

1. The Model
2. Programme Management and Partnership Working
3. Artists, Industry Professionals and Youth Support Workers
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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.
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The Model

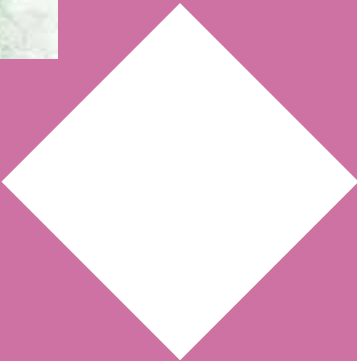
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Structure and history of
the Gallery 37 Plus model

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



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.
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The concept was one of intensive immersion in a professional-quality 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.

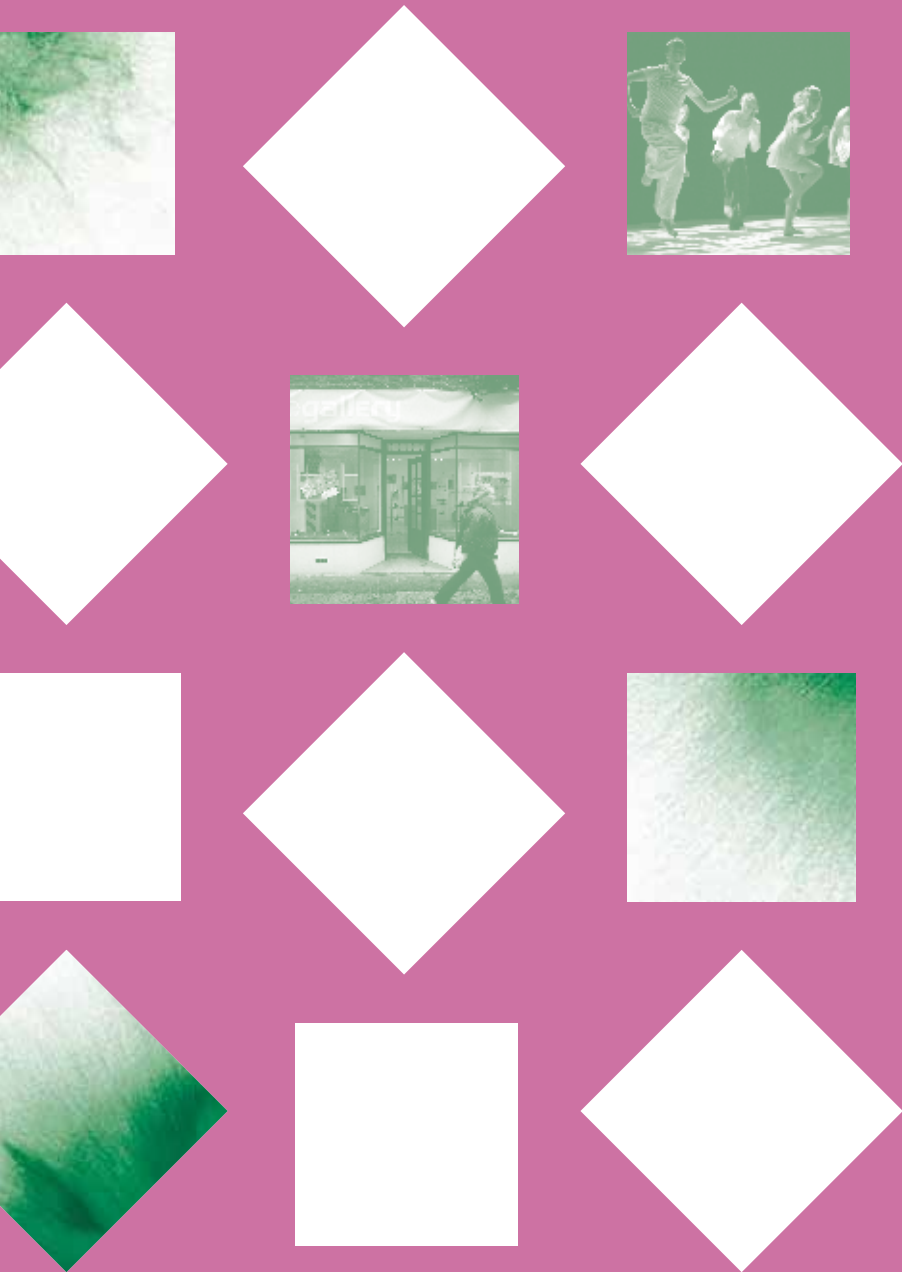
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‘I think Gallery 37 Plus is so successful in improving and changing (in many imaginative and varied ways) people’s lives that it is almost “magic” rather than a set plan or formula. The “magic”, in fact, is the dedication, imagination, empathy and sheer hard work of a few people who provide amazing results for little cost. This work can change lives and certainly provide skills, both social and practical.’

