA... I feel confident I could do a better job now than I could before, but less confident I will 'make it' than before the programme. It's a dose of reality." – Artist

confident a year after completing their film as they had spent time trying to progress in the industry and felt their lack of a developed network was holding them back. In other cases, particularly where alumni had accessed further mentoring through the Additional Outcomes programme, and had started to develop a network of their own, their confidence levels had increased (shown in Exhibit 28).

"It has been difficult to progress quickly now I've finished [the programme] – so many jobs are about who you know and finding out by word of mouth." – Artist

Exhibit 28 – How confident are you that you have the skills and the network to find work in the creative industries or cultural sector?



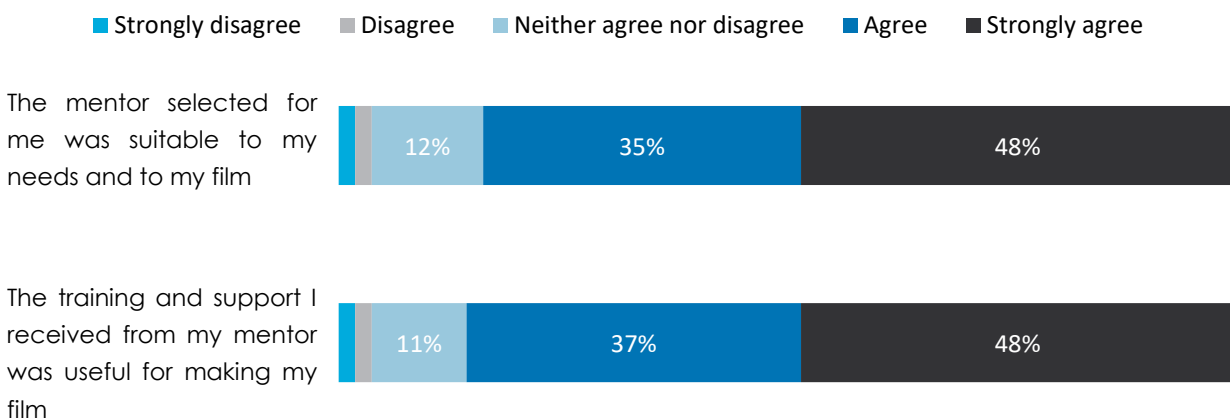
The artists found the mentoring programme particularly valuable. In cases where the artist was particularly young or lacked filmmaking experience, mentors spent a significant amount of time supporting and guiding them. Artists commented on the amount of effort that Centres put in to ensure the mentor they were assigned was suited to them and to the film they wanted to make.

"[The mentors] were there to help when you wanted the help. But when you want to be independent, they give you that space. My mentor was amazing during the filming and helped me get an internship after it." – Artist

As shown in Exhibit 29, 83% of artists agreed (and only 5% disagreed) that their mentor was suitable to their needs and their film, and 85% agreed (and only 4% disagreed) that the training they received

from their mentor was useful for making their film.

Exhibit 29 - Artist satisfaction with their mentor



Many artists were helped to gain work placements, internships, and fulltime work through the influence of their mentor, and in some cases, were offered work by their mentors. Artists appreciated the fact that their mentors were typically happy to remain in contact with them after they had made their film.

Artists were particularly positive about the opportunity to work with established filmmaking or creative professionals. The artists said these opportunities were "inspirational" and made them want to work in the industry.

"I was directing, producing - all of that with guidance from my mentor. I had a very strong creative frame, but when I needed help it was there for me." – Artist

The Arts Council's objectives included recruiting a diverse range of artists, including those with disabilities, meaning some young artists gained creative opportunities that they might otherwise find very difficult to access. In certain

cases, the impact of the programme on young artists with disabilities was unforeseeable and transformational, as with the Dartington Group, who participated in the Calling the Shots programme (see 9.6 for full case study). As a result of the programme, some of these artists had gained art awards equivalent to academic qualifications, college places, and further opportunities to develop experience in the arts and creative sectors.

"I'm still in touch with all of [the artists I met through the programme]. We tell each other about other opportunities and bounce ideas off each other." – Artist

As part of the Additional Outcomes programme Centres provided support, training and funding for RANC alumni. Each Centre provided 50 alumni with baseline support (lasting less than three months on average) and offered a subset of 20 alumni further support for their next creative opportunity (lasting over 3 months on average). 120 RANC alumni completed a survey one year after producing their film, answering a number of questions, including ones about the support they had received from the Centre after completing their film. 24% said they received mentoring, 39% attended workshops, 14% attended a training course and 34% participated in networking events. 15% of respondents had received funding for further commissions as part of the Additional Outcomes programme.

"Mentors have, on the whole, had a fantastic experience; it has kept us fresh." – Mentor

6.2 Network Centres

The five Centres were overwhelmingly positive about the impact the programme had on them and on their networks in the region. The benefits included:

- Growth of professional networks as the Centres developed **partnerships with 892 organisations**, most of which were in the arts and culture sector
- Improved ability for working with young people as Centres **worked with over 436 young people as lead creatives** and 1,000 additional young artists
- Increased industry profile through producing **72 films each, 96% of which were of sufficiently high quality to be selected for Random Acts**

Through the process of building a partner network to deliver the programme, the Centres improved their relationships and profile in the industry and within their area. The Centres commented on the fact that they had leveraged the RANC relationships they had developed for other projects.

In working so extensively with young artists, the Centres learned valuable skills and capabilities for future projects. Through the programme, Centres collectively worked with over 400 young people as lead creatives, and over 1,000 other young artists. This process developed their abilities for recruiting, mentoring and working with young artists.

"It's such an amazing programme, it's completely life changing – and it has been wonderful to be a key part of it." – Centre director

In enabling and producing 72 high-quality films, some of which were broadcast on Channel 4 and a high percentage of which were distributed as Random Acts films online, the Centres built up

an impressive catalogue of films which they can use to promote their creative activities and demonstrate their capabilities in artistic talent development and filmmaking.

6.3 Partners and mentors

- Some partners said they increased their professional network as the Centres engaged **59 core partners**, with whom they worked closely, and **180 secondary partners**, with whom they had less formal agreements in place²²

²² Core partners were defined as partners that had been contractually engaged to produce films and assist with training. Secondary partners had a less formal agreement in place. Marketing partners were selected to help promote the network to specific audiences

- Partners developed capabilities for working with young people – an experience that was new for many of them
- Mentors developed skills in mentoring young people and gained additional experience of working on a film production

Partners said they benefited from exposure to working with young artists – something that was new for many of them. Some smaller production partners in particular, appreciated the opportunity to work on films that could end up being broadcast on Channel 4 and featured on Channel 4 online platforms.

Over the course of the programme, some mentors worked with over 50 young creatives, enabling them to gain significant experience in working with young people as well as developing their own network

"We don't want to make their films for them. We want to empower them to make their film – it was a challenge and a delight." – Production partner

and being part of films broadcast on Channel 4.

"We signed up [to be a production partner] with a lot of starting resource with the hook of getting the videos we worked on broadcast on Channel 4." – Production partner

Whilst some of the mentors engaged by the RANC had significant mentoring experience, others were new to mentoring and so benefitted from the opportunity to learn new skills and to be able to share their own experiences and knowledge with young, aspiring artists.

6.4 Wider arts and culture sector

- Random Acts alumni have **formed their own production companies**, have produced **further short films and** have participated in noteworthy projects such as **directing an advert for Vodafone** featuring World Heavyweight boxing champion Anthony Joshua
- **360 short films have been made available** to the industry
- Hundreds of **young creatives have been upskilled**

The RANC programme has benefitted the arts and culture sector by upskilling a significant number of young creatives, many of whom have gone on to work within the creative and cultural industries,

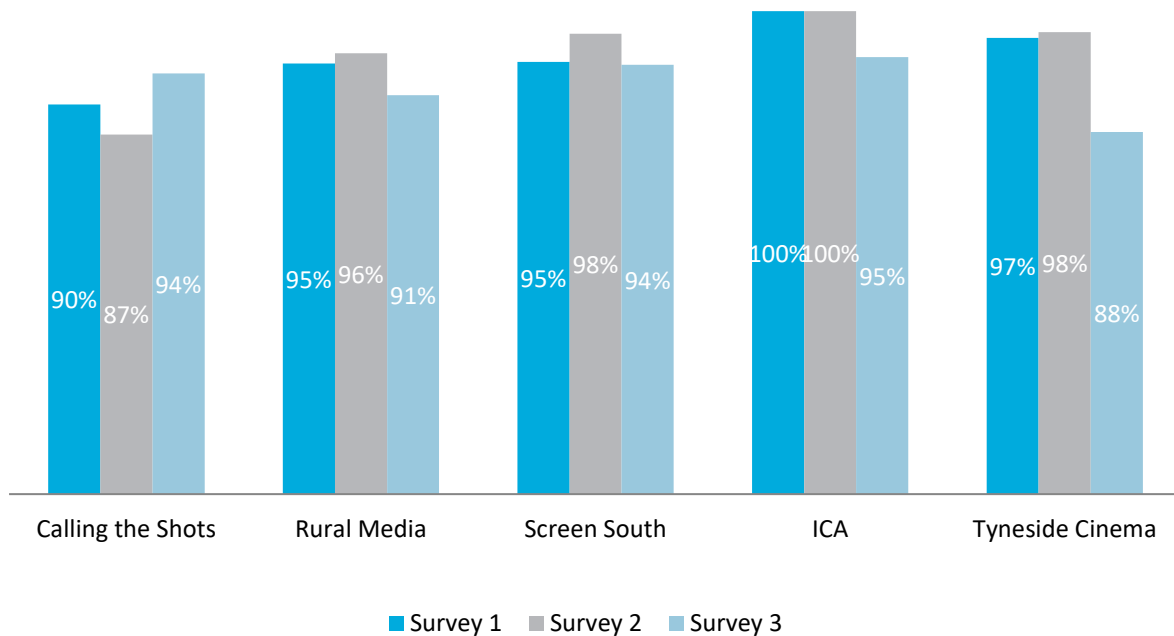
"[The films] made me want to engage more, to see more and to do more. This has helped me realise how fabulous it is again and reminded me I want to create art myself." – Young audience member

including forming production companies, directing further films, developing artistic projects, and gaining employment with arts and culture organisations. 436 young creatives were involved as lead directors, or co-directors, for films and another 991 played a role in producing the film. This benefits the

"I love how different the films are, and that they were made by people my age! They've inspired me to start working on my own ideas." – Audience member

sector through a significant increase in skilled young artists. Whilst a handful of artists found that the experience of the programme and understanding how difficult the industry was to succeed in off-putting, 92% of filmmakers who completed a survey a year after making their film said they were highly likely to pursue a career in the creative industries, demonstrating the significant and positive impact of the Random Acts programme – both on young people themselves and on the industry.

Exhibit 30 - What is the likelihood of you pursuing a career in the creative industries? (% who said likely = marked 8-10)



The RANC programme led to 360 high-quality short films being produced and made available for audiences interested in the arts and culture. The films have also helped to bring awareness of art and film to many young people who may not have been interested before.

"The films were joyous to watch and eye-opening for many of us – there are so many talented young people out there!"
– Industry expert

The RANC programme led to a wide range of people viewing experimental short arts films through their distribution in cinemas, Channel 4's broadcast and online platform, and at festivals, exhibitions and screenings.

