

Shout out for the Arts

Final Evaluation Report

July 2023



Motionhouse



Compton Verney
ART GALLERY & PARK



earthen
lamp.



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Introduction

Led by Warwickshire Cultural Education Partnership (WCEP) *Shout Out for the Arts (SOFTA)* is a partnership programme that is delivered for children and young people in Warwickshire. The funders include Arts Connect and Warwickshire County Council and the partner organisations include Compton Verney, Royal Shakespeare Company (RSC) and Motionhouse. The programme ran from April 2022 June 2023 with a range of activities.

The aim of the programme is to give children and young people (aged 0–25 years) of Warwickshire a voice to ‘shout’ for access to arts and culture. The programme is run by a Board of Young People, supported by members of cultural organisations in Warwickshire and by Arts Connect.

The intended outcomes of the programme have been set by the young people on the *SOFTA* Board and are as follows:

- Train young people as Young Arts Ambassadors and support them to co-design and co-deliver a series of in-person live events in their locality.
- Engage with teachers to become Arts Ambassadors in schools to support these young people.
- Increase and diversify the demographics of young people sitting on the WCEP Youth Board.
- Address access to the arts and culture for children and young people living in rurally isolated communities.
- Support a positive representation of careers in arts and culture and cultural career pathways for young people.
- Work with cultural boards to create space for young people to sit on cultural boards.

Earthen Lamp was commissioned to evaluate the programme against the following areas that were identified as measures of success for the programme:

- Diversifying the membership of the *SOFTA* Youth Board
- Demonstrating the positive impact of engaging with young people as Young Arts Ambassadors
- Demonstrating the value of in-person live events for young people, delivered by young people
- Demonstrating the value in supporting young people in becoming a board member and supporting cultural organisations in including a young person as a board member
- The impact of the WCEP in increasing the reach of youth voice and young people’s access to arts and culture in Warwickshire

The aim of the evaluation activities of the programme are to illustrate how far these and other related measures have been met. This report is based on activity monitoring data, informal interviews with young participants, qualitative and quantitative survey data by young people (Board Member Training), as well as information provided by the programme manager and activity organisers.



Methodology

SOFTA comprised of numerous activities: a Youth Board, Young Arts Ambassadors, Board Member Training and two Arts Careers Fairs. *Earthen Lamp* conducted research for each project activity during and after the conclusion of the activity. *SOFTA* provided meeting and activity records and reflections during the programme. *Earthen Lamp* followed a mixed methods approach comprising of quantitative data, observations, surveys and interviews to capture the different activities in the most appropriate manner. The evaluation activities were conducted in two stages:

- **Process evaluation**

Earthen Lamp observed activities delivered as part of *SOFTA* during the programme, including showcases held as part of the Young Arts Ambassadors activity strand and the two Arts Careers Fairs. At these events, *Earthen Lamp* observed proceedings and carried out informal interviews with participants.

Observations, informal interviews, meeting records and reflections contributed to an interim report mid-way through the delivery of the programme which reflected on the ongoing progress of *SOFTA*.

- **Summative evaluation**

Attendance numbers and other quantitative data was supplied by the *SOFTA* project manager. Young people, organisers and partners were surveyed following the conclusion of the activities in order to understand their reflections on successes, challenges and key learnings from the programme.

There were challenges associated with engaging partners and participants in interviews and surveys regarding the programme. *Earthen Lamp* reached out to partners to complete the questionnaire multiple times as the project concluded but received few responses. As it was the end of the project, the impetus to respond may have been limited. Participants of the Board Member Training and Youth Board activities were reluctant to engage with evaluation interviews, but *Earthen Lamp* was able to include feedback from two participants about their experiences.

Despite limitations in recruiting participants for questionnaires and interviews, it was possible to engage with each phase of *SOFTA* activity as part of the evaluation.

The Code of Conduct prescribed by the Market Research Society has been followed to inform all data collection and processing phases of this research.



Evaluation findings

Project Overview

SOFTA is the first ever youth-led Cultural Education Partnership in the country and is made up of four main programme strands: Youth Board, Young Arts Ambassadors, Board Member Training and Art Career Fairs. Each programme strand offered young people in Warwickshire the opportunity to learn more about the arts and explore the cultural sector in a different way that allows them to get involved and make their voice heard.

The table below provides an overview of the activities that took place as part of *SOFTA* between May 2022 and March 2023. Further details about each of the programme strands, the young people involved, and programme activities are outlined below.

Programme Strand	Details	Total no. of engagements	Dates
Youth Board	Five meetings with varying groups of young people	18	10 th May 2022 25 th June 2022 27 th July 2022 13 th September 2022 29 th November 2022
	Podcast “Unravel the Arts”	12	1 st November 2022 4 th January 2023 18 th January 2023 21 st January 2023 13 th February 2023 3 rd March 2023
Young Arts Ambassadors	Seven training sessions with artists at six schools in Warwickshire	143	20 th May 2022 27 th June 2022 14 th July 2022 16 th September 2022 30 th September 2022 21 st November 2022 23 rd November 2022
	Showcases	400*	February–March 2023
Board Member Training	Four roadshows at FE colleges to inform about the upcoming training opportunity	58	14 th September 2022 21 st September 2022 22 nd September 2022 26 th September 2022
	One-day training session in Warwick	19	3 rd December 2022
	Training call	20 (approx.)	Between January and February 2023
Art Career Fairs	Art Career Fair in Nuneaton	34	20 th March 2023
	Art Career Fair Stratford-Upon-Avon	43	23 rd March 2023
Total		741	

*This number only refers to the public sharing event at Heathcote Primary School. More children and young people were engaged in other showcases; however, data was not gathered at these events.



Youth Board

SOFTA aimed to place young people at the heart of its decision making, and a Youth Board was established to support this goal. A variety of factors prevented the Youth Board from fully meeting this aim. The initial development of the Youth Board took place during 2020 in partnership with the RSC; the subsequent Covid-19 lockdowns prevented the group from meeting in person and stilted the recruitment process.

In addition, recruitment was limited by access to young people. Teachers were a vital mediator between *SOFTA* and potential participants; and teacher engagement was necessary to begin the recruitment process in schools. As the project was focused exclusively on Warwickshire, which has no universities, universities could not be contacted to recruit students. Aside from access to young people, an additional challenge arose in creating meaningful engagements to sustain engagement with participants. When participation hinged on young people (and their guardians) travelling to meetings on their own initiative, rather than with support from schools or other groups, participation dipped.

