

Gold Run

Evaluation Report

December 2012

Nancy Gillio-Terry

EXECUTIVE SUMMARY

From January 2011 to October 2012, nearly 70 learning-disabled participants took part in *Gold Run*, a multi-media performance piece celebrating learning disabled athletes' re-inclusion in the London 2012 Paralympic Games. The piece was created and performed by learning disabled, disabled and marginalised artists and comprised workshops, film making sessions, rehearsals and performances. The *Gold Run* choir, the "Carousel Singers" held more than 70 weekly rehearsals and performed in eight live events for audiences totalling more than 12,000 people in Brighton, Glyndebourne, Chichester and London.

PARTICIPANT RESPONSE

Over 90% of the participants taking part in *Gold Run* rated the experience as "Very, very good", and all but one singer (95%) said they wanted to continue singing in the Carousel Singers after *Gold Run* had finished. Participants' positive response to involvement in *Gold Run* was further demonstrated by 95% responding that they would "tell a friend to be in something like *Gold Run*". Teachers of children involved in the film making aspect responded very favourably to the project and its role in integrating work between mainstream and special needs students. There was general agreement among the teachers responding that the effect of seeing Oska Bright film makers Matthew and Sarah in leadership roles was of enormous benefit to their children.

Feedback from carers for members of the Carousel Singers was overwhelmingly positive. Carers placed a significant emphasis on the social value of taking part, as many participants' disabilities often resulted in social isolation. The project also afforded an opportunity for parents and carers to come together and form support networks. The independence gained by the performers was of great importance to carers; many of them commented on how much they enjoyed seeing their children perform without the need for support staff onstage. Criticisms from carers were that the names of the choir did not appear in the programme and that the staging was restrictive.

AUDIENCE RESPONSE

The audience response to *Gold Run* was very positive, with 94.4% of audience members rating the production as "very good" or "good". Examples of strengths reported were: the obvious enjoyment and enthusiasm of the participants; the quality of the music; the quality of the singing and performances; the films; the creative independence of the participants; and the profile afforded to learning disabled artists. A large number of audience members commented on how they been surprised by the performance skills of the cast and how these exceeded their expectations. Audience criticisms of the performance had to do with: the choirs' names not appearing in the programme; repetition in the films; unimaginative staging and direction; and the lack of incorporation of the sculptural head into the staging.

RAISING AWARENESS

Gold Run has done much to raise awareness of art created by learning disabled and physically disabled artists. Audience numbers for the live stage performances totalled **1,368**, with the production playing to over 93% capacity averaged across all three venues, and full capacity at the Brighton Corn Exchange. In addition to the three staged performance, the Carousel Singers performed at other live events including an Olympic Torch event for audiences of over **10,000**. A marketing campaign resulted in 29 items of media coverage with a total circulation of **3,708,134**. *Gold Run* also had an online presence with a dedicated website, www.goldrun.org.uk and information pages with weblinks on the Glyndebourne, Carousel and Pallant House websites. Photos documenting the creation of *Gold Run* and of the installation piece *Gold Run: the Remix* were posted on two Tumblr sites managed by Pallant House Gallery.

PARTNERSHIP WORKING

The artists and administrators on the project team reported favourably on the overall artistic quality and outcomes of *Gold Run*, with 78% saying that the quality of the project overall met their expectations. Strengths cited were the significant social benefits for participants and carers; the sense of pride and achievement for participants; increased communication skills, memory skills and socialisation among participants; awareness raising of the creative abilities of participants; and the learning shared between partner organisations.

All project partners acknowledged that some aspects of the partnership working did not go as well as they would have liked. The main areas of concern were: roles within the creative team were unclear, leading to confusion over creative direction and responsibility within some areas of the project; the sculptural element was not well integrated with the overall performance and set design; strong personalities sometimes dominated meetings, with the result that the input of other members was not listened to; and the direction and staging of *Gold Run* was felt by many respondents to lack cohesion. It was suggested that an independent artistic director (as distinct from the project manager) and a skills audit undertaken at the beginning of the project may have alleviated these problems.

LEARNING THROUGH PARTNERSHIP

A particular success of the partnership learning was the delivery of training for Glyndebourne front of house staff. The training workshop, delivered by Mark Richardson of Carousel, received unanimous praise from all attendees, with 100% of respondents reporting that they found the training "very useful" and all of the respondents rating different aspects of the training as either "excellent" or "good". Artist James Lake reported significant learning through a mentorship which supported him in the creation and showing of the installation piece *Gold Run: Remix*. James also reported favourably on learning that came about as a result of a creative collaboration with sound designer Toby Salmon that fed into the development of *Gold Run: Remix*, saying that the collaboration taught him new ways of working with image and sound.

Forty percent of the creative and administrative team reported that involvement with *Gold Run* had altered some of their previously held views about working with learning disabled artists and had resulted in changes to their working practice. All of the respondents reported gaining new skills or knowledge, mainly in relation to project management, communication and partnership working. While the learning in these areas arose because of problems, it led to an awareness of ways in which practice could be improved. In this respect, the learning achieved around partnership working was significant and is likely to be long lasting.

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1 Background

The *Gold Run* project was conceived as an original commission and partnership between Carousel, Glyndebourne Opera, and the Pallant House Gallery. The ambition was to create a multi-media performance piece in response to learning disabled athletes' re-inclusion in the London 2012 Paralympic Games. The piece was to be created and performed by learning disabled, disabled and marginalised artists. Project planning began in spring 2010; delivery in January 2011; and performances from April 2012 to October 2012. Following the final fully staged performance at Chichester Festival Theatre's Minerva Theatre in October 2012, a legacy installation entitled *Gold Run: Remix* by artist James Lake and sound designer Toby Salmon began a tour of venues across the UK venues with dates scheduled until summer 2013.

The London 2012 Games saw the return of learning-disabled athletes to the Paralympic Games following a 12 year ban brought about by unimpaired athletes cheating in the Sydney 2000 Games by faking a learning disability. *Gold Run* celebrated this re-inclusion through a performance combining music performed by a 30-strong choir, film, photography and sculpture, all created and performed by disabled or learning disabled artists and participants.

The premiere of *Gold Run* took place on Glyndebourne's main stage on Sunday 1 April 2012, followed by performances at the Brighton Corn Exchange on 21 May 2012 and Chichester Festival Theatre on 30 October 2012. In addition to the full *Gold Run* performances, the project has included photographic exhibitions of the work in progress, public appearances by the *Gold Run* choir (the "Carousel Singers") and an installation piece entitled *Gold Run: Remix* by Outside In artist James Lake which combines sculpture and an audio soundtrack to respond to the *Gold Run* story.

1.1 Carousel

Carousel is an award winning learning disability led arts organisation. Founded in 1982, Carousel works to promote the active involvement of people with a learning disability in the arts, teaching new artistic skills and developing existing talents. Carousel is recognised nationally and internationally for its high quality and unique approach to arts provision, with 30 years of experience in managing arts projects by and for people with a learning disability.

Carousel works to develop support systems to enable artists with a learning disability to manage their own artistic and cultural work; to facilitate artists with a learning disability to develop the skills and knowledge to achieve their goals, grow their confidence and succeed in their careers; to develop high quality and challenging partnerships that extend the options for people with a learning disability to engage in the wider artistic and

"I think that the Carousel Singers gain what singers in all amateur choirs everywhere gain: they stand shoulder to shoulder with their peers and with aid of music they express the inexpressible. For people with limited social skills and powers of expression – and difficult lives – this is even more important than for most. Carousel Singers has been very important for my son."

– parent of Gold Run performer

cultural community; and to champion the art work made by artists with a learning disability both nationally and internationally.

1.2 Glyndebourne

Glyndebourne aims to present opera of the highest international quality, balancing old and new repertory and exploring ways of developing the art form. Glyndebourne aims to make its work accessible to as wide an audience as possible across the world through Glyndebourne on Tour and through an increasing digital portfolio. Each year Glyndebourne Education engages over 12,000 young people and members of the community with education and outreach projects, providing direct access to live opera and nurturing a new generation of audiences and artists.

Glyndebourne Education makes Glyndebourne's work available to as broad an audience as possible through a year-round programme of creativity, learning and participation. One of the strategic aims of the education department is to develop partnerships and long term relationships in the locality. Since 1990 Glyndebourne has commissioned large-scale operas for the community and young people to participate in and build wider audiences for opera and has gained a reputation for presenting innovative and groundbreaking work. The 2010 Glyndebourne youth opera commission *Knight Crew* (by composer Julian Philips), was the subject of a 3-part documentary for the BBC which aired in June 2010 attracting 1.8 million viewers.

1.3 Pallant House Gallery

Pallant House Gallery in Chichester houses one of the best collections of Modern British Art in the UK and its programmes are high quality, dynamic and inclusive for all and preserve and develop the gallery and collections for the benefit of the current and future generations. Pallant House has an award-winning Learning and Community programme which has inclusivity at its heart. As part of this, its "Outside In" programme aims to provide a platform for artists who find it difficult to access the art world whether due to health, disability, social circumstance or art process.

Outside In was set up by Pallant House Gallery in 2006 to bring the 'outside in', by providing a platform for artists who find it difficult to access the mainstream art world through creating a safe space for artists to align themselves with. Its goal is to create a level playing field where access is possible for all who create. The competition was originally open to artists living within Sussex in 2007 before widening in 2009 to include the South of England. In 2012 the open art competition will be open to artists from across the whole of the United Kingdom with accompanying regional exhibitions in 2013 and a touring exhibition.

2 Overview

2.1 Aims and Objectives

The stated project objectives were:

- To present the dramatic history of learning disabled inclusion in the Paralympic movement, the ongoing commitment and dedication of learning disabled athletes and their advocates and the aspirations for the future of learning disabled athletes in particular;
- To work closely with the Learning Disabled community in Brighton and Hove and find, through consultation, the appropriate access routes into participation in this project;
- To work with inspirational artists: learning disabled opera singers, composer, musicians, filmmakers and visual practitioners and to optimise the artistic quality of the work created;
- To practically support artists, singers, filmmakers, composers and musicians to work with learning disabled young people and marginalised artists;
- To identify and develop interns who can continue to work with the newly-formed choir after the culmination of *Gold Run*
- To identify and work with venues to perform and exhibit the work created on the *Gold Run* project, and to collaborate with those venues to support the work during its performance;
- To enable, through the marketing and communications departments of those venues, a wide variety of audiences to see the work;
- To create an online community for participants, friends and family, and audiences to engage with the project;
- To explore and examine the effect of choral singing on learning disabled participants;
- To challenge and, where needed, redefine each partner organisation's approach to inclusion and diversity.

2.3 Timeline and Activity

Planning and delivery of the *Gold Run* project took place in the following phases, with some degree of overlap between phases:

1. Research & development: creative blueprint, formation of steering group, fundraising. June-December 2010
2. Project Delivery, Phase 1: formation of choir ("Carousel Singers"), creation of films, initial stage and set design, sculpture created. January 2011-March 2012
3. Project Delivery, Phase 2: fully staged performances at Glyndebourne, Brighton Dome, Chichester Festival Theatre; photographic exhibitions; choir performances; *Gold Run: Remix* Installation at Dilston Grove Gallery. April 2012-October 2012
4. Installation Touring and Legacy: continuation of choir, touring of the *Gold Run: Remix* digital installation: Autumn 2012-2013
5. Evaluation: September 2011-December 2012

Gold Run was comprised of several different strands of activity which came together to create the overall project. Some of these strands became micro-projects in their own right, with the potential to become an ongoing part of legacy work continuing after the main project completed. The following table summarises the various activity strands and how they relate to the whole:

Activity	Description	Creative Leaders	Use
Carousel Singers (choir)	A choir made up of approximately 30 learning disabled adults. The choir worked with Creative Leaders to create songs and text for performances	James Redwood Julia Roberts Freya Wynn-Jones	The choir formed the central performance group for the <i>Gold Run</i> staged performances. The choir has also performed at other events not related to the main project.
Film Making: "Let the Games Begin" "Athlete Preparation" "Paralympic Memories" "Sports Advert" "Healthy Eating"	Five short films created with learning disabled young people at 2 youth centres and 4 schools	Matthew Hellett Sarah Watson Simon Wilkinson Ruben Woodin Paul Dutnall	The films served as a narrative thread and were projected onto a backdrop screen during the staged performances
Lead singer for performances: David Rushbrook in the role of "The Coach"	David Rushbrook, a learning disabled opera singer who performed a solo role in <i>Gold Run</i>	David Rushbrook James Redwood Lea Cornthwaite	David played a solo role in the stage performances, and was the model for the sculptural head by artist James Lake
Sculptural Head	A large scale sculptural head constructed entirely of recycled cardboard and glue, based on David Rushbrook who plays "The Coach" in <i>Gold Run</i>	James Lake	The sculptural head was used alongside the film screenings as part of the staging for the <i>Gold Run</i> live performances
Live Performances of <i>Gold Run</i>	Staged performances incorporating the choir, soloist, films and sculptural element in three performances. Performance time: approx 90 minutes including interval	Entire Creative Team Band made up of freelance musicians	Core artistic output of project
Photo Documentation	Documenting the choir's journey from first rehearsals to appearing on the stage at Glyndebourne; capturing the creation of the sculptural head	Andy Hood	The photographs were uploaded to a shared Tumblr site on a regular basis; were used in evaluation and marketing; and have been exhibited in galleries
<i>Gold Run</i> Remix Installation	An art installation by James Lake, inspired by <i>Gold Run</i> and including an intricate cardboard sculpture of a runner preparing himself for an impossible race, a digital sound track, and (for one showing at Dilston Grove) an appearance by the Carousel Singers.	James Lake	The installation opened at Dilston Grove in Southwark Park in September 2012 and will then began a UK tour to venues including The Lightbox in Woking, Chapel Arts in Andover and The Brewhouse in Taunton. The installation will also be exhibited at Pallant House Gallery

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2.2 Creative and Administrative Team

The following people comprised the main creative and administrative team:

Music: James Redwood (Choir Leader, Conductor, Notation of Score); Freya Wynn-Jones (Choir Singing and Movement); Julia Roberts (Choir Singing and Movement); Toby Salmon (Sound Designer); Lea Cornthwaite (Vocal Coach for David Rushbrook)

Visual Artists: James Lake (Sculptor); Andy Hood (Photographer)

Film: Oska Bright Films (run in partnership between Carousel and Junk TV): Matthew Hellett, Film Leader; Sarah Watson, Film Leader; Simon Wilkinson, Technical Film Leader; Ruben Woodin, Technical Film Support; Paul Dutnall, Technical Film Support;

Production: Holly Murray (Costume Designer); Rich Garfield (Lighting Designer); Lynne West (British Sign Language Interpreter); Lonny Evans (Audio Describer for Glyndebourne); Martin Chick (Production Manager)

Creative Direction and Administration: Mark Richardson, Coordinating Director (Carousel); Amy Bere, Production Manager (Glyndebourne); Marc Steene, Outside In Manager (Pallant House); Lucy Greenfield, Outside In Coordinator (Pallant House)

2.3 Participants and Sessions

Gold Run workshops, film making sessions, rehearsals and performances involved nearly 70 learning-disabled participants, teachers at four special schools, staff at the Hangleton Community Centre, the learning disabled opera singer David Rushbrook, and participants' carers. The film-making element involved over 50 participants and the Carousel Singers involved 27 participants and their carers.

The Carousel Singers held more than 70 weekly rehearsals and taster sessions, and performed in eight live events for audiences totalling more than 12,000 people in Brighton, Glyndebourne, Chichester and London. The Carousel Singers were led by Music Director James Redwood, Associate Artist Freya Wynn-Jones, and Choir Co-ordinator Julia Roberts. The choir met on a weekly basis at the Corn Exchange in Brighton starting in late January 2011. Members were coached in vocal delivery and performance, and were involved from the beginning in the creation of the music and lyrics for *Gold Run*. Approximately the first ten months of choir rehearsals were centered around the creation of music and text, and the participants' ownership of the work created.

David Rushbrook, a learning disabled opera singer from London was recruited to perform the role of the Coach for the *Gold Run* performances. David was supported in his participation by MENCAP, and received vocal coaching from music directors James Redwood and Lea Cornthwaite to help prepare him for the performance. The majority of David's coaching took place in London, and he travelled to Brighton in early 2012 to rehearse with the group. The project supported David's travel by paying his train fare and the train fare for a "Travel Buddy" volunteer from MENCAP.

The film element of *Gold Run* involved the creation of five short films which conveyed the storyline during the live performances. These were created by a team of filmmakers from Oska Bright films and groups of students from schools and youth centres with centres for learning disabled young people in over 25 sessions run during the summer and autumn of 2011. The films were "Let the Games Begin" a celebration of the Paralympic Games; "Athlete Preparation" which focussed on different areas of competition (running, table tennis, swimming and power lifting); "Paralympic Memories" which examined the history of the ban following the

cheating by the Spanish team in Sydney; a mock “Sports Advert”; and “Healthy Eating”, a comic piece in which athletes explored different healthy and not-so-healthy training and diet regimens. The films were used during the performance to tell the story of the ban and progress the narrative of the piece.

Sculptor James Lake created a large cardboard head in the likeness of David Rushbrook, using layers of cardboard to represent the different layers of personality, values and experience we all share. The sculpture was originally to be part of a larger set that James was to design, but changes to the staging resulted in a decision by the directors to only use the head. The creation of the sculpture was undertaken in James’ studio in Exeter. James visited the choir once during their rehearsals to show them progress on his work and explain his ideas.

Gold Run: Remix is an installation piece inspired by *Gold Run* and the 2012 return of learning-disabled athletes to the Paralympic Games. Created by artist James Lake in collaboration with sound designer Toby Salmon, the piece combines an intricate “cardboard sculpture of a runner preparing for a race confronted by hurdles representing the many different barriers that disabled people face in sport and life and a seemingly impossible track. The sounds of the race, produced by sound designer Toby Salmon, provide a dramatic aural landscape to the installation.”

James Lake was mentored by Turner Prize nominated artist Sculptor Richard Wilson and CGP London Director Ron Henocq during the making of *Gold Run: Remix*. The installation’s tour schedule includes dates at Dilston Grove, London; Pop Up Gallery (Shape), London; The Lightbox, Woking; Chapel Arts, Andover; Pallant House Gallery, Chichester; The Brewhouse, Tauton and Museum of Somerset. The Carousel Singers performed at the installation’s first residency at Dilston Grove on 9 September 2012.

The entire process of *Gold Run* was captured in photographs taken by Outside In photographer Andy Hood. Andy’s photographs of *Gold Run* were uploaded to two Tumblr sites (<http://gold-run.tumblr.com/> and <http://goldrunremix.tumblr.com/>), appeared on the Glyndebourne, Pallant House, Carousel and Chichester Festival Theatre websites, in marketing materials and programmes, in the national press and in gallery exhibitions.

3 Methodology

The evaluation was conducted by a range of sampling methods between October 2011 and 31 August 2012. Data was collected by the project evaluator, by Carousel staff, and by the Oska Bright film crew.

The evaluation methods were designed to answer the disparate questions identified in the project Aims and Objectives across an unusually large number of groups and partners: *Gold Run* performance participants; participant carers; audiences at three performance venues; project managerial staff; the creative team; venue staff; and participants in the film-making. Retrospective data collected by project partners prior to October 2011 was also made available to the evaluator as were minutes from steering group and creative meetings dating from June 2010 to project completion.

