



Impact Evaluation for Without Walls

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Executive Summary

Introduction

Founded in 2007, Without Walls Ltd (WW) is a not-for-profit limited company operating as a consortium of festivals and arts organisations involved in and dedicated to the development and touring of ambitious outdoor works by UK artists and reaching large audiences, many new to the arts. Its vision is to *“raise the artistic bar of UK Outdoor Arts ever higher, the diverse work it creates being recognised for innovation and wonder across the UK and overseas.”*

The consortium consists of three networks; the Artistic Directorate (AD), Touring Network Partnership (TNP) and Creative Development Network (CDN), that together work to develop artists, audiences and festivals in the Outdoor Arts (OA) sector. It is governed by a Board with members drawn from the networks, independent Board members and an independent Executive Chair.

In December 2021 Counterculture was commissioned to undertake a review of the impact of the consortium since becoming an Arts Council England National (ACE) Portfolio Organisation (NPO) in 2018. Our findings are based on an analysis of over 800 internal documents and evaluation reports and consultation with artists, consortium partners and other leaders of the OA sector.

This Executive Summary focuses primarily on the impact of WW activity, progress against business plan activity and perceptions of the consortium. Other focus areas of the review including a review of internal data collection and evaluation processes, and identifying potential research areas are detailed in the main report.

Impact of Covid-19

The latter part of the period under review (from 2020 onwards) was overshadowed by the Covid-19 pandemic, with most of the WW festivals unable to go ahead, and many artists and companies unable to perform or present work. Due to the disruption and its impact on data collection on audiences and activity, we have concentrated on WW’s response to the pandemic and its support of partners, artists and the wider sector, which is detailed in the full report.

Structure

The structure of the review has been informed by the work of BOP Consulting who produced an initial evaluation in 2017, covering the years 2012 to 2016. BOP constructed a logic model to fully explore the impact of the consortium’s activity and identified four main areas of focus: supporting artists and new outdoor art works, festivals and touring, audience development, and advocacy. We have aligned this model with the current Without Walls (WW) business plan objectives and the BOP 2017 report in order that continuity of data and impact can be better understood.

To analyse impact, we identified the following Outputs and Activities aligned to the Outcomes and Aims of the business plan. A review of Organisational Resilience and Governance is aligned with WW’s risk register, it does not feature in the logic model which relates to WW’s key business plan aims.

There is considerable overlap between these focus areas, with numerous interlinked outcomes and activities. As such, the outputs do not necessarily relate directly to the desired outcomes but reflect a broad range of activities designed to support evidencing WW’s impact.

