The Agency
makers of change

INTERIM REPORT
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A Battersea Arts Centre, Contact Theatre and People’s Palace Projects Collaboration

Written by Meghan Peterson and Chrissie Tiller

“We had a moment of discovery, an idea to create a whole methodology that would give young people access to the language of arts practice, connect them to networks, give them a repertoire of skills, and empower these young people to become producers, protagonists of their own ideas.”

Marcus Faustini, The Agency Founder

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THE AGENCY IN NUMBERS

**EVERY AGENT RECEIVED**

102 hours
of facilitation and support to help them develop their ideas

**FUNDED PROJECTS**

£2,000
of support
+ an additional
102 hours
of 1-on-1 support
from a Producer

Total of
204 hours
of support
for idea development

**Achieved Project Oracle’s Level 2 Standards of Evidence**

All young people improved their networks by an average of 83%

All young people improved their presentation skills by an average of 41%

‘My social confidence and presenting have improved throughout the process, and my viewpoint of seeing things has changed. There’s a lot The Agency has given me.’

Andrew Obi
Year 3 Manchester Agent
Imagine the worst economic crisis in three generations. Imagine more than half a million 16-24 year olds who are unemployed. Of those young people, imagine the ones who also are living on housing estates around the UK and the additional complex challenges they face every day. Imagine those same young people anticipating tens of thousands of pounds of debt to study in higher education. Imagine a squeeze on the incomes of those young people’s parents. Imagine an economic model that is dominated by global corporations in which an increasing number of first-time jobs are being automated. Imagine a generation of young people beginning to live outside any kind of mainstream system. Imagine a political system in which key decisions about our future are made by the oldest generation. Imagine the impact of all this on peripheral communities on some of the poorest housing estates in the UK. Imagine social unease and unrest. Imagine 10 years from now, 20 years from now, and the wider impact on society of this set of realities.

Now imagine an economic model that gives the same young people, in the same challenging environment, a creative voice with their own entrepreneurial identity. Imagine a system that enables them to develop their idea for the future. Imagine a programme that provides them with a methodology that values their creativity and ensures that they can test, strengthen and realise their idea. Imagine the impact of their ideas within their communities. Imagine giving those young people visibility and status within their own communities, meeting community leaders, local politicians and local organisations. Imagine giving those young people visibility and status within wider society, including opportunities to talk about their idea. Imagine all those young people and their ideas in parliament, meeting ministers and MPs, and telling them about their idea. Now imagine arts organisations around the country beginning to understand that they can play a powerful role in facilitating this work and imagine the methodology and ethos catching hold in towns and cities across the country. Now imagine the impact on society 10 years from now, 20 years from now...

The Agency sets out a challenge to an increasingly unequal society: where youth unemployment and disillusionment are part of that inequality. ‘Agency’ is the capacity to ‘act and make a difference’. To have agency, we need to be freed from existing social constructs which make us dependent on the passive distribution of social and economic resources. In our current cultural models, young people from deprived inner city areas are cast as the ones ‘needing our help’, rather than being the ones charged with the transformation of their communities. Giving ‘agency’ to young people, and working with them to turn their ideas into sustainable social enterprises, is exactly what this programme sets out to do: to see young people as the solution rather than the problem.

David Jubb, Artistic Director/Chief Executive Battersea Arts Centre

Matt Fenton Artistic Director/Chief Executive Contact
The Agency is a creative entrepreneurship programme enabling young people, aged 15-25 from underserved areas, to create social change projects based on the needs of their communities. The programme is based on Agência de Redes para Juventude, founded by Marcus Faustini in Rio de Janeiro, Brazil, in 2011, and has been running in the UK by Battersea Arts Centre (BAC), Contact and People’s Palace Projects (PPP) since 2013.

Our aim is for young people from underserved communities to have the self-confidence, networks, skills and creative mindset that they need to become protagonists in their lives and the world around them. Throughout the past two years, we have developed a detailed Theory of Change for The Agency and built up a strong evidence base for the programme. This report outlines this evidence base, provides an introduction to The Agency and its methodology and the long-lasting impact it has had on the young people, organisations and communities involved.

The Agency in the UK was originally funded for two years by the Calouste Gulbenkian Foundation after winning a national competition in 2012. The project was up against more than 160 other projects and was assessed by an industry panel that included Arts Council England. It is currently funded by The Big Lottery Fund’s Reaching Communities programme.

The Agency is not a standard training or skills development opportunity, the majority of which prepare young people for low-skilled and often precarious employment opportunities. The Agency is a creative approach to developing social entrepreneurs for the future, shaping their own business ideas. The approach of The Agency is to focus on the young people’s desires and puts them in the lead. Each young Agent sets their own path and defines the idea they want to develop through the programme. However, The Agency also requires them to test their ideas against the desires and needs of their own community, to ensure that their ideas are rigorously user-tested. The Agency taps in to their creativity with an iterative approach that understands the value of mistakes, helping to strengthen their idea and its business model with each cycle of development.

The cultural sector’s offer to young people is narrow. It is based on an invitation for young people to participate in the existing activities of the cultural organisation, whether it’s a youth theatre or youth orchestra or similar. If they are not currently interested in the direct work of the cultural organisation then it’s difficult and often undesirable to get involved. This is why cultural organisations struggle with the diversity of the people who work in the industry: because it is a self-perpetuating cycle. The Agency has changed this for BAC and Contact. Because of the Agency BAC’s purpose as an organisation has changed from a solely arts focussed mission “to invent the future of theatre” to a more socially engaged model “to inspire people to take creative risks to shape the future”. There is a wider movement in the cultural sector for organisations to connect more profoundly with communities. The Arts Councils of England, Wales and Northern Ireland are behind this move. However, there is a shortage of tried and tested approaches that enable arts organisations to both play to their creative strengths whilst putting young people in the lead. The Agency is well positioned to be adopted by arts organisations across the UK.

The Agency works with young people who live on local housing estates or in social housing to focus on those that are most in need of support. This also ensures that the business ideas that develop through The Agency are impacting on some of the UK’s most deprived communities. These communities are increasingly invisible in the mainstream economic and political life of the UK and The Agency seeks to empower young people within these communities to reimagine them with positive projects, businesses and initiatives which connect them with leaders of local government, business and other leading organisations in the third sector.

What is The Agency?