Young people aged between 9 and 25 were invited to join the *SOFTA* Youth Board to help lead the project's direction. The Youth Board met regularly to guide the direction of the organisation and to make important decisions about *SOFTA*. Topics discussed by the Board were varied and included:

- Recording a podcast
- Podcast logo design
- Website design and content

The Youth Board met five times between May and November 2022. In total, 18 young people engaged through this opportunity to participate in the governance of *SOFTA*. It had been anticipated that a consistent group of young people would meet on a regular basis. However, the board meetings actually welcomed a range of young people and numbers of young attendees varied between one and seven per session. Participants may have found the freedom of decision making offered by the board structure confusing; one partner organisation noted that:

"Young people found [the structure of the Youth Board] confusing, particularly in the beginning, not having anything tangible or guided to work towards." (Partner organisation)

Partner organisations engaged with the Youth Board, in addition to other *SOFTA* activities. Partners supported the Youth Board with specialist skills such as website design and praised the work of the board members.

Podcast

During the board meetings, young people discussed their interest in developing a podcast to showcase the local arts and cultural sector. Youth members of *SOFTA* worked with and were trained by podcast production company *Form a Circle* to produce a podcast about the arts in Warwickshire.

The podcast was an opportunity for young people to learn about the sector by talking to people working in various roles and organisations. In addition, the young people developed their technological skills while recording and publishing podcast episodes.

Unravel the Arts is an arts podcast made by young people and for young people, which explores arts organisations in Warwickshire. The young hosts go behind the scenes of theatres, dance companies and other cultural organisations. The podcast can be followed on [Anchor](#) or [Spotify](#).



Since November 2022 six episodes have been produced by six young people. The episodes to date have featured the following organisations:

Episode #1: Royal Shakespeare Company:

“Join your hosts Sanjna and Jaanvi as they go behind the scenes at the RSC (Royal Shakespeare Company). During the production of *A Christmas Carol*, they chat to members of staff working backstage including Head of Automation, Ben Leefe and Head of Running Wardrobe, Sandy Smith Wilson.”

Episode #2: Motionhouse:

“We go backstage at internationally renowned touring dance-circus company Motionhouse. Hosts Ava and Saskia interview members of staff and dancers working at the Leamington-based dance company.”

Episode #3: Ragdoll Productions

“Hosts Saanvi and Saskia interview BAFTA award-winning producer and director of Ragdoll Productions, Chris Wood. Ragdoll Productions make many popular children’s TV shows including *Twirlywoos* and *B.O.T. and the Beasties*.”

Episode #4: SOFTA

“Ava and Harshil dive deep into *SOFTA* itself by interviewing the adults driving our programme forward – Amy Aylward from *SOFTA* and Sophie Hobson from Royal Shakespeare Company.”

Episode #5: Compton Verney

“Your hosts interview Oli McCall, a Curator at Compton Verney in Warwickshire “

Episode #6: Market Hall Museum

“Our podcast presenters interview Dr Jon Radley and Dominique Gardner who work at Market Hall Museum in Warwickshire. “

Arts Ambassadors

Earthen Lamp engaged in conversation with participants of three of the Arts Ambassador activities in order to understand their experiences. These are presented below, followed by accounts of the activities which *Earthen Lamp* did not attend but gathered information via the *SOFTA* project manager.

Claremont Youth Hub Art Workshops

Workshops delivered at Claremont Youth Hub were led by and for young people, with the workshops well received by participants. Young people at Claremont Youth Hub in Rugby organised and delivered four art workshops in February and March 2023, which aimed to reach LGBTQI+ youth. Six young people attended all four of the workshops, all aged between 14 and 16 years old. Four of the six attendees were transgender; the workshops reached the target audience. In addition, four young people attended one or two sessions each, as guests of the artists delivering the sessions. A total of ten young people therefore engaged with the workshops as participants.

Participants completed a feedback survey after attending each session. The young artists also completed a pre and post event survey.



All of the participants and artists felt the workshops were a success. The young people described them as fun, creative, relaxing, engaging, useful and inspiring. The artists hoped that their workshops would encourage their peers to be creative, learn skills and find new ways to express their own style. All artists felt that their sessions had achieved this. After each session, all participants stated that they would like to attend another similar workshop.

Following the workshops, participants commented that they appreciated developing practical skills such as painting and making patterns. They praised the support and encouragement from the host artists.

“The artist did a fantastic job, communicated well and adapted to the needs of the group, supportive and encouraging.”

Survey responses indicate that the participants felt confident about self-expression following the first and second workshops. Participants described the artists as “inspiring” and appreciated that they were so involved in the activities. One participant felt that the workshops taught them that “self-expression is okay and cool.” Another praised the workshops for teaching them “to know how to be yourself” by expressing yourself in new creative ways. Many of the young people indicated they were likely to try the artistic activity at home and could see themselves using the creative skills learnt within the next two months, although a lack of resources would be a barrier to some.

“I liked that everyone engaged in expressing themselves. The quietness was a good indication of being deep in creativity at times. I liked how supportive everyone was of each other - you created that environment.”

Participants appreciated the calm and creative atmosphere in the third workshop. The workshop covered topics such as gender expression and the role of key figures in LGBTQI+ history such as Marsha P Johnson. It helped participants to reflect on and express their own identities and experiences. Some participants felt that, as members of the LGBTQI+ community, the workshop provided useful information about what gender means and about being yourself. Most participants planned to try the activity at home and would use the workshop to be more creative and express their gender in more creative ways.

“It was very fun and now I have an idea of who I am.”

The final workshop was an exploration of redacted poetry. Participants liked the freedom of this activity and how different it could be for each person. They found they enjoyed breaking books and searching for words and felt that they would use the newfound skills in future artistic projects. The young people again enjoyed the opportunity to express themselves and learnt how easy it can be to express yourself creatively using accessible resources. One participant commented:

“You got to express yourself and just be yourself.”

The workshops helped the artists gain confidence in their ability to deliver activities to their peers. Artists felt nervous before their workshops and were worried about issues such as the timing and the presentation. After the workshops the artists felt more confident about delivering arts activities again. They thought that the work produced by the participants was of a good quality and were impressed by their creativity. One young artist overcame challenges with timing, and another felt they had dealt well with their initial nerves. Participants praised the involvement and enthusiasm of the artists and hoped that all the artists would build their confidence in future.

“I think it went really well. Everyone was really supportive.”