Following screenings of the RANC films at festivals and events some young audience members said in survey responses that they were inspired by the films they saw, especially as the artists were from their peer group. Young audience members also commented on the fact that seeing the films by young artists encouraged them to consider careers in the arts and culture sector.

6.5 Diversity

The RANC programme helped support the Arts Council's aims around diversity particularly through encouraging and enabling young people from a wide range of backgrounds to participate in talent development activities

- **436 young artists participated as lead creatives** to produce a film for Random Acts (either as an individual or group application). Of these:
 - 24% identify as being of a BAME background²³

²³ 6% of participants 'preferred not to say' what their ethnicity was

- 13% identify as having a disability
- Of the artists commissioned, **26% had received free school meals** at some point, and **6% had been in care**²⁴
- The films addressed diverse issues: 23% of films addressed gender, 12% of films explored themes around ethnicity, 10% of films addressed socio-economic themes and 9% of films explored disability
- [The Mask](#) by Sharif Persaud and [Imagination](#) by Jemima Hughes have been selected by the BFI to feature in 'Disabled Britain on Film' - a contemporary collection of D/deaf and disability-led work, free to access on the BFI Player

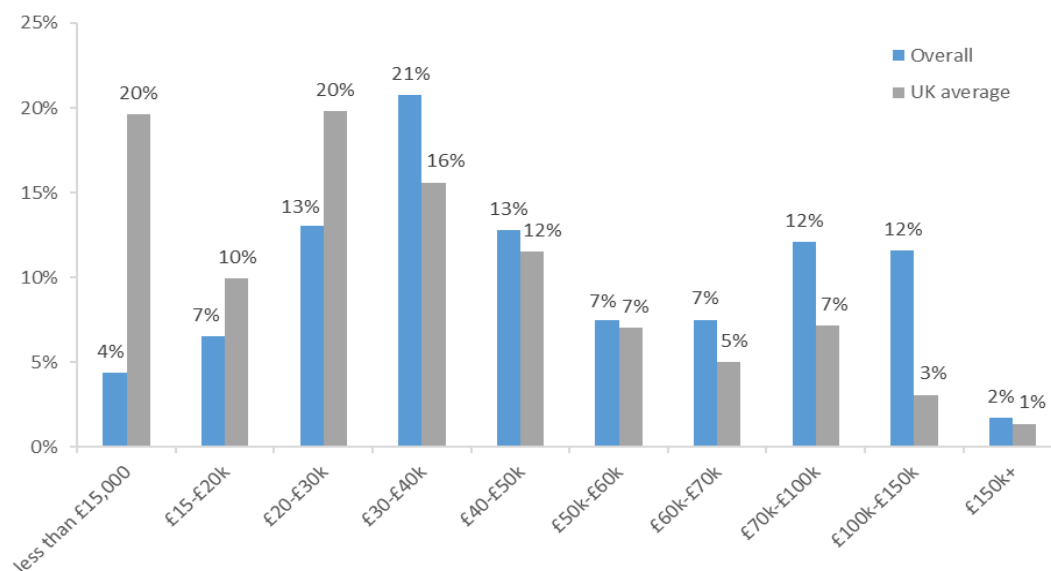
The RANCs initiative was intended to benefit young people from a range of socio-economic backgrounds, including the less affluent and those who were not in, or heading towards, full-time higher education. This is important, as three-quarters of the UK's creative industry workers are from middle-class families and it is increasingly difficult to obtain entry-level roles without a degree.

To assess impact in this area, participants' home postcodes were mapped, and the expected income bands of these locations were compared to UK averages. As shown in Exhibit 31, the RANCs initiative skewed towards participants from more affluent backgrounds.²⁵

While these figures represent expected income bands, and are only indicative, the slight skew towards middle-class households is plausible. It is important to note that proactive, well-educated and affluent young people will always be more likely to apply for funding programmes such as the RANCs initiative

Overall, the RANCs programme appears to mirror the makeup of the UK creative industries as noted above, with 74% of postcodes likely to be earning incomes of £30k and above.

Exhibit 31 - Participant postcodes by expected household income (%)



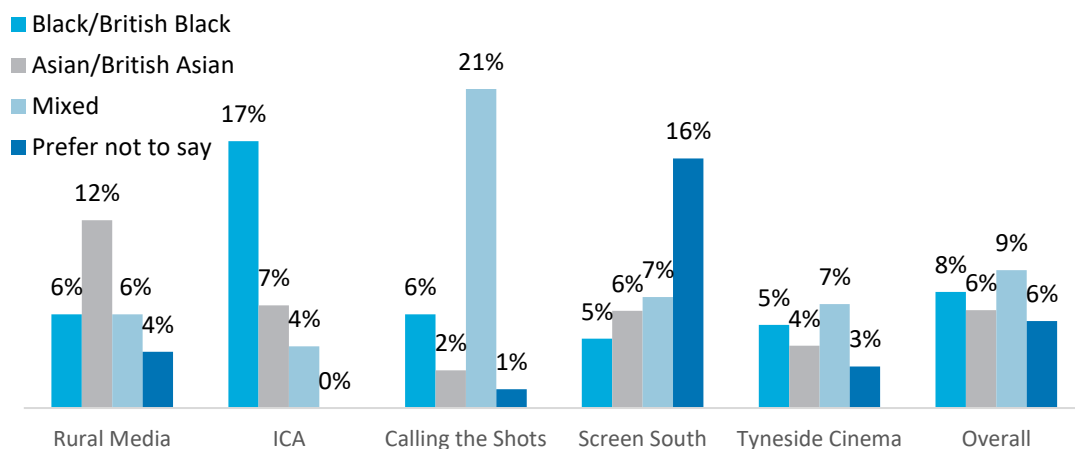
²⁴ The data is based on young artists self-identifying as having received Free School Meals or having been in care. The data comes from the Centres' Reporting Form and accounts for all lead creatives. The ICA is the only Centre not to have asked its participants if they received Free School Meals or were in care.

²⁵ The data is based on the postcodes that participants provided. It is to be expected that a significant number of participants would have provided the address of the University accommodation rather than their home addresses and 49 participants provided postcodes that are the same as an institute, art organisation or their Centre- all of which may suggest a more affluent participant base than the reality

Centres recruited participants from a wide range of ethnic backgrounds. 24% of the young artists selected by the Centres over the course of the three year programme identified themselves as BAME, increasing from the 18% reported in the first year of the programme. This was supported by marketing and recruitment efforts by the Centres, to proactively attract young people from all backgrounds and ethnicities. Centres engaged partner organisations with existing networks of artists from diverse backgrounds to help them reach out to their contacts. Rural Media, for example, engaged Arts Connect, an organisation dedicated to increasing the reach and diversity of arts and culture among young people.²⁶

The ethnic makeup of the groups of participants varies widely by Centre, driven by demographic differences in the regions.

Exhibit 32 - Percentage of participants from BAME backgrounds by Centre²⁷

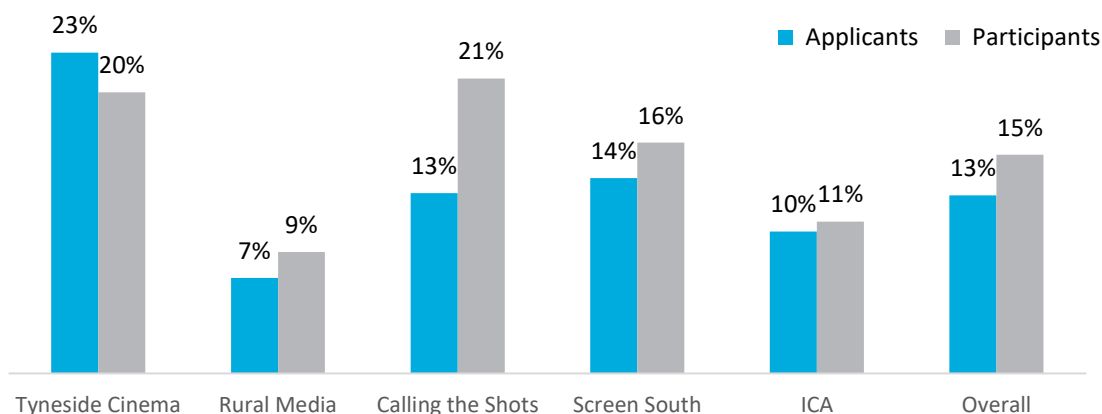


Over the course of the programme, the Centres increased the number of participants who identified as having a disability: from 10% after Year 1, to 12% after Year 2, to 18.4% by the end of the programme. All but one of the Centres selected a proportionally higher number of disabled participants in relation to applications received (Exhibit 33).

Centre representatives noted that disabled young people often benefited from targeted outreach to individuals, including support through the application process to help them ideate and complete their application.

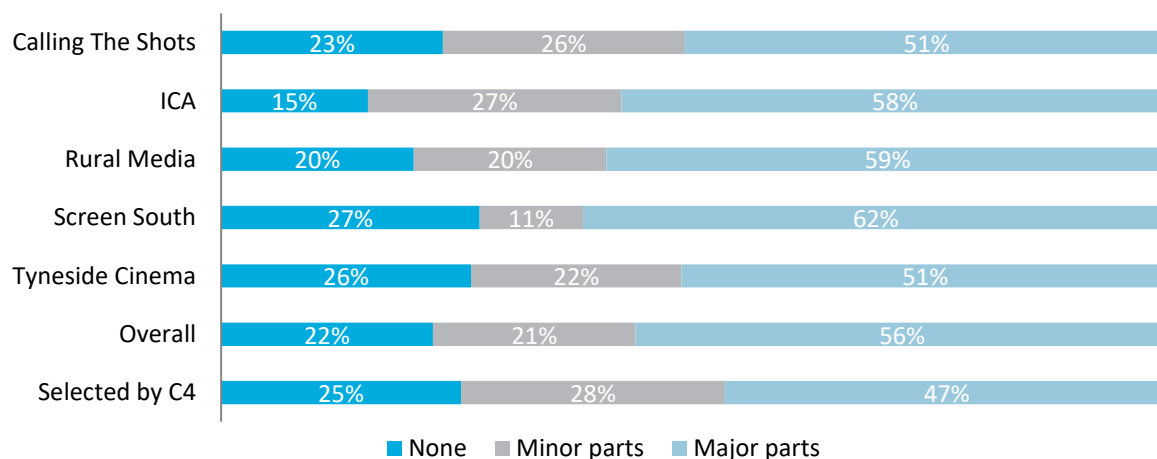
²⁶ More detail on the partner network in the Partnerships section below.