WHAT IS THE AGENCY?

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WHAT SETS THE AGENCY APART?

1. The Agency puts young people in the lead

2. The Agency will open new pathways for the cultural sector to support young people

3. The Agency targets those young people who are most in need

Beth Turrell, Associate Producer BBC

“...The Agency is an urgent part of any arts organisation that thinks community matters - every theatre, gallery, studio should be part of what The Agency is all about - social change.”

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WHAT IS THE NEED?

558,000 young people, 12% of 16- to 24-year-olds, are currently unemployed in the UK. This is almost three times the adult unemployment rate.4

The Department of Education’s recent study of the lives of young people in England shows that while 15% of all young people are not in Education, Employment or Training (NEET), this increases to 28% for BAMER (Black, Asian, Minority, Ethnic and Refugee) young people.4

Research for The Prince’s Trust 2017 Macquarie Youth Index report has shown that young people from underserved communities are much more likely to have lower expectations and aspirations.5

The report further reveals:

- 28% of young people do not feel in control of their lives
- 36% of young people do not feel in control of their job prospects
- 16% of young people think their life will amount to nothing, no matter how hard they try
- 18% of young people do not think they would have the ability to change their circumstances if they wanted to

All of these numbers increase significantly for young people from disadvantaged or NEET backgrounds. Research has shown however, that there is a desire from young people to have greater agency over their lives. “Given the profound uncertainty surrounding recent political events and the fact that young people face the worst job prospects in decades, it’s not surprising to read that one in four young people aged 16 to 25 don’t feel in control of their lives. All though it’s obviously alarming that these concerns play on young minds, it’s encouraging to see that young people have an interest in actively shaping their own future,” states King’s College London Professor of Psychology & Neuroscience, Louise Arseneault.

“The Agency has enabled BAC to work as a catalyst for change in the community, bringing together young people, businesses, council, youth and community services. The relationship between arts organisations and communities can tend to be rather linear – the arts organisation ‘puts something on’ and then ‘invites the community.’ The Agency means that we are working in a different way, with different parts of our community to create something together. Our role has shifted, we have become facilitators and developers, rather than deliverers and providers.”

David Jubb
Artistic Director/Chief Executive
Battersea Arts Centre
Historically Moston and Harphurhey was a vibrant area of Manchester with busy markets, a strong sense of community and important relevance to the city as a whole. Over two fifths of the housing in the area is in the social rented sector and three quarters of that is owned by the City Council.

The quality of the housing and general environment in some of the Local Authority housing estates is poor and estates in central Harpurhey experience concentrations of deprivation and high levels of antisocial behaviour, crime, and poverty. Since the 1980s, the area has seen a steep decline with the loss of the mining pit and is now classified as one of the most deprived areas in the country. In recent years it has experienced a major shift in the demographics of its population, with a large influx of East African and Eastern European families immigrating to the area at the same time as a spike in hate crime and division in the community.

High levels of unemployment - particularly amongst the 16-24 year old age group. In some areas, less than 40% of residents of working age are in employment. Over 40% of children live in a family dependent on income-related benefits.

Nearly a third of people using foodbanks in Battersea’s borough, Wandsworth, are children, according to figures released by the Trussell Trust.

The area has a substantial refugee community, with South London Refugee Association providing support to over 1,300 vulnerable people in 2015.

LATCHMERE AND QUEENSTOWN, our bordering wards, are ranked amongst the most economically deprived 5% in the UK.

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MANCHESTER’S MOSTON & HARPURHEY COMMUNITIES

"If there was a recurrent theme in these ten presentations, it was how young people pick up messages – spoken, or not – about the value placed upon them by wider society, and their aspiration to connect to this wider community from which they so often have a sense of being excluded.”

Paul Martin, Chief Executive of Wandsworth Council

BAC is located in the middle of a number of areas of significant deprivation in Wandsworth where poverty, poor housing and low levels of adult employment lead to a significant lack of positive activities for young people.

These young people face challenging circumstances that have been proven to have adverse mental health and socio-economic consequences and jeopardise their futures. Gang crime including gun and knife crime is high, with regular stabbings of under 25s, often unreported by the national press. The local Winstanley Estate gained attention in 2011 for being home to many of the young people involved in the London riots. The Kingham Report identified a “sense of alienation between the many different... communities in the area” as a major contributing factor in young people’s involvement in the riots. The regeneration of Winstanley Estate and Nine Elms since 2011 is creating displacement and prompting huge change in the local areas, and many of the young people who come into contact with The Agency are out of work.

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28% of JSA claimants are long-term unemployed. The ward has 27.5% of working age claiming out of work benefits and a NEET figure of 9.1%.

Low educational attainment levels, with qualifications in English, Maths and Science below average, and 50% of adults without GCSE or higher education qualifications.

60.8% of the population are unlikely to have internet access.
WHO ARE WE?

The Agency is a tried and tested programme that has been devised and developed in the favelas of Brazil in partnership with young people, hosted in the UK through a partnership between BAC and Contact, two organisations with a long-term commitment to meeting the needs of young people in their communities.

Both BAC and Contact have innovative leadership models that are about enabling others to lead throughout the work of their organisations. They are both recognised and celebrated by their local communities, national funders, and by the wider cultural sector as pioneering, with a track record of their approaches being adopted by other arts organisations.

The partnership that runs The Agency in the UK also includes a third organisation, PPP, which does a great deal of research and practice in Brazil. The relationship between the three companies is close, collaborative and creative, and a very positive relationship has always been maintained with Agência de Redes para Juventude, who devised the original programme. This has had the added benefit of opportunities for young people on housing estates in the UK and favelas in Brazil to meet, work together and share experiences.

WHO DO WE WORK WITH?

The Agency works with local, often hard-to-reach 15-25 year olds in London and Manchester.

We recruit young people beyond the usual reach of entrepreneurship programmes, by finding young people where they are - on the street, at bus stops, on referral pathways, through community partners, colleges and schools and at local youth clubs. From the beginning, we address them as people who have immense potential and capacity to bring about change. That change begins with the needs of their community.

Recruitment for The Agency also depends on developing partnerships with organisations already working in the neighbourhood: residents’ associations, charities, youth services, social workers. Then, as The Agency’s founder Marcus Faustini suggests, “we ask two questions: who is the most talented young person you know who should be in this project? And who are the ones who are not engaged at all who you imagine won’t have any ideas? Because we want both of them.”