Heathcote Primary School

Observations

Pupils at Heathcote Primary School, led by six Young Arts Ambassadors, took part in a weeklong 'Arts 4 All Festival', which included workshops from local artists and culminated in a showcase for parents on Friday 3 March 2023. Each year group tried out activities inspired by the culture of a continent, encompassing dance, drama, digital arts, crafts, music and more.

Pupils at Heathcote Primary School came up with ideas for their project as part of a series of workshops with their arts teacher, the *SOFTA* lead at the school, and Amy Aylward, the *SOFTA* Programme Manager. One of the Young Arts Ambassadors explained that the idea of organising a festival for the entire school emerged because a group of students thought it was important that all pupils had the opportunity to engage with *SOFTA*. Amy and the Heathcote *SOFTA* lead then helped combine the students' ideas and organise the festival.

On the day of the showcase, most pupils seemed excited to share what they had been learning and creating over the course of the week. The Young Arts Ambassadors, a group of six Year 6 students, were particularly engaged and proactive, ensuring everything was ready for the showcase and keeping track of the schedule. For example, after a conversation with an *Earthen Lamp* researcher, two of the Young Arts Ambassadors checked the time with Amy and helped lead the first group of parents to the assembly hall for the showcase. Throughout the day, they took ownership and responsibility for the event, offering to help with various tasks and keeping track of what needed to be in place for each element of the showcase.

Over the course of the day, the year groups took turns showing their parents what they had been working on during the week. Parents had the opportunity to visit classrooms and hallways, where drawings, sculptures and other craft objects created by pupils had been displayed. In the assembly hall, students delivered presentations regarding activities that had taken place during the week, as well as short dance, music and theatre performances. These included a bhangra performance, a short play devised by Year 4 pupils based on an Australian story they had read, and a dance and music routine based on an Australian folk song.

During the performances and presentations for all year groups, pupils exhibited different degrees of engagement. For example, during the Year 6 bhangra dance performance, some of the students in the first row were clearly having fun, smiling and following the routine, while others in the rows further back appeared more self-conscious. Most of the students fell somewhere in the middle, appearing slightly unsure at the beginning but gradually gaining more confidence as the performance progressed.

Similarly, some of the Year 4 students took a very active role in their performance; three students in particular were credited by Mrs Lawson as the "director" and "scriptwriters" as they adapted an Australian story into a play with minimal supervision. During the performance itself, about a third of the students took leading roles, performing with enthusiasm and confidence; another third was not as active, but still had a few lines and smiled watching the others perform. A final group of students didn't actively participate in the performance but sat down and watched it alongside the parents.

Different levels of engagement and confidence within the same year groups are a common challenge when delivering workshops and activities for schools, and allowing all pupils to engage to the extent they are comfortable with, while ensuring they are developing their skills and confidence, can often be a successful approach, if challenging in terms of teachers' and workshop leaders' capacity. Overall, at Heathcote Primary School there appeared to be a good balance between engaging pupils in activities that were stimulating for them while taking their levels of comfort and confidence, and the overall needs of each year group, into account.



On several occasions, some pupils also demonstrated care and attention for their classmates, as well as good communication skills. For example, some of the more confident Year 4 pupils helped their classmates remember their lines and find the right position on stage during their play. During a short presentation delivered by two pupils, one of the Heathcote teachers asked a question; one of the students looked at their classmate, who shook their head, so the more confident student took over and answered the question. Finding ways to foster this kind of collaboration and support between pupils in future projects might help develop their communication and teamwork and ensure tasks and responsibilities are commensurate to skills.

Conversations with Young Arts Ambassadors

At different points during the Arts 4 All Festival showcase day, an *Earthen Lamp* researcher had the opportunity to talk to five out of the six Heathcote Young Arts Ambassadors to find out more about their experience of *SOFTA*.

When asked to summarize their experience of *SOFTA*, all of the Young Arts Ambassadors who were interviewed expressed positive feelings; they used words like “fun”, “amazing”, and “incredible”. Some of the students also used words like “colourful”, “beautiful”, and “imaginative”, indicating appreciation for the artistic component of the project. One of the students talked about “patience” and “teamwork” in reference to the skills they had developed.

The Young Arts Ambassadors showed an appreciation for the youth-led element of the project and for the opportunity to use their own initiative. One of the students expressed that she felt “proud” of the outcomes of the project, and another that he “liked feeling important [as a Young Arts Ambassador]”.

“[SOFTA] was good because usually the adults are in charge – for this [project], it was the kids who were in charge!” (Heathcote Primary School Young Arts Ambassador)

During the showcase day, the Young Arts Ambassadors showed a keen interest in the videography team which had been booked to document the festival. The two videographers found ways to allow the pupils to support their work, for example by helping identify other students they could interview or holding the microphone. The Young Arts Ambassadors clearly enjoyed this activity and took ownership of it, with two of them even identifying it as their favourite aspect of the entire experience. In future projects, exposing pupils to more of these ‘behind-the-scenes’ roles in the creative industries and encouraging them to try them out (in an age-appropriate way) might help them gain a better understanding of different routes they could take within the arts sector and develop their ambition.

Some of the Young Arts Ambassadors provided feedback about things that could have been done differently to improve their experience of *SOFTA*. For the most part, they would have liked to try out more artforms and activities, especially some of the workshops their year group hadn’t taken part in. This demonstrates an interest in exploring different types of artforms and creative expressions, which could be achieved, for example, by delivering a similar festival or period of activities each year.

When reflecting on the journey they had undertaken in the last few months and on their developing relationship with the arts, most of the Young Arts Ambassadors reported that they had become more confident in their skills as a result of taking part in the project. Some of the Young Arts Ambassadors had an existing interest in the arts, while others hadn’t felt particularly confident or drawn to the subject to begin with but had subsequently developed an appreciation of it. One of the Young Arts Ambassadors has now picked up guitar playing, while another reported that he “hated painting before [taking part in *SOFTA*]”, but now he “kinda like[s] it”.



"I realise now that there is more to art than drawing and painting, there are more artforms to explore." (Heathcote Primary School Young Arts Ambassador)

All of the interviewed Arts Ambassadors expressed a desire for activities like *SOFTA* to continue and expand in various ways. They would like to take part in a project like this again, particularly in secondary school where they will be transferring in the coming year. A student remarked that Year 5 students should have the opportunity to take part in *SOFTA* as "some of them are really good". Another pupil thought that similar projects should be carried out in more schools across the country.