The following methods of data collection were employed:

- First-hand observation at selected rehearsals, project meetings and performances;
- Feedback questionnaires (completed by participants, audience members, teachers, carers, artistic staff and administrative staff);
- Review of minutes from Steering Group and Creative Team meetings;
- Face-to-face interviews;
- Telephone interviews;
- Video interviews (school children taking part in film making, audience members);

- Information gathering (audience numbers, press coverage, etc).

Data obtained from 226 questionnaires, 14 interviews and meetings, review of minutes from project meetings dating from 30 June 2010-30 August 2012, and observations of two rehearsals and three performances formed the basis of this evaluation report.

3.1 Feedback Questionnaires

Due to the large numbers of participants, carers, artists, and audience members and the extensive time-frame involved, it was decided that questionnaires would be used to capture the bulk of data feeding into the evaluation. The questionnaires utilised are described below.

3.1.1 Staff Training Surveys

Front of House staff at Glyndebourne received training from Carousel staff in how best to welcome and accommodate learning disabled audiences and participants to the venue. Assessments of training received were gathered via questionnaires which were completed at the end of the training session. Glyndebourne front of house staff and senior management returned 13 surveys from training which took place on 22 March 2012.

3.1.2 Audience Surveys

- Glyndebourne Opera: audience feedback was obtained following the premier performance of *Gold Run* on 1 April 2012 at Glyndebourne via a Survey Monkey online questionnaire consisting of 10 questions. Seventy-three audience members completed the survey.
- Corn Exchange, Brighton performance on 21 May 2012: in response to advice from Carousel staff that the audience at the Corn Exchange would be likely to contain a high proportion of learning disabled people, the feedback questionnaire was modified to a 2-sided paper format in Carousel's house-style for feedback. Forty-three audience members completed the survey.
- Chichester Festival Theatre: audience feedback was obtained following the 30 October 2012 performance via a Survey Monkey online questionnaire consisting of 10 questions. Seventeen audience members completed the survey.

3.1.3 Participant Surveys

The participant questionnaire was designed in Carousel's house-style as six questions on two sides of A4 paper with one additional page for participants to draw or write anything else they wanted to say about the project. The questionnaire was given to participants in the Carousel Singers following the 1 April 2012 premiere performance at Glyndebourne. Twenty-one participants completed the survey, in some cases with the help of their carers. Questions were:

1. Did you find *Gold Run* good or bad?
2. What was good about *Gold Run*?
3. What was bad about *Gold Run*?
4. Have you been in a performance like *Gold Run* before?
5. Would you tell a friend to be in something like *Gold Run*?
6. Do you want to keep singing with the Carousel Singers?

The questionnaire also had a place for participants to fill in their name and contact details if they wanted to stay involved with the Carousel Singers.

3.14 Carer Surveys

A four-question survey was distributed to carers of members of the Carousel Singers following the 1 April 2012 premier performance at Glyndebourne. Ten carers completed the survey. Questions were:

1. What do you think have been the best aspects /elements of the Carousel Singers? What do you think the members of the Carousel Singers have gained from being part of it?
2. Did you see the Glyndebourne performance of *Gold Run*? Did you come as part of a group? What did you think of the performance? What did you enjoy most/least?
3. How would you describe the Carousel Singers to someone who doesn't know them?
4. Anything else you would like to say about the Carousel Singers or *Gold Run*?

3.15 Student Surveys

Student feedback from the film-making sessions was obtained via two methods: paper survey and video interview. Three questions were asked by a member of the film team and students were asked to write or illustrate their responses on blank sheets of paper. Further questions were asked during brief video interviews. 16 students from St Luke's provided written and illustrated responses and 12 students from Fordwater provided written and illustrated responses. Questions were:

Fordwater School

1. What have you enjoyed most about this film project?
2. Is there anything you found difficult?
3. Has this project made you want to make more films?

St Luke's School

1. Draw what you have learned.
2. Draw your favourite bit of the film making (from the pictures on the Calendar).
3. Draw what you haven't liked.

3.16 Teacher Surveys

Teachers from the schools taking part in film-making aspect of *Gold Run* completed interim and final evaluation feedback relating to their students' participation in the film making. Five teacher questionnaires were returned from St Luke's, Downs View, and Fordwater Schools.

3.17 Creative Team Surveys (Artists and Administrative Staff)

A 13-question survey was circulated to the principle artists and administrators who worked on *Gold Run*. The survey was made available on Survey Monkey with an option to have the survey administered in paper format or via telephone interview. The question format was designed to obtain qualitative feedback relating to specific project objectives paired with comments boxes to obtain qualitative illustrations of how objectives were met. The survey responses formed the foundation for further in-person interviews which were conducted with key members of the project team. Ten staff members completed the survey.

3.2 Face-to-face and Telephone Interviews

Interviews were requested with 11 members of the artistic and administrative team. In some cases (*e.g.*, where several people worked on the same aspect of the project) joint interviews were conducted with several members of staff at once. This arrangement was another reason for having the individual Survey Monkey

feedback which allowed responders a private format for their responses, as well as the flexibility of an interview. Interviews with ten key members of the creative and administrative team were conducted.

3.3 Video Interviews

Video interviews were conducted by the Oska Bright Film Crew with students taking part in the film aspect of the project as detailed above. Video interviews were also conducted with audience members following the premier performance at Glyndebourne.

3.4 Observations of Sessions and Performances

The following events were attended by the project evaluator:

- Two rehearsals of the Carousel Singers
- The first public performance of the Carousel Singers at the Blue Camel Club evening on 12 December 2011 at the Brighton Corn Exchange
- The premier performance of Gold Run at Glyndebourne on 1 April 2012
- The second performance of Gold Run at the Brighton Corn Exchange on 21 May 2012

Overall impressions of the work taking place were recorded and details such as rehearsal methods, participant numbers, participant engagement, and audience engagement and reactions were noted.

3.5 Information Gathering

The following information was collected from venues and project partners and assessed against stated aims and objectives:

- Minutes from Steering Group meetings dating from 30 June 2010 to project completion (Dec 2012)
- Minutes from Creative Team meetings dating from 10 November 2010 to project completion (December 2012)
- Press releases
- Press coverage
- Reviews
- Statistics on audience numbers and website hits

4 Findings

“The Carousel Singers have exceeded expectations across all the partnership organisations.”

The reported findings focus on four main areas of response:

- Participation in the Carousel Singers choir, film-making groups and *Gold Run* performances
- Carers’ perception of the project
- Audience responses to the *Gold Run* performances
- Creative Team responses to the project,
- Reported learning points and impact on methods of working;
- Raising awareness

The potential for legacy projects is also considered.

4.1 Feedback from the Gold Run Choir (Carousel Singers)

The responses to the participant surveys show an overwhelmingly positive response to involvement with the Carousel Singers and the *Gold Run* performances.

- 90% of respondents rated *Gold Run* as “Very, very good”; no respondents rated it as “Bad”
- 100% of respondents said that they would “tell a friend to be in something like *Gold Run*”
- All but one singer (95%) said they wanted to continue singing in the Carousel Singers after *Gold Run* had finished. This is particularly important for the project aim of legacy

Participants were asked “What was good about *Gold Run*?” and “What was bad about *Gold Run*?”. As can be seen in Table 1, the most frequent responses to the question “What was good about *Gold Run*?” were “singing” and “dancing”, although some participants mentioned more specific elements such as helping to write the story, and the performances of others in the group.

Did you find *Gold Run* good or bad?

■ Very, very good ■ Very good ■ Okay ■ Bad

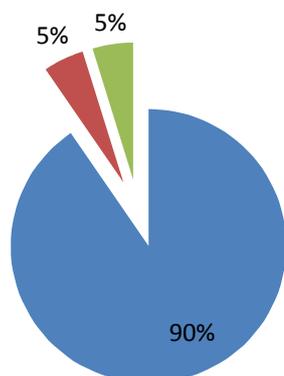


Table 1. What was good about *Gold Run*?

Category of response	Number of responses
Singing	9
Dancing	8
Performing	5
The band	5
Everything	2
Contributing to the story	1
Costumes	1
Enjoyment	1
Films	1
The lights	1
Team work	1
David Rushbrook's singing	1
James's acting	1

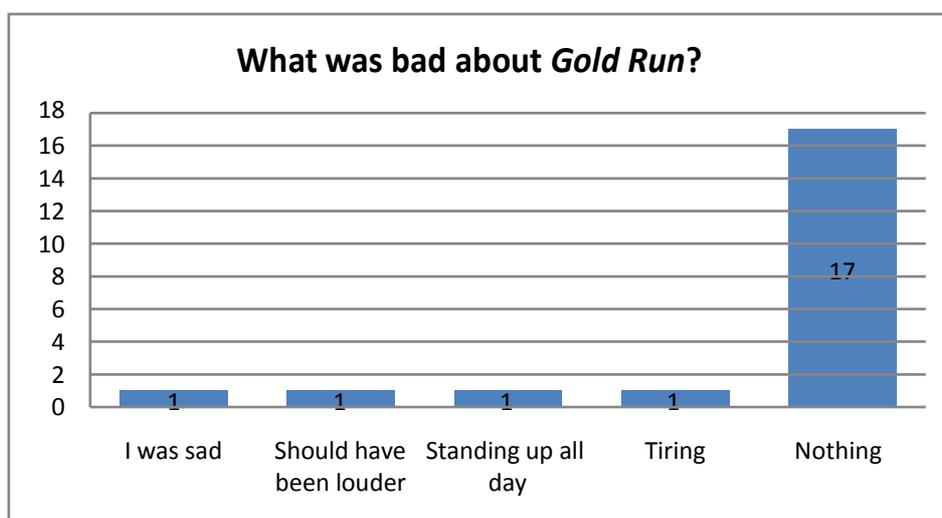
Many of the participants were helped by Carousel staff to complete their surveys, and in the case of a small number of non-verbal participants, interpretations of speech sounds and movements by family members and carers were used to help complete the surveys. Examples of participant responses are given below.

"It was smashing because I got to perform with my friends from Carousel Singers. I would recommend it."

"I loved my red carpet moment and the band."

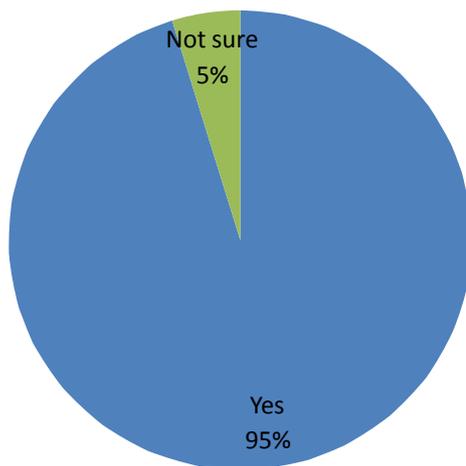
"Glyndebourne was the bestest [sic] thing ever and I think about it every day."

In response to the question "What was bad about *Gold Run*?", the majority of participants (81%) replied "Nothing" (or left the box blank). The few "bad" aspects mentioned by participants had to do primarily with physical tiredness. One respondent wrote "I was sad", but this may relate to the story line as the respondent otherwise gave entirely positive feedback.

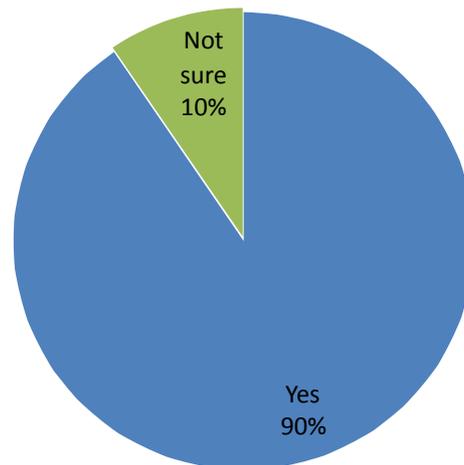


Participant’s positive response to involvement in the Carousel Singers and *Gold Run* was further demonstrated by **95%** responding that they would “tell a friend to be in something like *Gold Run*”, and **90%** responding that they would like to keep singing with the Carousel Singers. This is of particular relevance to the project objectives of establishing legacy.

Would you tell a friend to be in something like Gold Run?



Do you want to keep singing with the Carousel Singers?



Further comments from members of the Carousel Singers demonstrate the important social benefits of the project for participants:

“Harry is my friend now. And Bethan is my friend. And Janelle, and Iain, and Luke, and Andrew. I love Gold Run.” -- Ryan

“It is good and fun at Gold Run. I love singing and I'm happy with Glyndebourne. I love to see her piano playing at Carousel Singers at Gold Run.” -- Harry

“My favourite part was Bethan dancing and she looked beautiful. It all went well and I want to do it there again.” -- Steve

“I would like to ask if I can say thank you to James and Freya because without them I would never have settled into Carousel Singers.” -- Iain Larder

“It was a fabulous show. I enjoyed the singing and the band, and I liked David's solos. I'm still practising at home.” --Bethan Brown

“It was a really good show and I enjoyed that my mum watched me.” --Sam Philip Smith

“I liked making new friends with Laura . . . [everything] about Gold Run is very very good. I like colours on the costumes and to say to everyone well done. Thank you to the staff.” -- Adam Carey

“I enjoyed seeing all the photos of us doing Gold Run. I'm still practicing at home.” --Julie Brooks

4.1.1 Feedback from Carers of the Carousel Singers

As with the participant feedback, feedback from carers for members of the Carousel Singers was over-whelmingly positive. A significant emphasis was placed on the social value of taking part. Ten carers completed the feedback questionnaire. Carers reported that the best aspects of *Gold Run* and the Carousel Singers all had to do with social interaction, citing “music making with peers”, “team working”, “supportive atmosphere”, and “inclusivity” as can be seen in Table 2.

“Michael gets a lot out of singing and joining in and really looks forward to coming each week. Even when he’s quiet he’s still enjoying it.”

Table 2. What were the best aspects of *Gold Run*?

Response	Frequency
Creativity and music making with peers	7
Team working	5
Supportive atmosphere	4
Welcoming and inclusive	3
Participants contributing to content	1
Various levels of participation, enabling all to take part	1

“I am very grateful that Carousel is so welcoming and inclusive. No doubt James and Freya could have produced a more polished and tuneful performance if they had selected only the best performers, but the principle of inclusiveness is more important, and I was glad to see Carousel uphold it. I think our performers were working to the very top of their abilities – whatever they were – and were remarkably focussed and committed. They were also enjoying themselves very much. What choir director could ask for more?”

The importance placed upon social benefits by carers was further demonstrated by their responses to the question, “What do you think the members of the Carousel Singers have gained from being part of it?” As can be seen in Table 3, the most frequently cited benefit gained was to do with enhancing members social contact and enabling them to meet new friends. This was seen as especially important for people with disabilities which limited their opportunities for social interaction.

“I think that the Carousel Singers gain what singers in all amateur choirs everywhere gain: they stand shoulder to shoulder with their peers and with aid of music they express the inexpressible. For people with limited social skills and powers of expression – and difficult lives – this is even more important than for most. Carousel Singers has been very important for my son.”

An additional benefit mentioned by only one carer, but of significance to an assessment of the strengths of this project, was that it afforded an opportunity for parents and carers of learning disabled children to come together, meet new people and form support networks. This is an aspect that could potentially be developed in future projects.

Table 3. What Have Members Gained?

Response	Frequency
Enhancing social contact, new friends	8
Enjoyment	5
Confidence	3
Performing in front of an audience	3
Learning new skills	2
Enhancing self-expression	1
Independence	1
Seeing themselves as part of the wider community	1
Pride in achievement	1
Carer Benefit	
Meeting other parents, widening support network	1

In response to questions about attending the performance at Glyndebourne, 9 out of the 10 respondents said that they did attend, and out of these, four reported attending with a group of family and friends. The one person who did not attend the performance was able to attend rehearsals up to and including the dress rehearsals. In the view of carers, the most enjoyable aspect of the performance was that their children performed onstage without the need for Carousel staff to accompany them. The independence of the performers was of great importance to carers, and this should be taken into account when considering feedback from a small proportion of audience members who felt that the performers could have benefitted from having non-disabled cast on stage (see section 4.3).

“Being part of the Carousel Singers was very helpful for Sam as he has been so ill this past year. It stopped him to be stressed [sic] and gave him something to think about and look forward to every week, to come in and visit his friends.”

Table 4. What did you enjoy most about the *Gold Run* performance?

Response	Frequency
Performers onstage without staff - independence	4
All aspects	2
Enjoyment/excitement of performers	1
Seeing the performers onstage	2
The professional standard of production, including set and costumes	1
The development of the piece	1

As stated earlier, the overwhelming carer response to *Gold Run* was positive; however, some negative aspects having to do with the performance were noted by carers. The most frequently mentioned negative aspects were that the movement was restricted and repetitious and that the names of performers did not appear in the programme. These aspects were also mentioned by audience members (see section 4.3); the inclusion of performers' names was addressed for later performances, but this learning point should be noted for future projects as it is fundamental to learning disabled performers being treated in the same manner as non-learning disabled performers.

“The Carousel Singers did very well. They proved that in a supportive environment they could do more positive activities. . . . being part of the Carousel Singers taught these young people to

- a) help each other;**
- b) make new friends;**
- c) follow instructions;**
- d) see themselves as part of the bigger community.”**

“I believe that the Carousel Singers should have been recognised individually in the programme – it seemed strange that their names were omitted.”

“I was disappointed that the names of the choir were not put into the programme. Although names and photos of other people involved in the production were highlighted, the choir was lumped together. . . they were fabulous and really enjoyed themselves and I was a very proud mum.”

Table 5. What did you enjoy least about the *Gold Run* performance?

Response	Frequency
Movement somewhat unstructured and repetitive	3
Names of performers not in the programme	2
Couldn't see some people at the back	1
Not being told in advance about taking babies out of performance	1
More diversity in the people featured in photographs - same people featured in most photos	1
Nothing - enjoyed everything	4

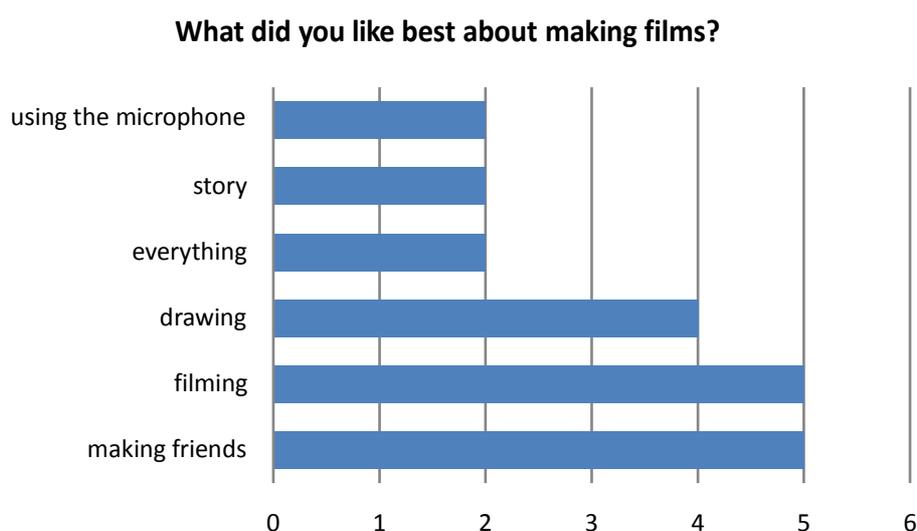
4.2 Feedback from the Film-making Groups

As described in the Overview section, the five short films which conveyed the storyline during the live performances were created by a team of filmmakers from Oska Bright films and groups of students from schools and youth centres with centres for learning disabled young people.