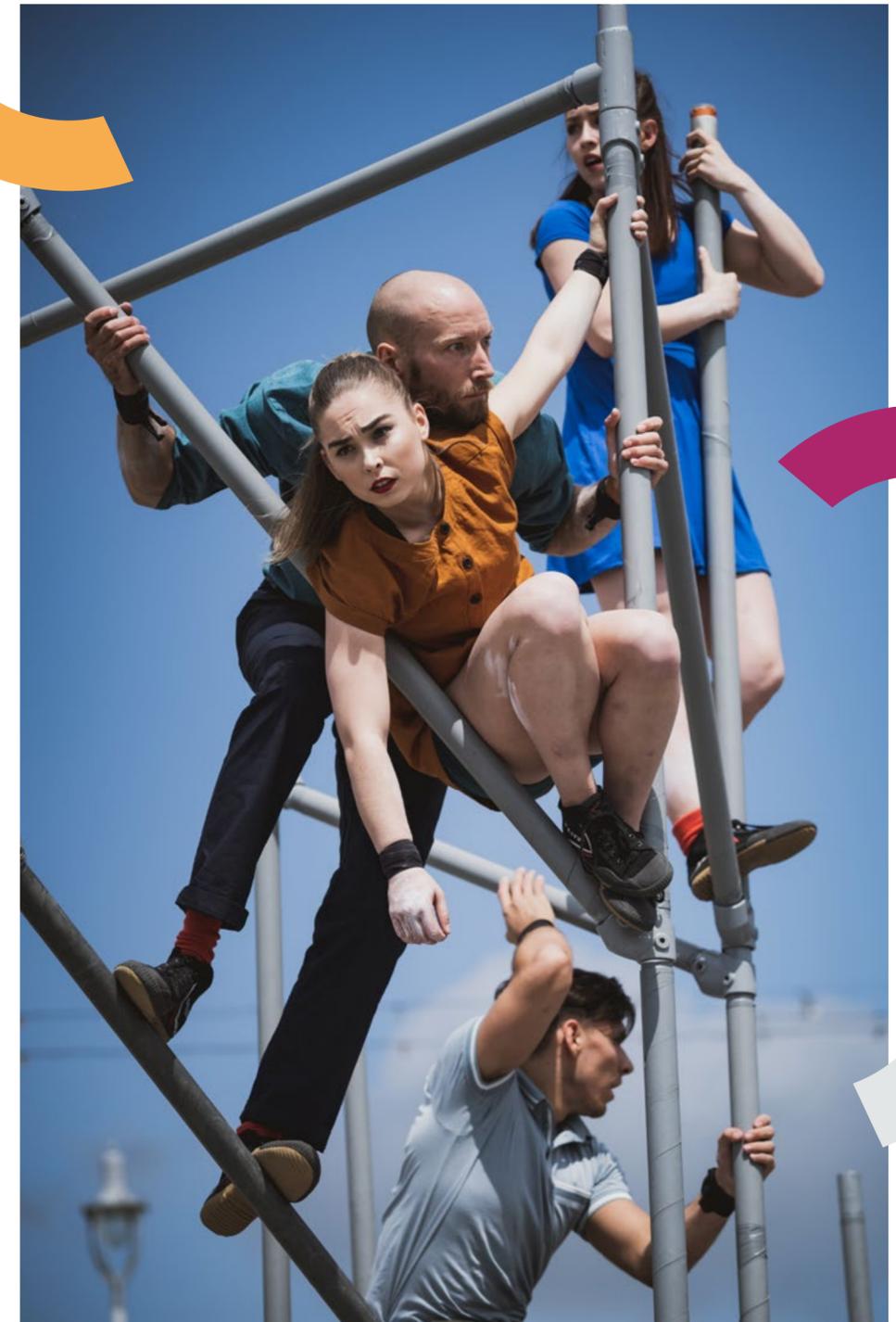


PHOTO: Wild By Motionhouse, Brighton Festival May 2019 © Dan Tucker

Outcomes & Aims	Outputs & Activities
<p>Supporting Artists and New Outdoor Art Works</p> <p>Every year, there are new high quality and innovative UK Outdoor Arts (OA) works created that are available for touring</p> <p>Artists, including established and emerging OA artists & artists from other sectors successfully have new OA work commissioned and presented</p> <p>Black, Asian and ethnically diverse and Deaf and disabled artists successfully have new OA work commissioned and presented</p> <p>Artists are skilled, confident, feel encouraged and are able to innovate and experiment with their artform in creating new OA work</p> <p>Artists are able to leverage co-funding from other sources for their new works commissioned by WW</p> <p>Artists are able to form a peer learning community</p>	<p>Provided R&D grants to artists</p> <p>Invested in new commissions in collaboration with and match-funded by WW Festivals</p> <p>WW Festival partners provided in-kind support</p> <p>Supported artists to create new work across all phases from creation to touring by providing mentoring, advice, and feedback</p> <p>Provided high quality training and Continuous Professional Development for artists e.g., pricing outdoor work, access, digital etc</p>

Outcomes & Aims	Outputs & Activities
<p>Supporting Festivals and Touring</p> <p>AD & TNP Festivals invest in and present new and innovative UK OA work in their programmes each year</p> <p>AD & TNP Festivals and other partners outside the WW network collaborate on and co-fund new WW commissions</p> <p>AD & TNP Festivals have broad income streams, successfully leveraging co-funding from Local Authorities and other sources, making them more financially stable</p> <p>AD & TNP festivals benefit from the networking opportunities provided, and learn from each other about touring, working with artists, business models and developing income</p> <p>OA projects within the back catalogue tour successfully across the UK and are presented at different festivals over several years both within and outside the WW network</p>	<p>Further developed and managed a touring network</p> <p>Provided advice for festivals coming into the sector via the CDN</p> <p>Subsidised AD & TNP festivals to present Without Walls shows</p> <p>Worked with festivals to improve their influence and power</p> <p>Brought festivals together to network, collaborate and share knowledge</p> <p>Provided feedback and mentoring on programming for new TNP and CDN partners</p> <p>Provided high quality training & CPD & leadership development for AD, TNP and CDN partners</p> <p>Maintained WW's back catalogue of commissioned OA works</p>