“Who Are We?”

“Who Do We Work With?”

“Who Are We?”

“No theatre has thought harder, investigated more thoroughly, experimented more boldly or imagined more fiercely how a building may best be restored and reimagined so it can best serve its local community, artists and audiences in the 21st century than BAC has done.”

Lyn Gardner,
The Guardian

“No venue in the country supports groundbreaking work with more generosity, commitment and sense of purpose than Contact.”

Brian Lobel,
Artist and Wellcome Trust Public Engagement Fellow
The aim of this cycle is to enable Agents to have an idea, learn how to negotiate it, defend it, link it up to different networks and present it alongside other young peoples’ ideas, host organisations and industry professionals.

The first cycle uses a theatre-based, creative methodology to help young people develop their ideas. They focus on building the logistics of the ideas themselves through support from facilitators and the community groups they aim to work with, whilst also developing the social and emotional capabilities necessary to bring these projects to fruition. These social and emotional capabilities such as agency, communication, and creativity are also linked to improved longer-term employment and educational success.

Agents receive a stipend to support their time which helps to counterbalance hidden privilege of being able to take part in unpaid work, helps with travel and food, and provides disposable income for them to spend on themselves and their projects.

At the end of this cycle, young people pitch their ideas to a panel of influential individuals from their local area. Every project needs to consult with communities first before they pitch for funding from the Panel. The number of signatures needed before an Agent’s idea can be brought to the panel.

50

Identifying and opening local networks.

Activities focus on:
- Identifying new and pre-existing networks of support
- Developing their entrepreneurial and team skills
- Community consultation about their ideas
- Preparing young people to pitch their idea to a panel of external experts
- Expanding their sense of agency and what they are capable of
- Building research skills

THE INCUBATOR

The aim of Cycle 2 is to teach practical project management, planning and business skills alongside bespoke support with an individual producer who guides the Agents in building their projects and piloting them in the local area.

This is the cycle where they turn their ideas into projects, laying the foundation for a potential long-term intervention implemented within the community. Agents develop their ideas into social enterprises with the support of BAC, Contact, industry experts, and local people and businesses. Through piloting their projects by the end of this phase, they gather integral feedback that then impacts the future development of their projects.

This happens through:
- Offering mentor/producer support in realising their projects
- Delivering intensive training in project management, budgeting, branding and impact
- Encouraging those whose projects weren’t selected to join other projects
- Helping them identify partners to assist with the realisation of their projects

THE LEGACY PHASE

The last cycle of The Agency consists of ongoing support of the Agents’ projects after the structured sessions end.

This phase is not compulsory but offers bespoke support to young people who want to continue running their projects beyond the initial 24 weeks of the programme. This support can include assistance with fundraising, business development, network building and community partnerships, both from staff at Contact at BAC and from external partners.

Of the 28 projects that have been funded throughout the four years of the Agency in the UK, 24 are still running in some form with this legacy support.
A. AIMS OF EVALUATION & EVALUATION DESIGN
At the start of the third year of The Agency in the UK, we embarked on a more social impact-focussed approach to evaluation. We completed a theory of change that was tested through a detailed evaluation plan put into place when the programme commenced. There were a total of 18 outcomes (15 intermediate and 3 long-term) with the overall aim that “young people from underserved communities should have the self-confidence, networks, skills and creative mindset needed to be protagonists in their lives and the world around them.”

The evaluation was designed to be as collaborative as possible, with project managers, senior management, programme facilitators and the young people themselves all contributing to the development of the evaluation framework. Tools were designed to measure six of the 18 outcomes, all adapted from previous research using Likert scales.

The tools we created were used to measure improvements in the following categories:

1. Networking and building relationships
2. Project management skills
3. Presentation
4. Creative problem solving
5. Agency/self-efficacy
6. Organisational & Community Impact

The evaluation focussed on young people self-reporting on their own personal progress at baseline, midpoint and endpoints. To measure presentation skills, this data was triangulated with a facilitator assessment tool.

Outcomes measuring organisational impact were collected anecdotally through questionnaires with Artistic Directors/Chief Executives of the three lead organisations. Outcomes measuring larger community impact were collected mostly through output figures of attendees, participants and people engaged both in the programme and through the youth enterprises and initiatives that carry on in Cycle 3.

B. RESEARCH QUESTIONS
We chose to examine the following questions:

• What is the impact of The Agency on the lives of young people who participate in the programme?
• What is the impact of The Agency on the organisations who lead in delivering the project?
• What is the wider impact on the local community from having the young people’s projects delivered in their locations?

C. SAMPLING
Because the number of participants in The Agency is relatively small, with approximately 30 young people going through Cycle 1 and 12 going onto complete Cycle 2 each year, we incorporated the data from every young person who took part into our analysis. This has allowed us to show correlational links but not demonstrate causality at this stage of the programme.

“The Agency is one of those few instances where an arts organisation is working with partners to change the world in ways that are not encumbered by traditional definitions of what the ‘arts’ are or do. Inspiring.”

Hasan Bakhshi, Director, Creative Economy in Policy & Research at NESTA
**THE AGENCY: A THEORY OF CHANGE**

**Aim**

**Activities**

- Information-seeking, Persuasion & Networking
  - Young people provided formal and informal digital platforms to present ideas (panel, consultation, National Festival of Ideas)
  - Professionals and industry experts are willing to help young people and participate in events
  - Communities help young people through offering ideas, consultations and participating in events
  - Young people have higher aspirations for their futures
  - Young people consult, collaborate with them to identify community needs and opportunities (mapping exercises, one-on-one mentorship)

- Working with Others
  - Young people work together in teams to help develop another’s projects
  - Young people have more opportunities to help develop another’s projects

- Project Planning & Management
  - Young people map the personal and entrepreneurial skills they have and outline what skills they need to develop
  - Young people have increased agency

- Philosophy
  - Arts organisations create a safe space celebrating taking risks and failure
  - Arts organisations use creativity to teach entrepreneurial skills

- Creative Workshops
  - Young people come from disadvantaged backgrounds, lacking confidence and potential with others (team working)
  - Young people take part in activities to explore their passions to turn their ideas into projects