4.2.1 Student Feedback

The feedback from the film groups was obtained from the groups at Fordwater School and St Luke’s School. Students at St Luke’s were asked questions about what they had learned while making the films, what they had enjoyed most and what they had enjoyed least. 16 students from St Luke’s provided written and illustrated responses and 12 students from Fordwater provided written and illustrated responses.

Respondents from St Luke’s reported that they had “learned about the Paralympic games”, “learned not to cheat” and that they had learned about animation. In order to facilitate the obtaining of feedback, the filmmakers presented students with a series of visual images representing different possible choices about what they liked best about the film-making. The most frequently chosen images were: “filming” (5 responses); “making new friends” (5 responses); and drawing (4 responses).



The majority of St Luke’s respondents said that they enjoyed everything about the film-making, with only five young people identifying something that they didn’t like. In most cases this was a rule restricting people to a maximum of two biscuits per session (the “2-biscuit rule”). Two young people also mentioned that they didn’t like “having to pick who to be with”, in reference to working groups.

Fordwater respondents all reported that they most enjoyed the different physical activities they took part in to make their film: swimming, ice skating, running, football, basketball, weightlifting and kayacking.

Half of the Fordwater respondents reported that they didn’t find anything about the project hard to do, while 4 (33%) reported finding some of the physical activities difficult (e.g., swimming and ice skating); and one (8%) reported that they found “being nervous” hard for them.

All of the respondents from Fordwater School said they would like to make another film, suggesting topics including “golf”, “action films”, “romantic films”, “Gold Run 2”, and “a film about a cat”.

“It has made me want to make sports films and action films and romantic films.”

4.2.2 Teacher Feedback

Teachers from the schools taking part in film-making aspect of *Gold Run* completed interim and final evaluation feedback relating to their students’ participation in the film making. Five teacher questionnaires were returned from St Luke’s, Downs View and Fordwater Schools.

eachers from all three schools reported that their children had been inspired by the project, and gave the reasons for this as “the relationships they formed”, “seeing their work transformed on film”, being “filmed individually” and the influence of new people (the film-makers) coming in to the school to lead sessions.

Teachers reported that their children had learned factual information from the project (*e.g.*, about the Paralympic Games and about disability inequality). They also reported that their children had learned about working with others in “a new and different environment”, and working “in a mainstream setting”. A teacher from Fordwater School highlighted the importance of children seeing the example of people with special needs being part of the Oska Bright film team:

“Most importantly, some realised that people with special needs were actually in charge and that can sometimes be a source of confidence.”

Highlights of the film-making project identified by teachers were:

- The “amazing organisation and planning”
- Well-paced and purposeful sessions
- Immediacy of results
- Good facilitation
- Having pictures to choose from in the evaluation “to support those who are more non-verbal”
- Good that everyone can have a copy of film that was produced
- Enjoyment
- Seeing Sarah and Matthew (from Oska Bright) taking such a pivotal role – “very inspirational for mainstream students to see those with special needs taking a leadership role”

Teachers identified a small number of aspects which could have been improved:

- Activities could have been more varied (*e.g.*, including acting/drama activities)
- One teacher felt that some students needed more encouragement to contribute, but emphasised that this was a small point. They noted that while they could have easily intervened, they were reluctant to risk undermining the session leaders. Some guidance for teachers on how they should work within sessions would be useful for future projects.
- One teacher said that in retrospect, they would have selected more physically disabled students for the project and asked whether a short briefing meeting could be arranged prior to future projects.

Overall, teachers responded very favourably to the film making aspect of the project and its role in integrating work between mainstream and special needs students. There was general agreement among the teachers responding that the effect of seeing Oska Bright film makers Matthew and Sarah in leadership roles was of enormous benefit to their children.

Teachers were also given the opportunity to provide interim feedback at a halfway point in their session delivery. Teachers from St Luke’s Primary and Downs View Special School were asked questions regarding the variety of activities offered to the children, learning points taken from the sessions, and the influence of the project regarding the integration between students from St Luke’s (a mainstream primary school) and Downs View (a special school). Teachers responses to the interim questions were used by the film team as a means of checking whether their aims were being met and, if appropriate, to adjust delivery.

The teachers’ interim feedback showed that they did feel enough variety was being offered in the sessions, although they suggested adding a gallery activity so that children could see what others had made, and more physical activities as some children struggled with focus during sedentary work. Teachers reported favourably on the integration between the two schools and suggested that ways of improving the integration further

might be group physical activity at the end of sessions or a “goodbye high five” to end sessions. Teachers from St Luke’s (the mainstream primary) expressed an interest in arranging a visit to Downs View to establish a longer term relationship between the schools, an outcome that could be developed as part of a legacy project.

4.3 Audience Responses to Gold Run

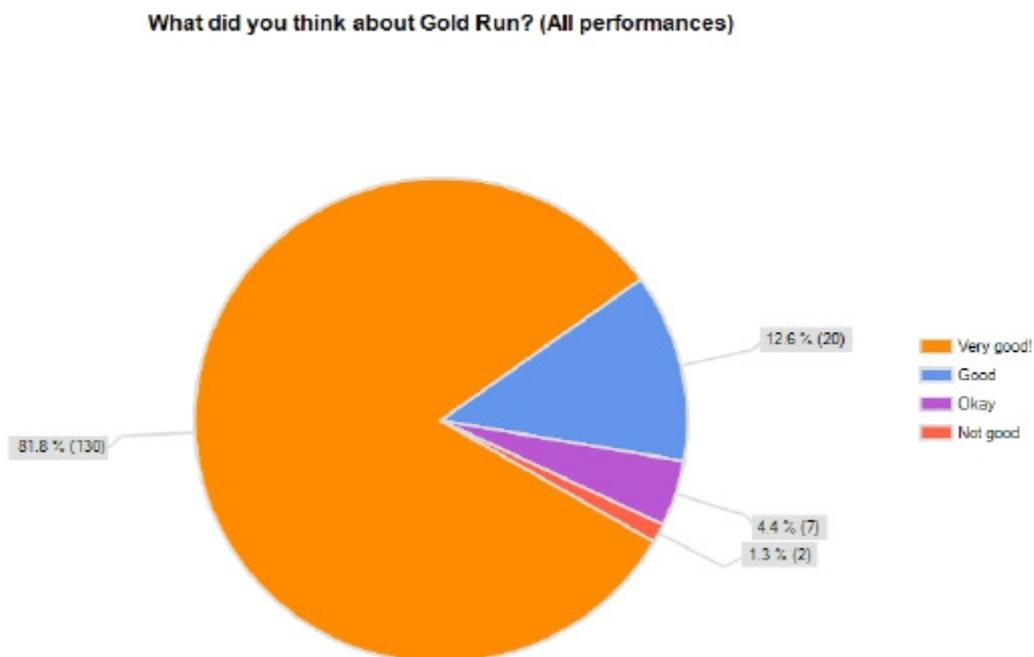
Audience numbers for *Gold Run* were high, with the production playing to over 93% capacity averaged across all three venues, and full capacity at the Brighton Corn Exchange. Audience numbers for each venue were as follows:

- Audience at Glyndebourne: 807 of 831 available seats ¹(97% capacity)
- Audience at Brighton Corn Exchange: 325 of 325 available seats (full capacity)
- Audience at Chichester: 236 of 283 available seats (83% capacity)

Feedback on the performances was requested from audiences at each venue using an online questionnaire for the Glyndebourne and Chichester audiences, and a paper questionnaire for the Brighton audience. As discussed in Methodology, a paper questionnaire was used for Brighton as the organisers anticipated that the majority of the Brighton Corn Exchange audience would be learning disabled people and their carers who were accustomed to attending Carousel events at the Corn Exchange. The paper-based survey was considered more accessible for this group and the questions were adapted accordingly.

The response rate for each venue was 9% for Glyndebourne (71 responses); 22% for Brighton (72 responses); and 6% for Chichester (15 responses).

The overall audience response to *Gold Run* was positive, with 82% rating the production as “very good” (out of possible responses of “very good”; “good”; “okay”; and “not good”) and only two respondents out of 159 (1.3%) rating it as “not good”.

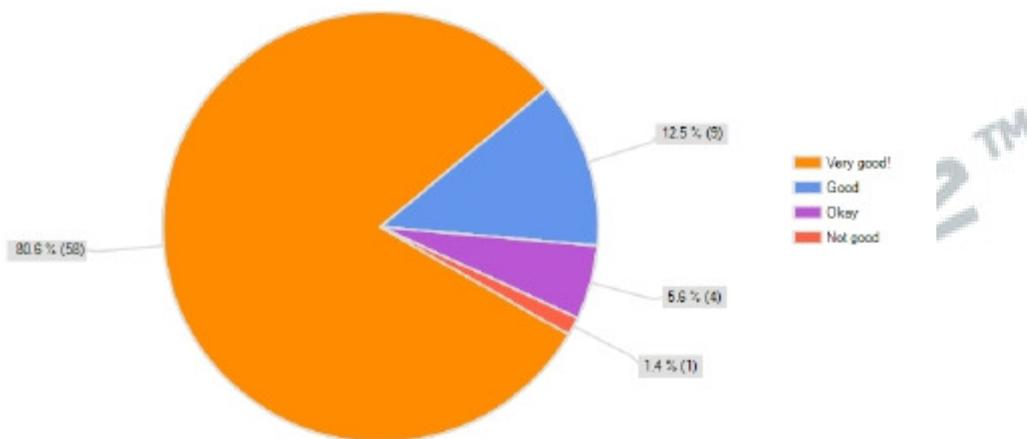


¹ The upper circle at Glyndebourne was closed for *Gold Run* resulting in the figure of 831 available seats

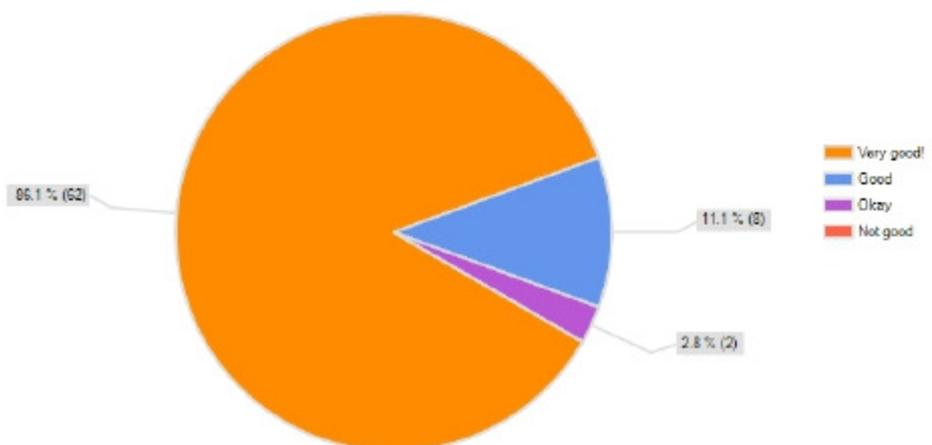
An analysis of overall audience response by venue and performance date was also performed. As can be seen in the three pie charts on pages 20-21, the performance at the Brighton Corn Exchange was the most well-received by audience members, with 97.2% of respondents rating the production as “very good” or “good”. The second most favourably received was the Glyndebourne performance with 93.1% of audience respondents rating the production as “very good” or “good”, and one respondent (1.4%) rating it as “not good”. The Chichester performance was the least well-received, with 87% of audience respondents rating the production as “very good” or “good”, and one respondent (6.7%) rating it as “not good”.

Possible reasons for the variations in audience response to the different performances include expectations of audience members/their relation to the performers; differences in performance space; differences in staging; and preparation of the performers.

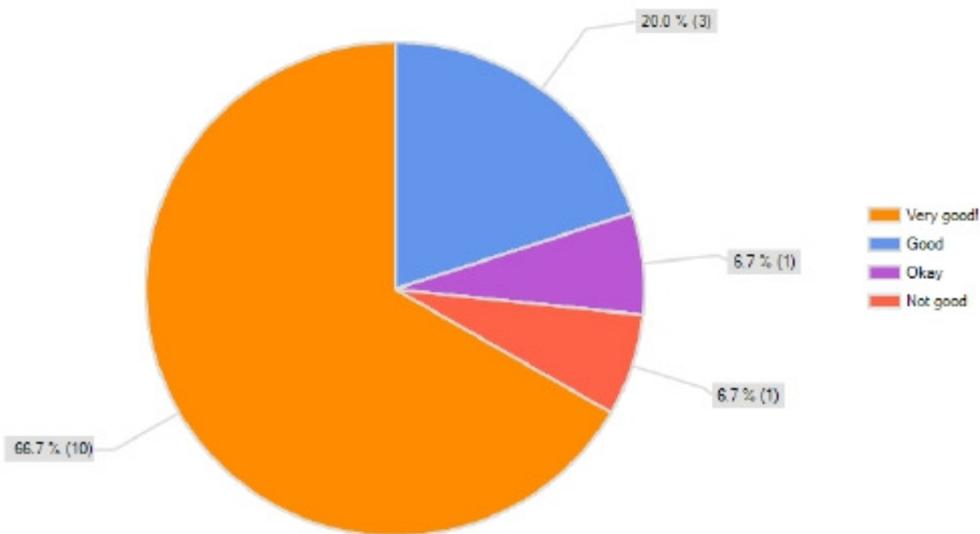
What did you think about Gold Run? (Glyndebourne performance)



What did you think about Gold Run? (Brighton Corn Exchange performance)



What did you think about Gold Run? (Chichester performance)



A selection of the positive feedback received from audience members from all three performances is given in below:

Fourteen friends and relatives came to support my daughter none of whom had ever been to Glyndebourne but I feel at least some will return. (Glyndebourne Audience Member)

A breath of fresh air for Glyndebourne – inclusion is the name of the game here. I have seen your shows for the young people who may not be able to experience such performance, but to now embrace another, in my opinion, marginalized group, is fantastic. The atmosphere outstripped some 'mainstream' events I have attended too, before, during and after the show. (Glyndebourne Audience Member)

I found all your staff extremely friendly and helpful. (Glyndebourne Audience Member)

Admirable example of co-operation between various organisations and great that work arising from it is to continue. I do think all the organisations concerned could do more to make a wider public aware that they are involved in such work. (Chichester Audience Member)

I thought the whole production was an incredible achievement. The photos heightened the drama, the band was excellent, (nice to see them on the stage), & the choir outstanding. An uplifting experience. (Glyndebourne Audience Member)

I was impressed that you staged it at Glyndebourne and also impressed with the pricing structure which enabled people with learning difficulties to attend and also their families. In talking to a parent of one of the Choir afterwards I said have you ever seen N on the stage before? She said not since he was 6 in a nativity play - he is now 34. Very emotional and uplifting experience - thank you for letting us share this joyous event. (Glyndebourne Audience Member)

We were surprised at the quality of the performance as we had no perceived idea of what we were to see, but we all enjoyed it and the values it left with us. (Chichester Audience Member)

I was very impressed with the overall standard and organisation of the whole process and delivery. Outstanding. (Glyndebourne Audience Member)

It was really wonderful to watch as the actors and actresses played their parts and it was conveyed to the audience how much they enjoyed themselves. (Brighton Audience Member)

"Well done to all involved" (Kristina Veasey, Paralympic athlete, Sydney and Athens (Brighton Audience Member))

I think the performers seemed confident, happy and they looked like they were enjoying themselves. (Brighton Audience Member)

Absolutely inspirational and so relevant with Lance Armstrong in the news! Please go on a tour! My daughter's special needs Foxes Academy would love to see it!! (Chichester Audience Member)

**Thank you very much for your support of our young people.
(Glyndebourne Audience Member)**

The two respondents from the Chichester showing who rated the performance as "okay" or "not good", gave the following suggestions for improvements:

"... a more structured production including dialogue, dance, individual performances."

"Greater use of the sub-titling device. The pre-recorded spoken voices needed to be louder. Livelier music overall as we sensed the performers were more motivated by the sections which were more dynamic. We felt that many of the performers were capable of more."

The one respondent from the Glyndebourne performance who rated the production as "Not Good" provided no further comment other than that they had a learning disabled family member. The four respondents from the Glyndebourne performance who rated the performance as "okay" gave the following suggestions for improvements:

"Inclusion of a few mainstream singers in the cast. As it stands Gold Run is very much a performer-orientated event rather than audience-orientated. By that I mean it was a great event and achievement for the young learning disabled people on stage, but it was not a spectacle of any great significance for the audience. The show actually highlighted the severe restraints the young people were under with their particular disabilities. A number of the young stars were in my Y9 class at Downs View School as 15/16 year olds, and they had then, and still have, very little speech. If, on stage, they had been accompanied by a mainstream helper, as they had in the recordings, to encourage them to make as much sound as they could, I think it would have been a much more interesting show. What really livened the cast up was when it was all over and a few of the Carousel staff joined the cast, who were then suddenly much more lively and animated."

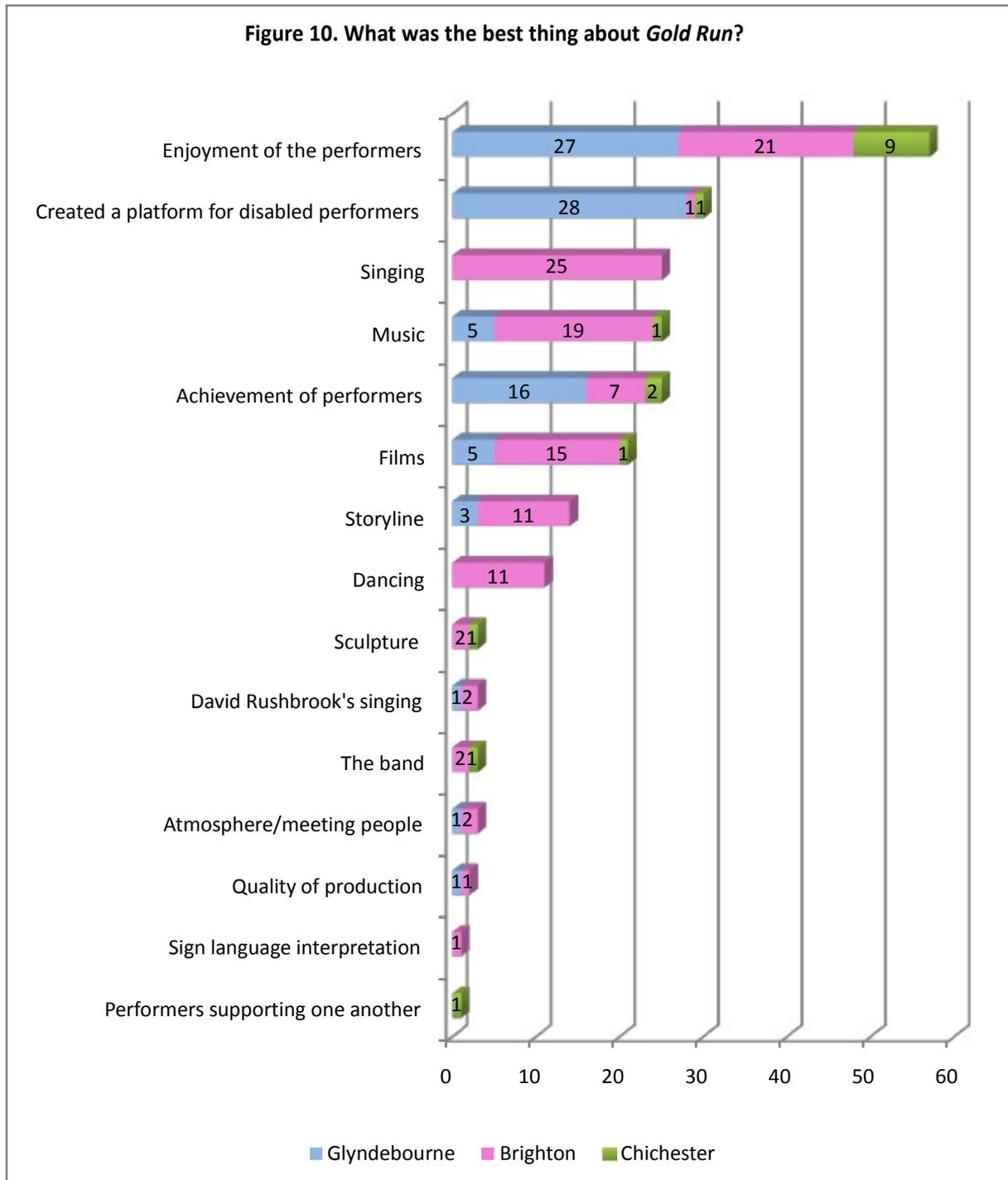
"Someone [should have] explained what the performers had achieved."

