- 1. The Model
- 2. Programme Management and Partnership Working
- 3. Artists, Industry Professionals and Youth Support Workers
- 4. Recruitment & Participation
- 5. The Venue

Gallery 37 Plus A learning resource

Gallery 37 Plus was a groundbreaking three-year programme bringing quality vocational training and experience of the arts to disadvantaged young people across England, delivered by Youth Music and five regional partners between 2006 to 2008 in Bristol, Leeds, London, Newark and Sherwood and Oldham.

Discover here the project challenges, advantages and disadvantages, solutions and lessons learned.

Click on Chapter headings to navigate. Print in Grayscale.



- 1. What is Gallery 37 Plus?
- 2. Aims and objectives of Gallery 37 Plus
- 3. How Gallery 37 Plus was run



Structure and history of the Gallery 37 Plus model



The Model

Gallery 37 Plus was an ambitious three-year programme bringing quality vocational training and experience of the arts to young people who are not in education, employment or training (NEET) across England.

The cultural offer to young people was four weeks of apprentice style training in a range of art forms from media, fashion and dance to design, music, film, craft making and the visual and performing arts.

Funded with £1.3 million from the Big Lottery Young People's Fund, this groundbreaking scheme was all about changing lives, supporting young people's aspirations and giving them the opportunity to explore their creative talents.

The project was managed by Youth Music and delivered by five regional partners with support from the original Gallery 37 project in Birmingham, between 2006 and 2009. The partners were the cities of Bristol, Leeds, the Roundhouse in Camden, London, Newark and Sherwood District Council and the Metropolitan Borough of Oldham.

1. What is Gallery 37 Plus?

Where it all begar

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The original idea for Gallery 37 Plus can be traced back to the innovative Block 37 Gallery project in downtown Chicago. Back in 1992, the then Mayor of Chicago, Richard M. Daley asked all city departments to offer ideas about how best to use a derelict city building, Block 37.

Chicago's First Lady, Maggie Daley, and Commissioner of Cultural Affairs, Lois Weisberg, had long been interested in developing an arts-related training programme for Chicago teenagers.

Under their direction, the Block was converted into an outdoor art studio for Chicago's high school students. Here they learned to develop skills in a range of artistic genres taught by skilled professionals drawn from Chicago's artistic communities. They were paid a training allowance and the work they produced was sold onsite.

By the autumn of 2000, Gallery 37 had developed so successfully, it had grown into sports37, tech37 and words37. Together these innovative programmes form what is now known in the city as 'After School Matters'.

Birmingham, UK

Chicago's sister city, Birmingham took the Gallery 37 concept and ran with it. Inspired by its achievements, they championed an ethos of training that would empower young people facing barriers to traditional education and training programmes throughout the city.

Launched in 1998, Gallery 37 sought to unlock the potential of Birmingham's young people by developing creative partnerships with Birmingham's leading arts, educational and recruitment organisations and to ensure young people were effectively supported at all stages of their involvement.

Ten years later, Gallery 37 Birmingham has enabled many young people to participate in arts training, many to enter education, training or employment and all to pursue their interest in the arts. Moreover, it has provided policy makers the opportunity to see the lasting and life-changing impact this kind of intervention can have on a young person's life.

'Gallery 37 Plus was a journey that transformed the lives of young people from the Newark and Sherwood area, many of whom had a range of

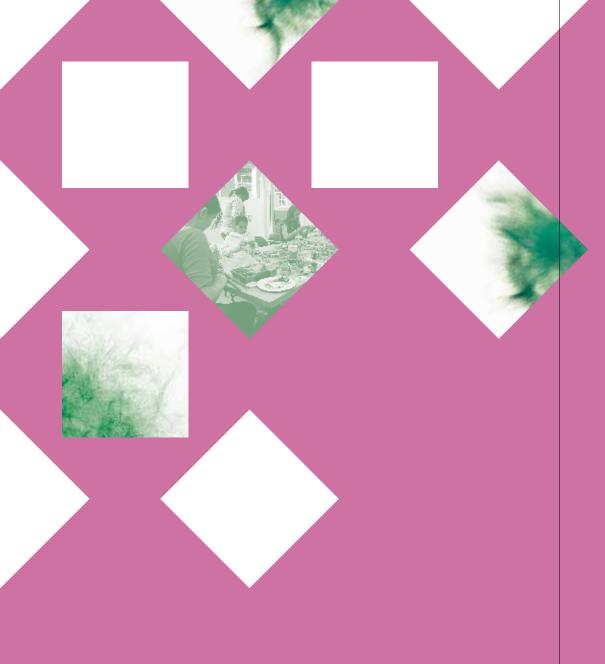
James Parkinson, Gallery 37 Plus Regional Co-ordinator, Newark and Sherwood

Gallery 37 Plus

In 2005, Youth Music, the leading UK charity using music to transform the lives of disadvantaged children and young people, approached Birmingham City Council with the idea of developing the Gallery 37 model further as a national English programme. Birmingham was keen to share their model to help young people across the country, having already replicated the project successfully in Glasgow and Edinburgh.

Following a successful funding bid to the Big Lottery Young People's Fund, Youth Music rolled out the Gallery 37 Plus programme. There were twelve apprentice programmes taking place in the five partner cities, which between them trained 612 young people over two years. Ten of the programmes were delivered between June and August in 2007 and 2008, with additional London programmes being delivered during February 2008 and March 2009.

Pg. 5



2. Aims and objectives of Gallery 37 Plus

The main aims of Gallery 37 Plus were:

- To improve NEET young people's education and training and work experience opportunities.
- To motivate them and improve their quality of life through creativity and the arts.

The concept was one of intensive immersion in a professionalquality training programme to achieve a number of practical and emotional objectives.

The programme had ambitions to equip young 'apprentices' with arts, social and organisational skills to help them progress into further education, training or work experience.

It also aimed to increase the confidence and emotional wellbeing of each apprentice by raising their motivation and ability to make friendships and be part of a team, and ultimately, to celebrate young apprentices' achievements to encourage them to achieve their potential in life.

Ultimately Gallery 37 Plus wished to pilot and create a sustainable and transferable model of youth arts training delivery.

3. How Gallery 37 Plus was run

Gallery 37 Plus was designed as a flexible model of training that could be easily adapted to any location and environment.

In each city or region, young people were recruited through a referral and interview process to participate in an intensive period of 'apprenticeship' lasting four weeks. During this time the young people opted into a programme strand and learnt about a specialist creative discipline.

Leading each strand was a practising artist who delivered the training programme, providing a rare opportunity for young people to work with a creative professional. All tutors received training in working with disadvantaged young people and in delivering the Young People's Arts Award, a flexible accreditation offered to all apprentices.

To further aid delivery of the programme, youth support workers and 'shadow' artists were employed, providing one of the few opportunities for intense training for leadership within participatory arts, and deepening the potential for future youth arts provision in the process. This was achieved by developing capacity in youth arts training and leadership skills with local artists who could go on to use those skills in future youth arts projects.

During their training the young people were visited by industry professionals - including the BBC, dance companies and fashion houses - who gave talks, advice and contacts. The aim of these visits was to raise apprentices' awareness of potential career paths and opportunities in the sector.