**Outcomes**

- Long-term
  - Young people make it through Phase 1 and continue to participate in Phase 2
  - Young people consult, collaborate with them to identify community needs and opportunities (mapping exercises, one-on-one mentorship)

- Intermediate
  - Young people have increased agency

**Assumptions**

- Young people are more able to network and build relationships
- Young people are more able to identify new and existing networks

**Creatives Mindset**

- Young people learn from their successes and failures
- Young people are more able to solve problems creatively

**Social/Community**

- Young people have increased hard skills needed to set up and run a project: planning, budgeting, monitoring, etc.
- Young people have a greater understanding of their business skills and how to continue to develop them
- Young people have increased social and networking skills

**Project Planning & Management**

- Young people have increased potential with ideas and capacity to effect change
- Young people come from disadvantaged backgrounds, lacking confidence and potential with others (team working)
- Young people increase potential to make ideas a reality

**Visibility/Building Relationships**

- Young people have more opportunities to help develop another’s projects
- Young people have increased social and networking skills
- Young people are more able to network and build relationships
- Young people are more able to identify new and existing networks

**Self-Perception**

- Young people recognise their potential to make change
- Young people have increased self-confidence
- Young people contribute positively to their chosen community’s needs

**Philosophy**

- Arts organisations create a safe space celebrating taking risks and failure
- Arts organisations use creativity to teach entrepreneurial skills
- Young people come from disadvantaged backgrounds, lacking confidence and potential with others (team working)
- Young people take part in activities to explore their passions to turn their ideas into projects

**Creative Workshops**

- Young people learn from their successes and failures
- Young people are more able to solve problems creatively

**Project Management & Business Development**

- Young people have increased hard skills needed to set up and run a project: planning, budgeting, monitoring, etc.
- Young people have a greater understanding of their business skills and how to continue to develop them
- Young people have increased social and networking skills
- Young people are more able to network and build relationships
- Young people are more able to identify new and existing networks

**Key**

- Activities
- Assumptions
- Intermediate outcomes
- Long-term outcomes
- Aim

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**What does it mean to be a protagonist in a city?**

1. Young people are more part of the economic life of the city by seeking employment, having an entrepreneurial mindset and building resources in their communities
2. Young people develop their creative abilities through a culture of creativity embedded in the programme, giving them the tools and mindset to find solutions in other areas of their lives
3. Young people are more included in the social life of their city, breaking down stereotypes they have about other communities and negative perceptions of communities they have about young people
OUR IMPACT

In 2016, we achieved Project Oracle’s Level 2 Standards of Evidence, signifying we have correlational evidence of the positive impact of the programme on the young people who took part in years 3-4. Quantitative data gathered on the five areas we were measuring (Networking and building relationships, project management skills, presentation, creative problem solving and agency/self-efficacy) is supported by anecdotal, qualitative data. Organisational impact is measured through qualitative, anecdotal evidence further described below.

All of the outcomes we measured had a positive impact, demonstrated through the percentage increases outlined on graphs below and through the increase in mean scores as the project progressed.

A. IMPACT ON YOUNG PEOPLE

The following outlines each outcome as listed on the Theory of Change, a brief description and the overall impact of each outcome in numerical and graph form. Cycle 1 numbers are for the young people who only completed the first 12 weeks and Cycle 2 signifies young people who completed the full, 24-week programme. In total, Cycle 1 incorporates data from 40 young people (as some dropped out in the first cycle from those originally recruited) and Cycle 2 data is for 20 young people.

"It has become a signature project for us, and is a hugely useful reference point to demonstrate the value of collaborative creative processes to effect change in young lives and communities. It has given Contact a sense of confidence and ambition to push beyond the normal structures and outcomes of engagement, community or outreach work, and increasingly to make these activities the central driving force of the organisation.”

Matt Fenton,
Artistic Director/Chief Executive, Contact

1. Networking and Building Relationships

Young people are more able to identify new and existing networks

– Building networks is about identifying new people to connect with and also being able to see people who they may have known previously in a new light, as someone who might be able to support them with their projects. This is done through mapping exercises that ask them to think critically about people they know and to identify strategies to connect with new groups of people.

This score was measured by the number of contacts listed who young people felt very comfortable contacting for support with their projects. This is the greatest impact in the programme, and demonstrates the capacity The Agency has to expand young people’s network of people who can help them to realise their ideas.

Baseline mean score (All Agents)
4.2 contacts listed

Midpoint (All Agents)
6.5 contacts listed

Endpoint mean score (Cycle 2 Agents only)
12.1 contacts listed
2. Project Management Skills

Young people have increased hard skills to run and set up a project: project planning, marketing and budgeting.

Through business development activities, such as project planning, marketing plans and budget development, young people increase the harder business skills needed to set up and run their projects.

This score was gathered through a questionnaire with young people based on research into project management skills needed to run a business and GCSE business course assessment criteria.

Building these skills is an ongoing process and the reason for the decrease in Cycle 2 is most likely due to the fact that young people did not understand what skills were needed to manage a project at the outset and were overly optimistic about their capabilities on their baseline reporting.

![Project Management Skills Impact Graph]

- Baseline mean score (All Agents): 35/55
- Midpoint (All Agents): 38/55
- Endpoint mean score (Cycle 2 Agents Only): 44/55

3. Presentation Skills

Young people have the ability to confidently communicate, defend and support their ideas.

Through the multiple opportunities given for presenting their ideas and projects both formally in presentations and informally through conversations with diverse groups of people as part of gathering feedback and building their networks, young people become more comfortable and confident about expressing what their projects are about and why they are fulfilling a need for their communities.

These scores were gathered from a questionnaire based on a study conducted on improving presentation skills in young people. The scores where young people measured their own presentations skills was triangulated by the facilitators taking the same test about the young people they worked with to provide a different perspective on the data.

![Presentation Skills Impact Graph]

- Baseline mean score (All Agents): 14/21
- Midpoint (All Agents): 16/21
- Endpoint mean score (Cycle 2 Agents Only): 17/21

Facilitator-Assessed Presentation Skills Impact Average Percentage Increase at the end of each Cycle

- Baseline mean score (All Agents): 11/21
- Midpoint: 17/21
- Endpoint mean score (Cycle 2 Agents only): 16/21
4. Creative Problem Solving

Young people are more able to solve problems creatively through the methodology delivered in the creative workshop activities, young people combine the knowledge they have and they develop through the programme to find creative approaches to solve problems related to their projects, thereby increasing their capacity to solve problems outside of their projects.