²⁷ Data required artists to self-identify as BAME and some artists chose to select 'prefer not to say'

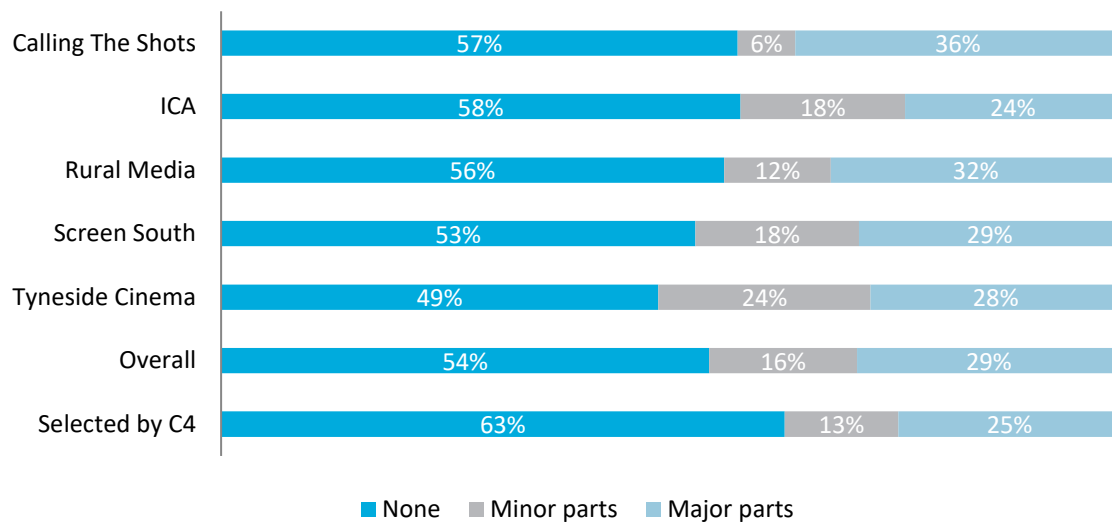
Exhibit 33- Percentage of applicants and participants with a disability by Centre

A content analysis of the films showed that 23% of films addressed gender themes, 12% of films explored themes around ethnicity, 10% of films addressed socio-economic themes, and 9% of films explored disability.

As shown in Exhibit 34 (on screen talent) the on-screen talent was also diverse.

Exhibit 34 - Diverse talent on screen (appearances by cast who were female or BAME or disabled) by network centre

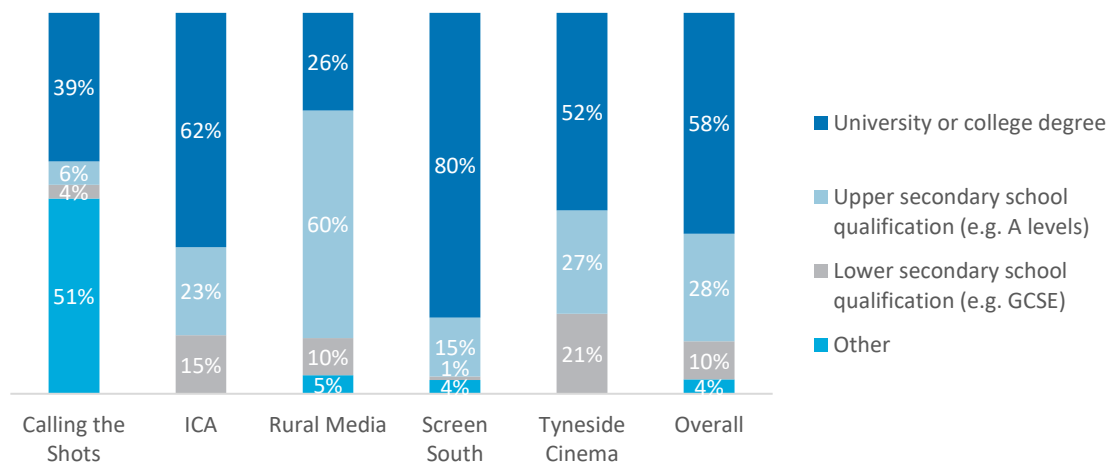
In surveys, many audience members commented positively on the diversity of talent and themes exemplified by the films.

Exhibit 35 - Diverse themes (gender, ethnicity, disability, sexuality, socio-economic) by Centre

As well as creating opportunities for young people from diverse ethnic backgrounds and with disabilities, the RANC initiative aimed to benefit young people from a range of socio-economic backgrounds, including the less affluent and those who were not in or heading towards full-time higher education. This is important, as three-quarters of the UK's creative industry workers are from middle-class families and it is increasingly difficult to obtain entry-level roles without a degree.

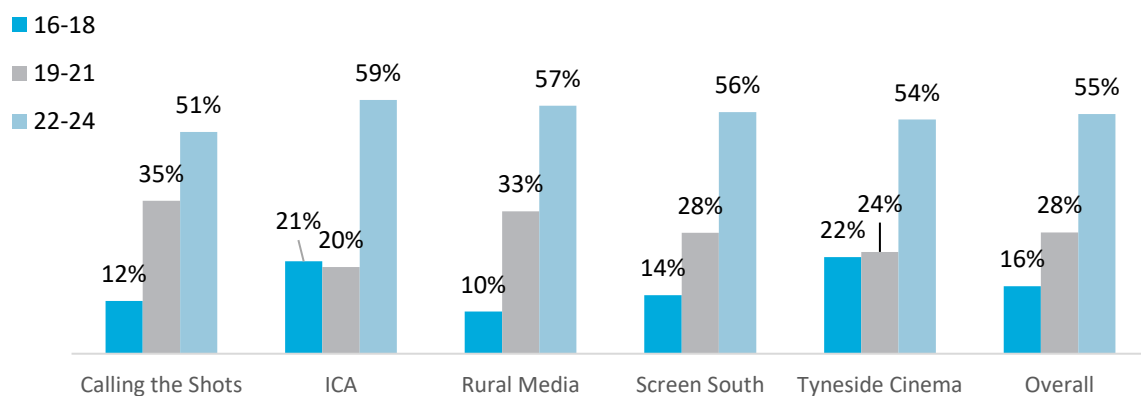
The RANC programme aspired to attract participants from a range of educational backgrounds. Centres noted, however, that graduates of art, film and TV related subjects were more likely to apply to the programme than younger people with no experience, as they were often actively looking for programmes like Random Acts to help them in their careers. As a result, 60.6% of the applicants overall had achieved a university or college degree at point of application and 63.4% of participants of the programme were graduates.

Some Centres though were successful in recruiting from different levels of educational attainment. 23% of participants from the ICA, for example, were at GCSE-level when applying, suggesting effective marketing and recruitment strategies for this group. The ICA explained that they were able to achieve this by supporting groups of younger artists to make films together, helping those at an earlier stage of educational development to benefit from the programme, even if they didn't have strong individual applications.

Exhibit 36 - Participants' highest level of educational qualification²⁸

Centres were highly successful in reach out to students who came from lower socio-economic backgrounds too, with 26% of commissioned artists having received free school meals at some point and 6% having been in care. Centres worked with partner organisations who had strong networks to reach out to people in care and to support those who may have faced financial difficulties. For example, Calling the Shots worked with the Create Centre in Swindon to reach out to young people in care and then held workshops to support the young people interested in completing an application.

Whilst Centres did their best to reach out to talented young artists of varying academic and socio-economic backgrounds, marketing and outreach was often achieved through universities and arts colleges who had access to a large network of young creatives, which led to a higher likelihood of graduates finding out about, and applying, to the programme. The ease of outreach through universities, the increased likelihood of graduates and older people looking proactively for entry points to careers in the arts and culture industries, and the benefit of a few years of additional experience and training also meant that the over half of participants were between the ages of 22-24, although Centres made sure to work with partner organisations to reach out to younger people too.

Exhibit 37 - Age breakdown of participants by Centre (at point of application)

²⁸ 'Other' includes "don't want to say", apprenticeships and other qualifications

7 Audiences and reception, summary of achievements

- **10% of the RANC films** (35 films) were broadcast on **Channel 4's Random Acts programme**²⁹
- RANC **films were shown in 13 of the 24 of the Random Acts episodes**³⁰ aired on the Channel 4 programme up to March 2018, with a **combined viewing of 1,677,000 views** over the 13 episodes and an average of 129,000 views per episode
- **96% of films (344)** produced were shown as Random Acts on **Channel 4's online platform**
- Random Acts and RANC films combined attracted **21,267,147 views**³¹ on Facebook and 1,112,634 views on YouTube by the third year of the programme
- Some of the best performing RANC films were **viewed hundreds of thousands of times online** such as [I Dream of Zombies](#) with over 675,000 views and [Goathland](#) with over 400,000 views across all platforms
- RANC films were shown as **pre-feature screenings for over 400 other films** across the UK at independent cinemas, with **2,000 screenings** around the country watched by **120,000 audience members**.
- In 2017, **all of the nominees for the BFI Future Film Festival within** the Best Experimental category were **from the RANC programme**
- RANC films **gained recognition at the Sundance Film Festival: London** and **won awards at the BFI Future Film Festival**
- Articles and listings about **RANC films appeared widely in the media**. The Guardian, Dazed, The Sun and Radio 5 Live have all featured RANC films or filmmakers, bringing awareness of the programme to a wide and varied audience
- RANC films were screened at a number of festivals, and taken on the Playback Tour around England with an estimated **102,552 attending the tour** at 19 arts venues including the Playback Festival at the ICA
- In addition to broadcast and online views, an estimated **70,000 people have viewed RANC films** at screenings, exhibitions and festivals other than the Playback festival

7.1 Distribution of the RANC films

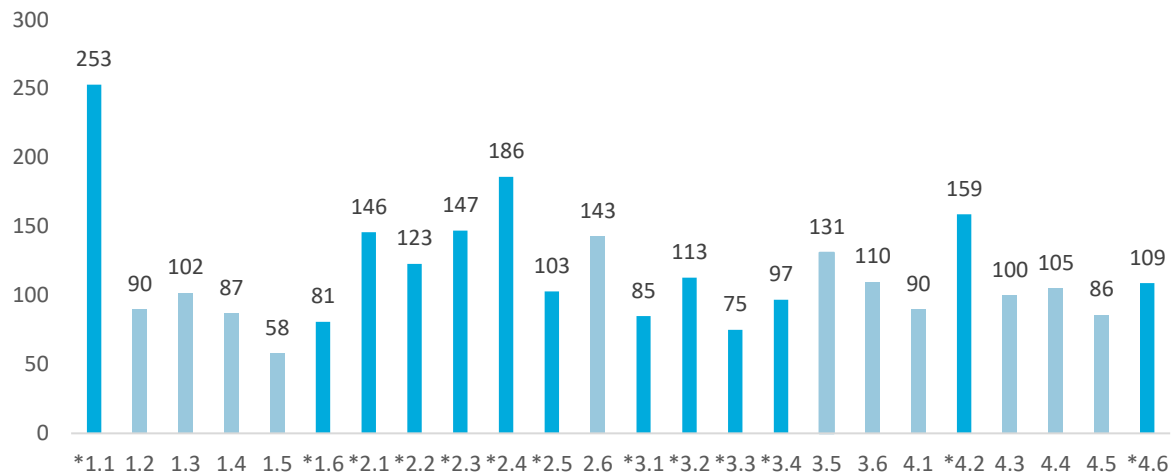
An important aim of the RANC programme was for the films to reach a large and diverse audience. This was achieved through the broadcast programmes, online distribution and a large number of offline screenings in cinemas, festivals and exhibitions.

RANC films were selected for 13 of the 24 of the Random Acts episodes aired on Channel 4, with a combined viewing of 1,677,000 views over the 13 episodes. Two more series of Random Acts will be aired before the end of 2018 and they will feature further RANC films.