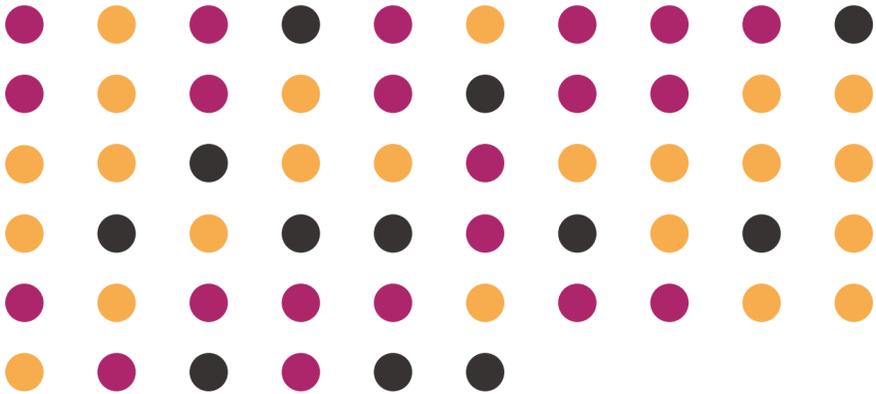
Outcomes & Aims	Outputs & Activities
<p>Supporting Audience Development</p> <p>TNP and AD Festivals have the ambition, skills, and confidence to successfully reach out to new audience groups</p> <p>TNP and AD Festival partners collect and understand the value of and how to use audience data</p> <p>TNP and AD partners and artists have the resources and confidence to make and distribute work for digital audiences</p> <p>Audiences for OA are diverse, reflecting the make-up of the local population and provide a cultural experience for audiences who are not regular arts attendees</p> <p>Audiences enjoy their OA experiences and are keen to repeat them</p>	<p>Supported and trained AD and TNP Festivals in developing and broadening their audiences</p> <p>Supported and trained artists on engaging wider audiences</p> <p>Supported network members to deliver strategic audience development projects and activities</p> <p>Supported use of new technologies and digital to increase audiences and accessibility</p>
<p>National & International Advocacy</p> <p>WW supports the visibility of the UK OA sector nationally and internationally</p> <p>WW supports artists to tour work internationally and develops the profile and reputation of the UK OA sector</p> <p>OA projects and artists, festivals and arts organisations are recognised and deployed by Local Authorities for their impact on placemaking, health and wellbeing and community cohesion</p>	<p>Provided national and international advocacy and communications about WW partners and WW-commissioned work, as well as the wider UK OA sector</p>

Key Achievements over the NPO period

Supporting Artists and New Outdoor Art Works

Every year new high-quality projects by established and emerging outdoor artists are created and available for touring.

Over £3 million
directly invested into artists



56 new works commissioned

- 66 works developed or in development via the Blueprint research and development (R&D) programme.
- Over £1.7 million invested via grants to festivals to present the work of commissioned artists.

WW provides support to artists that represent a wide range of disciplines and is committed to supporting Black, Asian and ethnically diverse, Deaf and disabled artists. Artists are skilled and encouraged to innovate and experiment.

68% of commissions & **62%** of Blueprint R&D projects

By diverse-led artist companies

- Commissioned artists were offered support from WW’s access advisor to embed access in their work.
- 197 artists attended training workshops.
- 449 participants engaged through Creative Labs.
- 71 people engaged with the talent development programme Discover and Associate programme.

Artists are supported to develop networks and leverage funding from other sources for work commissioned by WW.