Overall, *SOFTA* proved to be a positive experience for Heathcote students, especially Young Arts Ambassadors. The latter developed their confidence and their creative and collaboration skills, while the rest of the student body benefitted from a week of arts activities which allowed them to try something new and to engage with art in a positive way. The Heathcote project lead, a teacher in the Art department, clearly played an instrumental part in securing buy-in and ensuring the opportunity was tailored to the pupils. There could be potential for developing the programme with a further differentiated offer for pupils with different levels of engagement and confidence, and to broaden their exposure to 'behind-the-scenes', not just creative, roles in the arts. In any case, opportunities such as the Arts 4 All Festival have the potential to make the arts accessible to students as something they can all explore and engage with. Involving students at the primary school level is particularly important as creating the same conditions in the more structured and pressured environment of a secondary school may be more difficult, while a positive and stimulating experience of the arts at a younger age could lay the foundations for long-term engagement.

Kineton High School

A group of Kineton High School students worked with an artist to design and paint a mural inspired by the values of the school: Ambition, Respect and Kindness. The students came up with the design, then met with the artist to test paints out and make adaptations based on his advice. They subsequently painted the final version under the artist's guidance.

Pilot Young Arts Ambassadors training took place with a group of Kineton High School students in May 2022. As part of the training, students were encouraged to come up with a plan to realise projects such as a podcast, an open mic night, and a photography competition. However, these ideas had emerged as part of earlier focus groups with different schools, and most of the Kineton students were not interested in these activities. As a result, the *SOFTA* project team re-evaluated their approach, and decided to encourage students to come up with their own ideas, focusing on a more youth-led process.

The original Young Arts Ambassadors training included around 40 – 45 students from different year groups. When the project started up again in September 2022, there were about a dozen students involved, also from different year groups. The final cohort included about ten students, all from Year 10. The Kineton project lead, a teacher in the Art department, explained that she had worked out over time that it was best to work with pupils who were all in the same year group as their skill level was roughly the same. She also felt that it made sense to offer the opportunity to those who were most interested and engaged; the final cohort were part of an Art Club to which they devoted quite a lot of time, so she wanted to reward their commitment with an additional opportunity. The students were asked to come up with ideas for activities; once they had a list, they held a vote, and the mural idea was chosen.

On the day the final mural was painted, the students exhibited different levels of engagement and confidence. Some of them were very proactive, working on figuring out what was needed to take the next step in realising the mural. They clearly enjoyed themselves and also made an effort to include other students who were less engaged, for example involving them in decisions regarding where to place particular stencils.



“This is so fun!” (Kineton High School Student)

Other students seemed less engaged and, at regular intervals, sat down quietly observing the others without taking part in the painting themselves. In these cases, the artist’s facilitation skills played an essential role, as he gave these students specific tasks to bring them back into the fold. As the activity took place over several hours, dips in energy were also to be expected at various points and allowing students to take short self-managed breaks, and re-engaging with them directly if these went on for too long, appeared to be the best approach.

When asked why they had originally become interested in taking part in a *SOFTA* project, several of the Kineton students reported that they enjoyed art as a subject and welcomed the opportunity to work on a creative project. Several of them also mentioned that they wanted to try out a new medium, and through the project they had the chance to experiment with an artform they would have otherwise not have engaged with.

One of the students articulated why she likes art as a subject and an activity:

“I like art because you can be more creative, choose whatever style you want, have freedom. And it doesn’t matter if it’s not great – it’s just art! I find subjects with lots of tests stressful.” (Kineton High School Student)

These themes also emerged when some of the students were asked about their experience of the project. They enjoyed the experimental aspect of it, and appreciated the hands-on nature of the experience and the fact that it allowed them the freedom to explore different creative expressions and possibilities. They also found that they worked quite well together. It was their first self-directed project, but they felt they had managed to find ways to ensure that everyone’s ideas were heard, and that any decisions which were made were fair.

It did not seem that the project had made a significant difference to students’ plans with regards to the arts and their future careers, although some of them reported that they would like to further explore different aspects of it in the future. One of the students enjoys science subjects and business, so will likely focus on one of these as part of her future career; however, the *SOFTA* project was an opportunity to work as part of a group and learn about how to combine different viewpoints into one idea, and she would like to do more of this kind of work in the future. Similarly, another student expressed an interest in working on another big project; she is not sure what kind of career she would like to pursue, but would like to do something varied that changes every day. Finally, a third student reported that she is planning to choose at least one creative subject as part of her A-levels, but will likely choose drama over art as she would find it stressful to pursue two portfolio-based subjects at the same time.

The *SOFTA* project seems to have been a positive experience for Kineton students; they enjoyed exploring a new way to creatively express themselves and to take ownership of a project, as well as developing their teamwork and collaboration skills. It is not clear whether the project will have a significant impact on their future plans, especially with regards to their careers; some of the students appear to have quite well-defined plans already, and those who didn’t did not seem to have connected their experience of *SOFTA* to a real-world professional context. However, some of the skills developed as part of the project, such as teamwork and communication, could be applied to a number of different careers. Furthermore, the importance of creative, exploratory and self-directed activities should not be underestimated, as they can play a fundamental part in an individual’s wellbeing, especially in the context of secondary education which can quite often be experienced as stressful and highly pressurised.



Wolvey Primary School

Children at *Wolvey Primary School* led an assembly to advocate for an arts space they plan to create in their building. A local artist worked with them to lead a whole school project. She spent time with all of the children from EYFS to year 6 and helped them create work that they could showcase at their gallery opening.

The art studio flooring was fitted and furnished in February. The children created designs to help renovate the furniture. The school then hosted a 'pizza and paint' evening where children and their families worked together to help paint the studio and furniture.

After the studio and artworks were complete, children showcased their work to families and members of their community at a gallery opening.

Avon Valley School and Performing Arts College

Students at *Avon Valley School and Performing Arts College* used their *SOFTA* funding to send important messages out into the world. The students workshopped and decided to create plays that highlighted issues which they felt were important to young people beginning their time at secondary school, such as peer pressure. Pupils produced the plays and toured them to local primary schools in Rugby. Rehearsals began in April with newly designed and printed t-shirts.

Moreton Morell College (WCG)

16 students at *Moreton Morell College* organised an art and photography exhibition which took place in April 2023. All students are identified as having a special educational need and/or disability. The young people had been working on their exhibits for about three months and so the exhibition was the culmination of lots of hard work and enthusiasm. Art across a range of media was displayed alongside specifically chosen soundtracks.