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

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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.

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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.

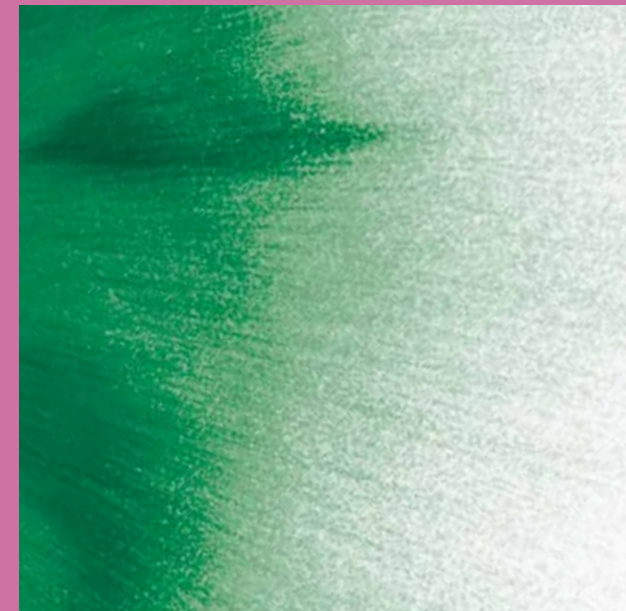
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Gallery 37 Plus was brilliant – the studio equipment's great, the building's amazing and the tutors are fantastic and enthusiastic.'

Young apprentice, London

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Programme Management and Partnership Working

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How Gallery 37 Plus was managed

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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.

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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

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Experiences

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Local knowledge

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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

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National Co-ordinator and National Body

The national management aspect of the National Co-ordinator and 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, and raise the issue with government at a national level.

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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

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Strong Co-ordinator Network

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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.

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'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 multi-agency 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.

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Experience

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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.

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Apprentice Story

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Melissa, Visual Arts, Leeds

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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.'

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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

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.