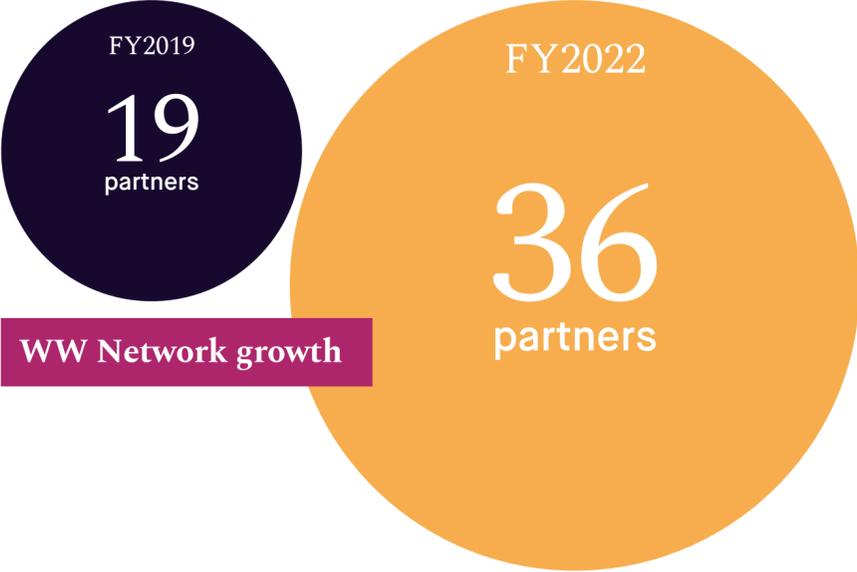
- *“It opened the doors to a lot of work and contacts for this summer. We are a very small and new company and without the support of WW I don’t believe so many festivals would have trusted in us.”* Participating artist
- Artists are exposed to a UK-wide festival network, ranging in number between 36-39.
- AD festivals contributed £604,692 in match funding and 35% of the costs of presenting the work on tour, an estimated £500K.

Supporting Festivals and Touring

WW financially supports its member festivals to present innovative work. Membership also enables them to leverage other funding making them more financially sustainable.

- 92% increase in expenditure on all artistic activity and strategic projects since Financial Year 2017/18 (FY2018) due to ACE NPO investment and increased leverage from other sources.
- Over £1.7 million invested in grants to festivals to present commissioned work (AD & TNP).

WW supports the development of sustainable touring networks.



- WW introduced the CDN for emerging and developing festivals.
- WW has built a substantial catalogue of work which supported the touring of previously commissioned shows with over 1,500 performances at more than 70 WW events alone.

Member festivals benefit from networking and learning opportunities offered by the breadth of the consortium. Being part of WW improves the influence and power of festivals.

- *“There is definitely a soft-power in being part of a network with all those other brands... having the ability for people to realise that... getting the same work as you’re seeing in flagship festivals that people know and hear about is empowering.”* TNP Partner
- 12 of current 17 TNP festivals have stayed with the network through the past four financial years, and another 5 for the past three years, demonstrating need and stability even through Covid-19.
- WW provides high quality Continued Professional Development for its festival partners and the wider sector, including training in audience development, access, digital practice and environmental responsibility.
- 1,350 arts professionals from festival partners and the wider sector, attended training online in FY2021 during the pandemic.

Supporting Audience Development

WW festival partners have the ambition and skill to reach out to new audiences and understand how to use audience data.

- TNP established in 2019 with 18 festivals (double that of the previous Associate Touring Network) with an emphasis on reaching audiences in areas of low cultural engagement.
- 47% of festival members (at March 2022) are in ACE Priority and Levelling Up For Culture Places (36% of AD festivals, 59% of TNP festivals and 33% of CDN festivals).

2.9 million people

Total live audience between FY2019 and FY2022 despite two years of virtual shut-down due to Covid-19 (AD & TNP).

- Supported all festival partners to deliver Arts Award for children and young people, with at least 4 partners delivering Arts Award at Discover level per year.

£214,000

invested in 58 strategic audience development initiatives.