"For me it suffered from the same thing that the Olympics do: segregation. Why weren't there non-learning disabled performers mixed in with the choir from time to time?"

"It was rather disjointed; more could have been made of the original cheating scandal that led to the ban. If singers/actors without disabilities had performed on stage it would have given more momentum to the action. It was very static as a performance and didn't use the space."

4.3.1 Audience Perceptions of Performance Strengths

Audience members from all three venues were asked what they felt were the best aspects of the *Gold Run* performances. Responses were given in open-ended format, and the data sorted into the different categories represented in Figure 10. If responders listed more than one aspect (e.g., music and films), each was listed in the data sorting. Audience members most frequently cited the “enjoyment of the performers” as the best aspect of *Gold Run*. This was mentioned almost twice as often as the second most frequently mentioned



strength, “creating a platform for learning disabled performers”, which in turn was mentioned with roughly the same frequency as “singing”; “music”; and “achievement of performers”.

Responses varied by venue. The response “singing” was only given by attenders in Brighton, and could potentially be grouped with either “music” or “achievement of performers”; however, due to this ambiguity, “singing” was kept as a separate category in the data sorting.

Similarly, the response “dancing” was only given by Brighton attenders, and is likely to refer to the end of the performance when all cast members (and some audience members) celebrated the curtain call with impromptu dancing.

Table 6.
What was the best thing about *Gold Run*?

I loved the confidence and team work of the choir. The words to the songs and the music were beautifully put together and were very meaningful, as the words were put together by the choir members. I also thought that the films were very professional. They were very well thought out and helped tell the story.

The sheer enthusiasm, enjoyment and wonderful sense of achievement shown by the performers.

Very inclusive, respectful of all abilities. Good songs and excellent singing, and enjoyed the films.

The inventiveness and passion of the performers. I really enjoyed the mix of songs and films.

It was an incredibly engaging and emotional experience. I was very moved by the commitment and achievement of the performers.

It was good to see people with more support needs taking centre stage rather than those with more moderate learning disabilities. Loved the sensitive and respectful way that support staff enabled the cast to leave the stage.

Seeing the young people perform with such enjoyment.

The musical direction, the engaging story, the enjoyment and achievement of the performers

Seeing a performance of people with learning disabilities at Glyndebourne.

The joy expressed by the participants and the uniqueness of a show by those with learning difficulties. Music was especially vibrant and clever repetition was enabling for the singers.

The fact that it was creatively owned by people with a learning disability meant that it was artistically fresh and authentic

Seeing my daughter perform

See those with learning difficulties to have the chance to perform at Glyndebourne

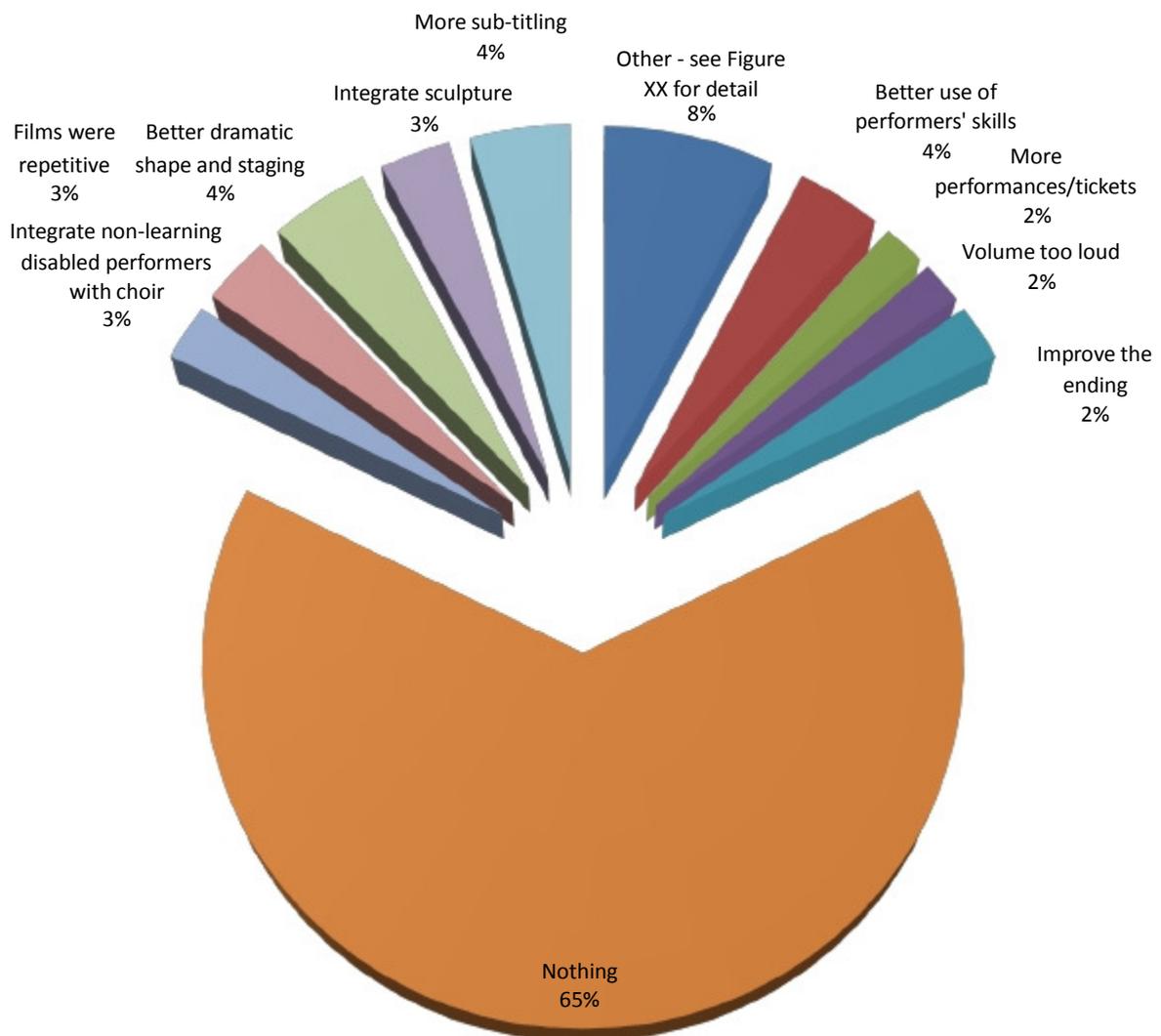
The enthusiasm of several individual performers. The projection of the moving face onto the sculpted head. (Chichester Performance)

4.3.2 Audience Perceptions of Areas for Improvement

As shown earlier, the overall response to *Gold Run* was extremely positive, with 94.4% of audience members across all three performances rating the production as “very good” or “good”. However, responders were also asked for their impressions of how the performance could have been improved. Their responses are presented in Figure 11.

As can be seen, the majority of respondents felt that the performance was very good and had no suggestions to make for improvements. Of those who did make suggestions for improvements, the most frequent suggestions had to do with sub-titling and clarity of diction, the dramatic shape and staging, and better use of the performers’ skills. Several of the suggested improvements were only given by one or two responders and must be viewed in this context. In Figure 11, these have been grouped under “other”. Table 7 gives further detail of the suggestions for improvements.

Figure 11. What parts of *Gold Run* could have been better?



The performance attended often had an impact on the feedback provided. For example, six audience members in Chichester reported that they could not understand the song lyrics and requested greater use of sub titling, while none of the Glyndebourne audience made this request. Conversely, six Glyndebourne audience members suggested improvements in the staging and direction, and another three suggested improving the ending, while only one Chichester audience member gave negative feedback about the direction.

Audience members in Brighton were far more likely than the Glyndebourne and Chichester audiences to comment on making better use of the performers' skills, requesting more acting and more solos (5 responders from Brighton). This can be attributed to the Brighton audience's familiarity with other performance work by Carousel involving many of the *Gold Run* company members, and their experience of past achievements by individual performers.

The Glyndebourne and Brighton audiences both commented on the lack of integration of the sculpted head by artist James Lake in the staging and performances at Glyndebourne and Brighton; this was remedied by the time of the Chichester performance, with a film of David Rushbrook singing the role of the Coach projected onto the sculpted head. This was cited by Chichester audience members as a strength of the performance.

A comment from Glyndebourne and Brighton audience members worth highlighting was the concern that names of the performers and information about the Carousel Singers had not been included in the programme. Some audience members perceived this as a lack of respect for the performers and an omission that would not have occurred with a non-learning disabled cast.

Table 7. Audience Suggestions for Improvements

I would have liked to have seen the names of the singers in the programme, not just on a bit of paper. (Brighton Audience Member)

The programme gave no contact details of the company either to join or to give a donation. (Glyndebourne Audience Member)

The production in general lacked polished direction and imagination. Felt very uneasy watching after the first 20 minutes. The cast appeared to have more potential. (Chichester Audience Member)

Please make sure that you adjust the programme before the next performance by including the performers' names in it. (Glyndebourne Audience Member)

I was surprised that babies were allowed to attend the performance when this wouldn't be the case with other performances at Glyndebourne. Surely the same rules of respect should apply. (Glyndebourne Audience Member)

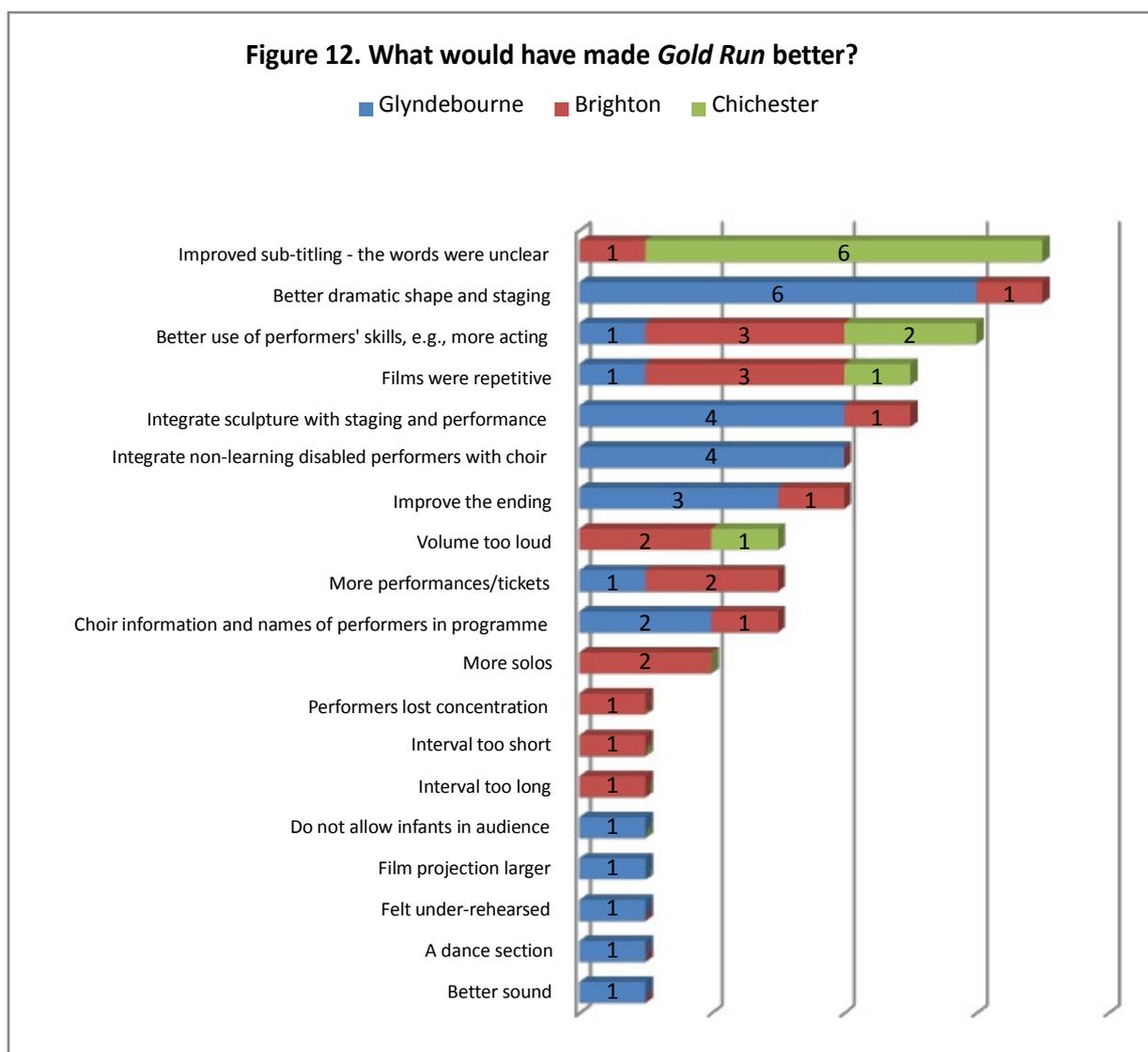
It is not a performance that you go to critically appraise for its entertainment value. You go to see it to understand and appreciate what the performers have overcome and achieved and to do this effectively if you have not otherwise been involved it is important to be given some perspective for e.g., by way of an introduction. I perceive that most enjoyment was found in the performers and those in the audience who supported them directly. (Glyndebourne Audience Member)

The young person I supported required more than 1/2 hour to have a drink and go the toilet. Upon returning to the auditorium we had to wait for a suitable gap for about 10 minutes. Perhaps seating on the sides to allow for people re-entering later. (Brighton Audience Member)

More about the huge golden head. (Brighton Audience Member)

One of the stewards was quite off hand. She offered us a programme and when we asked for two (which we were expecting to pay for) she said "Well as they are free I expect you'll all want one now!" Not the most welcoming approach! (Glyndebourne Audience Member)

Figure 12. What would have made *Gold Run* better?

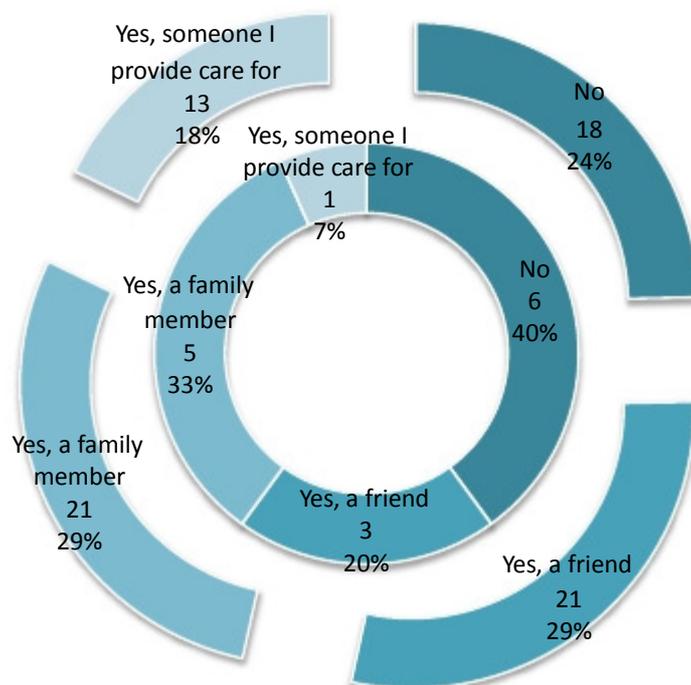


4.3.3 Audience Members and Their Experience of Learning Disabled People

None of the audience members responding to the online survey (Glyndebourne and Chichester) reported having a learning disability themselves. This was expected, and was the main factor in the decision to provide a paper-survey in the standard Carousel format for attenders at the Brighton performance, an audience expected to have a large proportion of learning disabled audience members. Questions regarding learning disability were not included on the Brighton survey in order to maintain consistency with the standard Carousel questionnaire format and to keep the survey to one sheet of paper.

Those responding to the online survey were asked whether they knew someone with a learning disability and were given a drop-down list of four possible answers to choose from: "Yes, a friend", "Yes, a family member", "Yes, someone I provide care for" and "No". The responses are shown in Figure 13.

Figure 13. Do you know someone with a learning disability?