In each location Gallery 37 Plus culminated in a final showcase performance where the young people were offered the chance to exhibit or perform a piece of work they had devised. think Gallery 37 Plus is so successful in mproving and changing (in many imaginative and varied ways) people's lives that it is almo nagic" rather than a set plan or formula. The nagic", in fact, is the dedication, imaginatio empathy and sheer hard work of a few people who provide amazing results for little cost. his work can change lives and certainly

John McCann, Councillor for Housing and Communities, Oldham City Council





Experience

These key elements of Gallery 37 Plus were part of each project but were adapted to meet the needs of each location so that the specific ambitions of host cities and local young people could be met. Therefore projects were delivered in different ways.

For example in Leeds, Gallery 37 Plus took on the semblance of a youth arts festival during the summer months, involving 237 young people. During 2007, eight art strands were delivered over four weeks in Contemporary and Ballet Dance, Drama, Music and Performance, Dj-ing and Mc-ing, Film Industry and Production, Visual Arts, Journalism and Media and Fashion and Textiles.

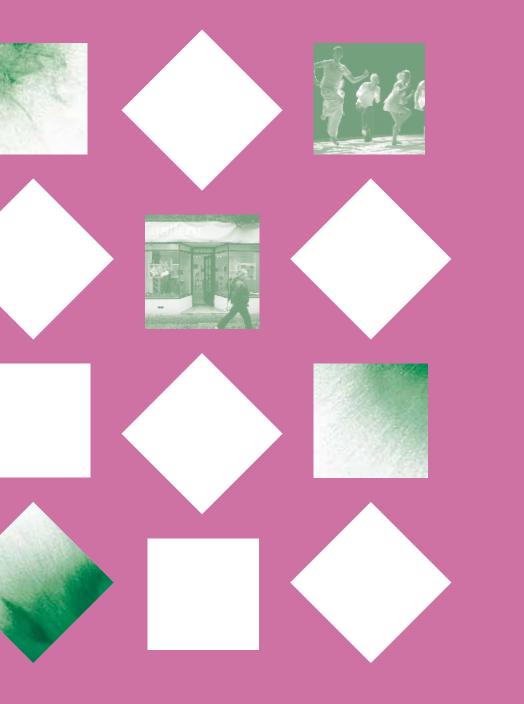
In London, the programme took place in one arts venue during the summer and winter months, involving 60 young people in Music, Dance, Drama and Digital Arts, and Film.

Apprentice Story

Abdu, Media Production, Leeds

Abdu had just left school with four GCSEs and was keen to get more experience that would help him secure a place at college. Having an interest in acting, Abdu signed up for the Media Production strand and had a hundred percent attendance over the four weeks. Abdu was a lively and active member of the group, quizzing all the various guest speakers on their careers and realising how many options there were for his own career path. At the end of the four weeks, he volunteered to help produce a showreel of Bristol's Harbourside Festival, then progressed to paid work helping to film a showreel for Project 360's urban arts festival. Abdu successfully gained a place at college to study Theatre Skills, where he feels that his media experience will benefit him. Gallery 37 Plus arranged work experience one day a week for Adbu with the Media Production tutors that he worked so well with over the summer of 2008.

'It's been great to meet and speak to all the guest tutors and the Gallery 37 Plus teachers were brilliant,' he says. 'It's helped open my eyes to career options and the whole experience has been brilliant.



Project Sharing

Gallery 37 Plus was delivered across five regional partners and allowed for sharing of effective practice between the projects. For example, during 2008, a shop selling jewellery made by apprentices that was successfully delivered in Newark and Sherwood in 2007, travelled with its artist to Oldham. Staffed by Oldham's young apprentices and a graduate from Oldham's 2007 programme, this retail outlet remained open for some weeks and was a great achievement.

Encouraged by the extension of the London programme to six weeks, the Leeds programme was extended to five weeks full time.

Following the 2007 programme, an advocacy event took place at the Institute of Contemporary Arts in London where young representatives from all regions publically shared their experiences to the benefit of all those who took part and the development of the programmes.

In only its second year of delivery, Gallery 37 Plus was developing a network of trained artists who had experience in teaching and inspiring hard to reach young people and sharing opportunities around the country for their benefit.

Programme Size: The Goldilocks Programme

Not too big, not too small. Four strands with around 60 apprentices seems an optimum size programme to manage within this model, since it is neither too big nor too small. The experience of Gallery 37 Plus suggests a programme of this size, with the number of staff and partnerships available enabled Regional Co-ordinators to recruit a NEET intake of around two thirds of young apprentices and achieve good retention rates and outcomes.

A smaller programme with around 30 apprentices, like London's, can achieve 100% NEET intakes and be flexible enough to adapt to more challenging recruits.

Gallery 37 Plus was brilliant – the studio equipment's great, the building's amazing and the tutors are fantastic and enthusiastic.'

Young apprentice, London





Programme Management and Partnership Working

How Gallery 37 Plus was managed



- 1. National and Regional Co-ordinators
- 2. Partnership working

How Gallery 37 Plus

was managed

Gallery 37 Plus had seven core staff: one National Co-ordinator, five Regional Co-ordinators, and an Information and Advocacy Officer (who was based in the Arts and Young People team in Birmingham City Council).

The management structure of Gallery 37 Plus was one of partnership between Youth Music and the regional councils and arts teams of Bristol, Leeds, Newark and Sherwood, Oldham, and the Roundhouse arts centre in London. Partnerships with local and national referral and arts organisations were also created.

The National Co-ordinator was managed by the Director of Policy and Programmes at Youth Music. The Regional Co-ordinators were separately line managed by members of their host regional organisations.

In Bristol this was by the Head of Arts from the Department of Arts, Festivals and Events; in Leeds by the Principal Officer of the Department of Learning, Leisure, Arts and Regeneration; in Oldham by the Arts Manager from the City's Arts Department and in Newark and Sherwood by the Cultural Services Manager overseen by the Head of Leisure and Cultural Services. In year two the post was line managed by the Strategic Arts Officer, who had held the Regional Co-ordinator post in year one.

In London the Regional Co-ordinator was managed by the Roundhouse's Creative Education Director until, following a restructure, the Regional Co-ordinator also became the centre's Head of Youth Strategy.

1. National and Regional Co-ordinators

The National Co-ordinator from Youth Music was responsible for overall delivery, while the Regional Co-ordinators were charged with delivery at the local level.

This was a decentralised approach that was flexible and proactive and allowed Regional Co-ordinators to concentrate on their programmes, react to project needs on the ground and meet regional objectives.

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'I would without hesitation recommend this programme to young people. I have seen the results of the work that takes place on these courses and the hard work on the part of the programme staff and tutors who do make a very positive difference to each young person.'

Fotene Georgiou, Islington Council



Experiences

Local knowledge

One of the benefits of having this decentralised approach meant that Regional Co-ordinators brought local knowledge to the programme. For example, the Regional Co-ordinator from Oldham benefited from having worked previously in the venue and on other youth arts projects for the council. She could quickly identify and employ a suitable candidate from within her working network in the role of producer to help her run the programme and knew the venue and how it best worked.

In Newark and Sherwood, the Regional Co-ordinator for 2008 could draw on the knowledge and experience of her manager within the council, as he had held the post of Regional Co-ordinator the previous year. Here there was a continuity in approach that helped build on partnerships and recruitment.

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'My biggest achievement was learning to control myself and better express my feelings and emotions.'