This score is modelled on a questionnaire based on Ruth Noller’s formula for creative problem solving. This formula measures creativity as: knowledge of a subject; imagination; divergence from conventional thinking; and how subjects use knowledge in a creative way to solve a problem (evaluation).

Baseline mean score (All Agents) 35/48
Midpoint (All Agents) 37/48
Endpoint mean score (Cycle 2 Agents Only) 38/48

5. Agency/Self-efficacy

Young people have increased agency.

Self-efficacy is ‘the belief that you can effectively reach the goals you have, whether that is solving a puzzle, successfully preparing and succeeding in your exam, or dealing with hardships’. Self efficacy is connected to increased confidence and one has the potential to effect change. The goal is for young people to feel like they have agency to act upon their ideas with a sense of passion and purpose.

This score is based upon a validated questionnaire to measure self-efficacy. We felt it was important to use one validated tool, which means that the tool itself has been designed and tested for reliability in measuring a particular outcome, which in this case was self-efficacy.
B. IMPACT ON ORGANISATIONS AND THEIR COMMUNITIES

The Agency is a methodology which transforms arts organisations. The Agency has profoundly changed all three of the organisations who are already employing it in the UK. It has changed their purpose; their position within their local communities; how they are seen by local people and organisations; what people think they are for; and how they interact with their neighbours. The Agency has built our capacity as arts organisations to activate our local area and agitate for social change at a local and national level.

On the Theory of Change our outcome related to organisational change is as follows: Cultural organisations engage in increased dialogue with the local community to create ideas and programmes for social change. This outcome, however, is not sufficient to describe the impact the programme has had on all three organisations involved, particularly those delivering the programme. This breadth and depth of organisational impact was not anticipated at the outset of the programme in 2013. As such, the evaluation framework was predominantly focused on measuring the impact on young people, so baseline data gathered is limited and subsequent impact measures proved difficult to measure.

Qualitative data was gathered from leaders at BAC, Contact and PPP and key members of the communities and partner organisations who have taken part. The following examples outline a few of the ways that The Agency has affected BAC and Contact’s relationship with their local communities, young people, local organisations and policy makers.

We are now working with rather than just for our communities. Our role has shifted from the provider model (we create theatre and then encourage local people to come and get involved) to a co-creator model where we start by asking local people what they are interested in and how we can help them achieve their ideas.

As part of Contact’s Year Out programme during their capital development, they are programming a large scale site-specific performance in Moston. This would not have happened if they hadn’t developed the relationships with and commitment to the community through The Agency.

The Agency has inspired BAC to launch its Scratch Hub, set to open in September 2018, with the aim in part to help Agents continue to run their projects beyond the programme. The Hub has received £550,000 from the Mayor of London fund to develop the space and £300,000 from the Battersea Power Station fund to support future projects and programmes for years to come.

The Agency is a tool which has transformed our local community relationships as well as cross-sector partnerships. The ideas which are developed through The Agency are as broad in their form (boxing; fashion; food) as they are in the communities which they tap in to (young carers; young offenders; communities at risk). Part of The Agency’s methodology opens up the young people’s networks to the arts organisation and the arts organisation’s to the young people. Both are forced to develop new relationships and partnerships to ensure the project ideas are realised in the best way. As a result, all participating organisations are now much better networked with other people and organisations outside of the arts and are working much more effectively with them to achieve shared social change goals.

Contact was approached by Elaine Morrison (Head of Children and Young People’s Services, and ex- Agency panel member) to lead on the cultural offer of a bid for Manchester to be the European Youth Capital. Panel member Dil Sidhu (Manchester Business School) became Chair of the board of Contact.

The Agency has opened up new ideas for social change between unlikely community partnerships. Through Agents delivering their projects at Carney’s Boxing Community, BAC has since collaborated on a £50,000 project (funded by the Heritage Lottery Fund) to explore the boxing history of the borough and make a theatre show with young people which has been shown at Carney’s boxing gym and on BAC’s main stage.
3. The Agency has leveraged a voice for the arts and creative entrepreneurship amongst policy makers

We have opened up new relationships with people of influence. The Agency has enabled us to realise the breadth of our influence across local and global communities, policy makers, and the corporate world as we frame our activity against agendas outside of the arts. The Agency has enabled our organisations to ‘find their voice’ on social issues beyond the arts. We have recognised our role in representing our community concerns to policy makers and to government.

Rosemary Davis (Agent) and Reece Williams (Agency Facilitator) presented at the national arts industry annual No Boundaries conference to 400 Artistic Directors and Chief Executives in 2016.

Every year we put together a high calibre panel to listen to the young people’s ideas. This invitation has developed relationships for our organisations with many people of influence including the leaders of both Wandsworth Council and Manchester Council, the Chair of Big Lottery Fund’s board, the Chief Executive of Manchester Business School, Battersea’s local MP, CEOs of local businesses and the Chief Executive of Arts Council England.

In April 2016, Fiona Mactaggart (Labour MP for Slough) and Jane Ellison (Conservative MP for Battersea, Balham and Wandsworth) hosted an Agency event in parliament to open up networks of support, which Ed Vaizey (Minister for Culture, Communications and Creative Industries, 2010-2016) presented about the impact on policy of programmes like The Agency.

The Agency is a model which has shown us how we can work closely with other organisations to support the delivery of our work and be able to trace the impact of our involvement, without being ourselves responsible for the direct delivery of participation sessions. It has provided a very useful model for supporting the knowledge and skills transfer around methodologies without requiring the size of staff and facilities that would be needed to deliver the work on the ground.

Steve Vickers (The Agency Project Manager, Contact) was approached by Manchester City Council Community cohesion team and PREVENT to work alongside them to tackle the far-right radicalisation of young people in Moston & Harpurhey, as a direct result of our relationship with the community through The Agency.

The Agency re-activated local community spaces through supporting Christian, 21, of Talent Scene (a project providing production, photography, and film support for other young artists) to fundraise £20,000 to build and run a music studio in the local community hub Providence House, Wandsworth.

