



Filed under: Evaluation, Research

In series: December Sharing Session

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Emerging Learning – ‘in the room’ notes

Each year of the *Circuit* programme, we run two ‘Sharing Sessions’ where all staff involved, including those from marketing, curatorial, learning, youth partners and of course young people themselves, are invited to get together and share their learning. The evaluation of the programme has taken a developmental approach, which means lessons that surface through analysis of quantitative and qualitative data, alongside discussion, feed into programme and governance decisions. As we reach the end of the programme, the learning will be articulated for an external audience to support gallery education practice. For now, here are some in the room notes we made in December 2015 on an away day in Bristol.



Large Scale Events

- Hold monthly evaluation sessions led by young people, in the build up to large-scale events
- Marketing and Programming must be integrated to be most effective
- Evaluation must be embedded into activity (not an add on)
- Consider the atmosphere – do you want it to feel like a House Party?

- Run Focus Groups to find out what your audience really wants and ensure young people, including core group, are part of this
- Be open to extreme opinions
- How can the gallery continue to feel like home after a large-scale event?
- Consider how best to build on the success of a festival
- Artists can facilitate conversation and production between gallery and young people

Peer-led and Partnerships

- Use the peer-led model within partnerships so young people are co-producers
- Watch out for unexpected outcomes beyond the programme – benefits on young people spill out into other areas of their lives
- Working in a small group with shared goal helps builds trust and momentum
- Offsite working can be important to build trust – in a space that is familiar
- Young people participating through partnerships should be involved in marketing
- What's the dynamic/offer/benefit for young people to take part in peer-led?
- Are there parameters to what a gallery can support when working with very vulnerable young people?



Invitations and Relationships

- The gallery is changing in response to young Circuit artists – to do this we need to be accommodating and willing to learn from them
- The invitation from the gallery is one that builds up over time and through a range of offers
- It's important to build relationships with individuals so you can understand and support individual journeys, including personal development
- How does the gallery change practice to work with and learn from targeted/vulnerable services (which may not be a group)?
- Training for staff is part of the journey – time to recognise youth partners as experts

- Consider creating collaborative artwork between peer-led and partnership groups, even if they don't physically meet

Ongoing Relationships

- Use art and creativity as the starting point for a relationship
- Disrupt the gallery space and consider immersive and themed spaces to enable a group to pull together
- Do we need to reconsider our language – core group, partnerships, peer-led? Is it about options, invitations, organic relationships?
- Having an intern within the gallery opens helps open access
- Consider young people commissioned as artists vs external commissions
- Programming happen must through consultation not just with a few young people but as diverse a group as possible and not based on what we think people want
- Building an in depth relationship with audience through a series of events, offers, invitations.
- A collective identity is important eg T-shirts, everyone having the same lunch



Teams

- Consider and plan for staff development and their relationship with partners
- Build relationships with organisations not just individual staff
- A shared vision cannot be underestimated – in teams, across teams, of the gallery
- An invitation has a ripple affect

Decisions, Voice and Change

- How can we store learning so it becomes organisational memory?
- Where does the real decision making happen?
- How do artists disrupt or enable this?
- How best to amplify voice of young people to influence the most senior levels?
- Pace and rhythm of projects is important

- Use data to analyse what's working and what's not
- Patterns emerge over a period of time not always after one event so keep the evaluation and analysis going
- Don't be afraid to alter the model
- Importance of articulating contributions and experience on CV's for young people