Young apprentice, Newark and Sherwood

National Co-ordinator and National Body

Youth Music was seen to have added credibility to the programme which helped when trying to engage with referral agencies and other potential partners. Indeed, the support of a long-standing national body reassured councils and partner organisations that it would be an effective programme before it had got off the ground.

The National Co-ordinator also acted as a valuable motivator, able to closely support the Regional Co-ordinators. They were assured by her commitment to, and experience of, the arts-development focus of the programme.

Where issues arose that were of relevance across the programme - such as the conflict of paying young apprentices to be on the programme who may be on benefits - the National Co-ordinator and Youth Music could develop a programme-wide response,





Advantages

- National Co-ordinator can lead supportively on the general issues of the programme as a whole without being involved in day to day line managing.
- The awareness of being part of a national programme helps Co-ordinators and participants feel they are part of something bigger than their own individual, local, programme. This sense of wider involvement and responsibility means they are more willing to engage, as well as providing them with the opportunity to learn from the national perspective.
- Regional Co-ordinators can contribute their experience of their respective home institutions, venues, staff and facilities. They can call on extra delivery support, as well as their knowledge of the area and young people.

Disadvantages

- National and Regional Co-ordinators can be left without enough support, as they are the only people working on their programme within their home institution.
- Regional Co-ordinators can be overstretched and feel isolated.

Key lessons

- Strong Co-ordinator Network

Clearly, the most significant relationships of the programme were those forged between the National and all Regional Co-ordinators. They formed a network whereby they could share experiences and best practice for the benefit of the whole project and support each other.

This helped all members of the core team get over feelings of isolation, and provided a regular forum where they could air problems that their home institutions may not immediately understand.

'The Gallery 37 Plus Arts Project is a true reflection of good partnership working between Nottinghamshire County Council's Youth Service and Newark and Sherwood District Council, helping us to achieve multiagency aims and objectives. I feel it is an innovative arts programme which benefits our young people in many ways. We will continue to work together to roll out this work in future service provision.'

Derek Higton, Head of Youth Support Service, Nottinghamshire County Council Youth Service

2) Partnership Working

With any new programme it is difficult to get partners on board before they can actually see what it is and what it will involve. This is something that can be tackled through planning enough set up time to build partnerships, to explain how the programme fits with their agenda and how it would be of use to the young people in their care.

For Gallery 37 Plus it was necessary to build partnerships with existing national and local youth services to get young people referred onto the programme and to provide support to them during and following their participation in the programme.

Vital partnerships were also made with arts organisations that in some cases delivered parts of the training.



Experience

Industry partners

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Partnership working added value to the programme by providing a range of outlets for young people's creativity. In Bristol for instance, Remix Youth Music Action Zone, the Museum of Bristol and Bristol City Council's Care and After team provided high profile opportunities to showcase young people's art at the Harbourside Festival. Others worked with artists to produce colourful murals for the hoardings of the new Museum of Bristol and transformed the outside area of a home for care leavers.

Many young people had their first experience of performing in public at the annual EDF Energy Bristol Harbourside Festival.

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Youth service partners

In the final year of delivery, Leeds made new referral partners in the Breeze Foundation Project and the Youth Service's Out of School Activity Agreement. It also worked with the Mary Seacole Halfway House, who provide social housing for young people, and received referrals from the West Yorkshire Playhouse's First Floor Pilot Project group.

The central Connexions resource centre in Leeds continued to brief other sites' staff and key contacts in schools about the 2008 programme to enable young people to find out about the scheme. A new referral relationship also developed with Leeds' Social Services and Housing sections through a Leeds City Council staff member, the Neighborhoods and Housing Service Development Officer.

In Newark, as the programme progressed in its second year of delivery, the Regional Co-ordinator instigated a bi-monthly meeting with partners and continued work with Youth Services and the development of more sustainable partnerships with other Young People's Services in the area, as well as encouraging stronger support from Connexions.

Such ongoing partnership development ensured that partners gained a better understanding of those young people who would benefit from the programme. This helped focus the referral process. Partners became more engaged in the success of the programme and gained a greater and active understanding of how they could help support young people, both during training and with their subsequent progression.

Apprentice Story

Melissa, Visual Arts, Leeds

Melissa joined Gallery 37 Plus Leeds in 2007 after hearing about the Visual Arts project from Archway, an organisation helping young people in the need of housing or more general support to live independently. Melissa had taken a few GCSEs, knew she loved art and graphics but was uncertain what to do next. 'Before I came on Gallery 37 Plus I was sitting at home everyday and getting fed up with myself just seeing the same people day in day out.'

During the summer 2007 programme, Melissa learned many new skills including how to use a letter press, mono-printing, photography and poster design. She achieved her Bronze Arts Award and her work was exhibited in public as part of the showcase evening. Melissa was observed 'encouraging others to develop their potential' and was welcomed back to Gallery 37 Plus 2008 as a senior apprentice.

Melissa is delighted with the results of Gallery 37 Plus. 'I have become more confident with communicating with other people as part of a group and with people I have just met. During the project I made quite a few new friends with people I wouldn't normally go up to and expect to make friends with. This has made me think about the way I choose friends and it has shown me that people aren't always like what they look like.' Melissa feels her self-confidence has improved too, 'I even did a demonstration to the group on how to do mono-printing!' I think that Gallery 37 Plus has changed my life as I got used to getting up and doing something all day. 'I am now looking for jobs and I think I will go to college next year to do something to do with visual arts.'

Lead artist Liz Noble said of Melissa's work as a senior apprentice, 'she was really personable and helpful throughout the project, Her sketchbook shows her 'natural creativity and self-development. She has been motivated to return to learning because of her involvement in Gallery 37 Plus.'

Option

Multi-agency partnerships

Advantages

- Locates young people who are in need of the training programme who would be difficult to find without this support.
- Helps embed the programme and the arts into youth services as well as helping gain youth support for the projects.
- Creates fantastic 'real world' opportunities for young apprentices and a lasting network where this takes place.

Disadvantages

- May lead to the referral of young people who fit the agenda of the referral agency and not the programme.
- Could lead to the enrolment of young apprentices who are unsuitable for the programme, which may lead to behavioural and pastoral problems.
- We will explore the challenges and solutions of these disadvantages in Recruitment Approaches.

Artists, Industry Professionals and Youth Support Workers

Roles of creative practitioners who delivered Gallery 37 Plus

MUSIC IS POWER

- 1. Artists
- . Industry professionals
- 3. Youth support

Artists, industry professionals and youth support workers

With a relatively small core staff, some of whom were part-time, employing reliable artists and support workers was essential to the success of the Gallery 37 Plus programme.

1. Artists

Leading each art strand was a practising, professional artist who delivered the training programme and provided a rare opportunity for young people to work with a creative professional. They were assisted by shadow (trainee) artists, and in some cases trainee artists. Visiting industry professionals added further to the range of artists young people could learn from.

As a lead artist, I was supporting my staff in some very challenging situations as well as carrying some demanding young people; I have definitely developed my existing management skills.'

Toby Ealdon, Lead Artist, Newark and Sherwood

a) Lead artists

High quality dancers, musicians, designers, filmmakers, jewellery makers, actors and artists were employed as lead artists. There was strong competition for the positions, with about 100 applications being received for each job.