"I saw beautiful drawings and paintings, fantastic photographs and artwork inspired by photography, hand-felted jellyfish, meticulous junk modelling, the most stunning plant pot decoupage and so much more! All displayed to the carefully chosen soundtracks in each of the exhibition spaces. The photographs speak for themselves." (SOFTA project manager)

Young Board Member Training

The Young Board Member Training Programme provided an opportunity for young people to have a direct impact on local arts and get experience for their future career ambitions. It was designed to offer young people the skills and confidence to become future leaders and trustees in the arts industry. The free training day was run by *Upstart Projects* and provided the attendees with information and skills training to help them to succeed in their board member experience. Monthly calls accompanied the training.

Roadshows

Four roadshows took place during September 2022 to engage young people and spread the word about the training opportunity. Information was shared with 58 young people during these events in Leamington Spa, Hinckley, Nuneaton and Stratford-upon-Avon. It transpired, however, that this format of advertisement was not as successful as direct referral by a trusted adult in encouraging young people to sign up as participants.

Training session

The training event for young board members was held on 3 December 2022 and took place at St John's House Museum in Warwick. During the day, young attendees learnt about what it means to be on the board of an



arts organisation. The training day was run by *Upstart Projects* and targeted people between 16 and 25 who were interested in theatre, music, dance or art.

The number of applications exceeded the organisers' expectations. Instead of the expected 10 to 12, 24 young people applied. In total, 19 young people attended the training day and two more participated in the continuing support scheme. The organisers welcomed the larger number of participants and amended their language to clarify that not everyone would be guaranteed a board membership position after the training.

During hands-on workshops, young people were provided with an opportunity to gain real, practical experience in making decisions and having a voice within business and the arts.

The day was filled with theoretical and practical sessions that covered a wide variety of topics including:

- making their voice heard
- different levels of engagement and participation and types of leadership
- logistical challenges of running an organisation
- real-world examples, such as board minutes
- trustee responsibilities
- presenting what they can offer to organisations
- a mock trustee meeting

Attendees were asked to fill out short surveys before and after the training session to provide a benchmark for their knowledge, skills and confidence, and to gather feedback on the programme. They were asked about their motivations for joining the programme and what they hoped to gain from it, as well as being asked to assess their confidence levels in a series of skills. After the session the young people were asked for feedback about the training day as well as suggestions to improve future training and support sessions.

Feedback revealed that attendees joined the training day hoping to learn how to make a positive difference in the arts sector and in local communities, and particularly how to make art and culture more accessible and appealing to a broader audience, especially young people. They also hoped to develop skills that would help in their future careers, and to network with people and organisations in fields they are interested in. Other motivations included gaining an insight into the practical workings of arts organisations with a view to developing a career in the sector, as well as learning more about the work and responsibilities of trustees and how individuals might contribute to a board.

"The overwhelming sense of support the programme gives to young people to break into arts boards. I was nervous leading up to the day as I did not know what to expect but everyone was incredibly interesting and helpful. I was offered plenty of resources as well as getting to know the other applicants." (Training day attendee)

Even before the session started, the young people overall already felt very confident and rated their organisational, time management, communication and teamworking skills highly. Everyone in the group already had a basic level of experience in the governance of organisations. Nevertheless, through the programme the young people wanted to develop their communication skills (particularly within a professional setting) and knowledge of how to work within the arts and culture sector, especially developing ideas and bringing them to fruition within a practical context. Networking and teamwork, especially with people of different ages and backgrounds, were skills attendees hoped to develop.



“It was interesting to learn about the different degrees of influence young people could have. My main take away was the discussions with the board members and hearing about their boards, roles and responsibilities.” (Training day attendee)

The host venue, and the refreshments provided, generally received positive reviews. The young people found St John’s House Museum comfortable and spacious for the day’s activities, while others felt inspired by its history. The young people appreciated that it was fairly easy to get to but quieter than a busy city centre location. The accessibility of the venue was complimented, and this aspect should continue to be considered when choosing venues in the future.

Overall, responses indicate that the pace and content of the training day were suitable, with some scope to slightly increase the number of examples, discussions, and practical activities. Practical discussions, examples and activities were also highlighted as useful aspects of the training day which could be expanded.

The perception of pace and level of the training day varied among the young people: while one would have appreciated more challenging activities, another felt that too much content was covered, and a couple of respondents found the day tiring, suggesting either introducing more frequent breaks or splitting the training into two half-day sessions would have improved their experience. For future training days, it could be useful to check in on participants throughout the day and adapt the pace and level of the sessions to each specific cohort.

“I learnt a lot about the role of the board in a charity – I’d never had a chance to explore them, so it was very interesting and new.” (Training day attendee)

After the training day the young people felt that they had a better understanding of how boards work and what a trustee’s role involves. They also gained an understanding of how young people can exert positive influence and develop their ideas as part of a board of trustees, and gained an awareness of what support is on offer in this context. All of the participants hoped to be considered to join a board, and felt motivated, excited, and confident about doing so.

Four Warwickshire arts organisations signed up to have young trustees join their boards:

- Warwickshire Open Studios
- Art in the Park
- Compton Verney
- Abbey Theatre

The newly trained young people showed great willingness to join boards, and demand exceed the number of places available. Nine young people were matched with Warwickshire organisations and attended their first board meetings in early 2023.

During monthly online follow-up sessions, young people shared their experience of being on a board or going through the process of becoming a board member. This gave them the opportunity to ask questions and talk about challenges.

The first support session took place on 23 January 2023, and 13 young people joined the online call. They shared their overall excitement, in particular the young people who had already been matched with organisations. The rest of the group were keen to get information on how to find other opportunities and join boards as soon as possible.



Participants of the Young Board Member Training Programme were hesitant to speak with the evaluation team about their experiences. Two young board members offered feedback about the programme. Programme participants found the training comprehensive and valuable for their understanding of the operations of a cultural sector board. They felt that appropriate support was offered to them and praised the programme delivery team for encouraging participants to consider how their personal knowledge and experiences could benefit a cultural organisation. The participants praised the warmth and friendliness of the boards they were part of and the programme delivery team; the programme created an open and encouraging environment.

“I feel I now have a true and comprehensive understanding of how Board Meetings operate on this scale, and the reality of art acquisition for galleries and exhibitions. This was the most authentic way possible of gaining this understanding and has bolstered my enthusiasm for it alongside ensuring I have realistic expectations of Board Meeting activity.” (Training day attendee)

One participant acknowledged that, although the training provided the opportunity to meet and network with other young people interested in trusteeships and the cultural sector, participants had a broad range of ages and life stages. As a result, they found it hard to connect with the whole group of participants and form a community, and they felt that information had varying degrees of usefulness dependent on their life stage. However, they have maintained contact with some participants and found that the programme offered the opportunity for networking, albeit on a smaller scale than they had anticipated.