Inner ring of doughnut = Chichester
Outer ring of doughnut = Glyndebourne

4.3.4 Raising Awareness by Challenging Expectations

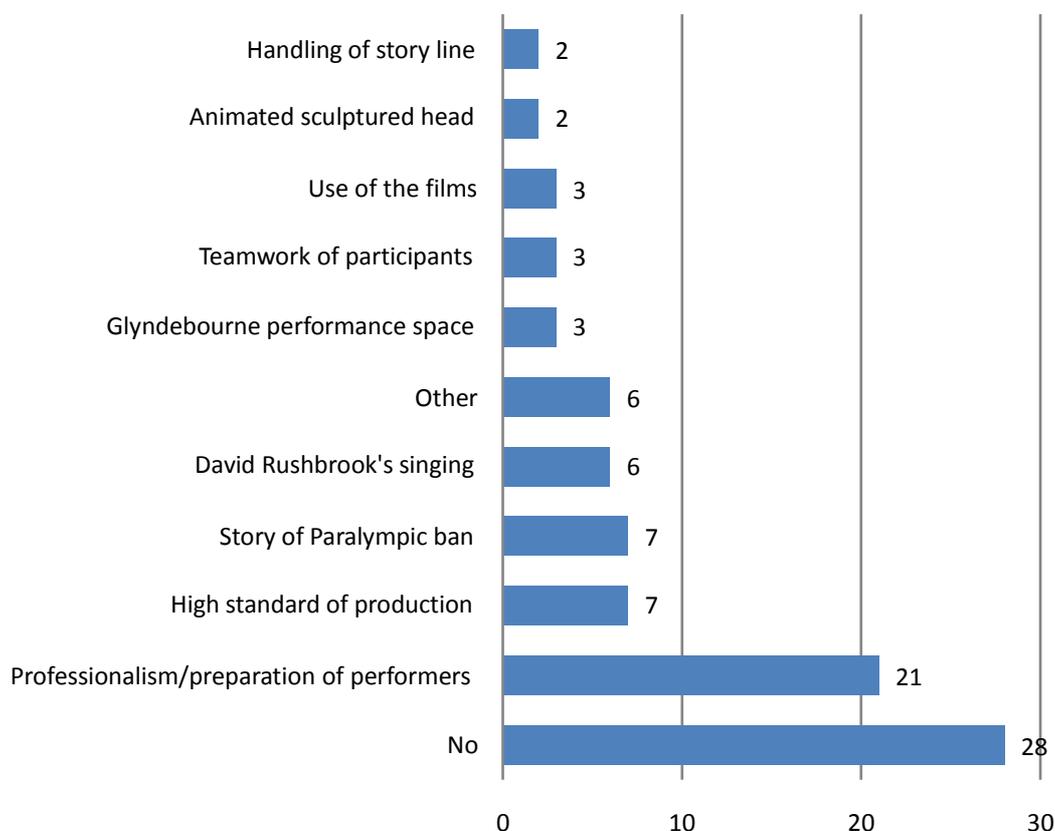
As an aim of *Gold Run* was to raise awareness of learning disabled and physically disabled artists, audience members at Glyndebourne and Chichester were asked whether they were surprised by any aspect of the performance (this question was not included on the paper-based Brighton survey, as it was not consistent with the format of questions that regular Carousel attenders were used to answering).

Of the 90 Glyndebourne and Chichester responders, 60 (67%) reported that they had been surprised by an aspect of the production, while 28 (33%) said that they were not surprised by any aspect adding comments such as:

“Not really. We are aware of the quality of the people involved. Furthermore, we have been aware for a long time of just what guys like the Carousel Singers are capable of.”

Of those who did report being surprised by aspects of the production, the most frequently cited reason was to do with the level of performance skills of the cast and how these exceeded the expectations of the responder, as shown in Figure 14 below.

Figure 14. Did anything about *Gold Run* surprise you?



As shown earlier in Figure 13, a high proportion of audience members knew someone with a learning disability. The data was reassessed to see whether people with a learning disabled friend, family member or dependent were any less likely to have been surprised by aspects of the performance than people who did not know someone with a learning disability. It appears that this was not the case. Of the 24 respondents who said they did not know someone with a learning disability, 16 reported being surprised by an aspect of the production (a proportion of 67%). The corresponding figure among audience members who did know someone with a learning disability was 44 out of 64 respondents (a proportion of 68%).

Individual responses are given in Table 8. Of the responses below, 10 relate to the level of performance skills of the cast and how these exceeded the expectations of the. Two responses relate to not having previously known about the ban on learning disabled participants following the cheating of the Spanish team. This is of significance for the project objective of raising awareness of the abilities of learning disabled artists.

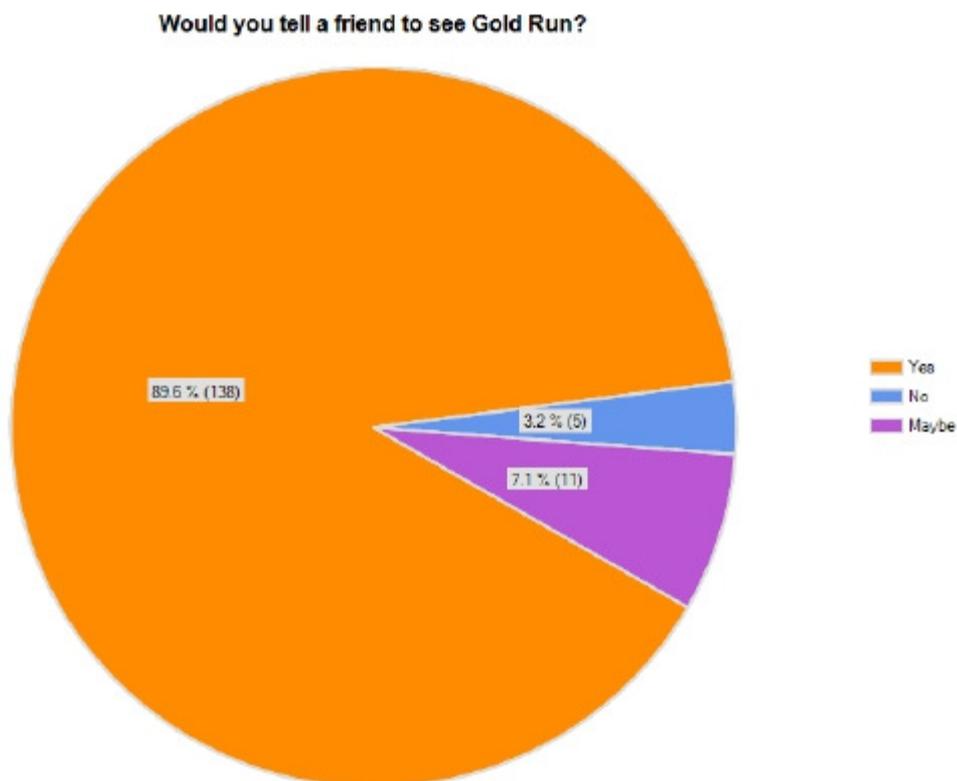
Table 8. Did anything about *Gold Run* surprise you?

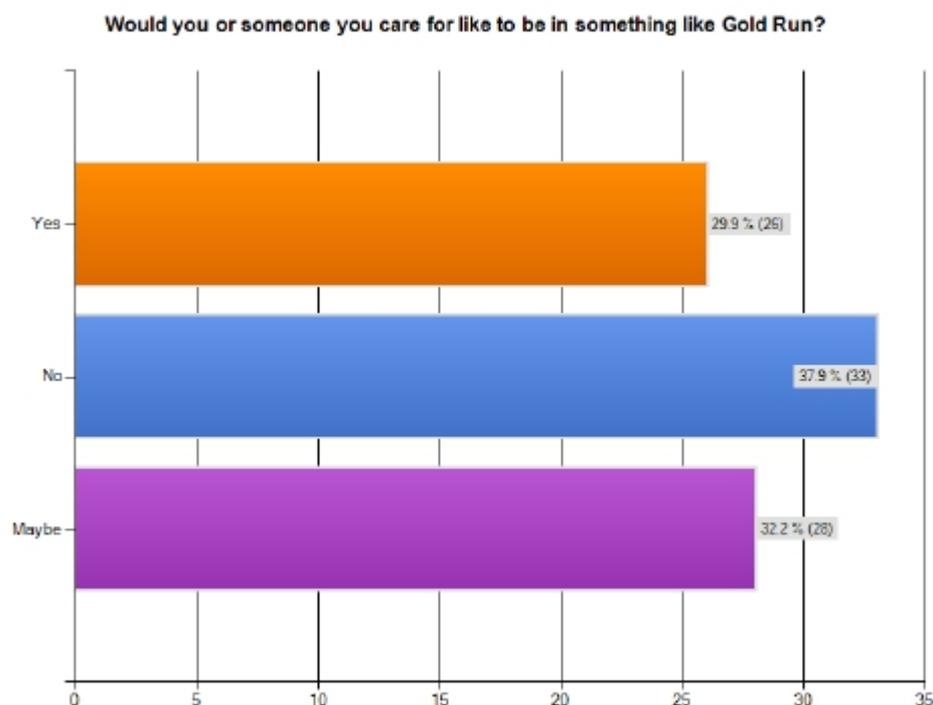
- *The teamwork of the participants.*
- *The animated sculptured head.*
- *The concentration of the participants.*
- *No not really. I was so impressed at the way the choir performed and that the hard work of all involved resulted in such an excellent production.*
- *It was wonderful that Glyndebourne decided to stage such an event.*

- *The co-ordination was great and the performers were well rehearsed.*
- *The films were very good.*
- *I hadn't known about the cheating of the Spanish and subsequent ban etc I presume this was true.*
- *Didn't really know what to expect - so it was a nice surprise.*
- *Not really, maybe the positive interaction and support between performers.*
- *The shocking behaviour of the Spanish team, and how I knew nothing about it.*
- *The level of disability of some of the cast and the way they cared for each other on stage.*
- *David Rushbrook's fantastic singing.*
- *That it was so well attended.*
- *The palpable atmosphere of dedication and excitement - the clear communication of the fact that it all MATTERED to the performers.*
- *How good the production was.*

4.3.5 Would You Recommend Gold Run to a Friend?

The audience's overall positive reaction to *Gold Run* was further demonstrated by the number of people who reported that they would recommend the production to a friend. Ninety percent of those surveyed said they would recommend that a friend see the production. A smaller proportion (30%) said that they or someone they knew would like to be part of a similar production.





4.3.6 Summary of Audience Feedback

Examples of Strengths

- The obvious enjoyment and enthusiasm of the participants: “Everybody was having a good time.”
- The quality of the music
- The quality of the singing
- The films
- The creative independence of the participants
- The profile afforded to learning disabled artists

Areas for Improvement

- Would have liked to see the choirs’ names in the programme
- Would have liked to see the singers more involved with the telling of the story – more acting
- The lack of incorporation of the sculptural head into the set and story, although the artistic quality of the head was admired: “To have used the sculpture in some way.”
- Too much repetition in the films
- Improved staging and direction
- Would have liked more solo roles

4.4 Feedback from the Creative and Administrative Team

Interviews and surveys of the Creative and Administrative team were extensive, covering artistic outputs, participant benefits, partnership working, learning from project partners, non-artistic benefits, and project administration. Below are the primary findings which will be explored in more detail in this section:

- 78% of the creative and administrative team felt that the artistic direction and overall quality of *Gold Run* met their expectations;
- 90% of the creative and administrative team reported that the administration and project management of *Gold Run* met their expectations;
- 100% of the creative and administrative team felt that *Gold Run* had raised participants' interests and abilities in the arts;
- 100% of the creative and administrative team felt that *Gold Run* had other, non-artistic, benefits for participants and their carers;
- 30% of the creative and administrative team reported that *Gold Run* had resulted in “moderate” or “significant” changes to their working practices and approach to inclusion and diversity;
- 100% of the creative and administrative team reported acquiring new skills and knowledge as a result of collaborative work on *Gold Run*, although responses ranged on a four point scale from “a little” (11%) to “very significantly” (11%)

The creative and administrative leaders of *Gold Run* completed both an online questionnaire and personal interviews² with the project evaluator. The surveys focussed on overall artistic outcomes and, in particular, the partnership working and cross-organisational learning experienced over the course of the project. The online surveys were used to gather general information from the project leaders, and the interviews then supplemented this information by allowing for a closer examination of points raised in the online responses. All responders were assured of anonymity in order to encourage candid responses.

The results from the online questionnaires will be presented first, followed by discussion of points raised and explored in more depth during the interviews. The online survey was completed by 10 of the 13 people it was sent to. Interviews were conducted with 10 members of the *Gold Run* artistic and administrative team.

4.4.1 Artistic Direction and Overall Quality

The majority (78%) of the artistic and administrative team felt that *Gold Run* did achieve its artistic objectives, responding favourable to the survey question, “Did the artistic direction and overall quality of *Gold Run* meet your expectations?”. The number of areas in which the project was considered successful by the artistic and administrative teams was extensive:

- The considerable journey the choir was been on . . . “they have really exceeded all of my (very high) expectations”.
- The fantastic films . . . the journey of the choir
- The contribution of the choir to both music and storyline
- The overall piece had “good energy and direction”
- The “collaboration between different artists and disciplines, e.g., choir, sculpture, sound . . .”
- The performances by the choir and David Rushbrook

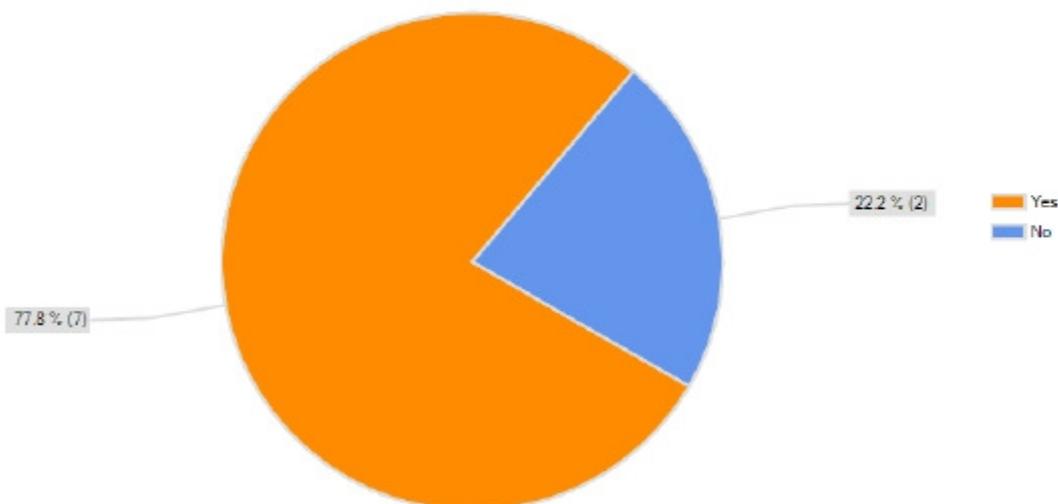
² In the case of the film team, which included learning disabled leaders, a group interview was conducted in order to provide appropriate support to all members of the team.

- The sculpture created by James Lake
- The contribution made by each project partner
- The photo documentation undertaken by Andy Hood
- Ticket sales for the performances
- The telling of the story, through the choir’s performance and the films
- The showcasing of work by James Lake and Andy Hood at prestigious venues including Glyndebourne
- Relationships formed within the choir
- Retention rates within the choir, especially in consideration of the long-term commitment required
- The support networks established between carers, now formalised as the “Friends of the Carousel Singers”
- Improvements in confidence levels, social skills and communication skills in the choir
- Teamwork and support for one another demonstrated by the choir
- The “learning around access that has occurred at Glyndebourne for future participants and audiences”

The retention figures for the choir were very good and far exceeded what would normally be expected for a project of this duration. It should, however, be noted that this level of retention did not occur spontaneously but was the result of one of the chorus leaders remaining in constant contact with carers, sending rehearsal reminders and telephoning people to encourage them to return. This constituted a significant administrative burden that fell (inappropriately) to a member of the creative team.

Certain members of the team were also singled out for praise: James Redwood (Music Director) was mentioned by four members of staff as having made an exceptional contribution to the project.

Did the artistic direction and overall quality of Gold Run meet your expectations?



4.4.2 Artistic Direction and Overall Quality: Areas for Improvement

Despite 78% of the respondents saying that the project met their expectations, two members of the team (22%) responded that their expectations of artistic direction and overall quality had not been met. Furthermore, all respondents offered suggestions for improvements and clear examples of aspects which did not go as well as they would have like. This is to be expected in a project of this scale (and duration); nevertheless, it is important to look at the points raised and consider them objectively in order to learn from the process.

Factors impacting negatively on artistic quality were:

- Final rehearsals at Glyndebourne “ended up being quite frantic as other practical and technical requirements took over . . . some aspects of the singing fell slightly by the wayside . . . ”
- The stage direction of the choir was mentioned by 4 people as being overly rigid, under developed, lacking in imagination and not making use of the choir’s abilities
- The lack of integration of the sculpted head into the staging and set design was seen as problematic by 4 people. The head became “an object badly lit at the back of the stage” and “not defined as a narrative element”.
- Lack of a “critical eye regarding the theatre production”
- Communication issues within the creative meetings
- Lack of cohesiveness of the creative process resulting in some aspects of the show “appearing amateurish”
- One person felt that the rehearsal time allowed for the Chichester performance was insufficient and that the performance suffered as a result

A respondent summed up the general consensus concerning the artistic process and outcomes when they said:

“the show was very moving . . . and went really very well. In future, however, I think there is room to develop the quality of the piece to a world standard by employing a professional choreographer and a professional director to facilitate those aspects of the show. I think the narrative coherence / production quality could be improved by consulting the facilitating artists prior to the funding application so that the benefit of their expertise can be written into the project from the outset.

I don't think online collaborative tools are particularly successful in this regard, these are tools that are never used in professional creative projects in the wider world and I think the reason is that such projects give more room for the flexibility required for creativity via face to face working; not necessarily the whole team always working together face to face, but time and budget dedicated to smaller collaborative sessions between facilitating artists so that the whole production sings more successfully from one voice.”

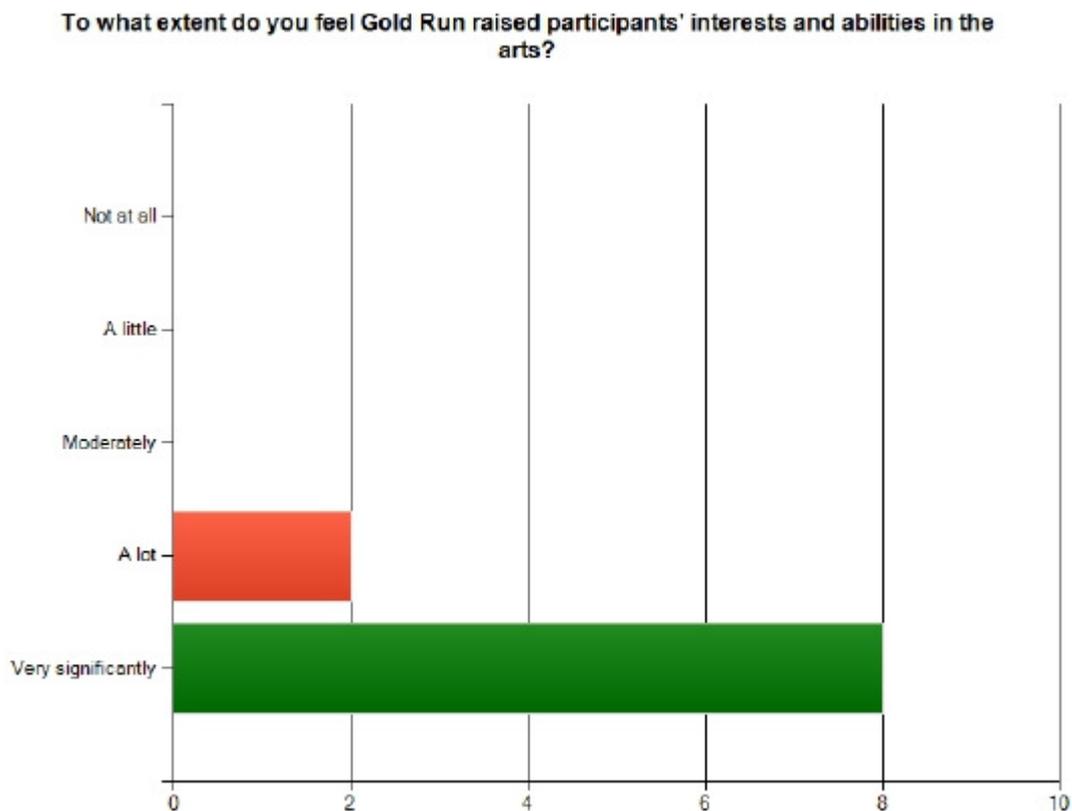
This analysis is broadly consistent with the overall feedback obtained from the creative and administrative teams and should be taken into consideration when planning future projects.