²⁹ BARB data

³⁰ See Appendix 1 for details

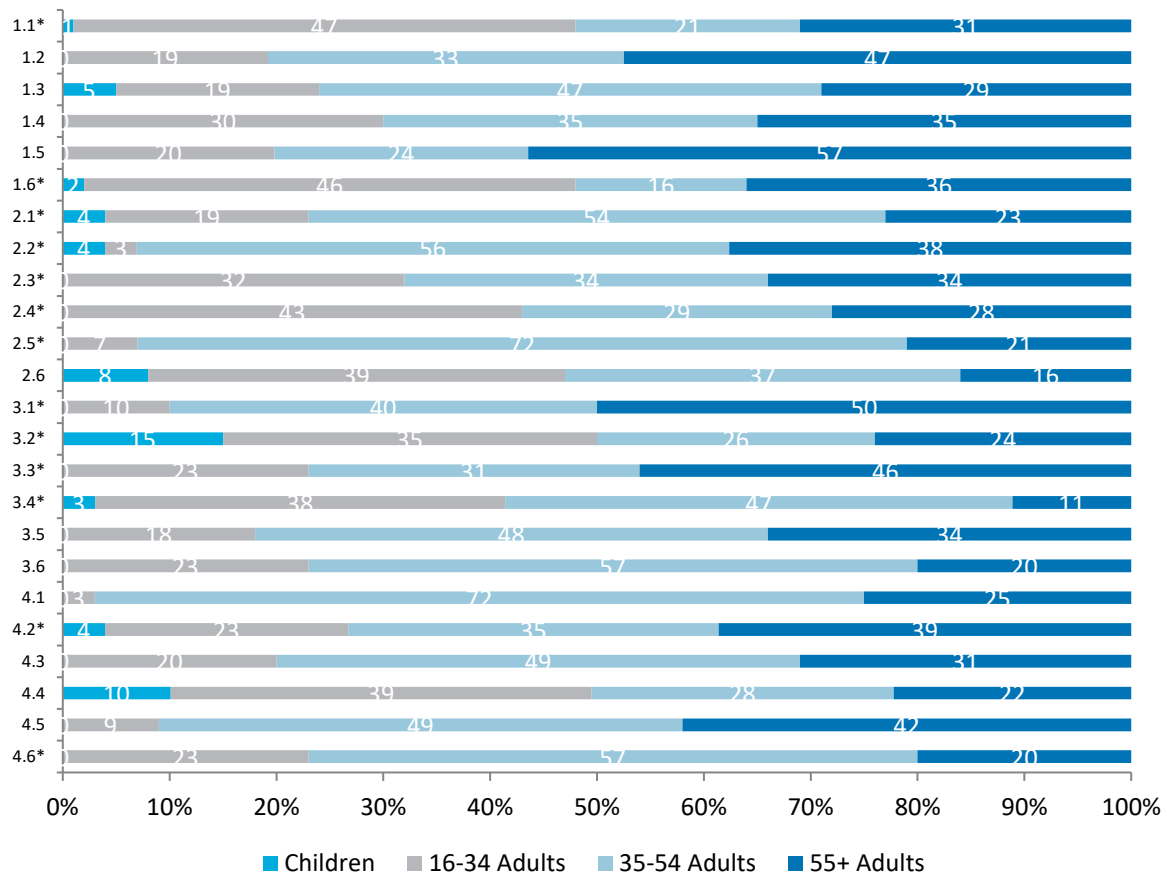
³¹ Views on Facebook are defined as "the number of times a video was watched for an aggregate of three seconds, or for nearly its total length, whichever happened first."

Exhibit 38 - Broadcast reach of Random Acts episodes³² (season 1-4)³³

The RANC films reached a large and diverse audience through the Channel 4 broadcast with 15 episodes of the Random acts programme achieving a viewership of over 100,000 people, and BARB data showed that roughly 25% of viewers were aged 16-34 (as shown in Exhibit 39).

³² Figures are based on the 7-day consolidated data from broadcast linear TV – it does not include any viewing via All 4. It captures viewing that was recorded and watched within 7 days and includes HD and +1 viewing.

³³ (*) denotes a RANC film in the episode

Exhibit 39 - Age profile by episode of Random Acts³⁴

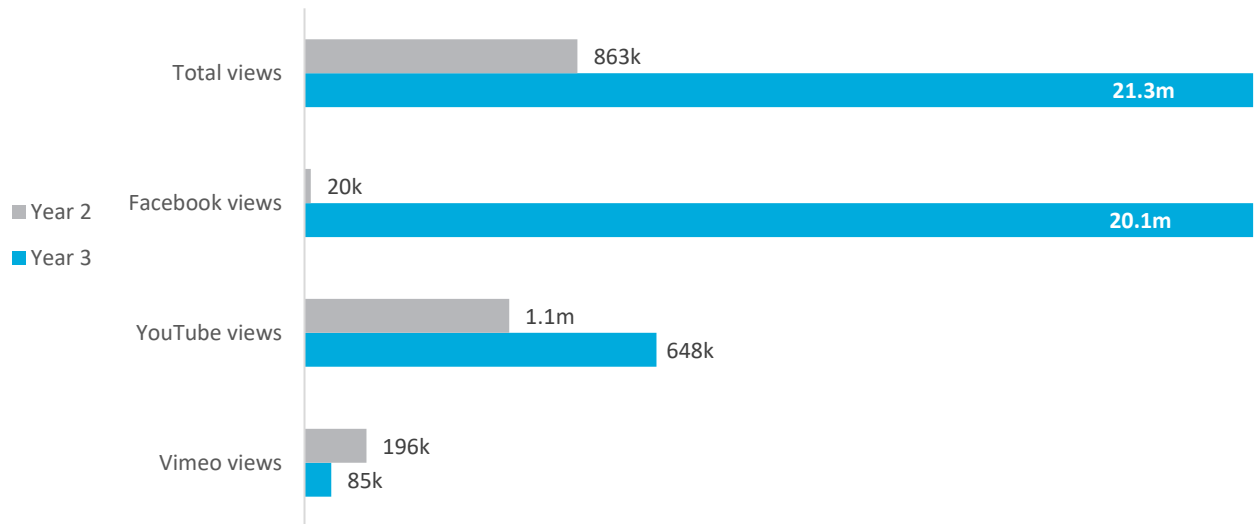
The RANC films and Random Acts films were shown on a number of online platforms³⁵, including Facebook, YouTube, Vimeo and All4. During the second year of the programme, Channel 4 engaged the independent digital production company Little Dot to deliver series 3 and 4 of Random Acts and to manage the commissioning and distribution strategy of the Random Acts' films. Benefiting from Little Dot's distribution expertise, the RANC films achieved significant views particularly on Facebook, with total views of Random Act and RANC films on the platform reaching 21.3 million by the third year of the programme.³⁶ Whilst views on Facebook are registered after three seconds of viewing, this still suggests significant interest in the RANC films that were displayed on Facebook.

"Channel 4's Random showcases all that's cool and exciting in the short film realm. Not only do they commission films by established directors, they also provide a platform for awesome young filmmakers too." – i-D magazine

³⁴ (*) denotes a RANC film in the episode

³⁵ Social Media pages were for Random Acts and will have included RANC films

³⁶ Views on Facebook are defined as "the number of times a video was watched for an aggregate of three seconds."

Exhibit 40 - Views by platform³⁷

As part of their contribution to the Additional Outcomes, Tyneside Cinema and The ICA arranged partnerships with cinemas around the country, whereby RANC films were shown as pre-feature screenings for over 400 other films across England at independent cinemas. RANC films were also

"The films offered and excellent insight into a diverse range of young people's views, imaginations and lives." – Audience member

screened at a number of film festivals and taken on the Playback Tour around England after being featured at the Playback Festival in London, with over 102,000 attendees at the Tour and Festival combined.

Over 200 RANC films were screened at the Playback Tour and Festival, offering RANC alumni an opportunity to have their films viewed by a large audience across England. The ICA hosted the Playback Festival – a five-day festival that brought

together the art of over 300 emerging artists in one exhibition to celebrate artist film and creativity. The Playback Festival also had live spoken word performances, short experimental films, practical workshops and discussions. The Playback Tour travelled across England for a year, to 18 arts venues besides the ICA, starting at the ICA festival in March 2017 and ending at the ICA festival in March 2018.

"Inspiring to see young creatives given a platform to show their work and stories." – Audience member

"We could never tell which of the broadcast films were produced by professionals, and which were produced by RANC artists – they were such high quality." – Channel 4 stakeholder

Centres also encouraged screenings and distribution of the films at festivals and screenings around the country, including the BFI Future Film Festival in London and Sundance Film Festival: London. This meant that experienced and influential industry professionals saw the creative work of the young artists, and also gave a wider audience the opportunity to see the outputs and capabilities of new entrants to creative filmmaking.

Tyneside Cinema represented the Centres to create a partnership with independent cinemas where a RANC film could be shown before the main feature. RANC films were shown as pre-feature screenings for over 400 films across

³⁷ Social Media platforms record different measurements of 'views'

England and audience members, who paid the normal price for a cinema ticket for their chosen screening, were also shown a RANC film too.

Audience members commented in surveys that they appreciated the chance to learn more about the issues that young people cared about and felt that the films offered them an insight into the interests of young artists, as well as exposing them to new up and coming artists.

The programme led to a significant supply of short films into the industry, with 360 films produced, demonstrating that young artists' work could sit confidently alongside the work of much more experienced artists and directors.

7.2 Qualitative response from younger audiences

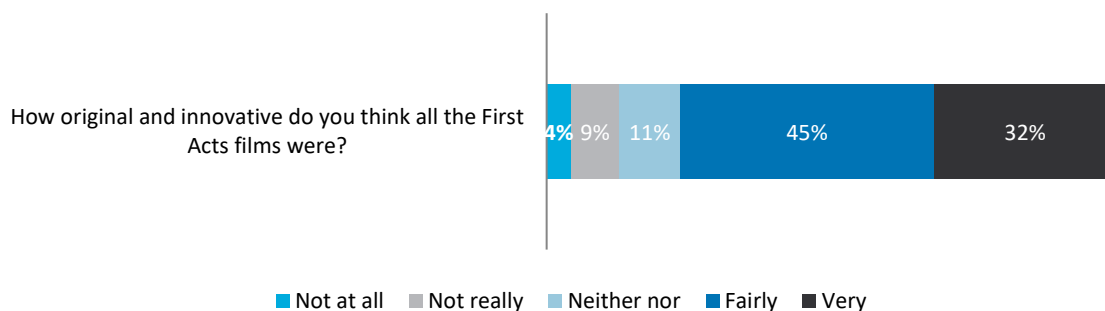
To understand how the films were received by younger audiences, a panel of 17-25-year-olds were surveyed having each watched an episode of Random Acts.³⁸

This audience rated the overall quality of the RANC films as a moderate 3.5 out of 5. However, their open-ended responses were far more positive, noting the impressive artistic creativity and professionalism of the films, but also how the lack of narrative was challenging. Representative examples include:

- "The quality of [two RANC films] was amazing. [They] looked so **incredibly professional**."
- "It's **really creative and really unique**. Some of the **films are really inspiring** and make you think, [although] a little bit difficult to understand."
- "**Great cinematography**. They really made you keep watching even though the narrative was boring at times."

Importantly, 36 out of 47 respondents (77%) rated the First Acts as either "fairly" or "very" innovative and original (Exhibit 41), and a significant proportion also noted the originality of the First Acts and the show verbally: "I've never seen anything like them on TV before."

Exhibit 41 – How innovative or original did you find the First Acts films?



³⁸ Tribes panel survey (n=47)

8 Key learnings for the arts and culture sector

The RANC programme could offer significant learning for the wider arts and culture sector, particularly those working with younger or inexperienced artists, or offering talent development programmes and pathways into the arts and screen industries.

The Centres refined their processes and addressed various challenges over the three years, achieving incrementally more positive results in terms of recruitment, marketing, filmmaking and ongoing development as they iterated their approaches.