Many had an impressive reputation in their respective fields. For example, Lee Smikle who ran the Newark and Sherwood dance strand had worked for the Matthew Bourne company; Orphy Robinson who delivered a music masterclass to the participants on the Roundhouse projects is a renowned and respected jazz musician; Dan Syrett working with Leeds young apprentices is a fashion consultant who has worked for Yves Saint Laurent and Jean Paul Gaultier.

Gallery 37 Plus apprentices were unanimous in their positive assessment of the high quality of teaching they received from their lead artists. Their excellent tutoring skills meant the young apprentices were eager to learn from them. Furthermore, they were seen as impressive role models.

Lead artists reported working on the programme as a challenging but fantastically rewarding experience.

Experiences

Dealing with challenging behaviour

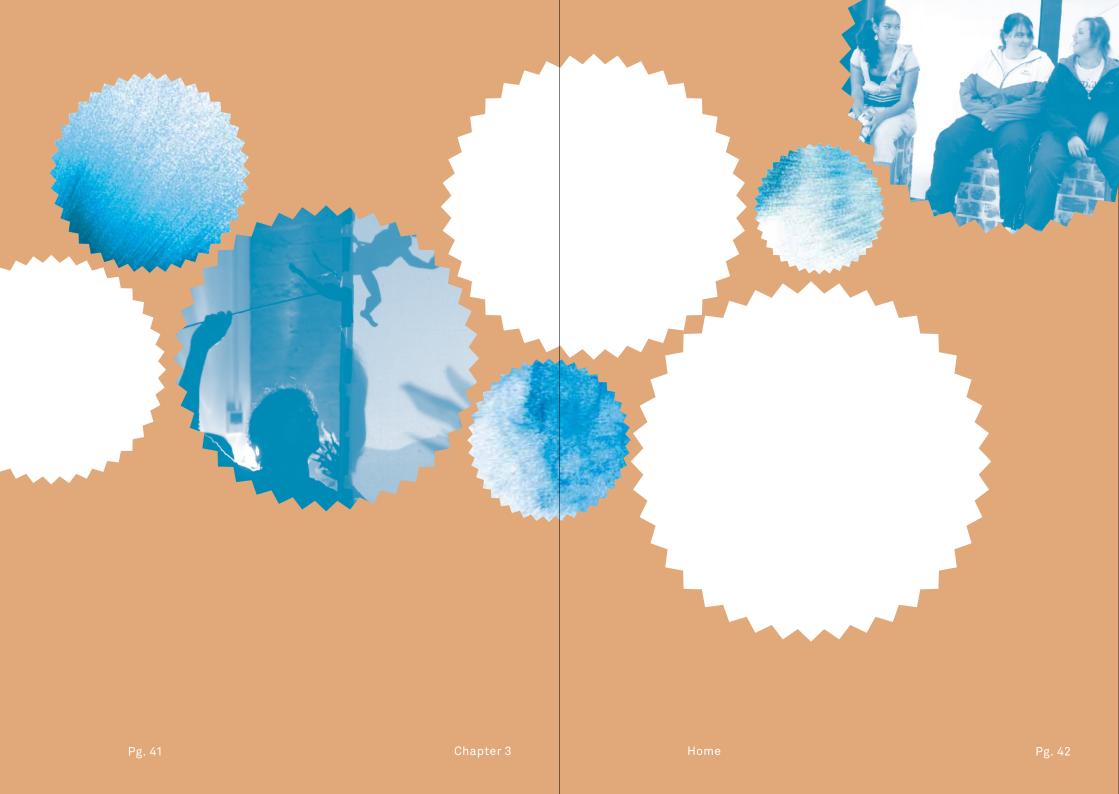
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At times, being a Gallery 37 Plus lead artist required skills in dealing with young apprentices' challenging behaviour. Lead artists were provided with relevant specialist training as part of the programme and implemented the skills learnt where necessary.

In Oldham during the 2007 programme, there was a young woman who was very defensive, shy and lacking confidence. One day she pulled away a chair from under another young woman. Immediately, she was taken away from the group and given a two-day 'cooling off' period to reflect on her actions. The lead artist, shadow artist and Regional Co-ordinator took the time to talk her through why her behaviour was unacceptable in the programme and what she could do to rectify the situation. If three people thought she had done something wrong, she began to think they must be right. The artists worked with the rest of the group to help them understand her behaviour and encourage them to support her. She apologized, returned to the programme and went on to fit in, work well with others and showed a new interest in learning and the work.

In Newark and Sherwood, a young man who had been permanently excluded during year 10 and had been in trouble with the police took part in a dance and Dj-ing programme. He found it difficult to settle and constantly disrupted the training with bad behaviour. Half way through the four weeks, the Regional Coordinator took him aside and told him directly he was ruining the training for himself and the other apprentices, and that if he didn't change his behaviour he would have to leave the programme. He got the message. He took a big growing up leap, achieved his Bronze Arts Award and following the programme, along with a fellow apprentice, began passing on his skills to other young people a couple of nights a week through running workshops at the centre where he had trained. SEE JOSH'S APPRENTICE STORY





Apprentice Story

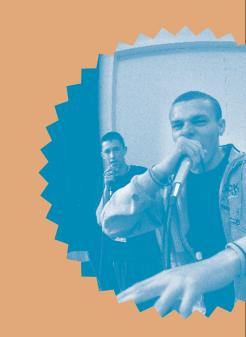
Josh, Dance and Dj-ing, Newark and Sherwood

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'Before Gallery 37 Plus I wasn't really doing anything. I got kicked out of school in Year 10 and didn't get in to doing anything after that, just hanging around and getting myself in trouble with the police.

'I heard about Gallery 37 Plus from a community police officer who knew me quite well! At first I had a bit of an attitude and was mucking around. I realised after a bit though that it was a really good opportunity as we were working with Eddy who is a really good producer. I decided that I wanted to get the most out of Gallery 37 Plus, get my head down and sort myself out. At the time I hated doing all the writing though, having to fill out diaries and evaluation forms was rubbish, but it was a really good experience and I learnt loads of stuff about Dj-ing and producing. It meant a lot to me to have the chance to work with such a good DJ and learn so much because I've always wanted to get in on the hardcore scene. It's had a great big impact on my life because now I have the skills I need to get on and do more stuff. I've learnt to work better in groups and I'm much more confident than I used to be. The course has helped me get more organised. After Gallery 37 Plus had finished, me and Michael [also on the programme] wanted to get into teaching other people our age and pass on the skills we had learnt. With Debbie the Youth Worker at the centre where the course was based we set up a couple of nights a week. We pass on our skills and teach them how to use the equipment. We are even doing evaluations every week. Now I know why we had to fill out these forms! I'm glad now I had to do all the writing as it has helped me get better at it. We are planning a night called 'Destiny', which is a party where we will do a set and create a line-up with all the lads we have been working with so they can perform for the first time.

'I'm hoping to get my Silver Arts Award soon. It's like before Gallery 37 Plus there were two Josh's. One who always got himself in trouble and mucked around and another who wanted to do stuff and could make a go at things. Now I think there's only one Josh – the good one.'



Lead Artist Advantages

 Young apprentices look up to professional artists, finding them down to earth and approachable. Furthermore, for many of the young apprentices whose educational experiences were far from positive, it was important they were considered to be unlike teachers at school.

