

FUSE

Project Evaluation

August 2010



Image courtesy of Anne-Marie Briscoombe

“It’s good to have young people, getting young people’s thoughts and help to organise this because usually it’s just other people doing it, but they’ve actually given young people an opportunity to show their talents, show their ideas and that’s what FUSE is all about so thank you.”

Sharn, 18, FUSE youth team

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1) Introduction

What was FUSE?

FUSE was a free one day arts event held in Kensington Gardens on Sunday 25th July 2010. FUSE was initiated, organised and led by the Royal Parks (TRP) and represented one specific audience development initiative in their new arts strategy. It was a pilot project which initiated partnership working between TRP staff and the arts development teams of two neighbouring local authorities; these were the City of Westminster and the Royal Borough of Kensington and Chelsea (RBKC).

The FUSE event was designed to attract a youth audience, specifically those aged between 13-21 years, and an advisory group of 12 young people within this target age group, formed part of the project team. The event programme was made up of activities and performances provided by 35 arts organisations described in full from page 4 of this report. Participation in FUSE was free, with participating organisations required to go through an application process and sign an agreement to be included in the day. Event content took the form of participatory activities including workshops, performances on stage and information stands signposting creative activities and opportunities for young people. The event was multi-artform and included photography, film and animation, visual arts, performing arts, music, comedy, dance and fashion. The 35 organisations were a combination of professional and voluntary organisations, with the majority working solely in London and 7 national institutions participating.

FUSE took place between 12 and 7pm on Sunday 25th July 2010. The date was chosen to coincide with Open Weekend. The FUSE event was awarded an Inspire mark by London 2012.

What were the event objectives?

TRP (the event organiser's) aims & objectives were:

- 1) To increase the numbers of young people using Kensington Gardens (currently an under-represented group).
- 2) To ensure young people were an implicit part of TRP's new arts strategy
- 3) To enable strategic working between TRP and City of Westminster and the RBKC.
- 4) To showcase a range of cultural organisations' work outdoors, including performances and workshops led by young people.

Who was involved and what did they do?

The main stakeholders in the event were:

- TRP: the event organisers
- City of Westminster and RBKC: event partners
- Audiences London: contracted to provide youth engagement support and evaluation services
- Cha cha design: contracted to provide marketing services
- Participating organisations: event content providers
- The FUSE youth team: young people's advisory group

What was the project timescale?

The main planning and event process for FUSE happened over 9 months. The main dates and stages of the project are listed below.

- | | |
|---------------|--|
| December 2009 | Introductory meeting about the event concept (known at that time as Arts Village) at City Hall |
| January 2010 | TRP agreed partnership with City of Westminster
Arts and cultural organisations invited to express interest in FUSE |

February 2010	Audiences London ran initial focus groups with young people Inspire application made by TRP TRP start meetings with participating organisations; this continues until May
March 2010	Youth engagement sessions start and continue until event
April 2010	Project team monthly meetings begin and continue until end Fuse youth team set up Facebook group – view here ¹
May 2010	TRP agreed partnership with Royal Borough of Kensington and Chelsea
June 2010	Participating organisations' briefing meeting Event website launched ²
July 2010	Event infrastructure finalised and event took place
August 2010	Event evaluation

What happened on the day?

The content at FUSE was the result of 35 organisations bringing different content to 5 main spaces and the surrounding parkland. The main spaces were:

- 1) A main stage
- 2) A performance tent
- 3) The Bubble
- 4) A film tent
- 5) Workshop tents

In addition some activities were held either outdoors on the grass or pathways or within small tents. Details of the organisations at FUSE, the artform they presented, their content on the day and their borough is presented on the next 3 pages.

¹ <http://www.facebook.com/pages/FUSE-Be-there-Be-inspired/101230943254510>

² <http://fuse-arts.org.uk/>

Details of organisations participating in FUSE

Organisation	Content on day	Main artform	Borough located in
AKarts	Film screening	Combined media (visual arts, creative writing and digital media)	Westminster
BAFTA	Workshop	Film	Westminster
British Film Institute	Film screening (film tent)	Film	Southwark
Candoco Dance Company: Cando2	Performance (main stage)	Dance	Islington
Chinatown ArtsSpace (Exodus Hip Hop Group)	Performance and workshop (main stage)	South-east Asian visual and performing arts (dance)	Westminster
Crazie Productions	Film screening (film tent) and film-making	Film	Kensington and Chelsea
Digital Media Unit	Workshop and performances (performance tent and main stages)	Digital media (music production)	Westminster
DreamArts	Performance (main stage)	Performing arts	Westminster
Ebony Steelband Trust	Performance	Music	Kensington and Chelsea
English National Ballet	Workshop (The Bubble) and film screening (film tent)	Dance	Westminster
Flat Feet Dance Company	Workshops (The Bubble) and performance (main stage)	Dance	Hammersmith & Fulham

Organisation	Content on day	Main artform	Borough located in
Glissandro Steelpan Orchestras	Performance	Music	Kensington and Chelsea
Jermyn Street Theatre	Performance (performance tent)	Drama (musical theatre)	Westminster
Just Dance showcase	Performance (performance tent)	Dance	Kensington and Chelsea
London Transport Museum	Workshop	Museum	Westminster
London Youth Gospel & Metropolitan Choir	Performances (main stage) and workshops	Music	Performers from all over London; org based in Camden
Mousetrap Theatre Projects	Information stall	Drama	Westminster
Photographers' Gallery	Workshop	Visual arts (photography)	Westminster
Poetry Society	Workshop	Literature (poetry)	Camden
RealDeal Theatre	Performance (performance tent)	New writing and performance (comedy)	Westminster
RIBA	Workshop and film screening (film tent)	Architecture	Westminster
Royal Albert Hall	Workshop	Performing arts venue (music)	Kensington and Chelsea
Serpentine Gallery	Film screening and workshop (film tent)	Visual arts / film	Kensington and Chelsea
Shape	Information stall	Disability-led arts	Pan-London

Organisation	Content on day	Main artform	Borough located in
Sing London	Performances (main stage)	Music	Performers from Westminster, org based in Camden
Slambassadors	Performances (main stage)	Literature (poetry)	Camden
Soho Theatre	Performance (performance tent) and workshop	Drama	Westminster
Tate Britain's Tate Forum	Workshop	Visual arts	Westminster
Theatre Royal Haymarket Youth Company	Workshop (The Bubble) performance (main stage) and flash-mobbing	Drama	Westminster
Union Dance & London Lucimi Choir	Performances (main stage)	Dance (and music)	Westminster
University of the Arts	Information stall	Art and design	Westminster
V Inspired	Information stall	Voluntary sector	Westminster
V&A	Workshop	Art and design/museum (costume and make-up)	Kensington and Chelsea
Vital Regeneration's FreqOUT	Film screenings (film tent)	Regeneration agency using film/wireless technology	Westminster
Westminster City Libraries (stall)	Information stall	Library	Westminster
Westminster Libraries - manga workshop	Workshop	Art and design	Westminster

2) This evaluation

How was FUSE evaluated?