Across all aspects of the programme, Network Centres felt they would have benefitted from more communication and collaboration with each other – to share best practice and to maximise impact for marketing and recruitment. Whilst Centres held some shared working sessions, Centres said that more regular sessions should perhaps have been scheduled, with the specific aim of reflecting on the programme, to learn from each other and maximise benefit to programme participants. Some Centres relied upon formative evaluation reports produced by MTM at the end of Year 1 and Year 2 to learn what the other Centres were doing and how their approach differed.

8.1 Attracting those who are not highly engaged participants in arts and culture³⁹

- Use content generated by the programme to encourage applications by showing potential applicants what they will be able to produce
- Partner with organisations that are highly experienced in working with, communities of who may not normally be involved in arts and culture – especially in cases where organisations have similar objectives
- Design events to specifically cater for the interest and needs of the groups being targeted
- Use social media to raise awareness and drive applications through a mix of paid promotions and cross platform promotion focused on your target group
- Take account of exam timetables and academic schedules when planning development programmes aimed at young people in formal education to allow them time to apply and to complete the programme
- To be as inclusive as possible, keep application processes simple and provide additional support where needed
- Create ambassador roles for programme alumni who can market the event to their own network and speak about their experiences to potential applicants
- Work with a high-profile partner like Channel 4 with brand recognition and the potential to appeal a wider range of prospective participants

The RANC were able to take advantage of the partnership that ACE had with Channel 4 – a well-established broadcast and media organisation with a strong brand and national reach. Channel 4 had a significant audience for its Random Acts programme, with a relatively young and diverse audience attracted to its content. Centres used both the brand recognition for Channel 4 and the programme

³⁹ For this initiative, hard-to-reach groups include younger people (aged 16-18), those with a disability, those from socio-economically disadvantaged backgrounds, and young people not in education or employment (NEET)

recognition for Random Acts to appeal to young people. A number of applicants said that the prospect of having a film broadcast on TV encouraged people to apply.

The Centres found that outreach and recruitment became easier after the first year of the programme when they had a catalogue of interesting, well-made films to show potential applicants at outreach events. They reported that potential applicants found the programme more relatable and attractive when they could see examples of finished films.

In the first year, the Centres recognised that attracting a diverse range of artists whilst also producing 24 films would be highly challenging and so the first year of artists tended to be the 'lower hanging fruit' of artists who were already engaged and interested in filmmaking. Centres formed partnerships with organisations which could offer access to extensive and diverse networks, were experienced in reaching out to young people who were not already involved in the arts or filmmaking but might have strong creative ideas to contribute and were aligned with the programme's aims of wanting to offer young artists an opportunity to realise their artistic vision through film. Partners that could offer this kind of outreach were essential to support the talent-spotting part of recruitment, where they reached out to artists who did not consider themselves to be filmmakers, and who may not have found out about, or applied to the RANC programme.

"We look for an outreach partner who already has broad engagement with harder to reach young people who haven't identified themselves as an artist." – Centre director

Centres worked alongside partners to design events to reach groups who may not have otherwise found out about, or applied, to the RANC programme. By targeting marketing events broadly to attract young people who did not consider themselves to be filmmakers, and by talent spotting to find potential applicants, Centres were able to attract a diverse range of young people. The Centres and partners organised events with charitable organisations, disability support groups and colleges to reach artists who were unlikely to hear about the programme through other means. Centres also used social media platforms such as Facebook, Instagram and Vimeo to attract applications as well as to distribute films, although the true benefits of social media were realised in the second half of the programme once Little Dot developed a focused social media strategy. Towards the end of the programme, applications declined, despite the increased social media presence, in part because Centres slowed down recruitment activities once they knew they had enough strong applications to fill the spots for the final year of the programme.

"I had exams when I was shooting and editing. So, I'd be going to the shoot, and then have an exam, so it was quite hectic." – Artist

out about, or applied, to the RANC programme. By targeting marketing events broadly to attract young people who did not consider themselves to be filmmakers, and by talent spotting to find potential applicants, Centres were able to attract a diverse range of young people. The Centres and partners organised events with charitable organisations, disability support groups and colleges to reach artists who were unlikely to hear about the programme through other means. Centres also used social media platforms such as Facebook, Instagram and Vimeo to attract applications as well as to

Centres found that building flexibility into the filmmaking schedule helped the young creatives who were in full-time education, and thus, having to accommodate homework and take exams. This presented a challenge – both to the artists themselves who had to juggle academic commitments and an intense filmmaking period, and to the Centres and production partners who had to support the artists to produce a high-quality film without their education suffering. However, the Centres were not able to be as flexible as they would have liked as the film deadlines were tied to their Arts Council funding agreement, which in turn was linked to Channel 4's original Random Acts broadcast schedule.

"As years went by, we had more films to show, and it became a lot easier to demonstrate to people what RANC was about." – Centre director

challenge – both to the artists themselves who had to juggle academic commitments and an intense filmmaking period, and to the Centres and production partners who had to support the artists to produce a high-quality film without their education suffering. However, the Centres were not able to be as flexible as they would have liked as the film deadlines were tied to their Arts Council funding agreement, which in

The Centres and production partners all commented that if the programme were to be rerun, they would benefit from flexibility in the filmmaking schedule so as to get the best focus and commitment from the

young artists. However, a counter argument could be made: ACE noted that the achievement of delivering 360 high quality films in three years points to the contrary – that having a deadline to work to helped with focus and commitment. It also helped prepare the young people for the discipline required to work in the screen industries.

The Centres found that one of their best marketing and recruitment assets was the alumni themselves. Passionate young artists who had benefitted from the programme could reach out to others in their own age group and encourage them to apply. Alumni spoke at outreach events as ambassadors for the programme and were able to explain the process, the challenges and the benefits to potential applicants.

8.2 Building and managing a network

- Develop partnerships with arts and culture organisations with existing networks to benefit from their established contacts
- Set out clear expectations of work, timetables, objectives, goals and deliverables so network partners can really add value

Centres all recognised that the programme was ambitious and required them to market the opportunities and recruit quickly to meet their objectives, especially for delivering the number of films and ensuring that their cohort of artists was diverse. Developing partnerships with compatible organisations meant they could quickly tap into their networks and reach a much wider range of artists, mentors and other partners, than if they had worked by themselves.

To develop a successful partnership, all those involved had to have a clear understanding of the expectations on them, along with the outputs that they were to deliver. To ensure expectations were clear, Centres had conversations with partners upfront to talk through the aims of the programme, the outputs required from the partners and the timetable for production. In most cases, Centres had regular check-ins with partners and when they failed to deliver what was expected or desired from them, could either feedback what needed to change or replace them with other more engaged partners.

"[Sometimes] we paid [organisations] to be outreach partners, but they thought all they needed to do was stick a poster up - there was a lack of understanding of what they needed to do." – Centre director

8.3 Delivering effective training

- Recruit producers and mentors with experience of working with the relevant demographic and in the industry to ensure delivery of a high-quality output
- Provide a clear timetable, subject material and communicate the needs of the students to trainers so teaching sessions are efficient and useful
- Group training, whether a few hours or several days, benefits participants⁴⁰ and allows for the sharing of best practice and building of networks
- Take regular feedback from programme participants and iterate the programme to make sure it suits participants' needs

Centres knew that using skilled executive producers and mentors who knew how to work with young people, was the best way to ensure the films were of a high enough quality to be accepted by Channel 4 for the Random Acts strand. As most of the young creatives participating in the programme were

⁴⁰ Based on survey responses and interviews with participants

inexperienced at filmmaking, they needed a significant amount of training and guidance to turn their artistic ideas into films. Mentors noted that the young artists often needed significant support, in the administrative as well as the creative aspects of filmmaking, such as health and safety, contracts and legal.

"The group training was really valuable – it meant young artists could learn from professionals and each other." – Mentor

upskilling the programme participants and helping to support the development of many other young creatives.

Centres found that whilst one-to-one mentoring was highly beneficial for artists making films, group training meant less experienced artists could benefit from the knowledge of more experienced artists. Group

"Having lots of artists in the same room and getting them to work together in different ways was rewarding for the participants and the partners." – Mentor

training helped artists who lacked confidence to ask questions of their own, and also meant artists could begin to form peer networks and share best practice with each other. All Centres offered the artists extensive training, before, during, and after selection. Centres asked participants to complete surveys at three stages during the programme. First, when they were accepted onto the programme; second, immediately after they completed their film; and third, one year after completing their film. All surveys were collated by MTM, anonymised and shared with the Centres, along with suggestions of how the programme could be tweaked to deliver better outcomes for participants. The first surveys provided a baseline from which the progress of participants/commissioned artists could be evaluated; the second survey gave Centres insight into what participants thought of the training, what sessions they

"These one-off training days don't change your life but they are really useful and help make you a good filmmaker." – Artist

valued and what they thought might be done differently. This meant that Centres could adapt and update the training programme to suit the participants' needs. The third survey gave insight into how the young artists said the programme had influenced their development a year later, in some cases having benefited from the Additional Outcomes programme.

8.4 Building audiences for innovative experimental film content

- Exploit online digital distribution opportunities to reach a wider audience in a cost effective and efficient way
- Build mutually beneficial partnerships with cinemas, or other screening organisations, to reach a larger audience of people who might become interested in independent or experimental film

To get the best support from production partners and mentors, Centres had to set out the objectives and their role clearly, providing a clear timetable and ensuring that each team member in the production of a film knew what was expected of them, and when, Centres succeeded in delivering all their 72 films within the three-year window, whilst

"I felt very supported [by the Centre] about what I should and shouldn't expect from young filmmakers and I was cached about how best to support them." – Mentor

Centres asked participants to complete surveys at three stages during the programme. First, when they were accepted onto the programme; second, immediately after they completed their film; and third, one year after completing their film. All surveys were collated by MTM, anonymised and shared with the Centres, along with suggestions of how the programme could be tweaked to deliver better outcomes for participants. The first surveys provided a baseline from which the progress of participants/commissioned artists could be evaluated; the second survey gave Centres insight into what participants thought of the training, what sessions they

"Each person in the group had very different experiences. Others asked questions I didn't even know to ask." – Artist

Some of the Centres established steering groups made up of RANC alumni, recruited to advise on how the experience of the programme and the training could be improved. Rural Media called their steering group the First Act Futures Ambassadors and members of the committee worked with the Centre to improve the programme.

- Exhibit at festivals and exhibitions to show arts films in different contexts and reach a different and wider audience

RANC films were shown on Channel 4 online, All 4, and other digital platforms such as Facebook, Vimeo and YouTube. Films were first placed online towards the end of the first-year of the programme but were optimised and re-uploaded after Little Dot were commissioned by Channel 4 to work on series 3 to 6 of Random Acts. Stakeholders across the RANC programme acknowledged the benefit to the young artists and to the programme as a whole, of Channel 4 having deployed resources and expertise specifically to boost distribution online. Different social media platforms have different algorithms, and the platforms change their algorithms frequently – so Little Dot had constantly to make sure that the videos were appropriately tailored to each platform.

"We make the most of the diverse and exciting range of content, by taking moments out of a film and presenting them in different contexts for different platforms." – Little Dot

Little Dot focused specifically on Facebook marketing as they recognised that Facebook was focussing more on video and so as likely to support the promotion of video content, which helped RANC videos to get organic engagement in addition to the paid-for engagement.