C. OUTPUTS

YEARLY AGENCY OVERVIEW

<table>
<thead>
<tr>
<th>Cycle 1 sessions</th>
<th>£2,000</th>
</tr>
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<tbody>
<tr>
<td>12 weeks</td>
<td>102 hours</td>
</tr>
<tr>
<td>1.5 days/week</td>
<td></td>
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<table>
<thead>
<tr>
<th>Cycle 1 &amp; 2 sessions</th>
<th>40 approx.</th>
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<tbody>
<tr>
<td>12 additional weeks</td>
<td>204 hours</td>
</tr>
<tr>
<td>1.5 days/week</td>
<td></td>
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</tbody>
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| Total number of projects | 10 approx. |
| funded per year         | 6          |
| (3 projects x 2 sites)  |            |

YEARS 1 - 4 TOTALS

<table>
<thead>
<tr>
<th>Total number of Agents</th>
<th>£71,562</th>
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<tr>
<td>108</td>
<td>430 hours</td>
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<table>
<thead>
<tr>
<th>Total number of agents who took part in funded projects</th>
<th>£1,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>56</td>
<td>179</td>
</tr>
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<table>
<thead>
<tr>
<th>Total funded projects</th>
<th>28</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funded projects still running</td>
<td>24/28</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of community participants and agency event audiences</th>
<th>7,947</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>7,947</td>
</tr>
</tbody>
</table>
In September 2013, Seshie started The Agency aged 17. During the first cycle of The Agency, he was excluded from college and later banned from a local youth club; he was reluctant to leave his local area for networking meetings. At the cycle 1 panel, his creative presentation wowed panelists, who included Chief Executive of Wandsworth Council Paul Martin, and he was awarded £2,000 to start his positive music platform IAMNEXT.

Through cycle 2, IAMNEXT launched in March 2014 at BAC, and Seshie received an additional £5,000 of project funding from the Wandsworth Youth Opportunity Fund. He ran his first large-scale event in July 2014, programming then underground grime artist Stormzy as a headliner, who then immediately went on to win a Mobo Award and perform for Jools Holland on BBC 2. It was clear Seshie was an incredible talent spotter and young entrepreneur. Through The Agency Seshie has met the American Ambassador to the United Kingdom and been interviewed by Brazilian TV show Globo (5th largest TV channel in the world).

Since then IAMNEXT have hosted large-scale events all over London, showcasing some of the UK’s finest underground talent at such prestigious venues as the Roundhouse, RichMix, The Yard and XOYO. It launched a website and YouTube channel, and has established partnerships with Vans, Popper Popcorn, Colourful Radio and Somewhereto. He was recently invited to collaborate on an IAMAMSTERDAM event in Amsterdam. IAMNEXT has worked with hundreds of artists and reached audience numbers in the thousands live and tens of thousands online. IAMNEXT is now an incorporated company and Seshie has been offered a job as a talent scout for UK-based company Believe.

**ADVOCACY**

- Seshie spoke about his project at “Encounters” at City Hall alongside PPP
- Seshie spoke at the Houses of Parliament in May 2016, with Andrew Barnett Director of the Calouste Gulbenkian Foundation and alongside then Minister for Culture, Media and Sport, Ed Vaizey

**Project running from March 2014 - present**

6 young leaders involved

30 young volunteers on events

7,000 live audience members reached

over 10,000 online audience members reached

fundraised £5,000 from Wandsworth Youth Opportunity Fund

over £8,000 earned income
“Baby Reign has given me the opportunity to socialise and connect with other mums and made me embrace the joys of being a young mum after all of the criticism that I had received from other people around me. I can now use this platform to go off into the world and network with confidence – I am a lot more confident now that I have run this project. I feel a lot better about being a mum now and this project has made me talk more and brought me out of my shell.”

-Daisy

Daisy Kateeba
Years 1 & 3 Agent, London
Baby Reign

Daisy joined The Agency in September 2013 when she was 17. She formed Ebony Clique, a fashion and journalist collective, which became one of the first-ever projects to win The Agency funding. However at the end of Cycle 2, Daisy fell pregnant and dropped out of college and left Ebony Clique.

In 2015, she returned to The Agency shy and under-confident. She was struggling with her new status as a single mother and was taking her Level 1 Health and Social Care at college. Daisy was not interested in her college course and The Agency gave her a space to reconnect with her creativity. She created Baby Reign, a series of skills-sharing workshops and a baby fashion line that connected her experience as an isolated mother with her passion for fashion. The project offers regular creative workshops and events for young mothers, designs bespoke babygrows and is a platform for young mothers who feel judged to change society’s negative perceptions of young parenthood. Daisy secured a further £3,940 from The Wandsworth Youth Opportunity Fund to continue to run Baby Reign.

In March 2016, Daisy attended the Women Of The World (WOW) Festival at the Southbank Centre and was invited back in 2017 to speak on a panel about motherhood, run a stall for the baby fashion line and host a Baby Reign Nail Bar. She has visited Ben Westwood at Vivienne Westwood Studios for creative inspiration. Baby Reign is collaborating with BAC’s ‘Bees Knees’ under 5s play space and Daisy’s confidence is strong, making her optimistic about her future.

Project running
March 2016 - present

6 young leaders, including workshop leaders involved
20 mums reached through workshops
200 audience reach through WOW and community events
£3,940 additional funding secured
Abdi Musse
Year 3 Agent, London
Universal Language - 'I Speak Football’

When Abdi first joined The Agency in October 2015 he had a vague idea of starting a youth club and he didn’t seem fully engaged with the project. Working with the team through The Agency methodology, he started to expand his idea. Abdi arrived from Somalia aged 10. He was a huge football fan but was excluded from local projects as he didn’t speak the language. He connected his experience with a need in the territory and created Universal Language: I Speak Football. The project is for young people who have recently arrived in the UK or are struggling in school due to English being their second language. Through creative ESOL and football sessions, they can develop their language skills as well as having fun.

Universal Language has created links with South London Refugee Association, Football Beyond Borders and local community centre Katherine Lowe Settlement. From May to June 2016, Abdi ran a successful 5-week pilot and secured a further £3,700 from the Wandsworth Youth Opportunity Fund to run a further 5-week programme from January to February 2017. After visiting a session the funder commented that projects like Universal Language are “the reason we do the work we do”. Abdi has been encouraged to apply for a further round with the same funders. In June 2017 the Universal Language team will co-host BAC’s refugee week, with all proceeds going towards a Universal Language summer project.