Information for this evaluation was collected from the 4 key groups participating in the project.

1. The audience at FUSE
2. Participating organisations
3. Young people who had been involved in developing FUSE (the FUSE youth team)
4. Partner organisations

Evidence for the evaluation was collected from these groups in the following ways:

Group	Methods used to collect evidence
The audience at FUSE	<ul style="list-style-type: none">- Audience numbers at different intervals during the event- Audience feedback via feedback cards at the event- Numbers of young people participating in workshops, watching performances and signing up to mailing lists at the event- Online participation linked to the event
Participating organisations	<ul style="list-style-type: none">- A questionnaire
The FUSE youth team	<ul style="list-style-type: none">- Group discussions between March-August- Videos and photos made by the FUSE youth team between March-August- Attendance and participation rates, tasks volunteered for and online participation linked to the event.
Partner organisations	<ul style="list-style-type: none">- One to one interviews

This evaluation report focuses on the participative elements of the FUSE project. Financial reporting is not included in this report. For full details of the overall FUSE evaluation plan and copies of the event audience and participating organisations questionnaires, please see the appendices.

3) What do we know about the event audience?

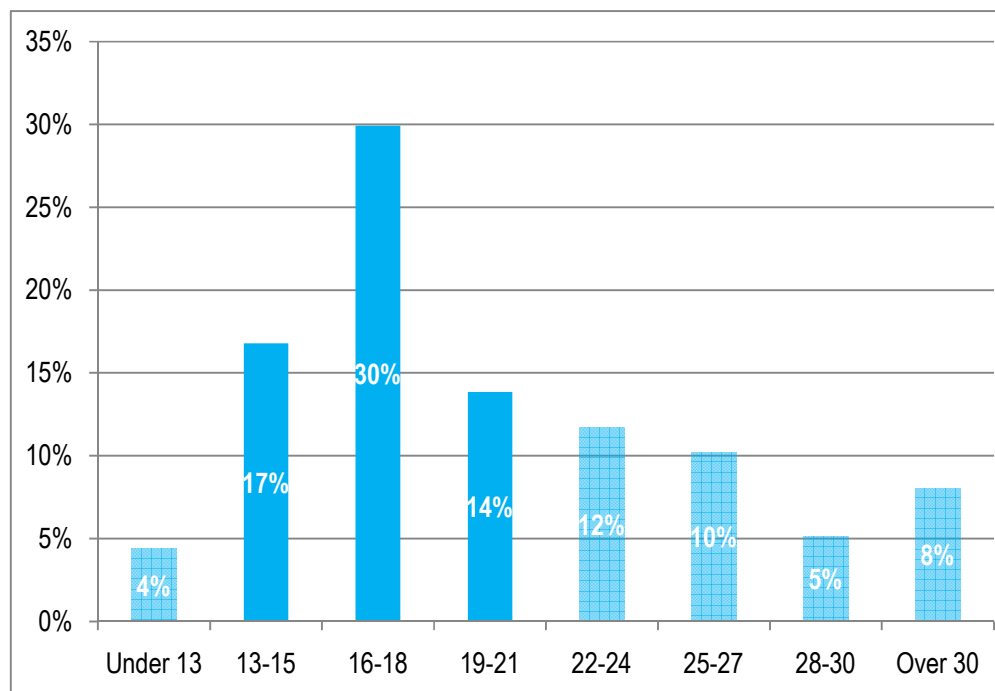
How do we know it?

Participating organisations were asked to monitor audience and participation figures wherever possible during the event. This provides baseline figures in the report about participation and audience numbers.

A sample of audience members were also asked to complete a survey. 157 of these were completed. This amount of data provides a margin of error at what we call $\pm 8\%$ at the 95% confidence level for those questions for which all respondents gave an answer. What this means in practice is that, if the same survey was run 100 times, 95 times out of a 100 you would find that the result of any question would be within 8 % of the figure given in this report. So for example, 71% of people who answered the questionnaire told us they watched something on stage. We can be reasonably confident that the actual percentage of all attenders who watched something on stage was between 63% and 79%.

What do we know about the age of our audience sample?

Of the 157 people surveyed, 137 of these people told us their age as shown below.



Of the 137 people we spoke to that told us their age:

- 61% (84 people) were in our target age range for the event (13-21 years old.)
- 27% (37 people) were aged between 22 to 30.
- 8% (11 people) were over 30.
- Our audience range spanned from the youngest at 10 years old to our oldest at 65 years old.³

How many people came?

An audience size of 5000 across the event was calculated by TRP staff who took regular counts throughout the day.

What did they do?

We know that:

- 1307 opportunities to participate in a workshop or activity were taken up
- 2017 opportunities to watch a performance were taken up ⁴

Did they enjoy it?

95% of the audience members surveyed told us they really or quite enjoyed the event.

Was this a new experience for them?

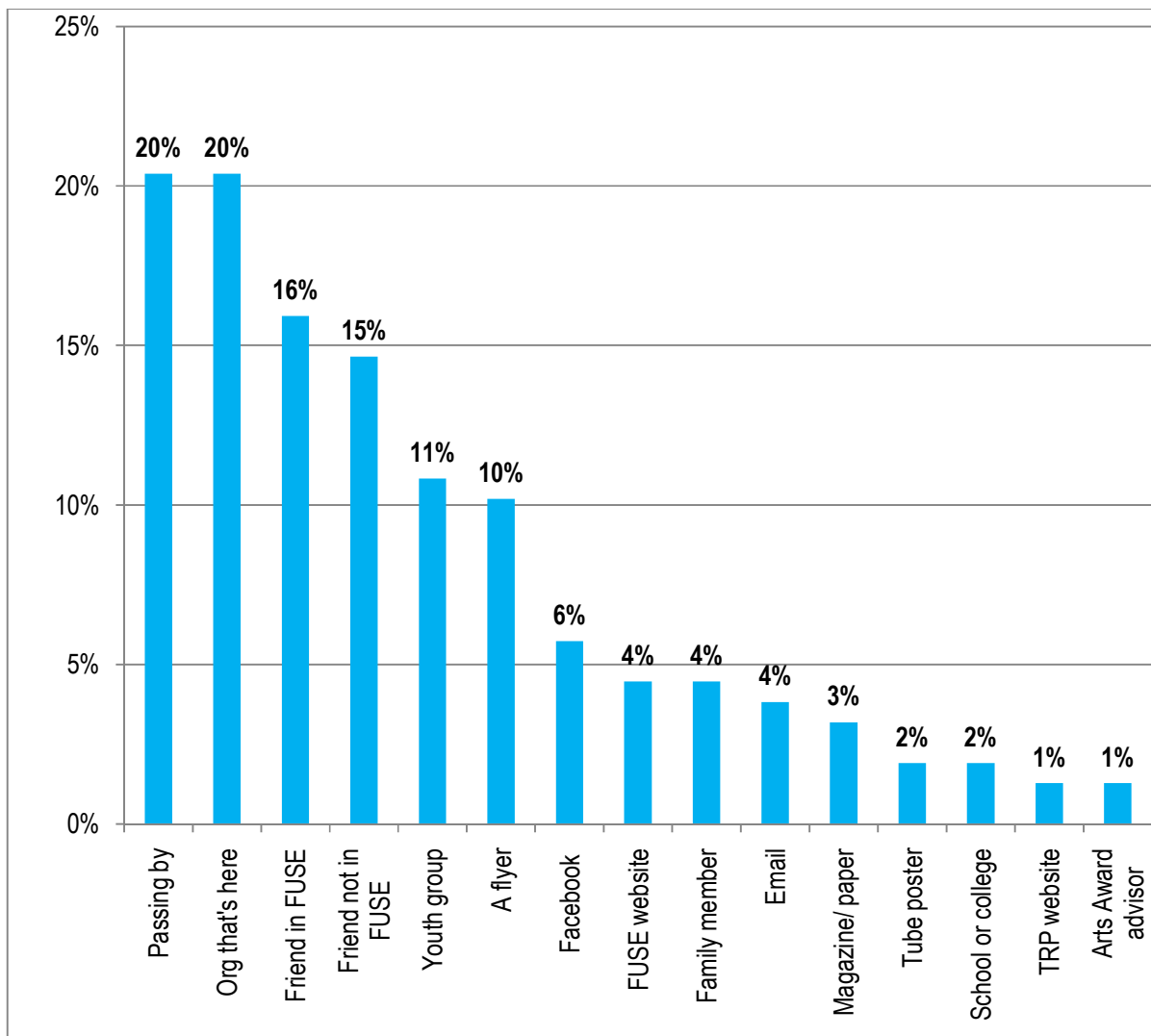
- 87% of people we spoke to said they had not been to an event like this before
- 40% of people told us they had met new organisations at FUSE that they did not know before
- 32% told us they had personally tried something new at the event
- 12% of people told us they had not been to Kensington Gardens before
- 3% of people told us they had not had an arts experience in the last 12 months ⁵