"We put a lot of effort in refining how we put videos on platforms - we made sure each video was made for the specific platform." – Little Dot

Tyneside Cinema developed partnerships with independent cinemas around the country to screen Random Acts films before feature film screenings that included 'arthouse' films and mainstream blockbusters. It was difficult to develop a partnership with larger chains of cinemas, but independent

cinemas recognised the mutually beneficial relationship that they could develop – being able to show high-quality short films before screenings to an audience that often was very interested in arts and culture. In total, Random Acts films (from the RANC programme and the Random Acts broadcast show) were shown in 2,000 screenings around the country, reaching 120,000 audience members.

Centres also tried where possible to get the RANC films shown at festivals to create more opportunities for films to be seen by larger audience numbers and in different contexts. By targeting a wide variety of offline screening options, Centres were able to ensure that a wide range of people saw the films, in addition to Channel 4 viewers and online audiences. Attendees at the various screenings, exhibitions and festivals were broadly interested in arts and culture but may not have come across the RANC films organically themselves.

"Screening the work is key - it has been wonderful to have so many cinema partners and access to such a large audience." – Centre

Over 170,000 people were estimated to have seen the short films as part of the Additional Outcomes activity at exhibitions, festivals and screenings and a further 120,000 people saw the films as part of the cinema programme. A number of the young artists that were spoken to as part of the interview programme in the second and third year of the programme, said that the opportunity to have their films screened at festivals around the country was a key factor in attracting talented young artists to the programme.

Little Dot identified that the best way to increase views and reach on Facebook, was to optimise video sizes, thumbnails and descriptions, and so they released two Random Acts films a day as Facebook's algorithm prefers regular videos. Many of Facebook's audience view videos on mobile so they changed the aspect ratios to suit mobile, whilst maintaining the integrity of the artistic vision in the film. Little Dot also included Random Acts branding at the start of the films to develop the brand and capture the audience's attention.

On YouTube, Little Dot ensured that the films had titles and optimised thumbnails to give Random Acts a recognisable and consistent brand. Little Dot drove traffic across different social media platforms through cross-promotion to encourage viewers to visit other platforms and view more videos.

The RANC and Random Acts films achieved a high volume of views, particularly on Facebook, with total views of the films reaching 21.3 million in the third year of the programme.

For future programmes, Centres agreed they could have even greater impact if they had worked with each other, Channel 4 and possibly ACE on a joint marketing and outreach effort to reduce duplication of efforts and increase coordination, as well as maximising the impact of spend on Social Media advertising.

8.5 Ensuring benefits are tangible and long-lasting

- Acknowledge that participants are still developing and help build their confidence so they feel they will continue to improve and have done well in their work so far
- As far as resources allow, continue to offer or signpost relevant development opportunities and training after the output is created to consolidate learnings and help support career development
- Encourage and support ongoing networking amongst programme participants so they can continue to support each other and work together after the programme ends.

Centres, mentors and production partners understood that as the artists were young and relatively inexperienced, they could become overwhelmed by the requirements of the programme. Centres found

"Our role was about nurturing the talent of the young people, who because of their age or inexperience, found making a film daunting." – Production partner

that explicitly acknowledging that participants were still developing as artists was the best way to build confidence in them. Presenting the RANC films as "First Acts" suggested there would be more artistic outputs to come from the featured artists. This signalled faith in the artists and, according to the participants that took part in the interview programme that was ran over the three years, boosted their

confidence by showing them that the Centres and Channel 4 believed this was the first of many films they would make. Centres, mentors and production partners learned how to nurture and encourage young artists while still offering constructive criticism when required. This meant young artists had the support they needed to help them deal with

"[Younger artists] had very strong creative ideas but needed a little extra support and nurturing to help translate those ideas to the screen." – Production partner

"Before I was naïve and in a bubble. When I got into RA I became aware of the whole industry...and of all the barriers in my way. The Additional Outcomes support was vital." – Artist

the pressure of producing a film that needed to be high enough quality to be broadcast worthy whilst enabling them to learn in a positive way throughout the experience.

At the end of October, 2016, Centres had funding confirmed for an Additional Outcomes programme – to offer training, mentoring, and networking events to RANC alumni after they had made their film.

"The ICA did a really great job at keeping all the filmmakers in touch – encouraging us to meet at Playback." – Artist

Centres found that whilst making a film was a tangible achievement for young artists, it sometimes resulted in them feeling more daunted at the prospect of entering the industry than before the programme. This was because the filmmaking experience gave artists first-hand experience and knowledge of how tough the arts and the screen industries could be to enter and

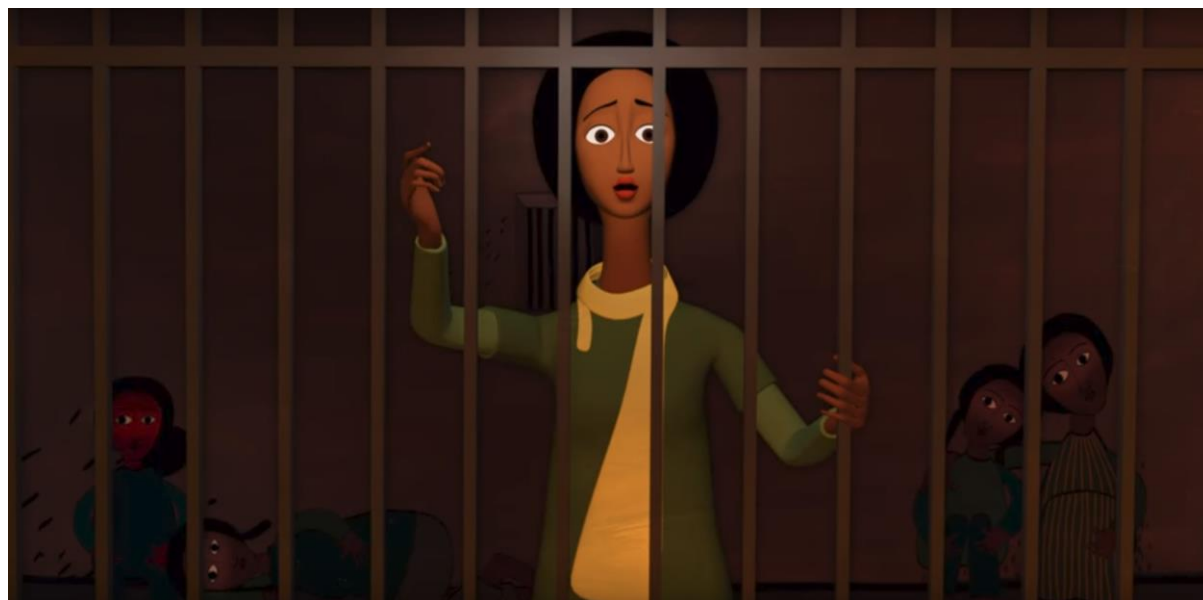
succeed in. After the film had been made, Centres aimed to consolidate the learning and build on it by offering additional tailored training opportunities to better equip the artists enter the arts and cultural industries. Artists benefitted by gaining confidence and experience (as shown in Exhibit 21 and Exhibit 22). The Additional Outcomes programme also led to internships, jobs, and further commissions for some. The Centres encouraged networking throughout the programme in the form of workshops, group training and networking events. Centres organised networking events for alumni as part of the Additional Outcomes programme and 34% of alumni⁴¹ said they had attended a networking event. Many of the programme's alumni attended the Playback Festival and said they *"really enjoyed"* seeing each other's films and being able to build up their network. Alumni found the benefit of having peers to work with and to share their post-programme experiences with extremely valuable. A number of alumni set up production companies with each other and have gained commissions as a team.

⁴¹ 34% of the alumni that completed a survey one year after completing their film

9 Case studies

9.1 Rediat Abayneh – Calling the Shots

Exhibit 42 – Screenshot of Rediat Abayneh's [25 Days of my Life](#)⁴²



Artist journey

Rediat Abayneh was born in Eritrea and raised in Ethiopia. In 2010, due to religious persecution, Rediat travelled alone across Europe from Ethiopia as a refugee and she lived in The Calais Jungle (a refugee and migrant encampment in France) for 21 days. Rediat was 24 when she made her film, which portrayed her migration experience.

After Rediat arrived in the UK, she was taken in by a church community and studied art and design at Canterbury College. Rediat then studied CGI animation at the University of the West of England in Bristol and in her final year she applied to Calling the Shots after hearing

"The most challenging thing was that animation takes a long time so I had to stop my work. I talked to Steve [at Calling the Shots] and they supported me out of the film budget." – Rediat Abayneh

paintings in the design of her RANC film. She feels a strong sense of gratitude for life in the UK – access to education, a minimum wage, and freedom of speech and religion are all luxuries she would not have had if she had stayed in Ethiopia - and she wanted to portray this in her film.

about their Network

Centre programme from a tutor. The programme offered her the opportunity, and the platform, to tell her story and to humanise and personalise the life experiences of a child refugee, whilst also utilising her animation skills.

Rediat's childhood in Ethiopia inspired her to use Abyssinian

"She has a very moving personal story that is reflected in her film – Random Acts gave her a path and platform to tell that story." – Calling the Shots director

"RA offers something different – it didn't ask for any experience which everyone else asks for. It gave me a real chance to explore my art." – Rediat Abayneh

⁴² <https://www.youtube.com/watch?v=dQvyPWypkHg>

Whilst Rediat was very happy with her film, which was accepted by Channel 4 for Random Acts, she found the constraints of the three-minute format challenging and had to cut parts out of her story in order to meet editorial requirements. Rediat was really committed to the film and left her job temporarily so as to be able to focus on making the film. Calling the Shots supported her financially to enable her to finish her film without a job.

"Almost all of the jobs I'm doing as a freelancer relate to RA, directly or indirectly." – Rediat Abayneh

Calling the Shots brought Aardman Animations onto the project to mentor Rediat and after completing her film, Rediat was offered an internship at the company.

Key achievements

"25 Days of my Life" was viewed 33,857 times on Facebook and 1,312 times on YouTube. After releasing "25 Days of my Life", Rediat completed her internship at Aardman Animations which helped her to consolidate her filmmaking experience and develop her animation skills. Rediat's film was featured on [BBC News](#). ITV West Country filmed Rediat talking about her film for their programme '[Fixers project](#)'.

"I've made friends through the programme – we have stayed in touch and support each other." – Rediat Abayneh

Rediat now works as a freelance CGI illustrator, and for the Creative Youth Network in Bristol. She is currently working on a photographic exhibition at The Station – a youth centre in Bristol – and is developing her practice as an artist.

9.2 Ayo Akingbade - ICA

Exhibit 43 - Screenshot of Ayo Akingbade's [Tower XYZ](https://www.ica.art/tower-xyz)⁴³



Artist journey

Ayo Akingbade, from Hackney in East London, was one of the youngest artists accepted onto the Random Acts Network Centres programme, being commissioned at only 16 years old whilst studying at school. Ayo grew up in Homerton and then Dalston and she recalls being unsettled by the changes that occurred in both these areas as she grew up. The areas had become gentrified and the local communities had changed drastically. Ayo had previously made a documentary art film about gentrification in Dalston called "In Ur Eye". The film she made with the ICA, "Tower XYZ", which was accepted by Channel 4 for Random Acts, was a

"If you're not a politician how can you bring change? Making a film was my way to bring wider awareness and my way to make change." – Ayo Akingbade

continuation of this.