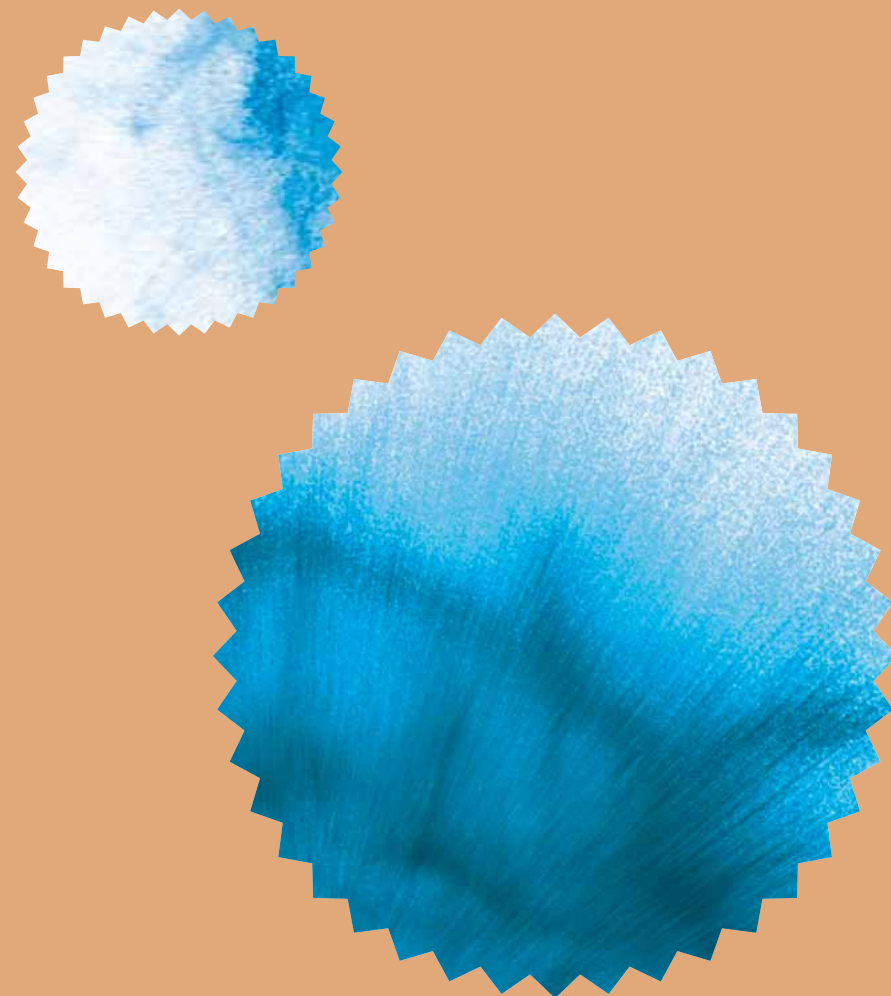
Experiences

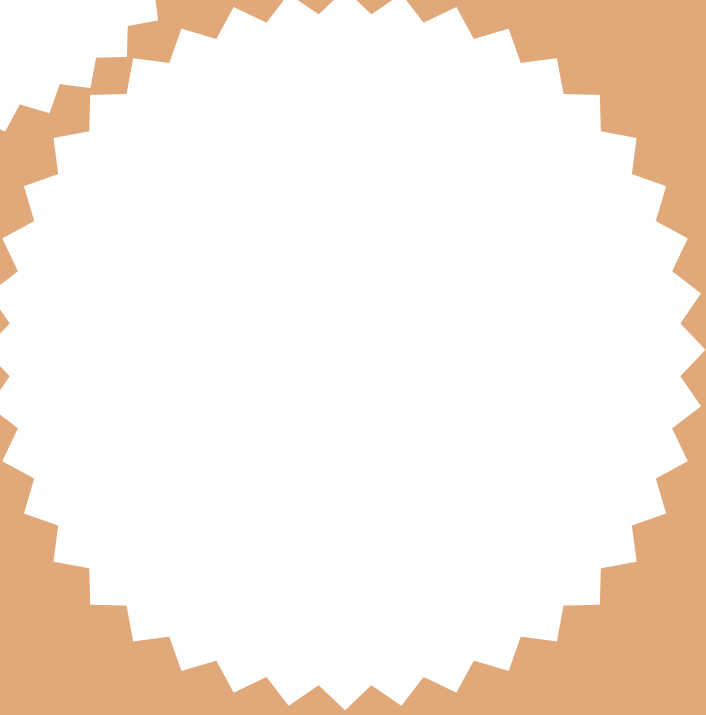
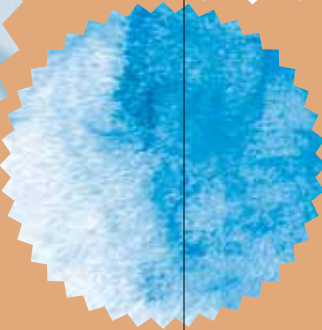
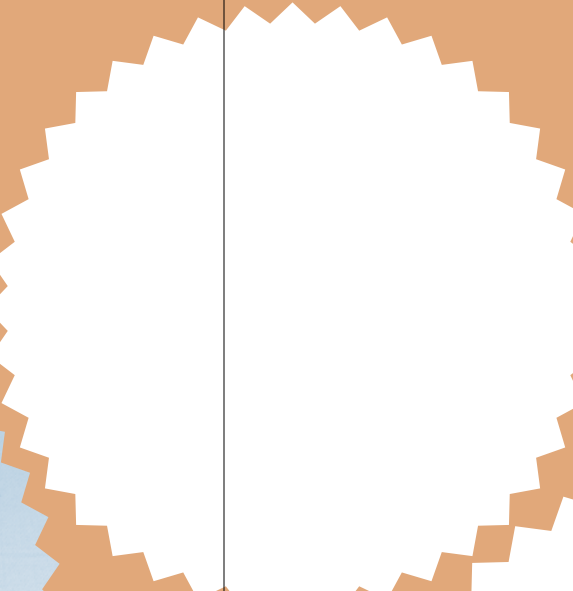
Dealing with challenging behaviour