³ Please remember that audience percentages and figures quoted in the report from this point forward are based on the total number of respondents – 157 people.

⁴ This information was collected via each participating organisation keeping records. These figures are likely to be slightly lower than the actual figures because a small number of organisations were not able to provide any numerical data.

⁵ Using the definitions of an arts experience, as used in the Department of Culture, Media and Sport's national [Taking Part survey](#).

How did people find out about the event?⁶



While the largest individual ways that our audience sample had found out about FUSE were by passing by or via a participating organisation, a greater majority, at least 49% of people, had found out about FUSE via their own personal networks. These included via friends, family, a youth group, school or college or an arts award advisor. We anticipate this figure to be higher still, given that another 20% of our audience sample found out about the event via a participating organisation. It is likely that within this some respondents would feel personally connected to that organisation, ie. via participation in group or knowing a contact person.

⁶ Respondents were asked to tick 'all that apply' therefore the total overall for this graph exceeds 100%.

20% of people had found out about the event through official event marketing: a flyer, the FUSE or TRP website, a magazine or paper or a tube poster. Of these, a flyer was the most successful method with 10% of respondents citing this.

What impact did online marketing have?

When asked, 'how did you find out about FUSE?'

- 6% said via the Facebook group
- 4% said via the FUSE website
- 1% said via the TRP website

What else do we know about online participation?

Online participation was measured using the FUSE Facebook page. The Facebook page for FUSE currently has 181 members known as 'people who like this'. For reference, a cross section of our participating organisations show us that UP projects who provided the Bubble currently have a Facebook page with 179 members, Mousetrap Theatre Projects have 186 members, The Royal Parks have 317 members, The Photographer's Gallery have 1742 and BAFTA 5093. It is not comparable to make specific conclusions from these differing figures but it does show us that the FUSE pilot attracted similar numbers within 5 months, to some organisations participating in the event. It should also be noted that as well as management of the Facebook page, promotion of the Facebook site was done by the FUSE youth team with additional input from the TRP Arts Manager.



Though our audience surveyed on the day reported only 6% had found out about the event via Facebook, the image above shows us that there were over 150 people who liked the FUSE page before the event. The image also shows us that engagement online has continued since the event with over 30 new people liking the page in the last month.

The posts that prompted the most interactions (likes and comments) on the Facebook page were those that contained photo or video content.

Where did the audience travel from?

The audience on the day included people from 24 of the 33 London boroughs. Details of the boroughs are illustrated on the colour map on page 13 and details of the postcode information collected are also mapped on page 14. Audiences London staff also used a printed map of the London boroughs on the day as a starting point for conversations with the FUSE audience. Audience members used a sticker to show which borough they had travelled from to get to FUSE. The 24 boroughs identified on this map exactly matched the information we collected on the audience questionnaire.

6% of the audience we monitored were from outside the UK, from France, Germany, South Africa, Spain and the USA. The map we used on the day also revealed audience members from Cuba, Lithuania, Korea, South Korea and Serbia. As well as international visitors, there was also evidence of people at the event who live in Wales, Surrey and Hertfordshire.

What else do these maps tell us?

The maps help us to see that a far wider number of boroughs were represented by the event audience than by the participating organisations, which were predominantly based in either Westminster or Kensington and Chelsea.

Which boroughs had the highest attendance across our audience data sample? ⁷

- Westminster (13%)
- Kensington and Chelsea (11%)
- Brent (10%)

Are there any patterns between boroughs, travel distance and how people had found out about the event?

If you remove the data from audience members who were 'just passing by' and happened to visit FUSE, we find that although the total audience numbers drop, the top three boroughs with the highest attendance remains consistent (you can see this mapped on page 15). The overall percentage figures for Westminster and Brent also remain the same while Kensington and Chelsea drops by 1% to 10%.