“Everyone was at quite different points. There were a few people I could relate to – people who were graduated, working. When someone’s doing their A Levels it feels a million miles away from what you’re doing. It would have been really useful to have more in-depth conversations with people who were at the same stage.” (Training day attendee)

Career Fairs

When the Warwickshire Cultural Education Partnership began in 2019, it became clear that young people wanted better access to the arts and support to develop future careers within the sector. As a result of this remit, the steering group of partners wanted to provide access to a careers network and develop guiding pathways for young people. Originally, the steering group wanted to facilitate this by running a Cultural Tea Party as well as careers events. The steering group decided to combine the two offers in form of Arts Careers Fairs – one in the North and one in the South of the county.

The Arts Career Fairs took place in February 2023. The first fair took place in Nuneaton (20 February 2023) in the aspirational space of the W Building in Ropewalk – part of King Edward VI College. The second fair (23 February 2023) was hosted at The Other Place in Stratford-upon-Avon.

Participating organisations and practitioners for Nuneaton:

- Alisha Miller – Artist
- Abbey Theatre – Theatre company
- Art Reach – National arts and cultural charity
- Aspire in Arts – Not for profit youth organisation delivering arts activities & workshops
- Clare Pentlow – Artist
- Compton Verney – Art Gallery and Park
- David Whitehouse – Writer



- Jess Hartshorn – Illustrator
- King Edward VI College – Sixth Form College
- Motionhouse – Dance company
- Nathan Parker/ N4T4 – Street artist
- Royal Shakespeare Company – Theatre company
- SAE Institute – College providing Higher Education programmes in creative media

Participating organisations and practitioners for Stratford-upon-Avon

- BBC Apprentice Hub – Flexi-Job Apprenticeship Agency (FJAA)
- Chin Badger Media – Videography agency
- Compton Verney – Art Gallery and Park
- Escape Arts – Charity using participatory arts & heritage to respond to social, health and wellbeing needs
- Jess Hartshorn – Illustrator
- Julia Snowdin – Artist
- Motionhouse – Dance company
- Navkiran Mann – Poet and speaker
- Royal Shakespeare Company – Theatre company
- SAE Institute – College providing Higher Education programmes in creative media
- Shakespeare Birthplace Trust – Educational charity
- Stratford-upon-Avon College – College offering performing & production arts courses

Attendance data

Both the Nuneaton and Stratford-upon-Avon arts careers fairs attracted attendees across the entirety of the advertised age range (14–25). Attendance at the careers fairs was dominated by school age attendees, particularly those between the ages of 16–18 (over half of attendees fell into this age bracket).

Age	14	15	16	17	18	19	21	22	23	24	25	Unknown
No. of attendees in Nuneaton	6	2	7	5	2	2	0	2	0	0	1	7*
No. of attendees in Stratford-upon-Avon	1	6	13	12	3	1	1	3	1	1	1	0

*5 parents & guardians, 2 attendees

47 people registered to attend the arts career fair in Nuneaton, and 34 people attended. Of the registered attendees, nine were walk-up attendees. Two attendees expressed access requirements.

Of the 34 attendees at the Nuneaton arts careers fair, 20 were under 18, seven were 18 or over, and seven did not reveal their age. The majority under 18 age demographic indicates a predominantly Key Stage 4 and Key Stage 5 education stage among attendees.

The Stratford-upon-Avon careers fair had 90 registrations, and 43 attendees, of whom four were walk-up attendees. Four attendees expressed access requirements.

Of the 43 attendees at the Stratford-upon-Avon careers fair, 32 were under 18 and 11 were 18 or over. This event was most popular with 16- and 17-year-olds, attendees who would correspond with the Key Stage 4 and Key Stage 5 education stages.

Nuneaton

On 20 February 2023, at King Edward VI School's W Building, *SOFTA* hosted an arts careers fair for young people in Nuneaton and the surrounding areas. The event structure saw attendees experience keynote talks by Sandy Smith Wilson (Royal Shakespeare Company) and artist Clare Pentlow, attend a choice of three



workshops across two workshop sessions, and visit stalls operated by guest artists, employers and educators. Workshops were operated by Motionhouse, N4T4, and the Royal Shakespeare Company. Stalls were located across two rooms; this had the advantage of creating a calm environment in which attendees could conduct full conversations with stallholders, with the slight disadvantage of dispersing the energy across the space.

Five parents/guardians registered their attendance with an attendee. Where parents/guardians attended the fair, they tended to stay close to the young person they were accompanying. In some cases, parents/guardians facilitated conversations with stallholders on behalf of their attendee, asking practical questions about training routes and career options.

Stratford-upon-Avon

SOFTA held an arts careers fair at The Other Place, Stratford-upon-Avon, on 23 February 2023. This event followed the same structure as the careers fair held in Nuneaton: attendees had the opportunity to hear keynote talks and visit stalls operated by guest artists, employers and educators, and two workshop sessions offered participants a choice of three workshops. Workshops were run by Escape Arts, Motionhouse and the Royal Shakespeare Company. At this careers fair, all stalls were located in one hall. The hall had a lively atmosphere and attendees could be seen queuing to speak with stallholders; a disadvantage of this was that some of the more nervous attendees stood alone and held themselves back from approaching stalls.

There was noticeably lower attendance from parents and guardians at the Stratford-upon-Avon career fair than at the event in Nuneaton. Parents and guardians were permitted to access the lower foyer but not the workshop rooms or upstairs spaces, except as an access measure. Many attendees were grouped in pairs or individually, though there were several groups of friends and peers who visited stalls and attended workshops together.

Observation and Interviews with Attendees

Earthen Lamp attended both arts careers fairs and spoke with stallholders and attendees about their experiences of the events.

Attendees' motivations for attendance at the careers fair fell into two categories: furthering a specific interest in working in the arts or engaging with an attendee's curiosity surrounding the possibilities of an arts career. Several attendees had been encouraged to attend by school prompts, in some cases through the organisers visiting their schools. Attendees at the Nuneaton careers fair were more likely to have been motivated by an interest in a specific arts careers path; every attendee in Nuneaton who spoke with *Earthen Lamp* expressed a specific career goal.