Ayo felt passionate about highlighting the effects of gentrification and believed that making films about it was the best way for her to bring awareness to people about social and cultural change.

Ayo was supported by the Chisenhale Gallery (one of the ICA's five core partners) during the programme and she says she "found her voice" through making her film. The ICA and Chisenhale Gallery helped Ayo to focus her artistic vision, as she felt that her art was the best way for her to portray her passion and her social activism.

"She's very driven and very hungry. She has already gone on to do great things and her film was really well received." – The ICA director

Key achievements

'Tower XYZ' was initially published on Random Acts online on the 6th of October 2016. In June 2017 Ayo requested that the film be made 'private', as she had secured an exclusive deal to have Tower XYZ played on Mubi, a film website that integrates a subscription video-on-demand service and online

⁴³ <https://www.ica.art/tower-xyz>

magazine. The film remained private on the Random Acts YouTube and Vimeo channels until the 9th of May, 2018, when Ayo was able to show the film publicly again. "Tower XYZ" has been viewed 3,572 times on Vimeo, 1,257 times on YouTube and 102 times on Facebook.

The film has been shown widely at festivals. It received a Special Mention at the International Short Film

"The ICA and Chisenhale Gallery were brilliant in collaborating and supporting me through making my film." – Ayo Akingbade

"The reason [the film] was successful is that I was able to reach outside of the UK - when it won an award in Germany it propelled people to take notice." – Ayo Akingbade

Festival, Overhausen and won the inaugural Sonja Savic Award at the Alternative Film/Video Festival, Belgrade. After finishing her film, Ayo was awarded the 2018 Sundance Institute Ignite Fellowship for emerging filmmakers in Sundance in Phoenix, and recently got a commission as part of the Additional Outcomes programme through the ICA to make a documentary called 'A for Artist'. Ayo also received a project grant from

ACE to complete her trilogy and make the sequel to "Tower XYZ".

Ayo's next film, about housing activism in Brixton, premiered at the International Film Festival in Rotterdam and screened at The ICA in London. Ayo was selected as part of the 2018 cohort for Bloomberg New Contemporaries.

9.3 Michael Mante – Rural Media

Exhibit 44 - Screenshot of Michael Mante's *Body Language*⁴⁴



Artist journey

Michael Mante created a film with Rural Media in the second year of the programme. Michael had always been creative as a child but was not sure about the best way to express that creativity until he left school and decided to study filmmaking. Michael was at the University of Nottingham and was 19 years old and relatively inexperienced when he applied to the RANC programme.

"I've always been quite creative but struggled to find the right avenue – Random Acts really helped with that." – Michael Mante

Michael had for some time been fascinated by krump dancing – a street dance popularised in the United States. Although he had

no background in dance, he was keen to explore the concept of race and culture through dance for his film. He recognised that krump dancing was representative of "culture and community" and had the idea of expressing that culture through film.

Michael 's mentor introduced him to a range of young and innovative filmmakers and pushed him out of his comfort zone. Michael worked with MOBO award winning music video director Reece Proctor, who brought together a young, dynamic team to support and guide him. He worked with other young artists, including a young dancer (Raymond Tatani) to create his film, "Body Language", which had an all-black cast and crew.

"They got Reece Proctor who'd recently won a MOBO award to be my mentor and he taught me a lot of things I didn't know about pre-production." – Michael Mante

Key achievements

"Body Language" was accepted by Channel 4 for Random Acts and was viewed 1,391 times on YouTube and 336 times on Facebook. Rural Media supported Michael to submit his film for screenings at festivals and exhibitions. "Body Language" was shown at events in Leicester and Nottingham and

⁴⁴ <https://vimeo.com/227960665>

Michael has participated in Q&A sessions at several Random Acts screenings. His film was chosen to be screened at the [London Short Film Festival](#) on 15th January 2018, and he has been invited to submit his film to BAFTA.

"Michael's film was culturally valuable and he really pushed himself out of his comfort zone." – Rural Media director

Since completing his RANC film, Michael has been developing ideas for three short films that he is hoping to shoot later in 2018. He is planning to produce them independently, or alongside other producers that he made contact with through the Random Acts programme as he feels their shared experience and vision will be beneficial to the artistic output.

Michael is shy by nature, but the Random Acts programme gave him the opportunity to gain confidence in himself, and in public speaking by offering him speaking slots at events about a film that he feels passionately about.

9.4 Robyn Wilton – Screen South

Exhibit 45 - Screenshot of Robyn Wilton's [All the Busy Ings](#)⁴⁵



Artist journey

Robyn Wilton, born and raised in Cambridge, was completing a Fine Art degree at the University of Leeds when she was told about the RANC programme by a tutor. Robyn was motivated to apply by the prospect of having her art on TV. The idea for her film was inspired by a piece that she wrote and recorded as part of a final year project at University. She applied to Screen South as she lived in their region outside of term time.

"It took development because, working as an artist, meant I was up in the air – so I needed a lot of guidance to help me be a filmmaker." – Robyn Wilton

Although Robyn had a clear vision of her film when she applied to the programme, she came from a visual arts background and had no previous filmmaking experience. Screen South teamed her up with alumni who had already been through the programme to support her through the making of her film, and they played the

roles of producer, editor and sound designer. Robyn's knowledge of filmmaking was minimal before the project and she said she found the learning experience of the programme "incredibly valuable" both for her filmmaking and her art practice.

Robyn took on most of the art direction alongside her role as director of the film which she found 'rewarding but challenging' due to the amount of work and effort this required. Robyn spoke to her mentors and Screen South regularly and was very happy with the end result. She particularly liked that her film reflected the vision she had in her head before starting the project, such as the visual effects of buildings melting into one another.

"Robyn came in as an artist and said 'I've got a vision in my head, help me turn it into a film' – so we did. She is very talented but needed a lot of help to work like a filmmaker." – Screen South director

⁴⁵ <https://vimeo.com/229706931>

Key Achievements

"All the Busy Ings" was accepted by Channel 4 for Random Acts and was viewed 98,476 times on Facebook, 28,083 times on YouTube, 395 times on Vimeo and was also broadcast in Series 3, Episode 1. Completing her film made Robyn realise that she wanted to get involved in the filmmaking industry. Since making "All the Busy Ings", Robyn has worked on three other films, including working as a stylist and prop designer for another Random Acts film, and she gained her first paid role in a film at the end of 2017 in a trainee position.

"[Random Acts] made me want to do it is as a career, because I had no idea that this sort of role really existed. I adored the industry but had never thought of working in it." – Robyn Wilton

Robyn benefitted from the Additional Outcomes programme, getting a travel bursary that enabled her to take up a six-week internship to further develop her filmmaking skills. Through the Additional Outcomes programme, Robyn has also participated in a VR workshop and taken an Adobe course both of which she felt, given her skill set and capabilities, would be more helpful to her future career than would applying at that point for an extra commission. Robyn also secured a place on Creative Skillset's Trainee Finder Scheme for Art Department jobs.

9.5 Yandass Ndlovu – Tyneside Cinema

Exhibit 46 - Screenshot of Yandass Ndlovu's [Run Boy Run](#)⁴⁶



Artist journey

Yandass Ndlovu grew up in Zimbabwe and moved to Manchester aged 12. Yandass says she was “always a performer” but started training as a dancer professionally at college. Whilst at college, Yandass spoke and performed at a TEDx talk and this increased her profile as an artist and performer.

Yandass was spotted by Tyneside Cinema's talent scout and was encouraged to apply to the programme. As a dancer and spoken word artist who had never envisaged her art as film, she was not typical of the artists who were easily reached by outreach and recruitment for the RANC programme.

Whilst Yandass is creative across a number of disciplines, she did not have filmmaking experience. The challenge for

“I was a little bit unsure of what [the programme] was but it sounded really exciting and the chance to train in something totally different to what I was doing was great.” – Yandass Ndlovu

“[The programme] was a cathartic way of getting her feelings out. And that was pure, it came out from day 1. If she was an experienced filmmaker she would have probably approached the project differently.” – Tyneside Cinema Director

Tyneside Cinema, was to support Yandass to express her creativity through a new medium, when she did not consider herself a filmmaker.

The inspiration for Yandass' film was a late-night encounter with a stranger. She wanted to use her film, and the combination of spoken word, dance and dramatic reconstruction to explore the uncertainty and fear she felt that night.

Tyneside Cinema had to work through the challenges of helping Yandass understand how to express dance on film, as opposed to in a live performance. To support Yandass, Tyneside matched her with Richard Fenwick as her mentor. Richard is a filmmaker with experience in translating art to moving image and was able to help Yandass realise her dance vision in

⁴⁶ <https://www.youtube.com/watch?v=XKcCB8nP068>

film – letting the camera roll with Yandass dancing in front of it until they managed to capture the output that Yandass wanted.

Key achievements

“Run Boy Run” was accepted by Channel 4 for Random Acts and was viewed 1,052 times on YouTube and 149 times on Facebook. The film was screened at festivals in Leeds and Sunderland. As part of the Additional Outcomes project, Yandass paired up with Sam Jones, another Random Acts alumnus, to submit an application for funding for another film. The two of them received a £10,000 commission from Tyneside Cinema to allow them to continue their personal and professional development in working with moving image.

Since making “Run Boy Run”, Yandass has continued to explore her art through dance and has performed at the Royal Exchange Theatre and worked with another performer to do a dance-based show in Manchester. Yandass said that producing a dance film has helped her to visualise her dance on stage as well.

“I could express my thoughts the way I wanted and they helped me realise how to apply that to film and showed me I could be creative in many ways and that all the art forms I do can interlink amazingly.” – Yandass Ndlovu

Yandass is completing her university degree at the Arden School of Theatre and wants to continue to perform while she learns more about different art forms.

9.6 Lifeworks, “The Dartington Group” – Calling the Shots

Exhibit 47 – Screenshot of The Dartington Group’s “Supercrrips”



Artist Journey

Lifeworks are a charity, working with young people with disabilities, including learning difficulties. The formation of the Dartington Group brought ten of their young people together to make a film. The Lifeworks and the Forkbeard Company worked with the young artists to put together an idea that might be suitable for selection by Calling the Shots.

The Dartington Group was Calling the Shots' only group project. The young artists were particularly keen to highlight their experiences of growing up, and living, with a non-visible disability. One artist explained that she can always tell the moment when a stranger decides that she isn't "totally normal".

"The impact on the young artists was transformational" – Group coordinator

To help the artists focus their idea, Calling the Shots ran a number of development days with the artists. Calling the Shots allocated extra budget for access which enabled the Dartington Group to bring a spoken word artist and a music producer onboard to help support the artists with their vision.

The Dartington Hall Trust contributed free studio space for the project and the group of young artists filmed over four days.

Key achievements

Seven of the ten artists went on to achieve their Silver Arts Award⁴⁷ – equivalent to a GCSE - a significant achievement, and the highest qualification any member of the group has attained. For a lot of the artists, an English and Maths GCSE are out of reach, meaning that whilst they may have the creative talent to go to art college, they cannot get the academic grades needed to get in. As a result of the RANC

⁴⁷ <http://www.artsaward.org.uk/site/?id=64>

programme, Plymouth College is developing a two-year access plan for two of the artists, with the aim of enabling them to pursue a foundation degree in the future.

Each of the ten young artists was passionate about their film, which they were invited by Calling the Shots to premiere at Barnes cinema.