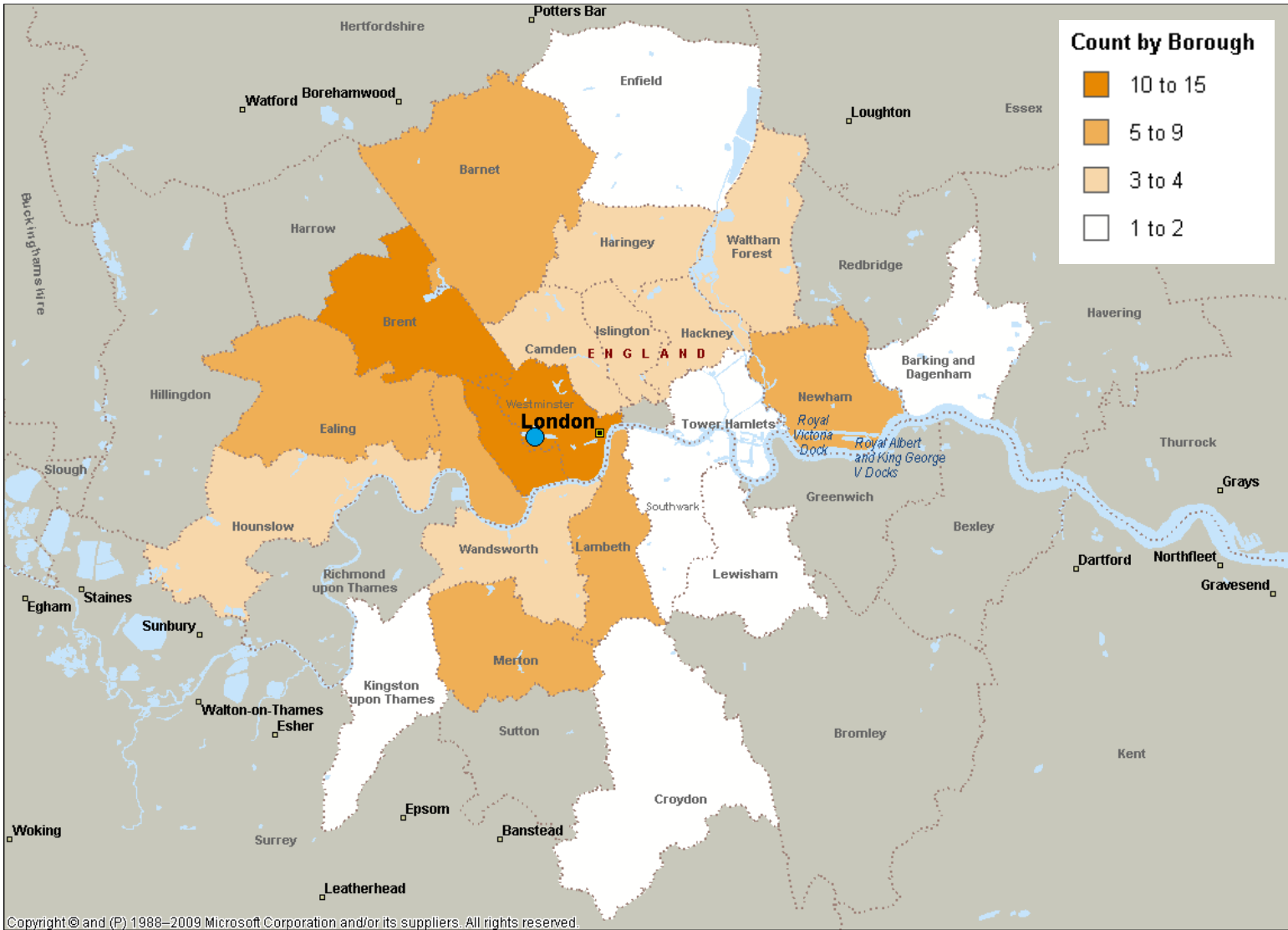
As we might expect, people living in other countries who came to FUSE (tourists) were most likely to describe their reason for coming as *passing by the event*.

⁷ Please remember to read these statistics based on a margin of error of $\pm 8\%$ at the 95% confidence level

The London boroughs that the FUSE audience came from:

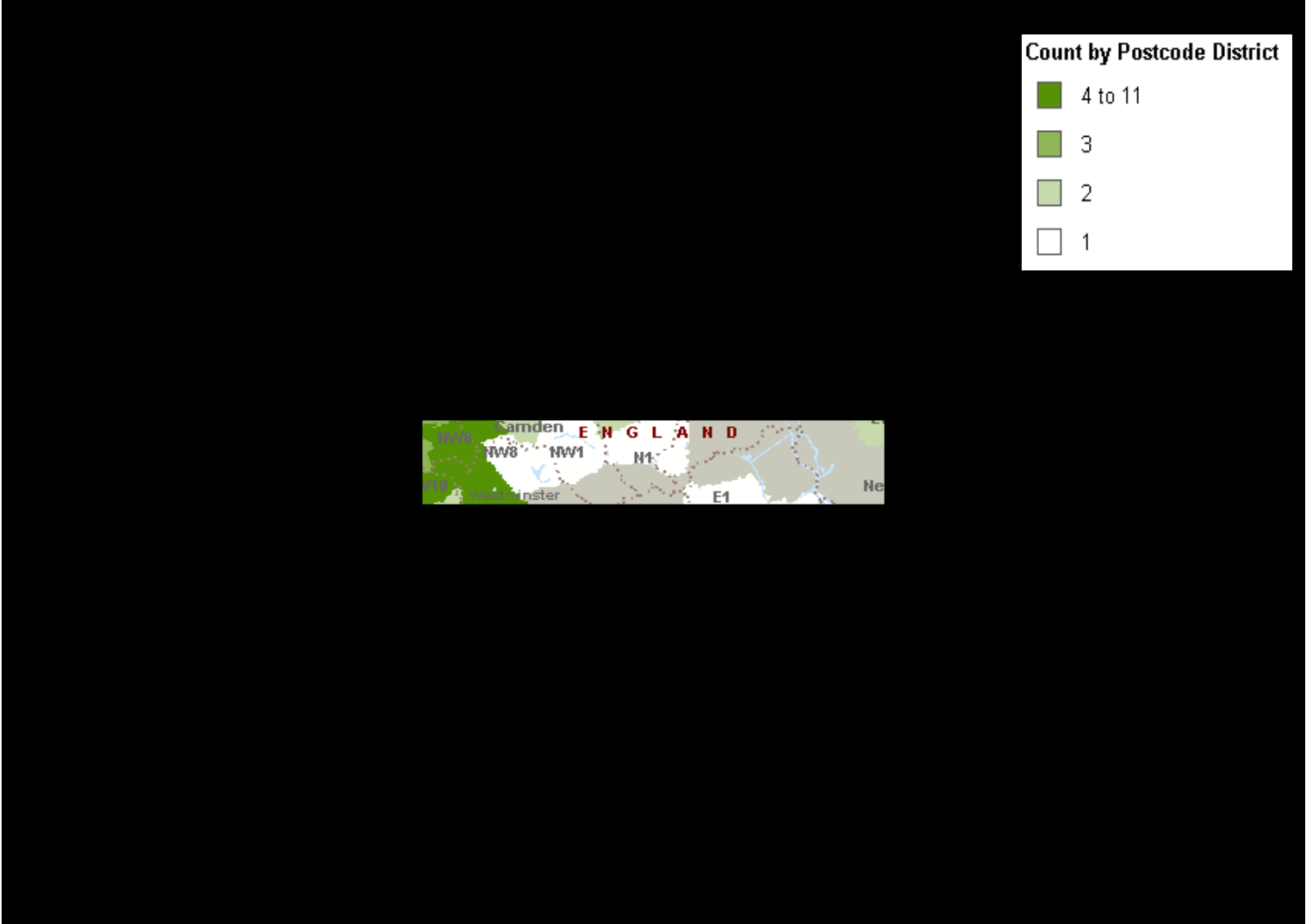


What does the map look like if we take out audience members who were just passing by?