- £214k invested in 58 strategic audience development initiatives.
- 21 companies supported to embed access for Deaf and disabled audiences in their work – an investment of over £35K.
- 201 artists attended 10 access training sessions between FY2019 and FY2022.
- Digital audiences reached over 6.5 million people during 2020 and 2021.
- Between FY2019 and FY2022 WW has significantly grown the professional audience for its development work, largely through the increased training and support sessions during Covid-19 that extended beyond the consortium.

Audiences for Outdoor Arts are diverse, and WW provides a cultural experience for audiences who are not regular arts attenders.

- Outdoor Arts (OA) audiences tend to be representative of the demographics of the local area, unlike the cultural sector at large where white, higher culturally engaged attendees are commonly overrepresented.
- Compared to the OA Audience Finder benchmark for the UK, the WW overall profile has a higher proportion of the medium culturally engaged and a slightly lower proportion of the lower culturally engaged.

Audiences enjoy their OA experiences

- *“Taking into account the horrendous 2020 we have had; this was a highlight of the year. Thank you to everyone for making the evening so bright for my daughter and I.”* Audience feedback

In FY2020 **96%** audiences across AD and TNP rated festivals 'good to very good'. In FY2022 **96%** AD audiences and **97%** TNP audiences rated festivals good to very good. An increase on the **90%** recorded between FY2013 and FY2017.

Providing National and International Advocacy for UK Outdoor Arts

WW supports the visibility of the UK OA sector nationally and internationally, supports artists to tour work internationally and develops the profile and reputation of the UK OA sector.

- WW worked with PR agencies and invested in marketing, PR and advocacy to ensure the WW profile has visibility.
- Advocacy and profile of WW also benefits from its shared resources with XTRAX, particularly in terms of XTRAX's international focus. XTRAX has promoted UK OA at live events across the globe and during the pandemic attended online events in South Korea, Indonesia, France, Italy, and Spain.

Organisational Resilience

Artistic

- WW is committed to monitoring quality, relevance and impact, evidenced by this Impact Review, a Governance Review, 'Perceptions and Positive Action Review,' and a review of the AD.
- WW uses ACE's Impact & Insight Toolkit, partners with The Audience Agency and conducts regular internal evaluation.
- WW has a clear Artistic Policy and assessment framework for decision making. It considers a work's alignment with the WW artistic vision and strategic priorities, as well as allowing room for the instinct of a diverse group of experienced curators and programmers, and external independent assessors.
- WW created a Diversity and Inclusion Action Group (DIAG) and appointed a Development Producer role, to help catalyse and lead the consortium's approach to Equality, Diversity and Inclusion (EDI).
- Invested **£659,357** in diverse-led commissioning and **£356,488** in diverse-led Blueprint R&D projects.
- The WW Associates programme has supported 8 jobs in festival partner organisations with funding of £58,500 for professionals from diverse cultural backgrounds. This funding leverages further investment.
- Board shadowing opportunities with Artistic Directors of the Future (initiated in March 2022) will support 4 female professionals from a range of diverse backgrounds.
- Since 2021 WW has offered free training on different areas of EDI for Board members, TNP & AD members as well as XTRAX staff, delivered by Tonic Theatre.

Strategic

- Based on a review of WW's operating model and governance processes and our experience of working on Strategic and Governance reviews with numerous organisations in the creative and culture sectors, it is our opinion that the standard of governance is excellent. Moreover, its response to the Covid-19 pandemic, Black Lives Matter, and the climate emergency including the development of two action groups (DIAG and Environmental Responsibility Action Group (ERAG)) illustrates dynamic and responsive leadership.
- Environmental work includes 160 professionals representing 17 countries attending a virtual symposium 'Creating Environmentally Sustainable Outdoor Work'; an Environmental Creative Lab for 12 artists; a Green Production Lab involving 21 professionals; production of environmental resources available online; and the creation of the ERAG.
- Whilst strides have been made in governance and management processes within the first 4 years of its new constitution and growth, XTRAX's small expert team is at capacity which poses a risk to the long-term sustainability of the consortium and a ceiling on its ambition.
- Whilst sector support does not feature in the vision or mission of the organisation, it takes its role as an ACE NPO Band 3 organisation seriously and has made significant interventions in sector development including professional development programmes and training.
- The nebulous size and shape of the OA sector brings specific challenges, especially in its role as a Band 3 NPO; the lack of well-resourced sector support leads to perceptions that WW has greater responsibility than it does.