4.4.3 Benefits of Project for Participants and Carers

The project leaders were asked questions relating to their impressions of the project’s effect on participants’ interests and abilities in the arts; other non-artistic benefits for participants; and the project’s effectiveness at raising awareness of art created by learning disabled and physically disabled artists.

4.4.3.1 Artistic Benefits

All of the respondents felt that *Gold Run* had been successful at raising participants' interests and abilities in the arts to a large degree. The high profile and professional standards of the piece allowed performers and audience members to see the artistic endeavours outside the confines of disability and the barriers (real and perceived) imposed by disability. This was considered to be of tremendous importance.



Carousel staff reported that the choir's artistic horizons had been widened, and that they had gained "aspirations and skills beyond what they had previously . . . *giving them+ a taste for an environment and artform which for all of them had been previously unfamiliar". Carousel staff also noted the benefit of having different artists in the room, with different ways of working. This demonstrated to the participants that there are a number of different ways of achieving a creative end. This was thought to be of particular significance for learning disabled participants who are often taught even general life skills through direct copying of other's actions. For them to see that a variety of creative responses can be valid (as opposed to simply "right" and "wrong") was useful. A caveat to this is that there were some elements of the creative process in which a prescribed response was needed; *e.g.*, in choral singing and the learning of songs.

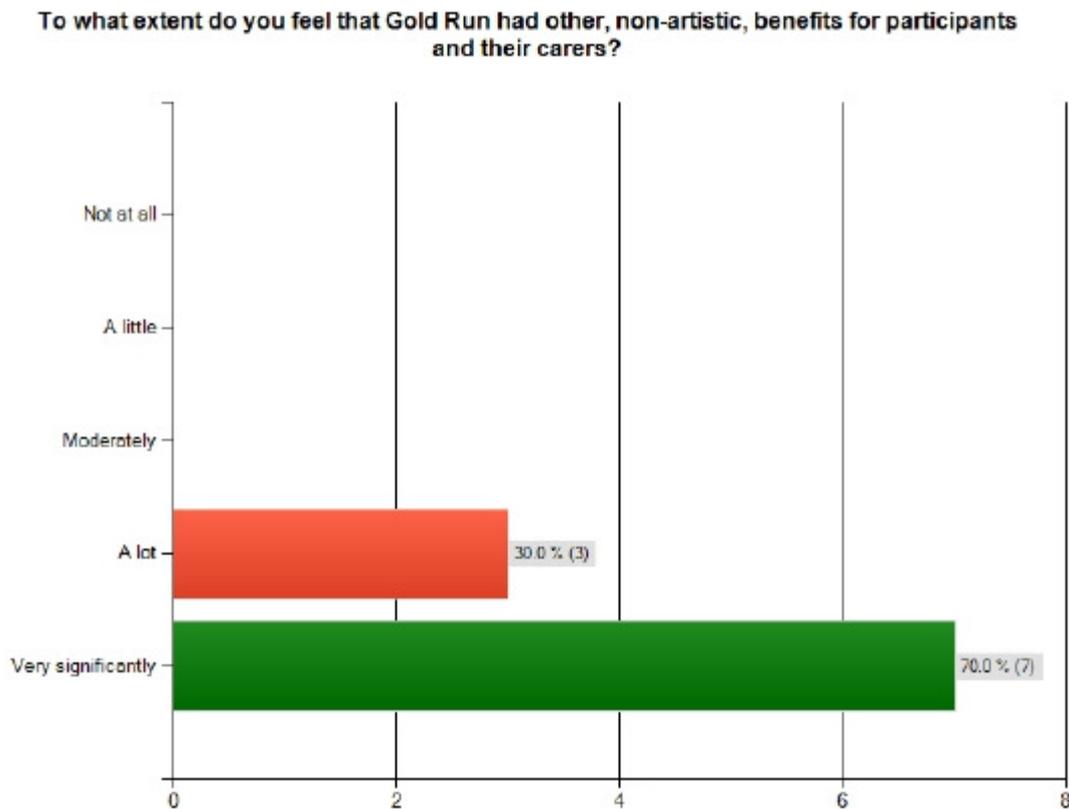
Other examples of the artistic benefits of *Gold Run* included:

- The opportunity for participants to sing in a regularly-meeting choir, which most had not had access to prior to the project;
- The opportunity for participants to engage in group song writing;
- Reported improvements in participants' levels of concentration and ability to maintain focus;
- Reported improvements in the group's ability to sing in tune, remember words, devise melodies and improvise;

- Exploring ideas of costume, fabrics, texture, feel, and colour;
- The choir’s exposure to new art forms through the sculpture of James Lake, and the photography of Andy Hood, and the costume design of Holly
- Showcasing the work of particular learning disabled artists, specifically opera singer David Rushbrook, film makers Matthew Hellett and Sarah Watson, and VJ artists Jason Eade and Adele King;
- The project gave sculptor James Lake the opportunity to present his work to new audiences, to be mentored by the Turner Prize-nominated artist Richard Wilson, and to work in collaboration with sound designer Toby Salmon to create an installation piece inspired by gold Run which is currently touring the UK;
- The project resulted in a new commission for photographer Andy Hood, and was one of his first experiences as a professional, paid photographer allowing him the opportunity to “hone existing skills and learn new ones in a supportive environment”

4.4.3.2 Non-Artistic Benefits

There was agreement among the project leaders that the project had conferred other, non-artistic benefits for participants and their carers. In particular, the experience of working in a group was reported to be unusual for people with a disability, largely because of the number of support people needed to manage a large group. The extensive group working of *Gold Run* was considered extremely beneficial for the participants, many of whom suffer some degree of social isolation and struggle with social skills. This benefit was noted by the professional staff at Carousel, by carers and family members, and by the participants.



Other examples of non-artistic benefits included:

- Improved communication skills (including with participants who were largely non-verbal);
- Improved concentration levels;
- Improved feelings of self-esteem and self-worth;
- Improved capacity for team working;
- Feeling of group identity and belonging;
- Opportunity for family, friends, and the choir themselves to see themselves in a “different light”: as capable of achieving excellence in a mainstream environment ;
- Formation of the “Friends of the Carousel Singers”, formed by the parents and carers of choir members as a social group and support network. This group is ongoing.

Project leaders made mention of four individuals (two members of the Carousel Singers and two professional artists) who they felt had particularly benefited from the project:

NICK

Nick, a member of the Carousel Singers who was largely non-verbal, was reported by members of the team to have made significant leaps in his communication levels, which included him starting to talk again when at home. *“When he first attended, he didn’t engage much with the music . . . after a few sessions he was singing along in pitch, with the right vowel sounds. We were also told by his carer that since starting the project, some of his language has returned and he has spoken at his care home.”* Another staff member reported that Nick had never previously been able to take part in group activity because of an inability to conform. His involvement in *Gold Run* for the entire duration of the project was seen as remarkable.

JULIE

Julie, one of the older members of the Carousel Singers, showed dramatic improvements in her confidence levels and memory as a result of the project. *“Two years ago when we had the initial taster session, you could tell that she enjoyed music, but she didn’t contribute vocally. It was months before we actually heard Julie’s singing voice”.* Choir sessions often began with a game in which everyone takes it in turn to say their name. At first, Julie was reluctant to say her name in a group situation due to low self confidence, but she has now grown to the extent that now when sessions begin, she’s developed a dance around her name and says her name loudly.

A choir leader noted, *“It hasn’t happened quickly. It’s happened slowly, slowly, slowly, but everyone who’s been involved in the choir has noticed it. You couldn’t fail to notice the difference in her. In a shorter project, I don’t think that would have happened with Julie. She’s someone who has taken a long, long time to get there, but she’s someone for which it’s had a huge impact”* The other thing that it’s affected apparently, her carer tells me, is her memory levels. In addition to having a learning disability she’s been diagnosed as having early onset Alzheimier’s and her carer is amazed by her capacity to remember things associated with the choir . . . the music, things that have happened within the sessions . . . Music and the whole experience of being part of a group have connected her with things that she was struggling to connect previously. “

Julie’s carer reports that this increase in confidence and memory has carried through into other parts of Julie’s life. Her step-mother has reported that Julie now sings confidently and with enjoyment in her local church and that socially she’s a lot more confident: she feels as if she now has something really exciting to talk about with other people, which she didn’t have previously. The choir has had a transformative effect on her.

ANDY

For photographer Andy Hood who photo-documented the journey of the choir and creation of the sculpture, involvement in the project was thought to have been of great significance. In the words of a Pallant House member of staff, it has taken him from *“taking photos which never get seen or sold to exhibiting in four venues and having his work in leaflets, magazines, and programmes”.*

JAMES

Artist James Lake, who created the sculpted head for the *Gold Run* performances and the installation piece *Gold Run: Remix*, was identified by himself and by Pallant House Gallery staff as being someone who had benefitted significantly from the opportunities *Gold Run* offered him. James, described as an “artist of some merit”, is experienced in working with learning disabled and physically disabled artists, and has himself overcome a physical disability while working to establish himself as a professional artist. The *Gold Run* project “offered him the perfect platform to be recognised” and he has “found the opportunity to be mentored by the famous installation artist Richard Wilson incredibly inspiring and affirming.”

4.4.4 Administration and Project Management

Nine out of ten respondents reported online that the administration and project management of *Gold Run* met their expectations. One respondent did not answer this question. Respondents acknowledged the complexities involved in running a project of this complexity and scale with project partners who had not worked together before:

“I think the process was held very tightly and consistently and, given the number of organisations and individuals involved, these aspects of Gold Run were done well.”

The Steering Group Meetings were generally agreed to be productive and useful; however, many (seven) members of the team reported problems with the focus, chairing, size and frequency of the Creative Meetings. One member also reported concerns about minute-taking during meetings. This was completed by the artistic director who was also, by necessity, contributing to the meetings. The suggestion was made that having an independent person taking notes and preparing minutes could have been beneficial. During the interviews, this topic was discussed in more detail, and generally related to the points touched upon above. The following issues were raised by the majority of respondents:

- A lack of clear role definition and an audit of skills sets to determine the best use of expertise in the project team and inform the assigning of roles;
- The tendency of particular voices to dominate meetings, with the effect of sidelining those who were less assertive or not as experienced in meeting environments. This appears to have had the effect of reducing the creative contribution of highly experienced members of the team. It may also have contributed to the lack of cohesiveness in the production referred to by audience members and artists in relation to the stage direction and integration of the sculpture;
- The content of the creative meetings naturally changed as the project went on, and towards the end of the project they were described by several respondents as being “more like production meetings” rather than meetings at which creative ideas were exchanged. Some creative decisions appear to have been taken outside of the creative meetings and announced via email;
- The need for an (ideally) independent Creative Director to oversee the input from the disparate creative elements, in addition to a Project Manager.

4.4.4.1 Roles

An issue that was raised repeatedly by most members of the team was the lack of clarity around roles and responsibilities. This led to artists being unclear on the manner and extent to which they were expected to contribute to the overall artistic process. The two most striking examples of this were the confusion over roles

in choir support, and the integration of the sculptural head within the staging and production. Two members of the creative team in particular had relevant expertise and experience which was not recognised until very late in the process and was therefore not utilised in one case and severely under-utilised in another.

The leadership of the choir was clear, with the Music Director taking overall responsibility for the development of the music, the band and choir rehearsal. Also assisting with the choir were an Associate Artist and a Choir Co-ordinator. The areas of responsibility for the Associate Artist and Choir Co-ordinator were not clearly defined, and this resulted in there being “too many voices in the room”. This became confusing for the choir, and also resulted in an experienced creative facilitator being unofficially relegated to a largely administrative role. It also seems to have resulted in there not being a consistent directorial voice regarding staging, possibly resulting in the under developed stage direction noted by members of the creative team and audience members.

In exploring the possible causes for the confusion around roles, all team members noted that the situation seemed to arise because of a lack of awareness within members of the project team of the different areas of expertise and strengths that facilitators and artists brought to the project. This led to assumptions about people’s intended roles which were inaccurate. In some instances an artist took on a role which may have been better filled by another member of the team. The result was that expertise was under-utilised and opportunities for learning were diminished. A skills audit at the beginning of the process and clearly defined roles within the project may have helped to avoid this.

Some team members had worked together previously and already knew each other’s skills, but this was not the case for many of the team. When reflecting on what they would have changed in regard to the partnership working, artists said they would have liked time at the beginning of the process to get to know each other, become aware of each other’s skills (perhaps through a skills audit) and to establish the most productive way of working.

“Maybe if there had been a chance for us to all understand what our skill sets were at the beginning . . . we just didn’t understand how the set up was working . . . it would have been really helpful for us all to just sit down and maybe know what we all thought the project was about and how we were going to do it together.”

“Artists couldn’t work to their full potential because roles weren’t defined.”

By the time the creative team got to know one another and each other’s skills, the project was so much underway that it would not have been helpful to have tried to change any of the artistic planning or creative roles. The result of this was that some members of the creative team were inadvertently marginalised. Rather than questioning plans that had been set in place, these members “took a pragmatic approach” of “we just need to get this done” and accepted the plans of others in order to keep the project moving to schedule.

4.4.4.2 Creative Meetings

Creative meetings were sometimes too big. The large number of people meant that some topics dominated at the expense of others, and some people’s contribution was only needed for a few minutes per meeting. This naturally led to a level of disengagement. Meetings began to feel “tokenistic” and several members of the team found themselves “less inclined to contribute”. Dividing creative meetings into working groups which reported back to periodic project-wide meetings may have helped with this. Similarly, towards the end of the project, the creative meetings essentially became production meetings. The meetings felt less productive as time went on. It may have been helpful to have front-loaded the creative meetings toward the beginning of the project, then reduce the frequency of the main creative meetings, while adding in smaller working group meetings.

A significant problem in the creative meetings was the tendency of a few voices and topics to dominate at the expense of the contribution of others. This meant that experience and creative ideas available to the team were sometimes disregarded. It also meant that the voices dominating limited their own opportunities to learn

from other members of the team. A further issue raised in relation to creative meetings was that the purpose of them changed as the project progressed and they became more like production meetings. Creative decisions were sometimes taken outside of the meetings without reference to the rest of the group. When decisions were taken they sometimes weren't clearly communicated to the team.

It should be noted that the feedback in relation to the creative meetings was expressed by a significant proportion of the responders and is not limited to one or two disgruntled voices.

When reviewing the interviews, the interviewer noted that people working in the same team advocated the same recommendations for ways of improving the project in the future (*e.g.*, the value of one-on-one sessions, the potential benefit of having allowed more time for staging), but didn't appear to have discussed these measures with each other while the project was in progress. This supports the view that creative meetings towards the end of the process had become less productive and that communication sometimes broke down.

"Because we were very involved in what we were doing, even though we had all these creative and steering meetings, maybe we weren't as in touch with one another as we thought to make one sort of cohesive artistic vision ... it was more like three very separate elements then being combined."

4.4.4.3 Staging and Set

There was a feeling amongst the project team and audience members that the visual element of *Gold Run* (the sculpted head) could have been used more productively in the performances and that the staging could have been more imaginative and cohesive. There was general agreement that insufficient time had been allowed for the staging which was attributed by one member of the team to the decision to stage fully not being taken until "late in the day" and then, having been taken, "wasn't fully discussed."

One member of the choral leadership team felt that the reason insufficient time had been allowed for the dramatic and staging elements of the piece was that "the goal posts had shifted" and that they had originally thought they were writing for a concert performance ("stand and sing") as opposed to a staged performance. This was reported as having happened about 6 months into the creative process. This understanding (or misunderstanding) was not reported by any other member of the creative team, and serves as an example of an instance in which lack of clarity over goals within the delivery team may have led confusion over the performance, staging and interplay of roles and tasks within the project.

Similarly, the way in which the sculptural elements were to be used in the staging changed over the course of the project but did not appear to have been fully discussed by all members of the creative team. The visual elements were intended to add depth to the performance and staging, suggesting through the layers of sculpture, the different characteristics, personalities, achievements and challenges faced by the Paralympic athletes, the performers and by the wider learning disabled community. This concept is working to great effect in *Gold Run:Remix*, but for the performances, the sculptural element was limited to the head which was then not integrated with the action occurring on stage. The lack of integration of the sculpted head with the dramatic action was noted by artists and audience members.

The exception to this was for the staging of the Chichester performance. David Rushbrook was unable to perform due to an illness, and a decision was taken to film David singing and project this image onto the sculpted head during the Chichester performance. This animation of the head transformed it into a "character" and part of the dramatic action, and was mentioned by audience members as being particularly effective.

Challenges to do with James Lake being geographically based so far away from the centre of the other artistic activity were perceived by members of the artistic and administrative team. There were also concerns that the sculpture arrived only a few weeks before the first performance and therefore couldn't be experimented with in terms of staging and allowing the performers to interact with the piece. It was stressed that this was not to do with any missed deadlines (a deadline for delivery wasn't given) or James' attitude towards how his

sculpture could be used. It was felt to be simply a result of the integration of the sculpture not being fully planned. This was viewed as a missed opportunity by several members of the team, including the sculptor.

Sculptor James Lake had many years' experience working with learning and physical disabled adults and would have enjoyed the opportunity to have worked with the Carousel Singers for a few sessions. This would have enabled him to get to know individuals in the group, their interests, abilities and comfort zones. His willingness to do this was made clear in the early stages of the project, and it was suggested that he could stay in Brighton for a week to get around difficulties to do with travel from Exeter. However, this idea was later abandoned, possibly for financial reasons. A recommendation is that this would have contributed to the overall artistic cohesion which all respondents felt was needed.

The following administrative issues were also raised, but each by only one person:

- Communication issues in specific regard to the production of marketing materials;
- The lack of a presence of "someone with a disability leading the Creative Meetings and possibly Steering Group Meetings in what is a disability focussed piece of work".

It was suggested that had an interim evaluation report been scheduled for September 2011 as opposed to September 2012, some of the administrative issues could have been addressed while the project was running.³

4.4.5 Reported Learning from the Creative and Administrative Teams

One aim of *Gold Run* was to "challenge and, where needed, redefine each partner organisation's approach to inclusion and diversity".

Members of the creative and administrative teams were asked whether involvement in *Gold Run* had changed any of their working practices or approaches to inclusion and diversity. As can be seen in Figure 20, for half of the respondents, this was already the primary focus of their work; another 40% said that the project had resulted in varying levels of change to their working practice from "a little" to "very significantly", and 10% (one respondent) reported no impact on their working practice as a result of the project and did not indicate that they already worked with groups which were the focus of *Gold Run*.