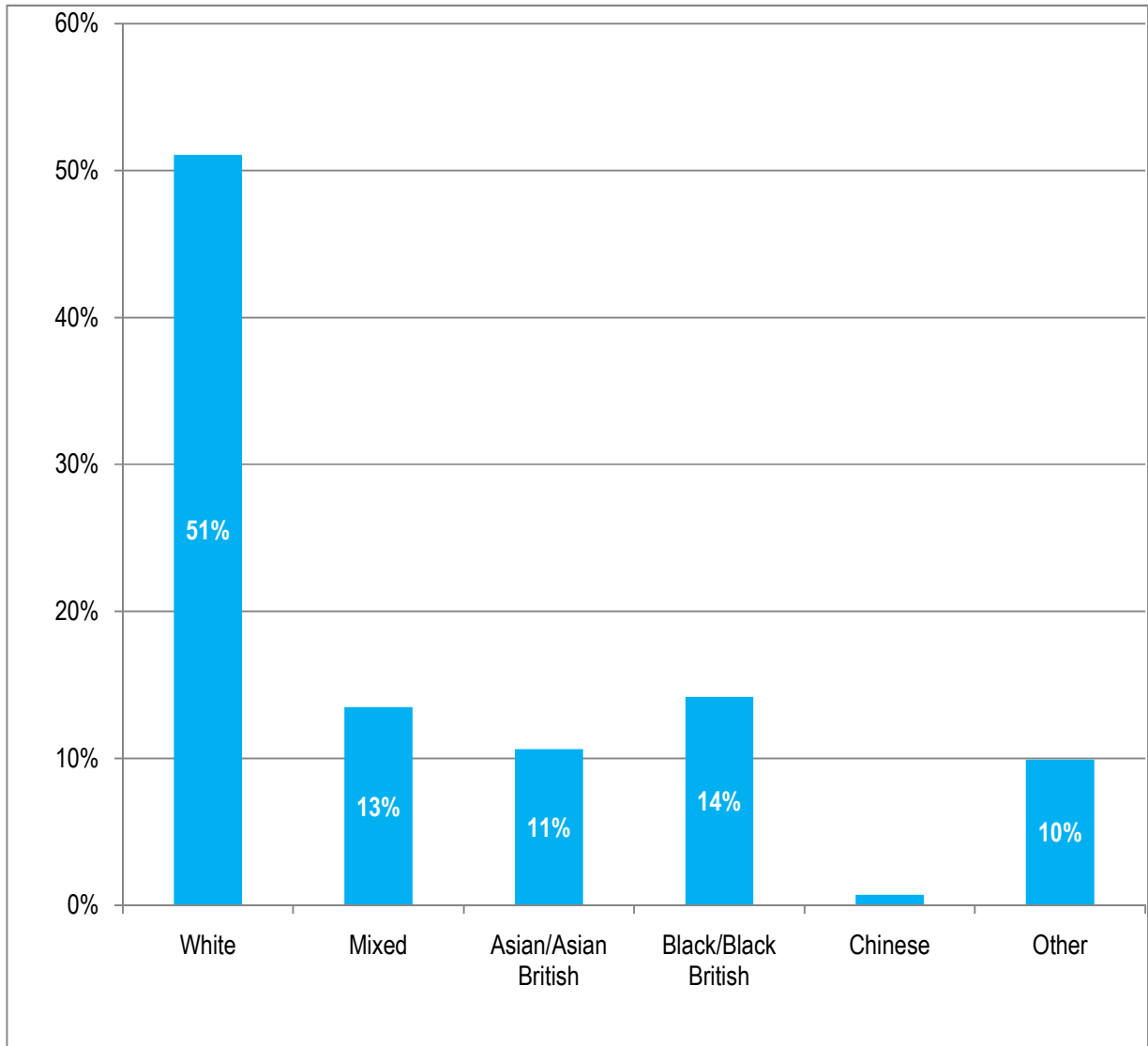
Do we have more specific information about where people came from?

We have a total of 61 respondents who gave us the first part of their postcode. These are shown below.



What do we know about the diversity of our audience?

The following information was collected about the ethnic origin of respondents.



It would be useful to compare this figure against any existing TRP monitoring information about park users. It would also be useful to compare with census data for London following the new census next year (happening on 27th March 2011).

4) What did participating organisations tell us?

Had organisations done this before?

46% (16 organisations) of the organisations were presenting the type of work they brought to FUSE outdoors for the first time.

60% (20 organisations) were presenting their FUSE content for the first time in a park.

How successfully were they able to present their work?

- 40% (14 organisations) felt able to demonstrate their work effectively
- 49% (17 organisations) felt able to demonstrate their work effectively to some extent
- 11% (4 organisations) reported that they were not able to effectively demonstrate their work at the FUSE event.

Did they develop new audiences?

68% (23 organisations) said that young people new to their organisation had made contact with them today.

Brenda Valdes, School and Projects Organiser from The Photographer's Gallery said,

most of the people coming to the event hadn't been to the gallery before so that's great for us.

Jude Woodward, Director of Chinatown Arts Space said:

The event raised the profile of both Chinatown Arts Space and Exodus. This is likely to deliver new audiences. It also delivered useful contacts for both groups that will make a difference in the future. We would be very keen to participate in any future events.

Participating organisations also brought new audiences themselves in some cases.

Performing at Kensington Gardens was absolutely beautiful and not a lot of us had actually been there before.

Feedback from a participating organisation, FUSE 2010

What future relationship with the audience was initiated?

63% (20 organisations) said that they gave details of future opportunities to young people at FUSE.

Organisations reported many examples of good audience feedback. One comment reflective of this type of feedback was:

The audience responded extremely well to our performance, with a hugely responsive cheer and many people taking leaflets afterwards

Feedback from a participating organisation, FUSE 2010

77% (24 organisations) did not collect contact details from the audience on the day for future marketing. The experience from one of the 7 organisations that did was,

We had 80 sign ups to our mailing list, as well as 100 bags made and 200 badges made [as part of our workshop event]

Feedback from a participating organisation, FUSE 2010

Were there other benefits arising from FUSE?

Benefits related to presenting work outdoors, in a Royal Park and as part of a multi-artform group were the most widely held across the participating organisations:

- 94% said there were benefits in being part of an outdoor event
- 94% said there were benefits in being part of an event in a Royal Park
- 94% said there were benefits in being part of a multi-artform event ⁸

Networking also happened as a result of FUSE:

- 86% said they had met new organisations
- 83% said they had met new arts professionals
- 2 organisations reported receiving an event booking as a result of meeting someone at FUSE.

The extent to which networking is valued was more variable across responses. 60% or 21 individuals reported that they were likely to follow up with contacts made via FUSE.

⁸ Within these 3 responses, there were percentage variations across 'Agree' and 'Strongly agree'.

What can organisations tell us about the project process?

- 80% (28 organisations) rated the communications from TRP as good or very good.
- 67% (23 organisations) rated the site care on the day as good or very good.