Disadvantages

 Some professional artists felt unprepared to deal with aspects of difficult behaviour they had not previously encountered. These were often best addressed with the help of the Regional Co-ordinators and other youth support staff.

'The balance for me is putting in enough support without young people feeling policed because they're coming form the environment where there is probably heavy policing, Ex offenders and so on.'

Barbara O'Brien, Regional Co-ordinator, The Roundhouse, London

Solution

- Adapt training to cover gaps in an artist's experience.
- Employ youth support workers to deal with the pastoral care of the young apprentices. This was integral to the success of Gallery 37 Plus as it allowed for high quality focused arts tutoring.
- Ensure Regional Co-ordinator or equivalent is on hand with other staff to effectively back up and intervene when problems arise.
- We will explore artists training and youth support below.

-'The tutors were an inspiration to everyone.' Young apprentice Leeds







Further artist issues

and experiences

Art forms

Some art mediums called for more intensive work and more support than others, especially those involving constant group activity.

For instance, drama programmes require all young participants to work collaboratively from the outset, and young apprentices have to engage with their emotions to communicate and make work with each other. To begin with, many young people with low self esteem and behavioural problems find this extremely difficult. Although they can benefit hugely from overcoming these issues through the art form of drama, tutors find dealing with the intense group dynamics extremely challenging.

By the very nature of the art forms, media and music require individual work alongside group work. In this environment, young people who find group dynamics challenging have time to come away and work on their own, and tutors have the opportunity to give them one to one attention.

Experiences

Planning time

Scarcity of time was felt to be a problem for tutors and apprentices alike. Many tutors expressed the view that having more 'paid' time would be beneficial to fully prepare their delivery and to tie up

Also, some argued that a longer programme was necessary to make collaborations between artists delivering different training strands, while others suggested that a role of Artistic Director could be established to help facilitate and plan how strands could join together.

Despite these challenges, successful collaborations took place. For instance in Leeds, the Drama group's collaboration with the Photography project resulted in stunning projected backdrops that were an integral part of the Drama apprentices' final performance on the theme of personal identity.

Further artist issues

and experiences

Continuity

It is a real benefit to this kind of programme if a lead artist returns in subsequent years to build on their experience and to sustain their position of respect and inspiration

On his return in 2008, a music tutor in Oldham was able to develop his programme and address some of the problems he encountered in his first year as a Gallery 37 Plus lead artist. He better matched his music workshops with the demands of the Arts Award qualification and could recommend that the programme ensured a balanced gender mix in the provision of support staff. This helped the young men and women find their place better within the group.

The return to the programme of lead artists and key staff, such as former apprentices who returned to fill roles as shadow artists, senior apprentices and mentors, helped Gallery 37 Plus develop and grow.

b) Shadow artists

Artists were also taken onto the programme who would shadow the lead artist. They were individuals in a learning position who could develop their practice, leadership and tutoring skills under the mentorship of the lead artists.

c) Trainee artists

Alongside the lead and shadow artists, two trainee artists were employed on each training strand to assist in the delivery of the programme.

Working alongside the apprentices, shadow and trainee artists developed teaching skills, as well as learning more about their art form and the creative industries.

In the second year of delivery, some former apprentices returned and progressed to be shadow artists, helping familiarise new recruits to the programme.

d) Artist training

In preparation for Gallery 37 Plus, lead artists were given specialist training in a range of teaching and support issues. Comprehensive guidance in delivering the Young Person's Arts Award, as well as useful courses in how to deal with challenging behaviour, conflict resolution, first aid, child protection, health and safety and risk assessment, group dynamics and artistic collaboration, were all on offer.

Advantages

 Ensures artist professionals are trained to work with NEET young people. This creates a safe and professional environment for young apprentices and develops capacity for this youth arts work across the country.

'Working on Gallery 37 Plus has been one of the most rewarding experiences in my career as a professional musician. What I loved most was witnessing the development of the young apprentices into a group of focused young people working together with professionals, towards a professional brief. As an artist the process taught me many things and challenged my own perception of working across different artistic disciplines.'

Oli Kluczewski, Lead Artist, London

2. Industry professionals

In addition to lead and shadow artists, Gallery 37 Plus made sure young apprentices met with a variety of industry professionals who came and talked about what it was like working in their respective creative industries.

Young apprentices were given access to potential employers and gained an idea of what it was really like to work in the professional arts world.

In answering young people's questions, these key professionals helped them realise that once they had developed the appropriate skills there could be good employment opportunities available to them.

It was a really good experience to be able to work with such good tutors and try something different. It's helped me decide to try and set up a dance agency business for other young people in the city.'

Young apprentice, Bristol 2008

Experiences

In Bristol during 2007, representatives came from an independent television production company and not only inspired the young apprentices, but offered the chance for some of them to apply for work placements.

In Leeds, the Drama strand introduced apprentices to well known actors who answered questions about how to make it into the profession through training, commitment, hard work and luck.



Apprentice Story

Sami, Music, London

Through the Roundhouse's network of support agencies, Sami was referred to Gallery 37 Plus from the NHS. Due to this young woman's long-standing battle with mental ill health, she had been inactive for a considerable length of time. She felt she was at a place in her life where she could start re-engaging with her peers and, having a natural talent for music, make a contribution to the programme, Though motivated from the outset, she gradually became withdrawn and eventually requested to leave the programme as she struggled to collaborate with group. The Co-ordinator therefore set this apprentice the task of challenging the artistic direction of the course to make it more collaborative. With her referral agency, the Roundhouse built an agenda for her that helped focus her frustrations and enable her to work through her personal challenges, one being her habit of setting herself up to fail. This young woman successfully completed the programme, undertook her Bronze Arts Award, before going on to do a BTEC in Art and Design while continuing with her music at the Roundhouse to compliment her studies.

3. Youth support

In the Gallery 37 Plus model, a youth support worker would support the Lead, Shadow and Trainee artists, and would deal with pastoral issues during the programme so that these issues would not interfere with artistic practice and training.

This element of the model was variously interpreted in each region. In some cases a shadow or trainee artist took this role, while others were either artists with training in youth work or youth workers with training in the arts.

In Newark and Sherwood and Leeds, Nottingham Youth Service and Leeds Academy provided their youth workers for this support for some of the programme strands and they would step in when difficulties arose.

Also in Leeds, the Archway organisation employed three workers to provide the pastoral care for a programme that had recruited refugee and asylum seekers. It would not have worked without their expert help.

As Gallery 37 Plus progressed, agencies felt increasingly confident about referring young people who had more complex mental health issues to the programme. It became clear that all the programmes had initially been short on mental health support.

There was a need to ensure that there was adequate, qualified support for young people when they needed it. This could mean replacing a trainee artist with a specialist youth support worker.

Experiences

To focus delivery, London's Regional Co-ordinator argued trainee artists would primarily benefit from concentrating on developing their teaching skills, while specialist youth support workers should be the staff charged with managing the group. This split was employed successfully at the Roundhouse with artists and youth support workers both on hand.

In Oldham, the Regional Co-ordinator developed a different approach. In 2008 she replaced the role of one of the trainee artists with that of someone with youth working skills – not a 'youth worker' as she felt this would be inappropriate in the training environment - but someone who could deal effectively with personal issues.