"Through The Agency I’ve improved my communication skills, through talking to people that are older than me and gaining new skills from them, and also learning from them. I’ve learnt how to manage a project including recruiting participants, working with teachers to create fun sessions, supporting young people in sessions and managing the budget. It is great to see young people [at Universal Language] being more encouraged and determined on a Saturday morning, taking part in something they are passionate about and making new friends."

- Abdi

Project running
May 2016 - present

2 young leaders

50 young refugees, asylum seekers and young people involved

£3,700 additional funding secured
Osmond Gordon Vernon
Year 1 Agent, London
Life Is What U Make It

Osmond, 18, from the Winstanley Estate, first came into contact with Battersea Arts Centre in August 2014. He was 14 when he first applied to The Agency. Although he was technically too young to join, the strength of his idea and his sheer enthusiasm won us over.

Through The Agency, Osmond developed a board game called Life Is What U Make It, which is based on the Winstanley Estate. Having experienced pressure from gangs at a young age, both personally and through his older brother, Osmond was passionate about enabling other young children to have the chance to consider their actions before it is too late. The game allows people to "play out" the different moral and economic decisions young people have to make each day growing up on an estate. It has been tested by professional gamers and is now in development in local schools to refine its content to create a compelling and engaging resource for PHSE and Citizenship for Key Stage 3. Osmond has tested his game at Harris Academy, Battersea, Providence.

Osmond himself has struggled in mainstream education, gaining only one C grade at GCSE. However through The Agency he has been able to see himself as a success and a role model for other young people. In October 2015, the creator of the Agencia, Marcus Faustini, invited Osmond to Rio to present his game at the NOW 2015 Festival to over 450 young people taking part in the programme. Faustini promised to fund any young person who was inspired by Life Is What U Make It to create their own version for their favela community. In September 2016, Osmond returned to education to study Creative Media Level 1 and 2, and to resit his Maths and English GCSEs.

**ADVOCACY**

- Osmond has met leading cultural figures including Lord Harris, Sir Dan Moyinhan, the Chief Executive of the Harris Academies, Lord Salisbury, and the American Ambassador to the United Kingdom
- Osmond has had articles in the Wandsworth Guardian, The Telegraph & on Brazilian TV show Globo (5th largest TV channel globally)

"The Agency has made me believe in taking an alternative route in life with the back-up of those around me having faith in my project. The Agency process was an interval of time where me and other young people where able to use kinaesthetic learning with our own topics as our main point of focus. I have met with prestigious people such as Lord Harris and Lord Salisbury. This has helped my project become what it is today."

-Osmond
Beth Tipping
Year 3 Agent, Manchester
Boundless Books

Project running
March 2016 – present
27 young people engaged with
10 pen-pals created
£2,500 additional funding secured from UnLtd
employment and development opportunities gained as a result of Agency engagement.

Beth, 16 from Moston, created a literature project working specifically with young people in care, actively encouraging them to read by supplying free books as well as becoming pen-pals with those who chose the same books. This was an extremely personal project for Beth; having grown up partly in care herself she was well aware of the isolation that can be felt by young children and the help that books can give as a form of escapism. Boundless Books was born and following her success at the panel Beth went on to deliver the project and embarked on an extremely challenging process herself.

Beth had never shared her experiences of the care system publicly so developing a project such as this came with some very unique problems to solve. We invented systems to effectively promote the project with Beth as the figurehead whilst maintaining her anonymity as well as that of the participants, in order to adhere to the safeguarding rules put in place to protect them. She successfully engaged important figures in the care system to allow access to participants to promote the work and with continued support from The Agency she has now successfully delivered 3 cycles of Boundless Books as well as securing funding to continue to deliver this vital work in the care sector. Beth also overcame her fears of publicly sharing the project by delivering a speech at the Houses of Parliament.

Since her engagement with The Agency Beth has also been employed as part of the recruitment team for the 2016/17 Agency cohort, was part on interview panel for The Agency as well as being on interview panels for members of staff at Contact. She has also enrolled in college to study Law and Business whilst she continues to develop Boundless Books.

ADVOCACY
- Beth spoke at the Houses of Parliament in May 2016, with Andrew Barnett Director of the Calouste Gulbenkian Foundation and alongside then Minister for Culture, Media and Sport, Ed Vaizey
- Met with Elaine Morrison, Head of Children Services, who actively advocates for the project with in the sector

“I feel like I’ve created something that actually makes a difference to people and I’m so proud, The Agency has helped me realise an idea I didn’t know I had”

- Beth
Adem Howard
Year 2 Agent, Manchester
Crumbs

“IT’S ABOUT TEACHING [YOUNG PEOPLE] TO BAKE IF THEY CAN’T DO IT AT HOME OR THEIR PARENTS HAVEN’T GOT THE MONEY TO BUY INGREDIENTS, BECAUSE IN THIS AREA A LOT OF FAMILIES USE FOOD BANKS.”
- Adem

Adem, 18 from Harpurhey, completed the first cycle of the programme during which he developed his idea to sell cupcakes and milkshakes. Adem made it through to the panel stage in December 2014 but didn’t show up to present his idea due to nerves, shyness and a lack of confidence in his idea.

He returned to the programme for a second time, this time to run baking courses for children in his community, aiming to tackle food poverty in the area.

Adem overcame his nervousness to successfully present to an independent panel comprised of Sir Richard Leese (MCC), Dil Sidhu (Manchester Business School) & Elaine Morrison (Head of commissions – Manchester Children’s services) securing the funding. His project was awarded the funding and achieved his ambition of establishing his project Crumbs: Baking a Difference.

Crumbs engaged some of the hardest-to-reach young people from the area with over 50% of their participants coming from families who actively access food banks. Quotes collected from the Crumbs workshops included: “amazing”, “So much fun, feels more like a party than a workshop”, “I look forward to every week so I can learn to make something new.”

Adem went to the Southbank Centre to take part in Strive Fest – a weekend of workshops, market stalls, debates and performances from young entrepreneurs across the country. For Adem this was the first time he had been to London or even travelled on a train. With continued support Adem is working to secure funding to continue Crumbs towards his ambition of owning his own community cake shop.