In general the response to the advance event organisation was complementary with comments including:

Proscreens have done a number of outdoor marquee events and this has been one of the best organised.

Neville Dimon, Senior Technician, Proscreen, FUSE 2010

I think that Shelley, Alistair, the whole TRP team have done a great job. We were kept informed of everything we needed to know, the communications were always friendly, and despite the occasional strict instruction (for good reasons) the reality was never anything but helpful and reasonable. Great job.

Feedback from a participating organisation, FUSE 2010

Where less positive comments occurred, they were linked to particular incidents where information was not available. This was most commonly with reference to the ease of putting on their own work. The other example of this was comments about the Fuse website being unavailable immediately before the event.

The main aspects that participating organisations felt could be improved were:

- 1) Publicity and signage in the park.
- 2) Event layout: the site plan used meant some sites received more natural traffic and therefore more attention than others.
- 3) More advance promotion, particularly to the target age range.

What is the interest amongst participating organisations in a future event?

- 91% would be interested in participating in a similar event in future; 9% were not sure.
- 83% (29 organisations) thought TRP should organise FUSE as an annual event.
- Kensington Gardens was the most popular of the Royal Parks as a location for a future event.

How many people were involved overall via participating organisations?

- 460 people were involved on the day in putting on the work of the 35 participating organisations

What role did young people have?

55% of the participating organisations directly involved young people in the delivery or performance of their work. Young people were involved either as activity volunteers, performers or less frequently as paid staff.

254 or over 50% of the total number of people involved, via the participating organisations, were young people under 21.

What do we know about outcomes for young people involved through participating organisations?

We know that:

Volunteers from the London Transport Museum attained their V50 award for volunteering for 50 hours as part of the FUSE project planning and delivery on the day. Their input helped over 160 people to contribute their Tube Map memories to the museum for inclusion in a major exhibition about London journeys in 2012.

Specific outcomes for young people involved in the day were less frequently reported. 1 example for an individual young person involved in a project that was performed at FUSE is given below.

I wasn't a singer before the show but it's given me the confidence to say I am now and sing more and that's what I wanted to say thank you for the most.

Young person and FUSE performer, FUSE 2010

Are the participating organisations' connected to young people longer term?

23 organisations (68%) reported that they have a structure in place for involving young people in their work, such as a youth forum. For a list and notes about each of these please see the appendices.

5) The FUSE youth team

What did they do?

The FUSE youth team consisted of 12 young people who advised on the development of the FUSE event, marketed the event to the peers and took on specific roles on the day, including talking to the press, interviewing audience members and acting as a compere in the performance tent. The young people spanned across the target age range of 13-21. The group was self-selecting and made up of 4 males and 8 females. The FUSE youth team met from March 2010, with meetings increasing in frequency as we got nearer the event. Their activities included choosing the event name, making decisions with the design agency and TRP about FUSE marketing, setting up and running the event Facebook page, watching performances by participating organisations ahead of the event and doing word-of-mouth marketing to other young people. For a copy of the session schedule and the main activities that the FUSE youth team please refer to the appendices.



Members of the FUSE youth team getting interviewed by Sally Lockwood, ITV London.

What did they think of FUSE?

Feedback from the FUSE youth team was overwhelmingly positive. Their comments included:

I'm really proud of our effort put towards this event. I hope we do it again next year as now we know all that we need to do and it'll be even better.

Sophie, 15, FUSE youth team

It's good to have young people, getting young people's thoughts and help to organize this because usually it's just other people doing it but they've actually given young people an opportunity to show their talents, show their ideas and that's what this is all about so thank you.

Sharn, 18, FUSE youth team

If I had to sum it up? A fantastic day. I hope it's like West End Live and on every year.

Gary, 16, FUSE youth team

Can we do it again?

Pablo, 15, FUSE youth team

I'm sad it's over. It was great. Next time it should be a whole weekend.

Salem, 13, FUSE youth team

We should definitely do it again. I liked the last 2 performances the best and the [Just Dance showcase] dance in the tent. I didn't realize it but my neighbor was in one of the groups and I just saw him in there talking away to my Mum! We should have better music though, you should have let us choose it.

Kemi, 14, FUSE youth team

Can I just say if you didn't see the preview [film]of the event I said, and I quote 'Chinatown Arts are coming for you' and after I performed they've actually asked me to be in that so you know just thought I'd say that – opportunities come your way if you come to events like these.

Sharn, 18, FUSE youth team

What were the highlights on the journey for members of the FUSE youth team?

- Salem became our online manager – setting up and managing our Facebook group.
- All the group were interviewed by Crazie Productions for the FUSE film.
- All the group went to watch 'Ghost Stories' courtesy of Mousetrap theatre projects, and made films about their reactions which are being passed onto Mousetrap.
- Ailema watched and reviewed FUSE films in advance of the day.
- 6 of the group flyered along Oxford Street and went to a rehearsal with ChinaTown Arts space.
- Pablo, Sophie and Sharn were on BBC London Radio.
- Sophie was quoted in Paddington People magazine
- Sharn was quoted in TRP's own press release
- Sophie was events assistant for Audiences London at FUSE.
- Temi was interviewed on ITV London News on FUSE day.
- 8 members of the group including Kemi, Temi and Makayla sang their FUSE performance song on ITV London News on FUSE day.
- Sharn volunteered to be compere in The Performance Tent.
- Pablo worked with the photo posse, a group of 10 young people working as events photographers with the Photographer's Gallery and now wants to join their group.
- Sharn was invited to join the dance group ChinaTown Arts space
- Pablo spent over 10 hours editing video footage for the Facebook page and made a fantastic film of Sharn's dance off – watch it [here](#)⁹ and see picture below.
- All of the group are in the process of being put forward for an AQA award in 'Organising a youth arts event' that was developed especially for FUSE.
- Salem, Kemi, Makayla and Gary went to LOUD Tate following FUSE. Salem is interested in joining.



⁹ <http://www.facebook.com/video/video.php?v=1413121848070>

What was the model of youth engagement?

The youth team sessions were facilitated by Audiences London. The engagement approach was based on three principles.



How did the model work in practice?

Building trust

This was key to the project as there were a relatively small number of sessions allocated (10 in total) and the young people had had no previous contact with either the group facilitator or the Royal Parks. In order to build trust the following measures were put in place.

- The initial approach to young people to attend focus groups was made via organisations known to the young people, ie. youth groups and schools. (The most receptive of these was DreamArts in Westminster).
- Young people chose at the start of the project as a group when and where they wished to meet.
- Once the youth team had begun to form, a partnership relationship was set up with DreamArts. Letters were sent to parents keeping them up to date, getting film and video consent and ensuring they had the facilitators' contact details. At least 4 Mum's of the FUSE youth team, 1 sister and 1 brother came to the event.
- DreamArts staff were invited to all trips and cc'ed into all group emails and text messages.
- Activities away from our regular meeting place, such as trips, happened only later in the project once trust had been built and safeguarding measures had been put in place.