Disclosure

During Gallery 37 Plus, some young people disclosed personal problems to the artists with whom they were working. They built up a huge amount of trust with the workers, but not all workers have the skills to deal with the type of counselling/care required to deal with these problems.

All artists and other members of staff were made aware of a named contact who can give the appropriate level of pastoral support. At times this was the youth support worker, but could also be the Regional Co-ordinator.

It was also important to have a list of people who could be called on to help diffuse any difficult situation that the team was not qualified to deal with, such as local Community or Social Workers, Social Services etc.

This is especially difficult at the start of any new programme because people do not know what you do or have your trust and respect. But it is absolutely necessary to build partnerships with professionals and people from the community over the course of the project.

Youth support worker Advantages

- Young people with behavioural and mental difficulties can be supported without them having to leave the course or disrupt others.
- Artists can concentrate on artistic practice and tuition.

Disadvantages

 May lead those young people to feel that they are 'different' from the rest of the trainees, and that the social services are involved formally in this 'professional' course.

Solution

 Employ a youth support worker independent of youth services, such as someone who is an artist with youth working skills or an independent youth worker with artistic skills.

Recruitment & Participation

Who took part in Gallery 37 Plus?

- 1. Types of young people
- 2. Recruitment approaches
- 3. Length of programme
- 4. Time of year
- 5. Incentives



1. Types of young people

Gallery 37 Plus's target audience was young people aged 16 - 24 who were not in education employment or training (NEET) across England.

Finding NEET young people to recruit presents distinct challenges. NEET is less a set of defining characteristics and more a description of a young person's situation. This could involve many combinations of circumstances, including being a young offender, unemployed, having health problems, being disabled or lacking self-esteem and qualifications.

Any strict definition of NEET will therefore never fully encompass all the many uniquely different young people who could qualify and benefit from a programme such as Gallery 37 Plus. A balance needs to be struck between a formal definition of NEET young people, and an assessment of a potential apprentice's distinct personal circumstances and their suitability for the programme.

Attention should be paid to recording the complex needs that NEET young people have above and beyond their employment status. Often young people are not only NEET but also facing a number of other challenges. For instance throughout the Gallery 37 Plus programme, twenty young apprentices were recorded as homeless or living in sheltered accommodation and six were refugees. Sixty-five were deemed as at risk of offending and thirty-five were offenders or ex-offenders. There were travellers and young people with disabilities, some had English as a second language, while others were isolated because they lived

in a rural environment. Indeed, many participants faced multiple challenges.

Some young people in such circumstances are perhaps in training or some form of education but at risk of becoming NEET and would also benefit from such a programme

'If you don't want to do formal education there's not much out there for you, so Gallery 37 Plus is a good opportunity. I wrote music for a film – it was easier than I thought it would be.'

Young apprentice, London

Definitions

- Gallery 37 Plus worked to a clear definition of 'NEET' and 'Not NEET'.

NEET – Gallery 37 Plus definition

- 16-25 year olds (plus 20-25 year olds who need special support to orientate to adult life).
- Part-time workers (up to 16 hrs)
- Young people post GCSE with no plans, dropped out of Further or Higher Education.
- Not working or in Further or Higher Education.

NOT NEET

- Young people under 16, in between school and sixth form / college.
- Undertaking A-Level or AS-level courses.
- Attending Further Education / Higher Education.
- In school and at risk of exclusion (defined as a different set of young people with different needs).

Option

- Strict definition of NEET.

Advantages

Recruits relevant, hard to find individuals.

Disadvantages

- Young people don't want to be identified as NEET. Some young people might not be NEET but they do have needs and disadvantages that make them suitable for the programme.
- A tick box definition of a young person can hide important differences.
 For instance, part-time work needs to be defined more clearly since it could relate to two hours on a Saturday in a warehouse, or sixteen hours a week at a solicitors. There is room for a huge difference in 'part-time' experience and opportunity, as with other categories, which can be potentially overlooked.

Solution

- Use the definition of NEET only as a starting point to identify hard to reach young people but not as a description of an individual.
- Be flexible and creative in recruitment by looking at a young person, listening to their needs, and consider how they might fit into a cluster of categories.

Further issues and experiences

Mix of apprentices

Gallery 37 Plus found that it was valuable to recruit a mixture of NEE and non-NEET young people who have experienced different levels of engagement with training and education. The non-NEET young apprentices could then act as peer role models. Their presence aide the success of those who were NEET.

Arguably, recruiting 100% NEET young people does not necessarily help them progress – they can feel labelled which can make them feel they are being treated differently and they can be de-motivated as a result.

Ideally a group would be made up of young people who have a mix of experience in different art forms. It can be useful if some are already friends, and others have an experience of the programme or venue. Such a programme should aim for a focused age range and possibly a mix of educational achievement.

Experiences

Mix of group

In London, the Regional Co-ordinator emphasised the importance of having a mix of apprentices from different backgrounds and with different needs. For instance in the first delivery year, they recruited one young woman who was on a degree programme and going back to college. She was found to be a positive mentor for the other young people.

They also recruited NEET young people from different socio-economic backgrounds, which helped the group dynamics – especially amongst the young women.

Some working-class young women on the programme had low selfesteem and could feel easily judged. To encounter NEET young people from other economic backgrounds helped them see themselves differently and all began to see how they could connect, understand and deal with each other.



Further issues and experiences

Progression targets Vs NEET recruits

The Gallery 37 Plus experience has shown that there is often a conflict between meeting overall progression targets and staying true to the vision of recruiting NEET young people.

The more successful a programme such as Gallery 37 Plus becomes at reaching the truly hard to reach individuals, the more difficult it is for progression targets to be met. Young people will have a longer distance to travel to move on into training, education and employment. SEE FREYA'S APPRENTICE STORY

Apprentice Story

Freya, Drama Production and Performance, Newark and Sherwood 2008

Freya had been excluded from education since being expelled from school in Year 10. She had a number of behavioural difficulties and Connexions (the national advice service for young people) had worked with her trying to engage her in positive activities and progress her into education or employment. They have been unsuccessful in raising her motivation and found Freya difficult to engage. She was not able to finish anything she started. Connexions initially referred Freya with the hope that if she was successful in completing the programme it would help her in the transition to access Entry 2 Education programmes. Freya showed a keen interest in the arts and agreed to apply for Newark and Sherwood's Drama Production and Performance project. At first, Freya lacked self-confidence and was unable to concentrate for long periods of time. She struggled at times with motivation but through care, support and discipline. Freya completed the programme, fully taking part in all aspects. Gaining the first qualification she ever attained. After succeeding once she was unstoppable. With support provided by Gallery 37 Plus, Freya was confident enough to apply for a First Diploma in Creative Media at Newark College. She was successful in gaining a place because she was able to demonstrate she could apply herself to achieving a qualification and committing to a full-time course. Gallery 37 Plus also gave her the experience she needed to prove her interest in the subject.

2. Recruitment approaches

The majority of young apprentices were recruited onto Gallery 37 Plus through a system of referrals conducted by local and national partner agencies. There were two and sometimes three stages to the application process. Following the filling in of an application form and an interview, applicants were assessed on the NEET and disadvantage criteria, and in some cases interviewed by the Regional Co-ordinators before attending the programme.