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

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Josh, Dance and Dj-ing, Newark and Sherwood
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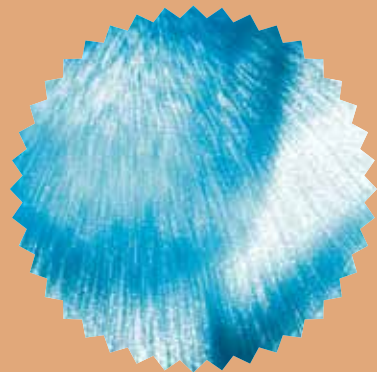
‘Before Gallery 37 Plus I wasn’t really doing anything. I got kicked out of school in Year 10 and didn’t get in to doing anything after that, just hanging around and getting myself in trouble with the police.

‘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.’
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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.

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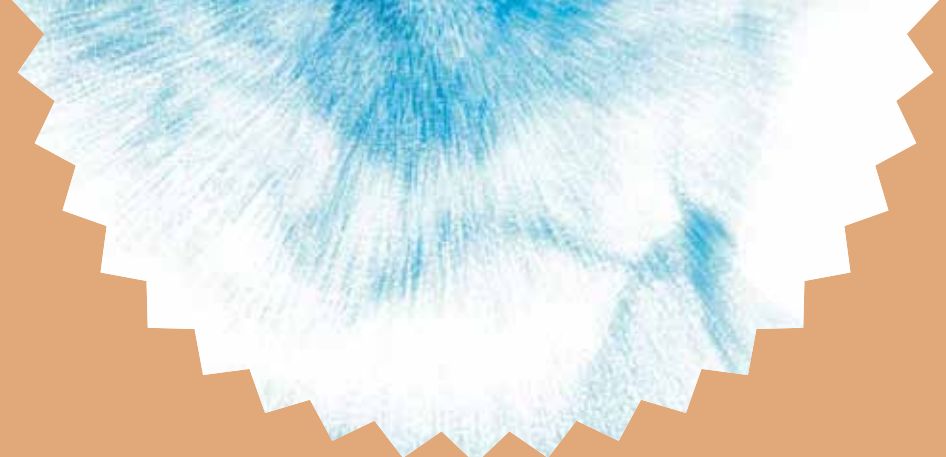


Experiences

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.

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Recruitment & Participation

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Who took part in Gallery 37 Plus?

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



Further issues and experiences

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Progression targets Vs NEET recruits

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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

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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.

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'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

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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.

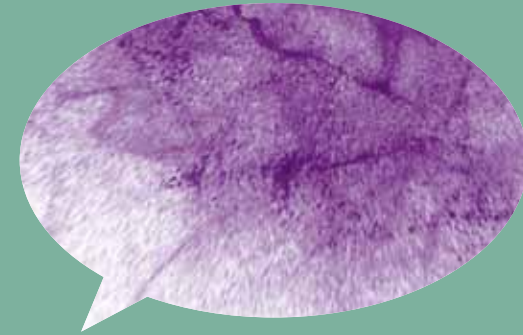
Also, if the claimant knows the dates they will recommence the need for JSA, then they are able to arrange a Rapid Reclaim up to three months in advance.

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.

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The Venue

Types of venues used by Gallery 37 Plus

1. One venue
2. Multiple venues

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.

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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.

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'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

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Experience

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Excellent facilities

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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 programme 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.

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One venue

Advantages

- Flexibility of use.
- Helps create a sense of belonging and identity for young apprentices.
- Easy to manage 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.

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'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

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Experiences

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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.

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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.

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Cultural fabric

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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

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Varied facilities

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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.

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