Sharing arts experiences

From the original focus groups onwards young people were encouraged using peer interview exercises to talk critically about their experiences of different artforms, both in terms of their participatory and audience experiences and what they liked most. This gave the facilitator a reference point for talking through the FUSE event programme with the group. Some of these conversations are documented on the FUSE website [here](#)¹⁰. Attempts to involve the FUSE youth team directly in the programming of FUSE were made, but owing to the timescale of the pilot project, it was not possible to do this in a meaningful way. This is something that the event partners would like to build on and is an area that Audiences London recommends for future development. What did happen however, was that the majority of the youth team met the main TRP event organisers and were informed by them about the programming activities they were doing.

The model of engagement used a 'go see' model designed to connect the group with participating organisations. Connections made in this way were as follows:

- We watched a rehearsal with Chinatown Arts space, and made a video with their dancer Johnny Ong for the FUSE facebook page.
- We filmed with Crazie Productions (who made the official film about FUSE) on 3 occasions, with all the youth team being interviewed and some doing some interviewing themselves.
- We went to watch Ghost Stories courtesy of Mousetrap Theatre Projects, and filmed reactions to this with Crazie Productions who are putting this into a short film for MTP.
- We watched Union Dance perform and saw a preview of the FUSE activity that the Serpentine Gallery offered at The Church Street Festival.
- We also promoted activities offered by the participating organisation online using Facebook both by posting updates with links, and using the 'we like' function.
- After FUSE: we also made a follow up trip to LOUD Tate, run by Tate Forum.

¹⁰ <http://fuse-arts.org.uk/fuse-youth-team/>

The 'go see' model was used because we know that it accords well with the dominant interests and motivations of young people, who more than other age groups, require opportunities and safe spaces to be sociable and active.

Connecting with individuals

The final aspect of the engagement method was about understanding members of the group, in terms of their individual interests and aspirations, and providing opportunities that related to these. This is one of the main success factors identified by Audiences London in terms of successful long-term engagement.

This approach requires:

- Observation and documentation ideally by a consistent facilitator
- Brokering of new relationships by facilitator: to set up connections, make introductions and make suggestions as to how someone might develop their skills and opportunities.
- Follow up: to check relationships are working out positively and roles are clearly understood.

How do we know if this method was successful?

The key measures of success for the youth engagement were that all of the FUSE youth team rated the experience positively and would like to be involved in future work. An additional measure of success is that engagement grew over the course of the project via word-of-mouth, with new people asking to join the group at FUSE right up to and including on the day.

How can we apply what we learnt from the FUSE youth team to future working?

One the next page are recommendations that have been written specifically in relation to the FUSE project, regarding future guidelines for youth engagement work of this type.

- **Over-estimate your group size by 20%.**

Engagement amongst young people is changeable for several reasons. The most common amongst our group was adults! Several of the initial group members had had family holiday booked by the date of the event and one of the team got grounded a week beforehand and couldn't continue. The total number of young people we worked with closely in the FUSE youth team was 15 with a core group across sessions was 12.

- **Have space for new friends and supporters, especially on trips**

Some members came to all sessions, others not. Some trips included friends who joined us for one or more of the sessions. This approach enables participation and is more reflective of the ways in which we know young people interact and socialise.

- **Consult and re-consult about the right dates and times**

This group found it hard to meet consistently any other day and time but Sunday morning. The other trips we arranged were popular but harder for the group to consistently attend. More broadly timetabling around the school timetable could also be useful. For example, exams happen in June, terms break up at the end of July so an event in August could offer an opportunity for young people to be more involved in the final event preparations particularly marketing during the first weeks of the school holiday. For this group, this would have been an added perk to the project.

- **Agree with partners the ways in which the young people will be kept informed**

Where young peoples' views have affected a decision, it would be helpful to have agreed a basic framework around when and how follow up information would be provided to the young people.

- **Offer group travel**

This group, regardless of age, consistently took up the opportunity to travel (on public transport) to sites with an adult, rather than travel independently.

- **Facilitate online engagement more than make task demands**

The deepest levels of online engagement were self-generated, for example Salem volunteered to take on the facebook role and Pablo took on the 10 hours of video editing without any request.

The whole group were engaged by photographs and videos being posted of our work but asking the group questions over facebook and asking them to select options were much less effective.

This may have been different if we had had a blog function on the website but this was not provided in the end.

- **Ask adults who are posting online content related to the project do it within 24 hours**

Online engagement is instant for young people so the concept of waiting a week for updates to the website was not something that the group could conceive of. This limited their engagement with the event website.



Image courtesy of Anne-Marie Briscomb

6) Partners feedback

Were their aims and objectives met?

The 2 local authority partners, City of Westminster and RBKC both reported that their main aim in FUSE was 'to undertake a new form of partnership working with TRP' and that this was met. Like the participating organisations and the youth team, partners were also keen to explore future working with TRP.

Both partners also had secondary objectives that they felt were achieved. For RBKC this was to 'support the profile raising of their borough as an exciting and creative place' while for City of Westminster this was 'to be part of an event that was part of the Cultural Olympiad' and 'to support their local organisations to be part of this event, reaching new young people with their offer'.

What were the benefits to them of the partnership working?

The benefits reported by the partners were:

- TRP infrastructure and expertise enabled a much larger and more ambitious event than they could have individually managed.
- FUSE facilitated collaboration, enabling larger and smaller scale organisations to be seen together, often for the first time, in one high profile outdoor space.
- FUSE represented a change in the way young peoples' arts opportunities are normally presented in each borough.

Could partnership working be improved?

Both partners were impressed with the events management provided by TRP. The main challenge they reported was being able to co-ordinate the TRP work schedule against competing items on their own.

Partners feedback about the FUSE event itself is incorporated below in items 7 and 9.

7) Event Summary

Were the aims and objectives achieved?

The information collected demonstrates that the FUSE event did achieve the 4 main objectives, reprinted as below. To understand this in more detail, there is a SWOT analysis of the event on the following page, which represents an overall analysis of all feedback received and focuses on strengths, weaknesses, opportunities and threats related to FUSE.

FUSE aims and objectives

- 1) To increase the numbers of young people using the park (currently under-represented)
- 2) To ensure young people were an implicit part of TRP's new arts strategy
- 3) To enable strategic working between TRP and City of Westminster and the Royal Borough of Kensington and Chelsea
- 4) To showcase a range of cultural organisations' work outdoors, including performances and workshops led by young people.



Image courtesy of Anne-Marie Briscoomb

The FUSE festival

Strengths

- Ambitious project with many participating organisations of varying size and multiple-artforms.
- TRP events team expertise
- Strong FUSE brand established.
- Relaxed friendly atmosphere with no trouble.
- Very engaged stakeholders, wanting to work more with TRP.
- Very positive experience and outcomes for core group of young people in the FUSE youth team.
- Clearer programming role for TRP emerging, using evidence collected at FUSE about the type of activities and performances that worked well.