However, during the first year of Gallery 37 Plus some apprentices arrived on the first day who were not suitable applicants. Some did not want to take part, others did not know what the programme was or were not interested in the art forms that were on offer. Others had behavioural issues that self-excluded them from the outset. This caused immediate problems and made the first weeks difficult.

Option

– Recruit through referral

Advantages

 Locates young people who are in need of the training programme who would be difficult to find without this help.

Disadvantages

- Young people may not choose to disclose all relevant information on their application form. For example, they may not want to disclose that they have had contact with the criminal justice system or have experienced substance misuse problems.
- They may choose the wrong art form and only realise on the day they arrive.
- May lead to the referral of young people who fit the agenda of the referral agency and not the programme.
- Could lead to the enrolment of young apprentices who are unsuitable for the programme and may lead to behavioural / pastoral problems.

Solutions

Apllication forms

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Following the first year, application forms in some regions were completely redesigned to more fully capture the needs and backgrounds of each young apprentice.

Referral partners were required to fully describe any physical or psychological challenges young people faced and any behavioural or emotional issues. Any previous training or educational experience was recorded as was their current status including their benefit position and living arrangements. This more complete profile helped Regional Co-ordinators assess what provision they needed to make for apprentices.

Interviews and workshops

One to one interviews were conducted by the Regional Co-ordinators with applicants to assess their interest in the programme. These could be accompanied by group workshop interviews to see how potential young apprentices work in a team situation.

Taster and developer programme

Taster sessions could provide applicants the opportunity to develop their interest in an art form(s) and to understand what will be expected from them as young apprentices. These could take place in the run up to a programme such as Gallery 37 Plus. They would need to be delivered by main programme staff to be effective.



Experiences

The London Regional Co-ordinator believed that a mix of skills, experience and social backgrounds within the groups was essential to the success of the programme. To achieve this she used a combination of referral, workshop audition and one-on-one interviews that together would provide a precise profile of each young person and the opportunity to personalise the training.

Faced with capacity difficulties in recruiting over such a dispersed area, the 2007 Newark and Sherwood Regional Co-ordinator had real difficulty in achieving target numbers. He established a drumming taster workshop and even went out onto the street to bring news of Gallery 37 Plus direct to where young people were hanging out.

Leeds relied more on schools and colleges to refer young people and used a looser interpretation of 'NEET' apprentices, focusing on a description of young people who were 'struggling'. This resulted in a higher proportion of recruits than elsewhere who had just finished school and were going to college.

'The young people on Gallery 37 Plus made a massive contribution to the city. Not only did they develop invaluable skills, they worked in partnership to add value to many of our projects and venues and redress negative public perception of young people.'

Cllr Rosalie Walker, Culture and Healthy Communities Executive Member

3. Length of programme

The length of the Gallery 37 Plus programme was originally intended to be four weeks full-time. It was designed to give young participants an intensive experience of training and what it would be like to be a professional apprentice, getting up in the morning, getting in on time and working for a full day.

Experience

In the second year of delivery, the programme diversified and some moved away from the four week full-time model. In London it was felt three days a week, over six weeks was a gentler introduction to training for those young people who had little to no experience. It was felt that these young people needed more time to reflect on what they were doing during the training. And that this helped those young people who needed time away from the programme to do so without disrupting their or anybody else's training.

Young people who were on benefits could also take part in this part-time programme, without the off-putting complications of signing off. And with this new timetable, if young people wanted to do more work on non-timetabled days, provision was made so they could do so.

Outcomes

Running a part-time programme and engaging young people who had more problems meant changes to other parts of the programme. Achieving outcomes and progressing young people into education, employment or training, had to take secondplace to helping these young people simply engage in the process of training in the arts at the level that was best for them. This may help them engage with education, employment and training at some time in the future, but the original aim of making them job or education ready at the end of the programme had to be relaxed or discarded.

-'Gallery 37 Plus at the Roundhouse has provided an excellent point of referral for us for some of our learners who have benefited greatly from their programmes. We massively value it as a local resource. They have done wonders with some of our learners who need considerable extra support'

Lee Barbieri, Camden Itec Training Centre

Option

- Four to five week, full-time programme.

Advantages

- Gives young people an experience of what full-time training and work will be like.
- Is an intensive experience where they can learn how to get on and work with a team of people.

Disadvantages

- Some young people struggle from doing nothing to something so intensively.
- Those young people who need time away from the programme young offenders, those in need of counselling or having to attend youth support services may have to leave the programme or miss important aspects of their training.

Solution

- Offer the programme part time over six weeks.

Option

- Six week, part-time programme.

Advantages

 Leads to the recruitment of more disadvantaged young people with more complex personal issues who need more help and time to succeed.

Disadvantages

 Some young people feel they are training more on their own and are not stretched enough. Not like a professional job.

Solutions

 Where possible give the opportunity of a full-time and parttime programme.

4. Time of year

Gallery 37 Plus was designed to run in the summer months. This had the advantage of being a quiet time of year for cultural and social activity in all of the host organisations. Venues were easier to hire, colleges were empty and their facilities could be used, the days were long and bright, and artist professionals and organisations had time to contribute to the programmes.

However, summer is also the time of year, which, activity-wise, often caters best for young people in between school and college and further and higher education and employment. Many of these young people will apply for a summer programme and can fit the NEET definition as strictly speaking they are unemployed but they are not the main target group for the programme.

Experiences

London winter

During the second year of delivery, it was felt following discussions with Connexions that running the programme in the winter in London would be beneficial to NEET young people during this colder and more depressing time of year.

The programme took place in February. A high percentage of the young men that were on that programme had associations with gangs and at that time of the year with the dark evenings, they didn't want to be on the street. They felt safe being on the programme, and therefore, attendance was 100% with all participants being NEET young people.

had no confidence when I went to my interview. hated people looking at me or complimenting me. I was really shy. I've developed in confidence and I'm not embarrassed anymore. When I found but I had the main part, I couldn't believe it.'

Young apprentice, Drama, Newark and Sherwood

Option

– Summer programme.

Advantages

 Quiet time of year for activity, days long and bright, venues and artists are more readily available.

Disadvantages

- Attracts young people who may not be most in need of the programme.
- On finishing the programme NEET young people may miss application deadlines to college for the autumn term.

Solution

- Run the programme in the winter as well as the summer.

5. Incentives

Young apprentices were expected to behave professionally so that Gallery 37 Plus could treat them as professionals. Following the experience of Chicago and Birmingham, Gallery 37 Plus apprentices were paid for their attendance, as they would be in employment.

However, many NEET young people targeted by the programme were in receipt of government benefits and would have had to come off them to join the full-time paid training. A variety of local solutions were devised to tackle this important issue.

Experience

In Oldham apprentices were paid £30 a week and the other £30 of their payment was retained for the purchase of something that would help them in their future creative education or career, such as a camera. The £30 payment was allowed legally and did not affect young apprentices' benefit entitlements. It also enabled them to get used to having an additional £30 a week, which is equivalent to the Educational Maintenance Allowance (EMA) that most would be entitled to if they were to go on to college. This was a well deliberated solution that was perceived to work well for all involved. Some young participants expressed the view that they would have preferred the choice between full apprentice pay in cash and putting half of the money towards a creative purchase.

In Leeds, payment was provided in Tesco shop vouchers so that young people could continue to 'sign on'. Many young people felt that they had been misled about the professional nature of the programme because of this. One incident early on in the first year of the programme led to a young man getting angry and leaving the programme as a result.