Careers fair attendees found many aspects of the event they attended useful to them. When asked to state the most useful part of the day, attendees gave a range of responses. Information about training and the breadth of possible arts career paths appear to have been particularly useful; one attendee was so enthused by the information she received from the Haddon School of Performing Arts that she phoned her guardians to ask them to meet with the Director that afternoon. Attendees at Stratford's arts careers fair were especially glad for the opportunity to learn about the variety in arts careers.

The careers fair workshops were well received, as was the opportunity to speak directly with people in arts careers. Participants enjoyed being challenged to create art in a restricted way during the workshop offered by Escape Arts and hear about the diverse routes into careers at the RSC. Workshops were also a key area that participants wanted to see altered in future iterations of an arts careers fair. Some attendees requested that workshops were longer to allow for participants to develop a skill in more detail. Others noted that they



hadn't seen the workshop programme in advance and so found it difficult to prioritise two out of the three options – most attendees were eager to participate in all the workshops.

When prompted to suggest a feature of the arts careers fair that they would change in future, attendees generally commented on access to the day's resources. In addition to attendees' eagerness to attend all workshops, some wanted more time to talk 1:1 with artists, in particular the keynote speakers (Sandy Smith-Wilson, Julia Snowdin, Navkiran Mann), while others requested more opportunities to speak with stallholders. "More" was a key word; "more performance careers", "more stalls", and "more time". The broad programme allowed attendees to explore their curiosities and to ask questions about the variety of careers in the arts sector. However, it may have also raised attendees' expectations about the range and number of stallholders and speakers' availability to speak with attendees.

In Nuneaton, a group of teenagers with a passion and flair for visual arts reported that Covid-19 lockdowns had disrupted much of their school education and that they were missing two years of formal art training from their school. They noted that they had received limited opportunities to study art forms outside of realism but were concerned that their self-study in other forms would not be sufficient. The teenagers were concerned that this loss of training wasn't necessarily recognised by employers, education providers and support services. In addition to advice surrounding moving into arts careers, the group had two key needs from support providers: training in their art forms, and a recognition that the attainment levels of students impacted by Covid-19 may not align with previous generations of students.

Attendees left the careers fair with specific actions they planned to take regarding their careers. When prompted to explain their next steps, many attendees indicated that they would search for more information about a topic they had learnt about during the fair. Several stated that they would find more information about the RSC's apprenticeships scheme, while others indicated that they'd find out whether other arts organisations offered similar schemes. Some attendees, who were considering their Key Stage 5 education options, found possible school options or reassurance surrounding their school subject choices. Attendees also planned to take part in activities relating to their arts career ambitions, such as volunteering at Art in the Park, or joining the Abbey Theatre Group.

Stallholders noted that attendees asked useful questions about the structure of and entry into arts careers. They also commented that attendees tended not to have much practical knowledge about working in the arts and that a valuable expansion to the arts careers fair format could be an introduction to the practicalities surrounding careers in the cultural sector, particularly freelance work.



Conclusions

SOFTA was an innovative project which aimed to put young people at the heart of their decision-making processes and provide young people with opportunities to meaningfully develop their interests and careers in the cultural sector. *SOFTA* offered a broad programme of activity, with many areas of valuable learning available as a result.

The evaluation of *SOFTA* showed that the programme was successful in working towards its objectives, as well as allowed the team and partners to identify learning points to inform the continuation of the programme in autumn 2023. How *SOFTA*'s activities relate to the desired measures of success is summarised below.

Diversifying the membership of the *SOFTA* Youth Board

The vision for the *SOFTA* Youth Board evolved over the course of the programme. Rather than developing one core group of members, the Youth Board gave young people of various ages the opportunity to provide feedback on *SOFTA*'s direction (e.g. the logo, website design, blog posts). The Youth Board also produced the new idea for a podcast about the arts and cultural sector in Warwickshire.

The Youth Board engaged a small number of participants over the course of the programme but struggled to sustain continuous engagement. It was apparent that reaching young people in Warwickshire was limited by the role of teachers as mediators between *SOFTA* and potential participants. The lack of universities based in Warwickshire meant that the *SOFTA* partners were limited to Warwickshire College as an institution for direct recruitment of participants over 18.

The *SOFTA* team trialled various ways in engaging more young people. Most of the *SOFTA* partner organisations have had limited engagement with young people in the past and therefore did not have a pool of young people they could connect to *SOFTA*. In addition, there was a challenge in recruiting participants from across Warwickshire, with South Warwickshire being more prominently represented than other areas. In part this was reinforced due to the RSC having pre-existing relationships they could draw on to involve young people in and around Stratford-upon-Avon.

Demonstrating the positive impact of engaging with young people as Young Arts Ambassadors

The Arts Ambassador Programme offered young participants the rare opportunity to realise their own original creative ideas while working in a group under the guidance of experienced arts practitioners. All of the young people enjoyed working on their creative endeavours, and in some cases, in showing off what they had created to family and friends.

The keen responses from participants and artists of Claremont Youth Hub's arts workshops indicate the value of activities based around an established group of people for sustaining engagement and building trust between organisers and participants.

Teachers were grateful for the opportunity that *SOFTA* offered their pupil to get involved in a free extracurricular arts and creative activity and create new experiences for their pupils that would not have been possible without the additional funding. At the same time teachers acted as gatekeepers and enablers or most of the Arts Ambassador activities, which had an impact on the success of implementation of the programme and communication with the *SOFTA* team.



Demonstrating the value of in-person live events for young people, delivered by young people

The Arts Ambassador workshops and showcases gave young people to participate in and deliver events and activities. Children and young people took on varying levels of responsibility for planning events according to their age group, however all age groups enjoyed the opportunity to participate in creative projects. When it comes to giving young people the chance to plan events for young people, the Claremont Youth Hub's Arts Workshops stood out as particularly effective.

Through workshops and in-person interactions with professionals, the young attendees at of the Arts Career Fairs in Nuneaton and Stratford-upon-Avon were able to learn more about the diverse cultural sector in Warwickshire and possible career routes. The *SOFTA* team has used these first two Arts Career Fairs as opportunities for learning and reflection.

Although the Arts Careers Fairs were aimed at a broad age range, the largest concentration of participant ages were 15 to 17 years old; school key stages 4 and 5. A tighter focus on specific life stages could have eased communications surrounding the events and focused the events' opportunities on the needs of people at particular moments in their careers and lives. A more targeted marketing strategy might enhance the event's impact and attendance.