Weaknesses

- Size of target audience was lower proportionally than hoped for.
- Marketing materials weren't always available at key times.
- Audience 'route' through the day was unclear (site signage and ease of understanding the range of what was on offer).
- Some site locations had negative impacts, such as no passing audience.
- Some site facilities were uncomfortable to use, ie. The film tent and the Bubble were very hot.

Opportunities

- Involvement of the FUSE youth team in programming.
- Earlier communication with more young people, via the participating organisations structures.
- More collaborative working between participating organisations, sharing resources and co-delivering content.
- TRP's experience and commitment to young people can now be demonstrated referencing the FUSE pilot as a case study.

Threats

- Capacity of participating organisations.
- Buy in of linked organisations, ie. Youth groups and schools needed to promote an event on a Sunday outside of term time.
- Ability to forward plan with sufficient lead-in time.
- Uncertainty about funding.
- Ability of target audience to conceptualise beyond their own experience.

8) Audiences London's viewpoint

What else was achieved?

FUSE was a rare example of a large multi-partnership project in the arts designed specifically for a target audience of young people. While some cultural organisations in London are more specialised at attracting young audiences, it is unusual to see a project of this scale targeting this audience. In terms of our knowledge of the sector we consider that this was the highest profile youth arts event in London this year.

The inclusion of a youth steering team gave the project a greater credibility that was commented on by all partners and several of the participating organisations. It also had the effect of increasing the aspiration for youth participation, with one of the participating organisations reported 'we are now looking into [setting up a youth participation structure] following the success of the FUSE workshops'. For the FUSE youth team members themselves, the event gave them freedom of access to organisations in an unprecedented and exciting way.

We have some evidence that audience members saw FUSE as a way of presenting young peoples' achievements and redressing the balance around how young people are presented in the press. This quote was recorded at FUSE by Soho Theatre:

'I think it fantastic seeing young people doing such good and positive things. I work for the YOT and know that young people are sometimes painted in a bad light. The soho kids theatre is wonderful to see and I wish them all the best. Brilliant!'

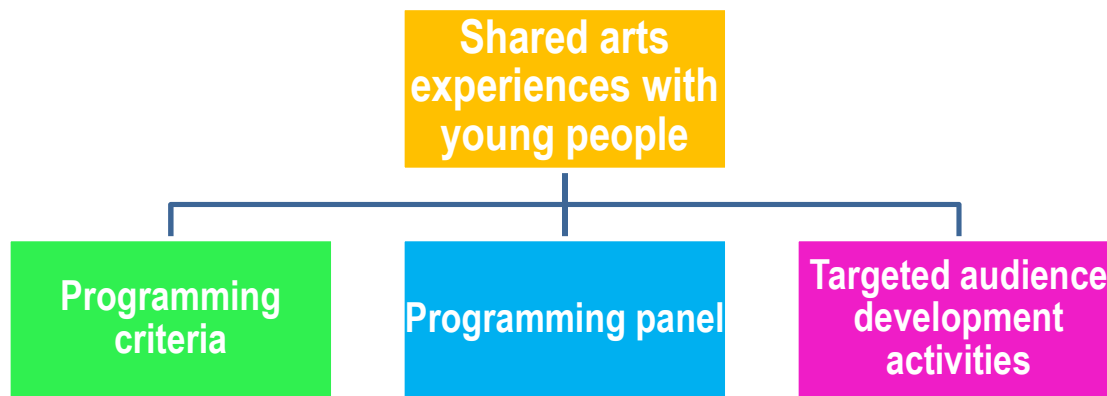
Steve Eusebe RBKC, Youth offending team

Audiences London would advise that FUSE is put forward as a case study demonstrating youth engagement and working with young volunteers, and that this evaluation is used as a starting point for setting up a framework for youth engagement in future TRP projects. We recommend that you approach the English National Youth Arts Network (ENYAN) and the MLA at this stage with your case study and would be pleased to include this case study in our future youth engagement training resources and seminars with your permission.

9) Future working

As well as building on strengths and opportunities and dealing with weaknesses, there is potential to develop new models of working that will increase the success of a similar kind of event in future. The comments below take the feedback collected as a starting point and include Audiences London's own experience and observations regarding collaboration, audience development and community engagement.

We recommend prioritising the following elements in future working.



Lead Recommendation: Shared arts experiences with young people

Continue to broker arts experiences to young people and continue to share these online.

- A core youth team continue to visit participating organisations to experience their work and document their experience online using film and video.

Why?

- This will build trust and increase the young people's understanding and knowledge of the arts organisations so they are informed with the range of experience needed to be involved in event programming.
- Facebook participation and group members will increase.

- Participating organisations can make direct links with more young people and have the option to utilise them as a consultation group/mystery shoppers to support their own work.
- The cost of these activities is likely to be low and/or participating organisations can offer free or added value options such as 'join us for a rehearsal'.
- It's flexible to manage - attendance can be limited or opened out to greater numbers according to the activity and promoted for free using email/facebook or text messaging.
- It's a light touch way of maintaining and building engagement that is still meaningful.
- It provides you with a ready consultation group for any stage of your future work (thereby saving you the costs of the focus groups stage in the pilot project).
- It could provide a route to involving other youth organisations throughout the year, thereby building relationships that are more likely to result in reciprocal marketing of future events.

We advise that this element should happen as the central component of future work with the following three recommendations happening alongside.

Recommendation 2: Establish future youth programming criteria

Develop with stakeholders a clear description of the programming goals.

- An outline document that's designed with a steering group of stakeholders describing the goals in terms of artistic quality, arts participation and the role of young people in the programming process.

Why?

- The steering group process will increase understanding and buy in of TRP processes, and provide you with a group that could act as a future programming panel.
- Your application process can be advertised and assessed on a set of clear criteria. This has the potential impact of reducing the staff time spent on this stage if set up with this goal, or of enabling a wider range of stakeholders to hold introductory meetings.

- This criteria could form the basis of the key messages about FUSE, which would help to address the communication gap that exists for young people between an abstract idea and something they have personally experienced.

Recommendation 3: Set up a representative programming panel

Create a representative panel that includes young people directly in the programming process

- A process bringing together young people and adults to view and agree the event day content

Why?

- It will provide a unique view for the young people into arts programming
- It will create a greater sense of understanding for the young people equipping them more fully with the event key messages
- It will illustrate gaps in the programming for the target audience
- It is likely to lead to individual young people volunteering for more specific roles at an earlier stage and increase youth engagement

Recommendation 4: Agree targeted audience development activities

Create some clear audience development goals and develop some strategic partnerships with youth volunteering organisations to support the delivery of these.

- Create a process for audience development that brings together organisation/s with a related remit to support young volunteers in audience development activities. There should be the option for these to be linked to accredited schemes.

Why?

- This would provide a way of engaging meaningfully with some of the youth contacts across the boroughs and access to their networks.
- This would raise the visibility of the work beyond the cultural sector.
- Skills development and volunteering outcomes could be more closely tracked.

If you would like to know more about any of the information in this report contact

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Image courtesy of Anne-Marie Briscoombe