Finance

- £6 million (£1.2 million per annum) from ACE between FY2019 and FY2023 represents approximately 53% of the budget with the remainder achieved through fundraising, subscription fees, matched commissioning funds and touring contributions from festival partners.
- WW is working with a professional fundraiser on a development pipeline to look at how to further diversify income.

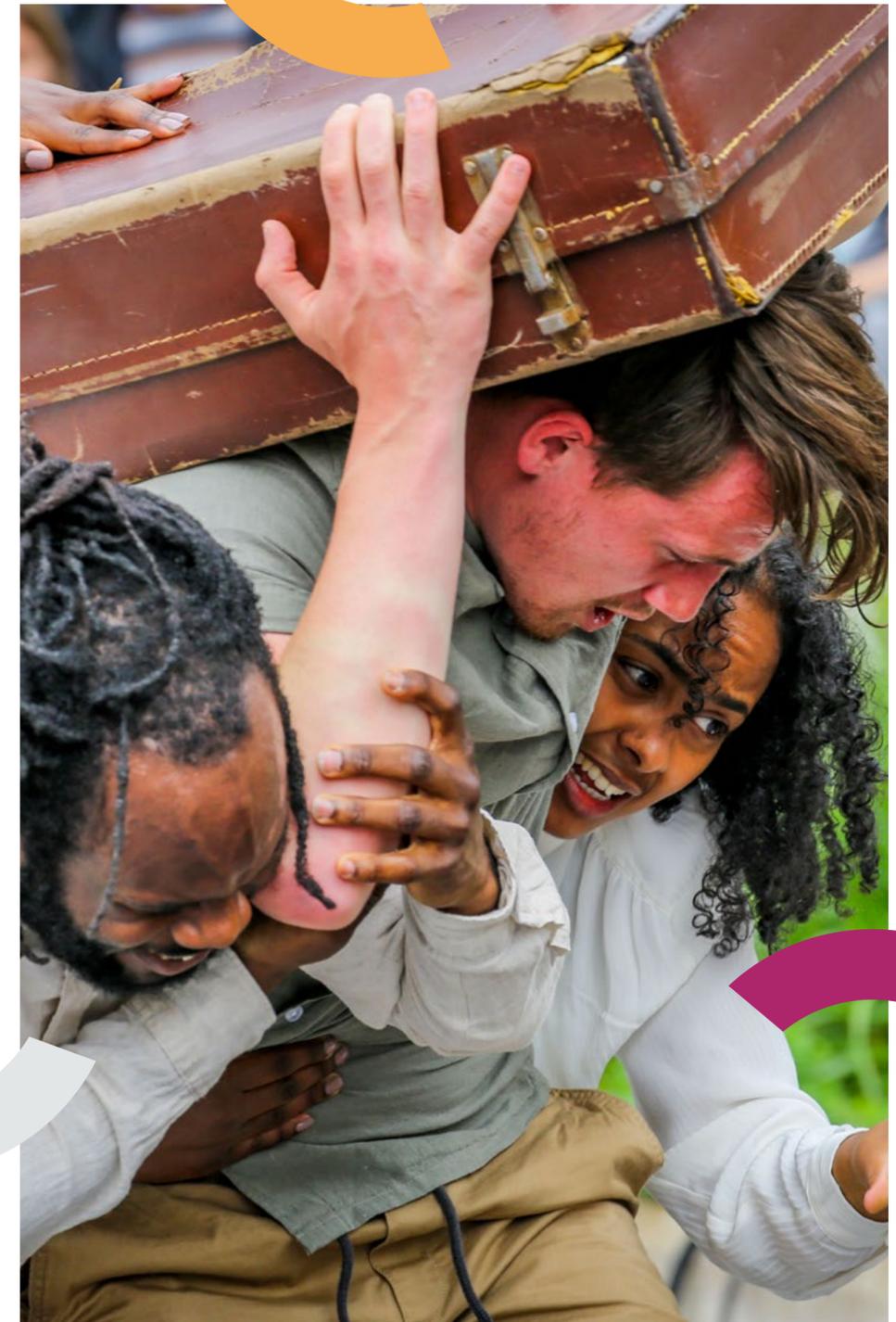


PHOTO: The Tide by Talawa Theatre, NNF 2019 ©Mary Doggett

Conclusion

This review highlights the outstanding impact of Without Walls (WW) is its role in developing a sustainable touring platform for UK artists and the importance of festivals in artist and audience development, placemaking, destination marketing and in supporting Local Authorities to make a case for cultural regeneration. The consortium through its three strategic networks provides a host of professional development opportunities for artists and festivals, peer learning, advocacy, support and exchange of ideas, which reaches beyond the consortium and into the sector – a resource made particularly visible by the Covid-19 pandemic.

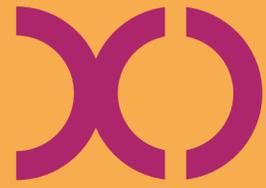
Another notable strength of WW is its commitment to diversifying the Outdoor Arts sector in a number of ways including commissioning, the Blueprint R&D programme, audience development initiatives, and encouraging the membership of diverse-led festivals alongside strategic initiatives such as Discover, a programme for under-represented artists and producers interested in making Outdoor Arts work, and the Associate and mentoring schemes designed to diversify the sector's workforce. Despite this progress, WW recognises that there is still work to be done in many areas including diversifying the leadership and workforce of its member festivals and management company XTRAX.

WW festival audiences tend to better represent local communities than other cultural activities, and whilst WW does not have a direct relationship with the majority of the audiences (these being held by the partner festivals), it provides bespoke training and investment in strategic audience development initiatives. Moreover, WW's influence and geographical reach enables such initiatives to be delivered and monitored at a national level.

Perhaps the greatest challenge is the perception that it has a role in supporting the sector beyond its duty as a Band 3 NPO combined with an over-stretched management team. Given tight resources along with a growing interest from artists and from potential new festivals and promoters, there is an opportunity for leaders of the Outdoor Arts sector to work together more formally to look at collective action around environmental responsibility, advocacy and other key strategic issues such as diversity of leadership and workforce and practical production issues related to escalating costs and the climate emergency.