ADVOCACY
- Adem appeared at Strive Fest at the Southbank Centre, London in April 2015
Samuel, 16 from Moston, initially explored various different models of how he could achieve his desire of offering young people a platform eventually settling on a music platform called Amplify.

Samuel and fellow Agent Andrew Obi pitched their idea at the panel and were successful in securing one of the £2,000 funding pots and in January 2016 embarked on their first cycle of Amplify comprising 8 workshops and recording sessions and culminating in the production of an EP and a launch event. Through The Agency, Samuel began to hone his organisational skills responding excellently to a variety of obstacles that arose through the process.

Since completing the first pilot process of Amplify, Samuel, with continued support from The Agency and Contact, has been successful in securing further funding to allow him to grow the idea further and reach more local artists to offer them opportunities. In February 2017, Amplify 2.0 began over a longer period of 8 weeks to compose an album recorded at Manchester’s prestigious Blueprint Studios in addition to holding public events with a final album launch planned for July 2017. Samuel has also represented Contact and The Agency by appearing on youth panels at Contact’s international exchange project Contacting the World 2016; as a guest speaker when The Agency visited Parliament; and has been employed as part of The Agency recruitment team.

“The Agency has been a massive stepping stone in my life, it has inspired and empowered me to make a change within my community, they’ve given me the skills, the knowledge and the power to do it”
- Samuel

**ADVOCACY**

- Samuel appeared on a panel for young voices at Contacting the World 2016

**Our Impact**

<table>
<thead>
<tr>
<th>Case Studies</th>
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<tbody>
<tr>
<td>Project launched March 2016</td>
</tr>
<tr>
<td>26 young people engaged over 2 cycles of Amplify</td>
</tr>
<tr>
<td>£3,000 additional funding secured from UnLtd</td>
</tr>
<tr>
<td>over 100 people have attended Amplify events</td>
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Rosemary Davies
Year 2 Agent, Manchester
BySydneyRose

Rosemary, 17, from Moston, came to The Agency with an idea and desire to have her own fashion line which included a sewing academy, online resource centres, pop up shops and catwalk events, having had experience in running a fashion event at her school the previous summer.

Despite all of this previous experience, Rosemary embraced The Agency’s methodology. She challenged her business model and interrogated her work using the skills taught in the methodology, really utilising her peer networks, the networks found within The Agency as well as her own to develop the idea and bring it all the way to panel stage by herself.

BySydneyRose Sewing Academy delivered a 7-week sewing course in Moston engaging local teenage girls and teaching them sewing techniques, style ideas and textile making culminating in a fashion event showcasing all the clothes made in the workshops.

Following The Agency, Rosemary has continued to develop the work, securing further funding from V-inspired and delivering another cycle of work in April 2016. She also represented The Agency on a national scale, presenting at the arts industry annual conference No Boundaries in September 2015; sitting as a member of The Agency Manchester 2016 panel alongside Alice Webb (CBBC) & Vikas Shah (Swisscot); and presenting to Manchester Metropolitan University students at the Fix It conference in June 2016.

In September 2016 Rosemary began her degree in Nursing at Birmingham University and plans to return to BySydneyRose in the near future.

ADVOCACY

- Rosemary presented at the No Boundaries conference in September 2015 to heads of Arts Council & Artistic Directors from across the country.
- Rosemary appeared alongside Alice Webb (CBBC) & Vikas Shah (Swisscot) for The Agency Panel 2015
- Rosemary presented to Manchester University Students at the Fix It conference June 2016

“My most significant moment I think would be the fashion show to see how the girls [participants] enjoyed it, to get the final feedback on how the seven weeks have been. I never thought I’d stick with it and actually be able to make a project by myself at this age.”
- Rosemary
WHAT’S NEXT?

A. UNEXPECTED OUTCOMES
The Agency has had a profound impact, much wider than we originally anticipated at the outset of the programme in 2013. The Agency has not only had an impact on the young people who have taken part in the programme but also the organisations, local partners and communities who have been a part of these projects’ success.

This shift towards improving agency in the lives of young people is not a one-way process. As David Jubb, Artistic Director of BAC confirms, “The Agency has enabled BAC to work as a catalyst for change in its community, bringing together young people, businesses, council, youth and community services. The relationship between arts organisations and communities can tend to be rather linear, but The Agency means that we are working with different parts of our community to create something together. We have become facilitators and developers, rather than deliverers and providers.” Matt Fenton, Artistic Director of Contact affirms, “The Agency has transformed how Contact relates to the world, and the communities we serve. It’s the most tangible example of how young people’s innate creativity can bring about change at a local level. Through The Agency we’re now involved in food poverty, ethical fashion, coding, literacy in care, and even community fishing – without ever diluting our focus on art and creativity.’

As a result of these unexpected impacts on the organisations involved in implementing the programme, we are revisiting our Theory of Change to incorporate some of the following outcomes:

1. Young people and local communities are more engaged in the activity, decision-making and strategy of arts/cultural institutions
2. Arts organisations are active agents of social change in their local areas
3. Arts organisations expand their network in the local area
4. Arts organisations have an improved understanding of their civic role in their local area
5. Arts organisations have an improved perception of young people and communities
6. Arts organisations have improved ability to use creative methods to engage young people and communities

B. THE FUTURE OF THE AGENCY
The Agency is currently funded by Big Lottery Fund’s Reaching Communities for a three-year period, during which time BAC and Contact have strengthened the evidence base for the programme. We are now seeking to expand it with partners across the UK to create a national programme. We will grow the programme with two new organisations, carefully managing the process of scaling-up, learning lessons and avoiding the pitfalls of many programmes that have grown too quickly too soon such as adequately assessing and understanding need, training and recruiting staff, and building strong relationships with community partners.

Our decision to follow a partnership model of replication followed from an initial workshop as part of the International Centre for Social Franchising Scale Accelerator programme that helped us critically assess our approach. We will work with two new partners who already have a level of commitment to working with young people. These two partners, the National Theatre of Wales in Cardiff and FabLab in Belfast, have been selected after BAC and Contact approached 12 potential partners nationwide, who were considered suitable for the programme, and have conducted interviews with each organisation. These partners were decided upon because of our desire to work UK-wide and because of the values and ways of working we share with both organisations.

The ambition of this roll-out is to make The Agency sustainable by 2020, empowering both young people and the organisations working with them to transform their communities.
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Report designed by Guy J Sanders