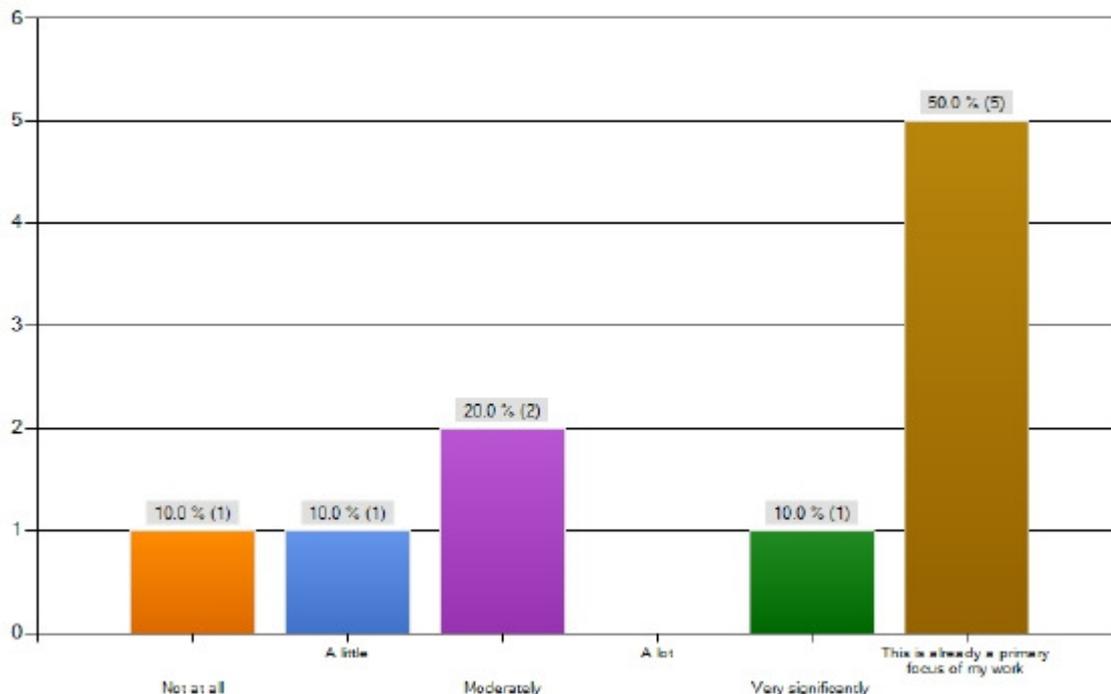
The five respondents who indicated that inclusion and diversity were already a primary focus of their work did not provide further information relating to their response. The respondent who reported a "very significant" impact on their practice, elaborated that they were "a little apprehensive" when visiting the choir for the first time and did not have much contact with learning disabled people in their day-to-day life. However, they reported that as a result of the project, this initial apprehension was "quickly overcome" with the result that the person now felt themselves to be "a stronger advocate for inclusion" and has "access much more at the forefront of my project planning."

"I think I have become a stronger advocate for inclusion and have access much more at the forefront of my project planning."

- Member of Administrative Team

³ The evaluator was appointed in October 2011.

Has involvement in Gold Run resulted in changes in your working practices and/or your approach to inclusion and diversity?



Two respondents indicated a “moderate” impact on their practice in regard to inclusion, with one elaborating:

“Most of my previous work had been working with mixed ability groups - so with support staff as well as students in SEN schools or other settings outside education. The focus was on building a company made up support staff and carers as well as participants with disabilities. This project was the first time I'd worked in an environment where the support staff/parents etc. were not included in the performance. At first, I really felt the loss of those people from the group, but once the choir found its feet, I really enjoyed working in this way and really enjoyed the musical results too.”

The one respondent who indicated “a little” impact on their practice in regard to inclusion, stated that the work made them “more aware of the artistic possibilities and avenues for learning disabled artists”. The respondent who indicated “not at all” gave no further information.

Forty percent of the respondents reported that involvement with *Gold Run* had altered some of their previously held views about working with learning disabled artists. This should be viewed as a success of the project, although somewhat surprisingly, two of the four respondents who answered “yes” to this question were long term employees of Carousel.

The ways in which views were altered are given below:

“I guess that I have been consistently surprised at how individuals have developed their skills and at how well people coped under pressure!”

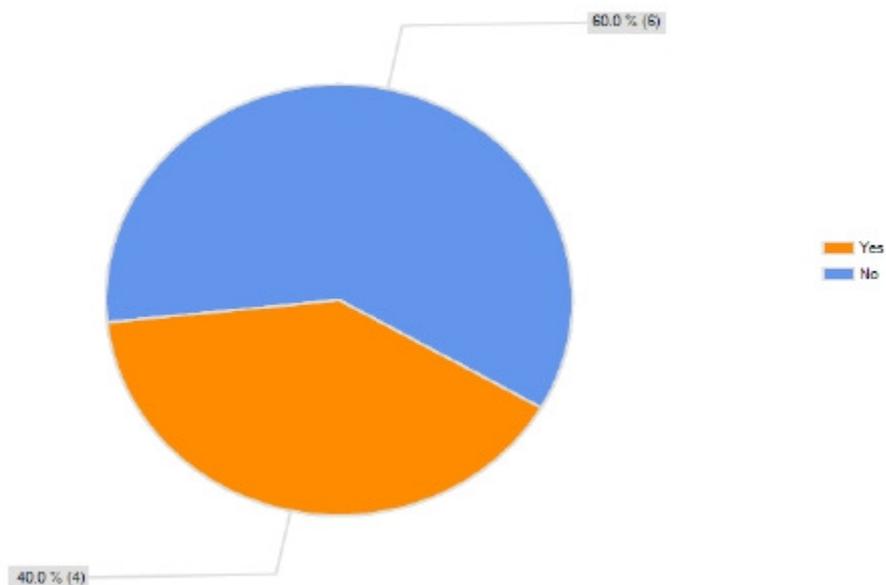
“[I realised] that Carousel's approach works well and that there are key elements of our working style that we need to hold onto in future partnership working . . . we forgot a little bit about our key values versus compromise.”

"I originally perceived working with learning disabled artists to be very challenging, however, I've learned throughout this project that the challenges are not insurmountable and the work created is valuable artistically and for personal development."

"I don't think I expected to be so moved by some of the lyrics and music the group devised. Something that seemed quite lyrically simple, would suddenly transform before your eyes into something incredibly poignant."

"It has been a very exciting and challenging experience and I have been very glad to be part of it!"

Did involvement in Gold Run alter any of your previously held views about working with learning disabled artists?



4.4.6 New Skills and Knowledge

The creative and administrative team were asked about the extent to which they felt they had acquired new skills or knowledge as a result of collaborative work during Gold Run, and for examples of these skills. All of the respondents reported gaining some degree of new skills or knowledge as a result of being involved with *Gold Run*, as can be seen below in Figure 21. The areas of learning reported were:

- Learned about “facilitating projects which are accessible and inclusive” and gained “confidence in working with learning disabled people”;
- Learned about partnership working and the need for good communication and planning;
- Learned to be “clear about creative decisions that have been made”;
- Learned to “remain flexible and responsive to creative discussions, but listen more to the ‘quiet’ artists – those that don’t dominate meetings with their opinion”;
- Have gained awareness of the questions that need to be asked in the planning stages of a collaborative project of this nature;

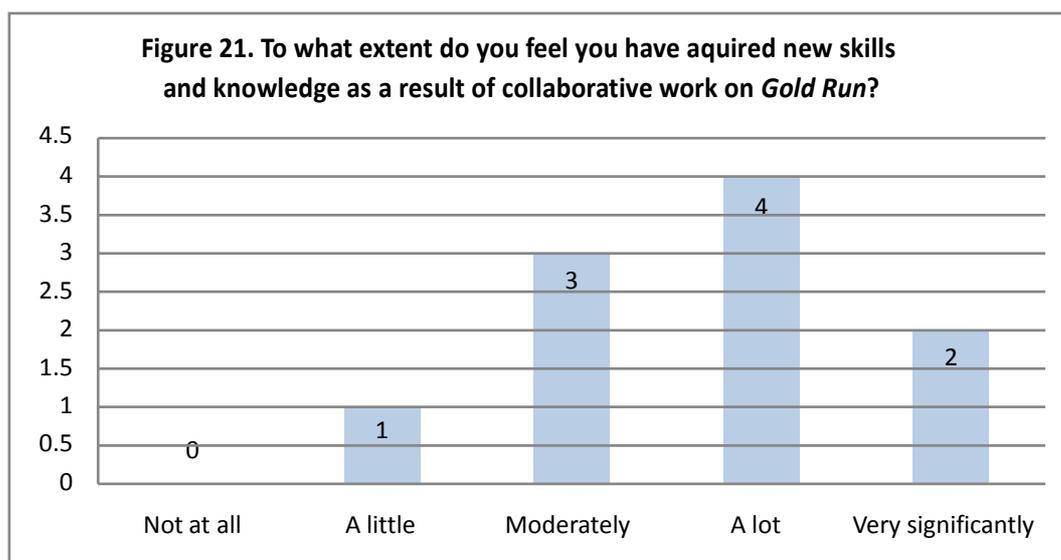
- Will be “clearer in future about my capacity and resources and how to run a meeting – *i.e.*, groundrules and expectations creating action points within meeting that reduce the amount of follow-up minute making and circulation of documents”;
- Experienced a new way of working with learning disabled artists, in that the *Gold Run* choir performed and learned independently (as opposed to performing alongside support staff and carers);
- “There has been a lot to learn around project management and working in partnership on a project of this scale. The need for clear communication and decision-making processes is something we will take away from *Gold Run*”;
- “Watching and working with James Redwood has opened so many doors for my own developing practice and ideas.”

“I’ve valued the opportunity to collaborate and share skills. There have been highs and lows in the project but it has been a deep learning experience and I’ve valued being part of the whole process.”

The majority of the points mentioned above relate to the project management, communication and partnership working as opposed to methods of working with learning disabled participants. While it is clear from these comments and earlier feedback, that there were lessons to be learned in these areas, it also very clear that partners were aware of sticking points and had identified the ways in which their practice could be improved while still engaged with the project. In this respect, the learning achieved around partnership working during *Gold Run* is significant and is likely to be long lasting.

It was notable that while a Carousel practitioner reported learning skills from Glyndebourne artists, Glyndebourne practitioners did not report having learned techniques or methods from Carousel staff, even though one of the Glyndebourne practitioners was in a training role. This appears to have been an opportunity missed. In terms of cross organisational learning, the greatest successes were reported by James Lake’s partnership with sound designer Toby Salmon, the Glyndebourne front of house staff’s learning from Mark Richardson’s training session, and Julia Robert’s learning from Glyndebourne artists informally during choir rehearsals and formally during Glyndebourne Young Voices training sessions.

It is speculated that the lack of clarity around roles and an incomplete or inaccurate understanding of the skills sets of different members of the project team may have restricted the degree to which deliverers were able to learn from one another.



All respondents reported that they hoped to use what they had learned in future projects and several identified ways in which they would use the new skills they had learned:

"I hope that I can work on projects in the future with participants with diverse needs."

"In future collaborations that Carousel are developing with Arts and Cultural organisations in Brighton and Hove, the South West region, the East region, Canada and Australia - and wherever we undertake partnership and collaborative working in the future."

"I am going to have singing lessons again for the first time in 20 years! I have been participating in the CPD programme run by Glyndebourne for teachers."

"[I intend to] incorporate sound into my work."

"I would love to be involved in more projects in the future featuring learning disabled artists. I often devise new music and opera work and will take lots of the skills I have learnt from James forward from this."

4.4.7 Formalised Training

An area in which a dramatic difference was made towards attitudes and practice regarding inclusion, was in the delivery of a training session for Glyndebourne Front of House staff prior to the premier performance at Glyndebourne. The training workshop was delivered by Carousel Artistic Director Mark Richardson and was a pronounced success, receiving unanimous praise from all attendees.

4.4.7.1 Feedback on Training for Venue Staff

Staff at Glyndebourne including Front of House staff, Education staff, and the General Director, attended a training session led by Carousel Artistic Director in order to help prepare for welcoming the *Gold Run* performers and audience members to Glyndebourne. The training session took place on 22 March 2012, roughly a week before the Glyndebourne performance. Feedback was obtained from thirteen staff members who attended the training.

The response to the training was overwhelmingly positive, with 100% of respondents reporting that they found the training "very useful" (out of a range of three options: "very useful"; "useful"; "not very useful"). The aspects of the training which respondents reported to be of the most use were:

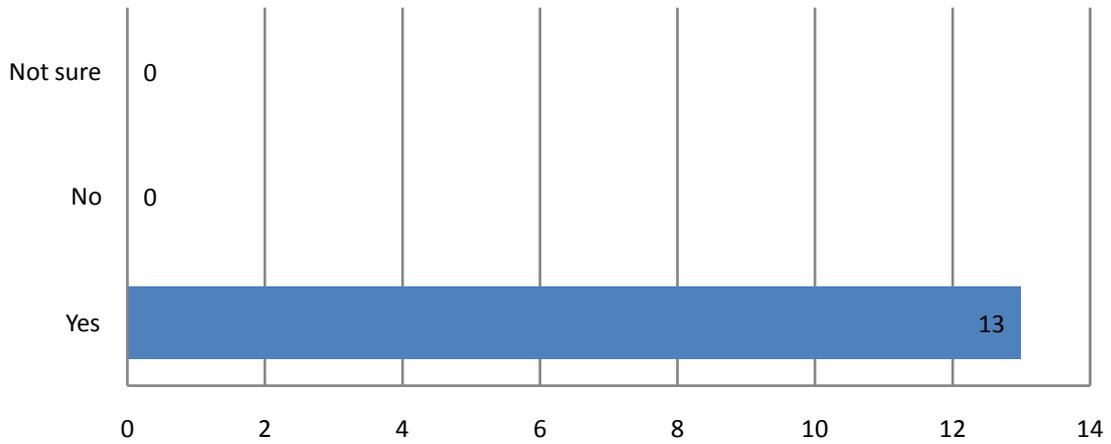
- Learning appropriate ways of assisting and responding to learning disabled audience members;
- Better understanding of what to expect on performance day;
- Gaining an awareness of potential problems or issues that may be encountered;
- Learning that a relaxed approach would be beneficial;
- Awareness of the diversity of the audience

Regarding expectations of the training, respondents said that they hoped to learn the following:

- Understanding of how to approach and assist learning disabled audience members;
- Practical advice;
- Awareness of unusual situations that might occur; what to expect;
- Information about the performance and how the day would run;

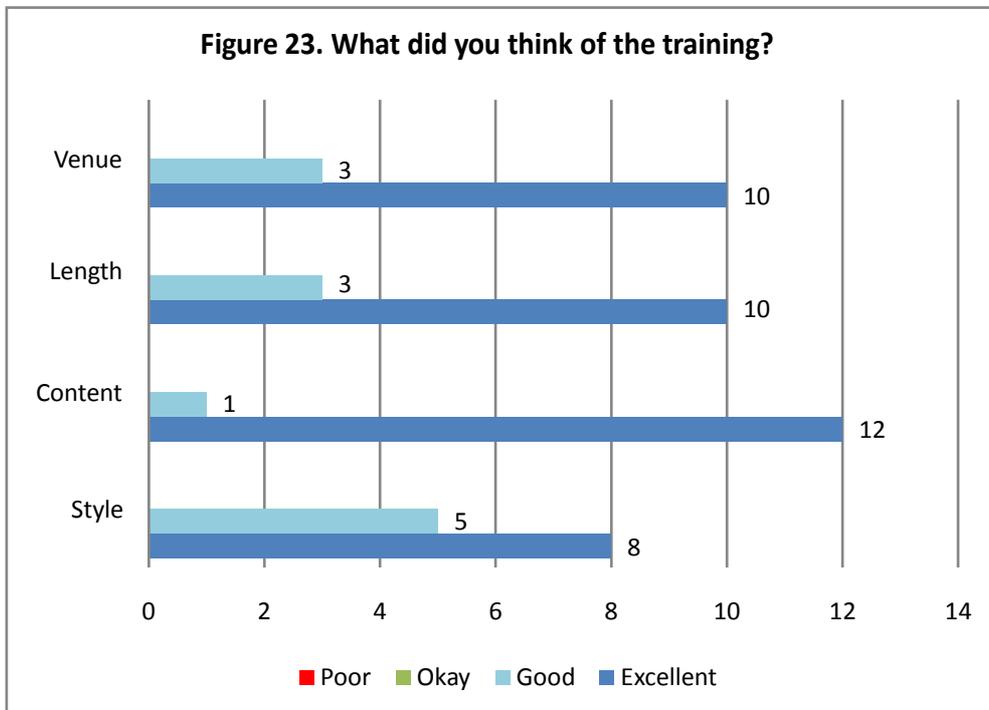
One hundred percent of the respondents said that the training had covered everything they wanted to know about, as shown in Figure 22.

Figure 22. Did the training cover all the areas you wanted to know about?



Repondents were asked to rate various aspects of the training from a choice of four options: “Excellent”; “Good”; “Okay”; and “Poor”. As can be seen from Figure 23, **100%** of the training respondents rated the different aspects of the training as either “excellent” or “good”. None of the respondents felt that any aspect of the training needed improvement.

Figure 23. What did you think of the training?



When asked how they would use the information learned in the training, most responded that they would put it into practice on the day of the *Gold Run* performance. One usher responded that the information would “be useful at every future performance” for which they were ushering.

The success of the training session led by Carousel for Glyndebourne Front of House staff should be considered a strong example of good partnership working and sharing of skills between the partner organisations.

The effectiveness and benefits of this workshop should be carefully noted and should inform planning for any future work of this nature. It may also be beneficial to include formalised training for other members of project teams, and to appoint more junior practitioners and administrators to the project teams who are new to this way of working so they can gain by the experience of others.

4.4.7.2 Training provided through other Glyndebourne projects

One facilitator from Carousel Arts reported attending three formal training sessions which had been arranged for a separate Glyndebourne education project (Glyndebourne Young Voices). These sessions were favourably assessed as part of the other project’s evaluation, and were described by the attendee as being “very useful”.

A series of formal and joined-up artist training sessions are suggested for future collaborative projects like *Gold Run*.

4.4.8 Learning Through Mentorship

Artist James Lake reported significant learning through a mentorship with the Turner-award nominated artist Richard Wilson and Director of CGP London Ron Henocq, who supported him in the creation and showing of *Gold Run: Remix*, an installation piece combining sculpture and sound, inspired by *Gold Run* and the Paralympic Games.

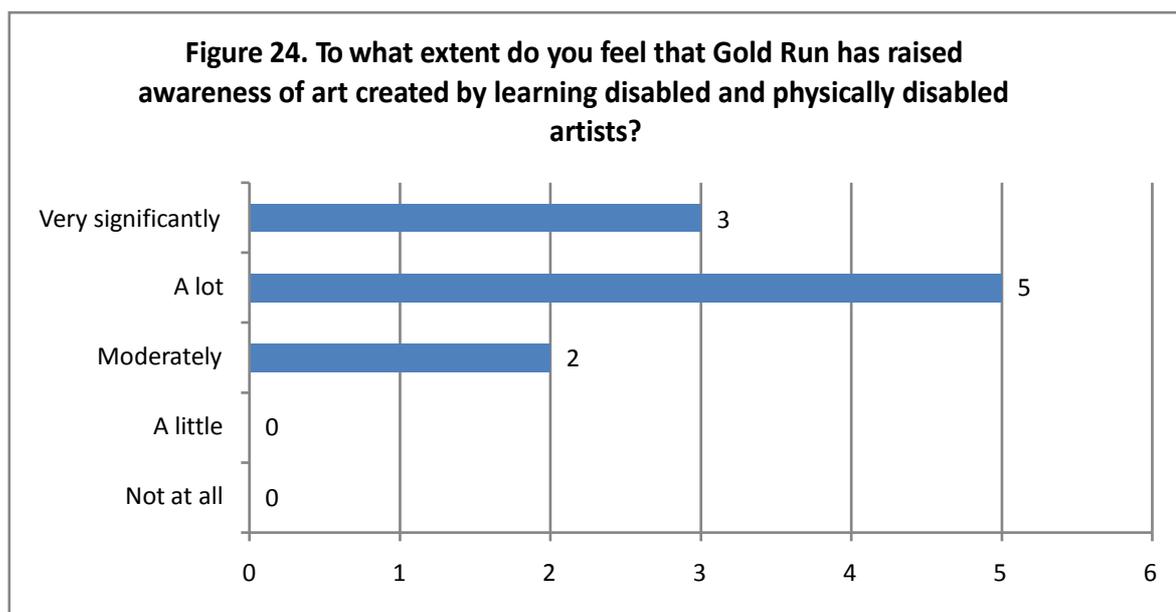
James credited the mentorship with productively supporting him through a “significant learning curve” and expressed his appreciation of the “time and investment *given to him+ by mentors and gallery managers”. He added that he felt “privileged to have been given the opportunity”.