In London, the responsibility for declaring income was left to the young people and all apprentices were paid regardless of circumstance. But if not declared by the young people, this ran the risk of them being penalised for benefit fraud.

Option

- Direct payment.

Advantages

Young people feel like professionals.

Disadvantages

- May interfere with benefits / cause legal problems.

Solution

- Payment in Tesco vouchers/ put money towards creative purchase.

Rapid Reclaim

The government states that if you are signing off for less than 12 weeks, a 'Rapid Reclaim' can be made. A Rapid Reclaim allows people who have signed off, to begin re-receiving Job Seekers Allowance (JSA) quicker than if they had signed off for longer than 12 weeks. If signed off for longer than 12 weeks, claimants have to go through the whole lengthy process of claiming benefit again – filling in all the eligibility forms etc. For those who do a Rapid Reclaim, this lengthy process is greatly reduced.

Also, if the claimant knows the dates they will recommence the need for JSA, then they are able to arrange a Rapid Reclaim up to three months in advance.

However there can still be large disruption to benefit claims. It can be very time-consuming recommencing benefit payments, even on the Rapid Reclaim system. Any disruption to benefit payments is problematic.

Furthermore, coming off JSA can affect other benefits including housing, and there is no Rapid Reclaim for people on Income Support.

The universal solution was for the government to agree to continue paying benefits when NEET young people sign up for such a course. But this did not happen during the project. Nonetheless, it remains an important policy ambition for delivery of future programmes targeting NEET young people.







1. One venue

2. Multiple venues

The Venue

Types of venues used by Gallery 37 Plus



Venue

Venues for Gallery 37 Plus had to be attractive to young people and give them a sense they were on a professional training programme. They needed to be well facilitated, comfortable, inspiring, accessible and affordable. Most importantly venues had to feel different from the formal education environments that many potential young apprentices found off putting.

The original Gallery 37 programme in downtown Chicago developed around an empty building in the city, Block 37. In 1992, the then Mayor of Chicago, Richard M. Daley asked all city departments to offer ideas about how best to use this derelict city site and through the vision of First Lady, Maggie Daley, Gallery 37 was born.

Regional Co-ordinators in England faced a choice between having one venue or site or using multiple venues, some of which could be located closer to where young apprentices lived or could easily get to. For the most part, this was a choice determined by the geography of the city or region, and the resources and partners available.

Indeed, locating suitable venues and technical equipment, and working out where apprentices' work would be performed and displayed were the most important strategic challenges faced by Gallery 37 Plus.





1. One Venue

Gallery 37 Plus was delivered in a single venue in London and Oldham. The London venue was the Roundhouse in Camden, the organisation that also ran the programme. In Oldham the programme took place in the city's landmark new art gallery, Gallery Oldham.

'I couldn't keep them away; they were kicking down the door. I've had so many former young apprentices wanting to come back and I've had to say, "you can't, you've been on it once" and they reply, "yeah but can't we just do this...?'

Julie Ashforth, Regional Co-ordinator, Oldham

Experience

Excellent facilities

London's Roundhouse, with its iconic performing arts space and state of the art studios, gave young apprentices access to excellent facilities: recording studios, editing suites, camera and sound technical equipment, as well as communal areas right beneath the famous Roundhouse stage, where they could meet and share their work and experience.

They knew that the Roundhouse was special and trusted that the training they would get there would be of a high quality as a result.

Similarly, Gallery 37 Plus Oldham was delivered over one site. Yet unlike London, young apprentices could not return to the venue once the progamme had ended. Apprentices occupied the dance studios and workshop rooms of the city's flagship new arts building, aptly named Gallery Oldham, and the adjacent Victorian museum buildings.

Here too technical facilities were excellent. Young apprentices had access to recording equipment, instruments, animation and composing software, cameras and editing suites.



<u>One venue</u> Advantages

- Flexibility of use.
- Helps create a sense of belonging and identity for young apprentices
- Easy to mange programme.
- Staff can react quickly to problems and help to keep young apprentices engaged and on board.
- Well-known facilities engender confidence and respect.

Disadvantages

- Restricted by venue's resources.
- Possibility that the programme becomes associated with the venue and not the programme. Young participants do not realise that they are a training programme beyond what the organisation usually offers, which in Gallery 37 Plus' case, was one of national significance. This can affect participants' sense of belonging and understanding of the programme, and potentially as a consequence, their level of identification and engagement.

2. Multiple Venues

Bristol, Leeds and Newark and Sherwood delivered their programmes in multiple venues, often determined by the choice of delivery partner or the district where apprentices lived.

In doing so they could make good use of their region's creative industries and infrastructure, gaining young apprentices access to facilities within and beyond the city and town centres.

– 'It was a really good experience to be able to work with such good tutors and try something

different. It's helped me decide to try and set up a dance agency business for other young people in the city.'

Young apprentice, Bristol

Experiences

Variety of resources

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Drama and music apprentices could access the professional environment and resources of Leed's West Yorkshire Playhouse and Newark's Palace Theatre. Journalism and Media students made documentaries in the Leeds Media Centre north of the city centre in Chapel Allerton and in the City of Bristol College, in well equipped TV and video studios and editing suites. They also experienced the BBC's studios.

Leeds and its surrounding areas could also offer its young apprentices access to Yorkshire's wider cultural hinterland. Apprentices were able to enrich their training with visits to the Royal Armouries Museum, the Leeds Art Gallery and the National Media Museum in Bradford.

Cultural fabric

In Leeds, visual arts students had their work displayed on a BBC Big Screen in the city centre, drama apprentices went behind the scenes at the ITV Yorkshire studios, and Journalism and Media students visited the BBC's Look North Studios to meet the presenters of this local magazine programme. At the end of the programme, all the strands combined to perform at the Carriageworks Theatre.

Multiple Venue Advantages

- Gives access to a variety of resources.
- Venues can suit the group and geography of a region.
- Encourages artistic collaboration across the programme.
- May embed the programme in the cultural fabric of the city.

Disadvantages

- More risk/ chance of failure when programme is franchised out to a venue in another part of the region.
- Some facilities are better than others.
- May lead to a fragmentary experience of the programme.





Experiences

Varied facilities

Bristol faced particular problems in securing facilitated (and free or cheap) venues. Both the 2007 Media and Music Production programmes, took place at the City of Bristol College and Hi Road Studios. The facilities were excellent but some of the NEET young people struggled to settle into the former, as they were working in more formal educational classroom.

Efforts were made to vary location in Bristol's 2008 programme. The Dance programme took place at Eastern Community Centre, a laid back environment enjoyed by the young apprentices who could comfortably meet and chat in the building. They felt dance floors were dirty and the building lacked some luxuries, but the balance between what was on offer - location, access, facilities and aspiration – here worked for the diverse group of young people taking part; some of whom had children and taught dance themselves, while others were dancing for the first time.

It is this balance of provision and environment that is most important when choosing a venue for such a programme strand.

In Newark and Sherwood, with a more dispersed and rural region, locations were more mobile, often following the choice of delivery partner or the district where apprentices lived. The Visual Arts strand took place deep in the Nottinghamshire countryside at the Thoresby Estate and Gallery, which was a great success, while the Film strand was hosted at the well-resourced and exciting Broadway Media Centre in Nottingham.