Many of the Arts Careers Fair attendees were focused on pursuing specific careers in the future. Advice regarding the practicalities of pursuing careers in various art forms would be beneficial in addition to aspiration raising activities. This could include advice on training and skill development, the structure of careers, and skills advice from freelance cultural workers.

Demonstrating the value in supporting young people in becoming a board member and supporting cultural organisations in including a young person as a board member

Young Board Member Training was more popular than anticipated and participants appreciated the opportunity for specific training and insight into the practical workings of the cultural sector. This activity supported a number of young people in knowledge building, networking and developing their careers in the cultural sector.

Following the training programme, a number of young people was able to attend board meeting of Warwickshire based organisations with the ambition to become full board members in the future. For some organisations this was the first time to engage with young people as potential board members. Art in the Park CIC, for example, has welcomed two young people to observe their board meetings and plans on them joining the board this autumn. They are looking forward to work with them to identify what the art festival can offer young audiences in the future.

The impact of the WCEP in increasing the reach of youth voice and young people's access to arts and culture in Warwickshire

The four programme strands: Youth Board, Young Arts Ambassadors, Board Member Training and Art Career Fairs, offered diverse opportunities for young people to explore arts and culture. The variety of activities allowed young people to develop their skills and creativity, as well as learn about the sector as a whole and in Warwickshire in particular.

SOFTA allowed participants to gain knowledge and experience of the exciting and varied cultural sector and the possible roles they could play within it.

Activities carried out during the *SOFTA* programme allowed young participants to develop their self-confidence and confidence in their futures as they practiced a wide range of creative pursuits.



Recommendations

Reflecting on the programme's activities a few recommendations for future action are presented below:

- The **role of the Project Manager** was crucial to the organisation of the programme. This role requires a working knowledge of the school and cultural sectors and role descriptions should note this accordingly.
- A **clear governance structure** is required to distribute responsibilities for organisation and delivery equitably. Roles played by *SOFTA* partners indicate different levels of commitment. The recruitment of a project manager significantly improved the implementation phase. However, buy-in is needed from potential partners to ensure that responsibilities can be distributed fairly.
- **Schools and teachers** play a **critical role** in implementing some of the project activities (e.g. Arts Ambassadors), as well as distributing information about additional opportunities *SOFTA* offers (e.g. Arts Career Fair, Board membership). The programme should explore how to include teachers' voices at an organisational level to ensure that the programme strands align with in-school activities and events and opportunities are sufficiently promoted.
- Organisers of activities aimed at young people or youth should **clarify the life stage** that they are focused on engaging with in order to offer support meaningful to the participants. The age range, or stage of school, for future activities should be narrowed to allow for opportunities and training tailored to attendees' career stages.
- **"Youth voice" is an ambiguous term that requires definition.** When planning youth projects, clarity should be sought on the involvement and ownership of the project by the young participants. The partners should reflect on the questions whose voice it is that they would like to amplify through their programme and activities.
- Many participants already had prior interest and engagement with the cultural sector and partner organisation. Access for potential **participants with minimal prior exposure** to the arts and cultural sectors should be considered in promotional materials and planning to ensure *SOFTA* is breaking down sectoral barriers and encourages young people who have had limited previous experience within the arts and cultural sector to participate.
- The **size and diversity of Warwickshire impacts the accessibility of the programme.** *SOFTA* should aim to make the programme accessible to young people across the county. Geographical and demographic differences should be taken into account when planning activities and events to ensure equal opportunities for young people across the county.
- **Terminology and marketing materials should be reviewed with regard to outreach and access.** In particular, communicating the varied meanings of "cultural sector", "creative sector" and "careers in the arts" may be beneficial in engaging potential attendees who have minimal prior engagement in and knowledge about this field.



Appendix I: Arts Career Fair observation tools

Arts Career Fair Observations

1. Make notes during or after the event under agreed focus areas or questions
 - Interactions (artist and young people, young people among themselves)
 - Enjoyment of the event
 - Level of engagement in various activities
2. Take time to observe how different young people respond or participate
3. Consider how different activities contribute to the overall experience of career fair (workshops, stalls, breaks)

Interview guide for career fair

1. What was the main reason for you to attend today's career fair?
2. Did you learn something new today? If yes, please tell us more.

Possible prompt (based on response to question 1):

- What is meant by the terms 'creativity', 'arts' and 'culture'
 - The range of creative, arts and cultural opportunities available in my area
 - The types of creative jobs and roles that exist for artists, performers and people who organise arts and cultural opportunities
 - The types of creative jobs or roles that they might be good at
3. What are your view on pursuing a career in the arts and cultural sectors? Did the career fair change your views/plans?

Appendix II: Interview guide (Youth Board Training Programme)

1. Could you tell me about your experiences of the Youth Board Training programme? (Broad opening question to uncover follow-ups)
2. What made you want to take part in the programme?
 - 2.2 Had you been involved in charity boards before this programme?
3. What was it about being on a board that appealed to you?
4. Have you been placed with an organisation as part of this programme?
5. What training activities have you participated in?
6. What have you learnt from participating in the Youth Board Training programme?
7. What skills or learning will you take forward following your participation in the programme?
8. What was helpful about the programme?
9. What was less helpful/useful about the programme?
10. If you could change anything about the programme, what would it be?
11. Is there anything else you'd like to tell us about your experiences of the Youth Board Training programme?



Appendix III: Questionnaire (Partners & Stakeholders)

1. Please introduce yourself/your organisation and how you got involved with SOFTA?
2. What previous experience did you/your organisation have of working with young people, prior to SOFTA?
3. How did you/your organisation engage with the young participants during SOFTA?
4. To what extent do you feel that you/your organisation was equipped to support/train/liaise with young people who may have limited professional experiences?
5. What were the benefits to you/your organisation of partnering with SOFTA?
6. What were the disadvantages to you/your organisation of partnering with SOFTA?
7. What have you learnt through your experience of working with young people and SOFTA?
8. What will you do differently in the future having worked with SOFTA and the young people in this programme?
9. What ideas or aspirations do you have for the future and legacy of SOFTA?
10. What else would you like to tell the evaluation team about your experience of SOFTA?



Earthen Lamp exists to bring bright thinking to cultural and heritage organisations and creative businesses. What sets us apart is our straight talking approach, our experience, and attitude to tackle any challenge with gusto. We believe that simple ideas and solutions can light up the darkest corners and solve complex issues.

If you would like to discuss the dark corners in your organisation or business, or just fancy a chat to see how we can help, drop us a line.



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