A further element of learning for James Lake came about as a result of the creative collaboration that fed into the development of *Gold Run: Remix*. James worked in collaboration with sound designer Toby Salmon to combine visual and sound elements to break down the elements of the story presented in *Gold Run* and re-present them in a different format. The installation piece was completed in five days with the majority of creative sharing taking place via email and phone calls. James and Toby “responded to ideas in each other’s work” and together created the work combining sculpture and soundscape. In James’ view, the sound element added “gravity and density” to the visual element and contributed the weight needed to fill the “huge space at Dilston Grove”.

James credits the collaboration with teaching him new ways of working with image and sound, saying that he has learned that “a sound-scape can be as large as any physical object you could make”. This should be viewed as a particularly successful example of partnership working and cross-platform learning within *Gold Run*.

4.5 Raising Awareness of Learning Disabled and Physically Disabled Artists

There was a general consensus that *Gold Run* had done much to raise awareness of art created by learning disabled and physically disabled artists. Responding to a five-point scale, 30% of the creative and administrative team felt that the project had raised awareness “very significantly”; 50% felt that the project had done “a lot” to raise awareness; and 20% felt that it had been “moderately” successful at raising awareness (see Figure 24).



4.5.1 Audience Numbers

As reported in section 4.3, audience numbers for *Gold Run* were high, with the production playing to over 93% capacity averaged across all three venues, and full capacity at the Brighton Corn Exchange. Audience numbers for the live performances totalled 1,368 and for each venue were as follows:

- Audience at Glyndebourne: 807 of 831 available seats ⁴(97% capacity)
- Audience at Brighton Corn Exchange: 325 of 325 available seats (full capacity)
- Audience at Chichester: 236 of 283 available seats (83% capacity)

In feedback, audience members at Brighton Corn Exchange requested more performances, reporting that some people who would have liked to attend couldn't get tickets. An audience member at Glyndebourne asked in feedback whether a copy of the performance could be made available on DVD. This suggestion is worth bearing in mind for future projects of this nature, as it would provide a memento for performers and families, and could be useful in demonstrating to others the successes of the performances and potential for

⁴ The upper circle at Glyndebourne was closed for *Gold Run* resulting in the figure of 831 available seats

work of this nature with other groups. The potential for live streaming should also be explored as this would significantly increase reach, and could be of particular benefit for those whose disability, personal circumstances, or geographical location restricts their ability to attend live events.

In addition to the full staged performances, the Carousel Singers made appearances at several events during the project:

- The first public performance of the Carousel Singers at the Blue Camel Club evening on 12 December 2011 at the Brighton Corn Exchange, for an audience of approximately 700;
- Brighton Festival, Monday 21st May 2012, for an audience of approximately 400;
- Olympic Torch Event – in Brighton, 16 July 2012, for a ticket-only audience of 10,000 people at the Brighton and Hove Cricket Ground. The event also featured performances from Brighton and Hove hip-hop duo Rizzle Kicks, Brighton and Hove Youth Big Band, the dance act Twist and Pulse and a fireworks display. This performance was not originally part of the project plan and should be seen as a major additional success of the project which contributed substantially to the project aim of raising awareness and creating high profile platforms for disability arts. It was brought about by one of the chorus facilitators, Julia Roberts;
- Dilston Grove Gallery, London, Sunday 9 September, for an audience of approximately 100.

Further reach was achieved through photography exhibitions and showings of James Lake's installation piece, *Gold Run: the Remix*.

- Gold Run photography exhibition by Andy Hood at Glyndebourne. The exhibition ran from 29 March–9 April 2012, for visitor numbers of approximately 400;
- Gold Run photography exhibition by Andy Hood at the Outside In Gallery in Brighton. The exhibition ran from 23 April 2012–29 August 2012, for visitor numbers of approximately 500;
- Gold Run photography exhibition by Andy Hood at Dilston Grove. The exhibition ran from 3–9 September 2012, for visitor numbers of approximately 120;
- Gold Run photography exhibition by Andy Hood at Pallant House Gallery. The exhibition ran from 4 September–14 October 2012, for visitor numbers of approximately 4,100

4.5.2 Gold Run: Remix Installation Tour Dates

The tour of the *Gold Run: Remix* installation began with a week at Dilston Grove in Southwark Park, London from 3–9 September 2012 with sculptor James Lake in residence alongside the Outside In London exhibition. The residency culminated with an appearance by the Carousel Singers on 9 September 2012.

Gold Run: Remix then began a tour of the UK, with dates extending into summer 2013:

- Pop Up Gallery (Shape), 40 Gracechurch Street, London: 19 November – late December 2012
- The Lightbox, Woking, Surre : 19 February – 17 March 2013
- Chapel Arts, Andover: 22 March–9 April 2013
- Pallant House Gallery, Chichester: 9 April–June 2013
- The Brewhouse, Coal Orchard, Taunton, Somerset: 7 July–11 August 2013

A further showing at the Museum of Somerset was awaiting confirmation at the time of this writing.

4.5.3 Marketing and Press Coverage

Media and marketing activity to promote the *Gold Run* performances and raise awareness of disability arts among funders, the arts education sector, political stakeholders and the general public was co-ordinated through a marketing campaign headed by the Glyndebourne Communications Department in consultation with project partners. The campaign included press releases, personalised pitches to local broadcast and disability media, and promotion of performances through partner websites, local media and targeted electronic flyer distribution.

Overall, this resulted in 29 items of media coverage with a total circulation of **3,708,134**. Included in this figure is regional print and online coverage through 13 outlets and coverage of *Gold Run* by four local broadcast media BBC South (April 2012) ; ITV Meridian (15 April 2012); Uckfield FM (21 March 2012); and Radio Reverb (27 March 2012) with a total approximate broadcast reach of 889,000.

Highlights of the media coverage as identified by the Glyndebourne Press and Marketing team were:

- ITV Meridian coverage due 15 April with approximate viewing figures of 625,000;
- Coverage from Community Care who are a key disability sector publication and a new outlet for Glyndebourne;
- BBC South radio coverage with approximate listening figures of 229,000

The coverage received by *Gold Run* was primarily positive, with 66.67% clips being assessed as positive; 33.33% as neutral; and 0% as negative.

Press coverage for the legacy project *Gold Run: Remix* has been positive and is ongoing while the installation tours. An image of James Lake's sculpture *The Runner* used in the *Gold Run: Remix* installation has been used in publicity for a new venture by disability arts organisation Shape called 'Shape in the City' which was officially launched on 29 November 2012 in gallery space at 40 Gracechurch Street, London.

4.5.3.1 Social Media and Website Statistics

Gold Run and its legacy projects maintained a web presence and made use of social media to increase the reach of the project. In conjunction with Brighton and Hove County Council a ticket competition for the Glyndebourne performance was run through the Council's Twitter channel which has just under 8,000 followers. *Gold Run* was also on Twitter on rehearsal and performance days when it was used by participants and audience to register feedback.

The *Gold Run* website, www.goldrun.org.uk, registered 1837 page views and 1430 unique visitors from launch to December 2012. Additionally, Glyndebourne and Pallant House each had a *Gold Run* information page on their website (Carousel's website had a link which took users directly to www.goldrun.org.uk). Pallant House's *Gold Run* page on the Outside In website (<http://www.outsidein.org.uk/Gold-Run>) had 2,907 page views and 2,263 unique visitors from launch to December 2012. Glyndebourne's *Gold Run* information page, www.glyndebourne.com/goldrun received 4,528 page views between its launch and December 2012.

Additionally, photos documenting the creation of *Gold Run* and of the installation piece *Gold Run: Remix* were taken by Andy Hood and posted on two Tumblr sites managed by Pallant House Gallery: <http://gold-run.tumblr.com/> and <http://goldrunremix.tumblr.com/> each reaching an estimated 2000 hits.

5 Establishing Legacy

Legacy for the Carousel Singers and Carers

- 95% of members of the Carousel Singers have said they want to continue in the group post-*Gold Run*.
- A member of the Carousel permanent staff has attended Glyndebourne artist training sessions and has been involved with all the Carousel Singers rehearsals, with a view to taking on leadership of the choir once the *Gold Run* project ends.
- Members of the administrative team have met to discuss continuation of the Carousel Singers and resources/funding required. The choir is now poised to continue as a project independent of *Gold Run*.
- Relationships formed within the choir and between carers have resulted in a new support network established between carers, now formalised as the “Friends of the Carousel Singers”
- Retention rates within the choir, especially in consideration of the long-term commitment required, were very high demonstrating the value of the choir to participants and the dedication of carers and staff in supporting members’ attendance. This is of importance to the group’s future.
- The teamwork and support for one another demonstrated by the choir, along with improvements in confidence levels, social skills and communication skills will be of continuing benefit to members in other aspects of their lives. This has already been noted by carers and family members.

Legacy for Artists

- James Lake’s installation *Gold Run: Remix* has resulted in a new collaboration, skills development and UK tour with showings in five galleries through summer 2013 confirmed and a sixth venue awaiting confirmation at the time of this writing
- Andy Hood’s *Gold Run* photography exhibition has shown in several professional galleries, and the project has enabled him to make the transition from amateur to professional photographer. His work has now appeared in specialist publications, company websites and the general press.
- Several artists working on the project reported that the experience had taught them new skills that would enable them to take on related projects in the future, e.g., the Carousel artist who will be taking on the leadership of the Carousel Singers

Legacy for Schools

- Teachers from St Luke’s (the mainstream primary school) have expressed an interest in arranging a visit to Downs View Special School to establish a longer term relationship between the schools, an outcome that could be developed as part of a legacy project.

Legacy for Partner Organisations

- The learning around access that has occurred at Glyndebourne for future participants and audiences, in particular with regard to training arranged for the premier performance which was described as “useful at every future performance”;
- The learning in collaborative working that has taken place and in the management of large multi-partner projects has been cited by several members of the administrative team as useful in informing their future project planning;
- The learning around inclusion and access that has occurred at Glyndebourne in regard to non-mainstream participants and their needs.

6 Meeting Project Aims

- To present the dramatic history of learning disabled inclusion in the Paralympic movement, the ongoing commitment and dedication of learning disabled athletes and their advocates and the aspirations for the future of learning disabled athletes in particular.

AIM MET

- To work closely with the Learning Disabled community in Brighton and Hove and find, through consultation, the appropriate access routes into participation in this project.

AIM MET

- To work with inspirational artists: learning disabled opera singers, composer, musicians, filmmakers and visual practitioners and to optimise the artistic quality of the work created.

AIM MET, although a closer integration of the different artistic elements is an aspiration to be worked towards

- To practically support artists, singers, filmmakers, composers and musicians to work with learning disabled young people and marginalised artists.

AIM MET, and likely to be exceeded through legacy projects

- To identify and develop interns who can continue to work with the newly-formed choir after the culmination of *Gold Run*.

AIM MET

- To identify and work with venues to perform and exhibit the work created on the *Gold Run* project, and to collaborate with those venues to support the work during its performance.

AIM MET and exceeded through the identification of three additional performance opportunities and six gallery showings

- To enable, through the marketing and communications departments of those venues, a wide variety of audiences to see the work.

AIM MET; with final audience figures totalling over 12,000 for Gold Run performances and choir appearances, and media coverage with a total circulation of 3,708,134.

- To create an online community for participants, friends and family, and audiences to engage with the project.

AIM MET through the creation of the Gold Run website and Tumblr sites

- To explore and examine the effect of choral singing on learning disabled participants.

AIM MET

- To challenge and, where needed, redefine each partner organisation's approach to inclusion and diversity.

AIM MET, with the recognition that continued partnership working of this kind will help to refine practice

7 Recommendations

The success of the Carousel Singers was pronounced, on a number of different levels. Of particular note was the role the choir played in improving members' quality of life and creating an enjoyable opportunity for social interaction. It is recommended that the choir be continued and that new opportunities for performance be sought. It is also noted that performance opportunities do not need to be fully staged, but can also be at community events such as the Olympic Torch event which had an audience of 10,000.

More resources for participants to see other live performances would have been beneficial. This should be considered in future planning.

An audience member at Glyndebourne asked whether a copy of the performance would be made available on DVD. This suggestion is worth bearing in mind for future projects, as it would provide a memento for performers and families, and could be useful in advocacy and for demonstrating the potential for work of this nature with other groups. The potential for live streaming (as used in the Ebert Room at Glyndebourne) should also be explored as this would significantly increase reach, and could be of particular benefit for those whose personal circumstances restrict their ability to attend live events.

The opportunity to appear on the main stage at Glyndebourne, at the Minerva Theatre and at the Brighton Corn Exchange was valued by participants and their carers and seen as an important step in creating mainstream opportunities for disabled artists and raising public awareness. Further performances at high profile, mainstream venues would be beneficial.

A project of this scale needed an artistic director in addition to an overall project manager. For future projects, partners should engage an independent director and/or project manager who have been jointly appointed by the partner organisations. This would help in maintaining objectivity in partnership working.

Lack of clarity around roles led to confusion in delivery and the under-utilisation of the expertise of two members of the creative team. This restricted the amount of cross-organisational learning that took place and impacted on artistic outcomes. For future collaborative projects, a **Skills Audit** is recommended during the early stages of the project to determine the best use of members of the project team and inform the assigning of roles. The results of the skills audit should be made available to all members of the project team.

The long lead time allowed for start up of the Carousel Singers was thought to be key to its success. Future projects should build in a long lead time in order to establish trust between participants and leaders and to lay the ground work for more intensive learning to begin. For a group similar to the *Gold Run* participants, a period of 3-6 months would allow all members of the group to become comfortable with leaders who they haven't met before.

The one-on-one coaching sessions with James Redwood were considered very beneficial for participants, although they didn't take place until after the Glyndebourne performance. More one-to-one time with James to work on individuals' singing would have been valuable. It is recommended that individual coaching time be planned into future projects, ideally with a slowly phased approach over a series of months to allow time for a trusting relationship to be built between coach and performers prior to any individual (or small group) sessions taking place.

Adequate artistic and support staffing for learning disabled groups should be planned into any future project as it is crucial for success. The value of having an artistic team with different areas of expertise allowed a broad range of activity to be offered that appealed to the interests of different participants. It was also useful in terms of managing the "sheer number of bodies in the room", in consideration of the intensive needs of

many participants. It should be noted that a large number of trained staff and a “small army of volunteers” supported the Carousel Singers to ensure that things like safety and people’s well being were taken care of in addition to the creative elements of the project.

In recognition of different choir members’ interests and abilities, it was suggested that small working groups could have been created for different elements of the creative process

The choir would have benefited from having a person dedicated to the pastoral role, perhaps in the form of company manager. The support required to maintain the high retention rate in the Carousel Singers was extensive, as commitment to a project of this length was “a huge ask” of people. Learning disabled people’s lives are often quite chaotic for health, housing and financial reasons. Virtually every member of the Carousel Singers was living on benefits, meaning that transport made a big dent in their finances. Future projects should allow for adequate staffing to provide support in maintaining attendance levels. For *Gold Run* this task inadvertently fell to a member of the creative team. While she took the work on for the success of the project, she acknowledged that it was “not good” for her creatively.

In order to facilitate reflective learning while a project is in process, an evaluator should be appointed at the beginning of the process and interim evaluation reporting should be scheduled to take place well in advance of major performance dates, while project rehearsal is still in process. In the case of *Gold Run*, this would have been September 2011 as opposed to September 2012.

“Glyndebourne staff should have had the opportunity to go in and just see how Carousel staff worked prior to sessions beginning . . . and Carousel staff should have been invited to watch the Glyndebourne staff work.” For future projects, opportunities to observe and learn about partner artists’ delivery and practice should be scheduled and requisite for all members of the artistic and administrative team.

The success of the training session led by Carousel for Glyndebourne Front of House staff was considered a strong example of good partnership working and sharing of skills between the partner organisations. The effectiveness and benefits of this workshop should be carefully noted and should inform planning for any future work of this nature. It may be beneficial to include formalised training for other members of project teams including artistic and administrative staff.

One of the more successful learning outcomes of *Gold Run* was the mentorship of James Lake by established artist Richard Wilson and gallery director Ron Henocq. A junior member of the Glyndebourne creative team also reported benefitting from working alongside a more experienced practitioner. It is recommended that the practice of appointing junior practitioners and administrators to project teams continues. An added benefit may have been gained had the junior artists also been mentored by practitioners from the other partner organisations. A series of formal and joined-up artist training sessions, mentoring and paired-artist collaborations are suggested for future collaborative projects like *Gold Run*.

A learning disabled participant from the choir should have been included in the creative team in the same way as Matthew and Sarah represented the film making group. Additionally, artists new to attending creative and steering group meetings should be paired with a mentor to help ensure that part of their learning is around how to negotiate large meetings (this would be of particular value for artists who usually work independently).

The teachers whose students took part in the film-making sessions suggested adding a gallery activity so that children could see what others had made, and more physical activities as some children struggled with focus during sedentary work. They also requested some guidance for how they (the teachers) could most usefully contribute within the sessions.

There was a general consensus that creative meetings became less productive as the process went on and focussed on practicalities, often to do with music. Individual voices dominated at the expense of others. It is suggested that strong chairing of meetings from an objective leader with responsibility for the artistic whole would have helped alleviate this and ensure a balance between the different artistic elements.

There was a general consensus that creative meetings were too large, meaning that the contribution of some members was minimal as the majority topic dominated. Several members of the team suggested that small working groups meeting regularly and reporting back to less-frequent creative meeting could have better facilitated the creative process.

Minute-taking during meetings should be conducted by a member of staff who is not contributing to or leading the meeting.

Important creative decisions should, whenever possible, be taken in group meetings and clearly communicated to all partners. If, by necessity, decisions are taken outside of meetings, it is suggested that they should be documented and circulated in the same manner as meeting minutes and that records of the decision should be stored with other minutes.

Online collaborative tools were not viewed as being particularly successful, with users commenting that they didn't allow "room for creativity via face to face working". It is recommended that tools of this nature be restricted to communicating more mundane aspects of planning.

On reflection, the Steering Group felt that they did not give the Communications team enough time to prepare marketing materials. They agreed that in future, important issues to do with marketing, design of publicity and print, and communications should be discussed in face-to-face meetings, Skype meetings or conference calls.