As a result of the film, Devon County Council invited the Dartington Group to tender to work with the Champions for Change as mentors to other young people with disabilities.

The filmmaking experience had a profound and positive impact on each of the artists through being able to have their voices heard and enabling them to be seen as artists, rather than as young people with disabilities.

"You ended up with 10 proud young filmmakers. 7 of them have gone on to achieve their silver art awards - which is the highest accredited award any of them have got in their life." – Group coordinator

Appendix 1

9.7 RANC films broadcast on Channel 4's Random Acts series 1 to 4

Series 1 - 1 RANC film

Episode 1 - [When Standing in A Queue, Thomas Payton](#) (Tyneside Cinema)

Series 2 - 10 RANC films

Episode 1 - [I Dream of Zombies](#), Alex Forbes & Jack Pollington (Screen South)

Episode 2 - [Untamed Truths](#), Sophie Marsh (Calling the Shots)

Episode 3 - [The Blackest Day](#), Josh Hawkins (Tyneside Cinema), [Springing](#), Sophie Littman (ICA), [Re-Code](#), Man Made Youth (Rural Media)

Episode 4 - [It's All in the Mind](#), Eden Kotting (Screen South), [Lifespan](#), Jessica Bishop (ICA), [FAG](#), Danni Spooner (Rural)

Episode 5 - [Lawless](#), Ellen Pearson (Calling the Shots), [The Law of The Sea](#), Elmaz Ekrem & Dominika Ozynska (Screen South)

Series 3 (11 RANC films)

Episode 1 - [All The Busy Ings](#), Robyn Wilton (Screen South), [Dancer Of The Future](#), Anna Campbell (Rural Media), [Illuminated](#), Eleanor Edwards (Tyneside Cinema), [Goathland](#), Pippa Young (ICA)

Episode 2 - [Neighbour](#), Adam Csoka Keller (ICA), All That Is (ICA), [Beneath The Surface](#), Yero Timi-Biu & Jessica Ashman (ICA), [Tragar](#), Berta Lozano Ferrer (ICA)

Episode 3 - [Herd](#), Peter Groom (Tyneside Cinema), [Fruit](#), Carmen Mueck & Nathan Craig (Screen South)

Episode 4 - [String](#), Chris Pugh (Calling the Shots)

Series 4 (5 RANC films)

Episode 2 - [Strays](#), Aaron Dunleavy (Tyneside Cinema), [Chelsea Supporter Enters Frame Left](#), Gemma Stephens (Calling the Shots)

Episode 6 - [Swipe](#), Nazeerah Muhammed (ICA), [Staccato](#), Bella Spencer (Tyneside Cinema), [Doughbutt](#), Theo W. Scott (Tyneside Cinema)

Appendix 2

MTM's approach to this evaluation:

- **Evaluation framework** based on the 'Theory of Change' (TOC) model in order to ensure that there is a clear logic to the evaluation, and to make it easier to identify opportunities to improve programme components
- **KPIs** derived from the TOC model outcomes, developed in close partnership with Arts Council and Tyneside Cinema (who commissioned evaluation for the Additional Outcomes)
- **Mixed methods approach** to capturing data – quantitative analysis to capture full breadth of activity, qualitative depth evaluation on areas requiring additional analysis

9.8 Evaluation framework

MTM worked with ACE and the RANC to design a framework that would be applicable across all the Network Centres (especially as each had begun developing its own approach), so that data could be aggregated and compared across the programme. To do this we developed an evaluation framework that grouped programme activities and outcomes into five related but sequential phases:

1. **Young artists:** Number and diversity of programme beneficiaries
2. **Partnerships:** Networks involved and their degree of engagement
3. **Training & support:** Formal and informal learning for young artists
4. **Films:** Quality and quantity of the films produced
5. **Audiences:** Reach of films and type of distribution

This enabled us to provide clear insights as to where and how the programme was working (see Exhibit below).

Exhibit 48 - 'Theory of Change' Evaluation Framework

Core objective

Outcomes

1. Young artists

Discover, showcase and promote diverse young talent

A large number of young people are made aware of the opportunity
A large number of young people apply and participate
A large number of young people benefit from the programme
Those who participate are diverse in age, background and ability

2. Partnerships

Encourage new, innovative and sustainable partnerships between the arts, education and creative media industries

New and lasting partnerships are formed
Partners are diverse and represent a range of different industries and functions
Strong communication with and between partners aligning them with the centres' goals and sharing best practice

3. Training & support

Provide training, advice and mentoring to support and enable young talent and a two-way knowledge exchange between the arts sector and young people

Both formal and informal training received is high quality
Centres and partners offer a range of training with varied formats and content
Talent development continues after project
Young artists feedback and are able to shape the future of the programme

4. Films

Discover, showcase and promote diverse young talent

24 films produced per RANC per annum
Films are high quality and well-received
Films represent a diverse range of topics and are relevant to young people
Films produced on time and to budget

5. Audiences

Increase the profile and reach of arts films and creative work by 16- to 24-year-olds, including to large, diverse audiences

Films reach and are enjoyed by large audiences
These audiences are diverse
All films produced enjoy some distribution whether broadcast, online or other
Data about the audience and overall evaluation shared with wider sector

9.9 KPIs

The agreed outcomes from the framework were then used to specify appropriate KPIs for each phase of the programme so that we could capture the data required to measure success in all key areas. A shortlist of KPIs is shown in the exhibit below.

Exhibit 49 - Example KPIs based on the evaluation framework for the RANC programme

TOC stage	Outcome	Example performance indicators
1 Young artists	A large number of young people are made aware of the opportunity	Attendees at marketing events, mail outs
	A large number of young people apply and participate	Applications and participants
	A large number of young people benefit from the programme	Secondary beneficiaries of the programme
	Those who participate are diverse in age, background and ability	Age, ethnicity and education of participants
2 Partnerships	New and lasting partnerships are formed	Number and turnover of partners
	Partners are diverse and represent a range of different industries and functions	Partner business categories
	Strong communication with and between partners aligning them with the centres' goals	Network meetings, frequency of contact
3 Training & support	Both formal and informal training received is high quality	Survey ratings, qualitative feedback
	Centres and partners offer a range of training with varied formats and content	Training hours, format and focus
	Talent development continues after project	Alumni events, alumni roles within network
	Young artists feedback and are able to shape the future of the programme	Qualitative feedback
4 Films	24 films produced per RANC per annum	Films delivered
	Films are high quality and well-received	Films selected by Channel 4, festival awards
	Films represent a diverse range of topics and are relevant to young people	Diverse on-screen talent and themes
	Films produced on time and to budget	Production
5 Audiences	Films reach and are enjoyed by large audiences	TBC by Channel 4 data team
	These audiences are diverse	TBC by Channel 4 data team
	All films produced enjoy some distribution whether broadcast, online or other	TBC by Channel 4 data team
	Data about the audience and overall evaluation shared with wider sector	TBC by Channel 4 data team

9.10 Mixed methods data capture

We undertook a mixed methods approach to evaluating the programme in order to capture a rich mix of qualitative and quantitative data. This ensured that the evaluation had both breadth and depth.

The core of our approach was based around six sources of data:

1. **A RANC reporting form**, filled in twice a year, to capture core data on the nature and scale of centre activity and participants accepted onto the programme
 - Developed in close collaboration with Arts Council and the network centres in order to capture all quantitative data relevant to the programme KPIs
 - Built as a protected Excel document, identical to each centre
 - Completed by the Network Centres twice a year and aggregated by MTM for analysis in the annual reports
2. **A longitudinal survey of participating young artists** to provide insights into their profile and experiences, and the programme's impact
 - Three short surveys developed in collaboration with Arts Council and with support from the Centres
 - Completed at three stages of an individual artist's experience: after commission, after delivery of the film and one year after delivery⁴⁸
 - Built using Survey Monkey
 - Distributed by the centres to their participants at the different stages of the process
3. **Interviews with participating young artists** to provide qualitative insights into the programme's impact
 - MTM interviewed multiple young artists per Centre over the three years for each of the annual reports and for this final annual report
 - Each interview lasted 45 minutes and covered the following topics: application process, training and development, mentoring programme, production and distribution, ongoing development
4. **Interviews with programme stakeholders**, covering RANC, ACE, Channel 4, production partners and mentors, to capture insights into how the programme has operated
 - MTM interviewed at least one centre representative, one mentor and one production partner per centre, per year, as well as two Arts Council relationship managers and six programme stakeholders at Arts Council and Channel 4
 - Each interview lasted 45 minutes and covered some of the following topics: programme set-up, recruitment, training and development, mentoring programme, production and distribution, ongoing development
5. **Audience and social media analytics** to capture insights on the nature and size of the audience the films have reached.
 - MTM used social media analytics, Tribes panel data and audience surveys from a multitude of screenings to capture insights about audience's reactions to films and the nature and size of the films' audience
6. **Content analysis of the films** submitted to Channel 4 to assess thematic and on-screen diversity⁴⁹

⁴⁸ N.B. As MTM were commissioned to evaluate the project several months into the first year, not all artists will contribute to the longitudinal findings from the surveys.

⁴⁹ For a detailed methodology for the content analysis, please see the next appendix to this report.

9.11 Challenges and caveats

There were several challenges with the evaluation that should be noted before reviewing the results:

- MTM worked with ACE and the RANC to design an evaluation framework and approach that would capture the same data across all the RANC, so that approaches and outputs can be aggregated and compared. The RANC, however, had just been awarded funding and were in the process of identifying talent and making films when MTM was appointed as evaluator. We sought as far as possible to work within the structures already set up by the RANC and not to cause any duplication of efforts.
- Differences across regions in terms of size and concentration of available partners and young artists made robustly attributing successes of the programme to a particular decision or course of action difficult. Similarly, an individual artist's choices and their context can also have a big impact on the success of the films, as can the subjective and artistic nature of the output.
- Some data captured during the application or via the artist surveys may be misleading due to incomplete reporting by the young artists. With demographic data, for example, some network centres recorded a high number of 'Prefer not to say' responses to questions on background.

9.12 Content analysis

In order to evaluate diversity all of the films were viewed and scored based on levels of on-screen gender, ethnicity and disability diversity. The themes present in the film were also evaluated for diversity of gender, ethnicity, disability, sexuality (LGBT), socio-economic status and religion. Each film was given a rating out of 2 for each of these measures of diversity.

Framework used to evaluate on-screen talent

- For gender the following framework was used:
 - 0 = No women present or only a few women present as extras amongst a large male cast.
 - 1 = some female actors present but they were either fewer in number than men or had minor roles. This also included a generally gender balanced cast where women held exactly equal roles.
 - 2 = A larger number of women than men holding main roles or a cast which was all-female.
- For ethnicity the following framework was used:
 - 0 = No BAME cast members present or only a very small number within a large cast.
 - 1 = some BAME representation evident, but BAME actors were not the majority of the cast.
 - 2 = Strong BAME representation. Either a majority or all of the cast are BAME actors/actresses.
- For disability the following framework was used:
 - 0 = No disabled cast members could be identified.
 - 1 = Disabled actors could be identified in supporting roles.
 - 2 = Disabled actors held a main role within the film.

Framework used to evaluate themes

- The following framework was used to evaluate the presence of gender, ethnicity, disability, sexuality (LGBT), socio-economic status and religion as themes within the content of the films.
 - 0 = Not identified as a theme within this film.
 - 1 = Featured as a minor/supporting theme within this film.
 - 2 = Featured as a major/the main theme within this film.

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