We make the following recommendations:

1. Whilst this review identifies several areas for business development, we note capacity issues and the need to prioritise and consolidate; the organisation must not continue to over deliver.
2. We recommend that the leaders in Outdoor Arts (OA) and key stakeholders (including Arts Council England (ACE)) come together more formally and regularly to review support, leadership and key strategic issues for the sector.
3. We recommend that following the NPO announcement, WW conducts an organisational management review including consideration of levels of activity, priorities, structure and resourcing.
4. WW has directly and indirectly contributed to the overall growth of the sector and profile of OA and we recommend reviewing the vision and mission to better reflect this activity.
5. We recommend that WW continues to diversify the consortium's leadership and governance, undertaking proactive initiatives such as the 'Perceptions and Positive Action Review' and ensuring diverse input into the creation of programmes and strategies.
6. We recommend developing the burgeoning market for the services WW provide around, networking, Continued Professional Development and signposting of events. This could be an interesting potential growth market to support income generation, profile, advocacy, and workforce development.
7. WW is a presence in a significant number of Levelling Up for Culture places. We recommend WW continues to support and advocate for Outdoor Arts festivals, highlighting their pivotal role in developing audiences and artists for OA and supporting place-based regeneration.
8. We recommend that WW diversifies its income and reduces its reliance on ACE. It has a compelling case for both philanthropic support and investment from the private sector.
9. Whilst the brand and visibility of WW has not been a priority, we recommend that this is developed due to its potential to support advocacy, increase investment through sponsorship and support the development of the market for training and networking.
10. We have identified the following potential research projects:
 - Explore the potential to work with sector leaders and programmes such as Creative People and Places on research projects focused on social policy agendas.
 - Gather data on the economic impact of festivals via The Audience Agency (TAA) survey, particularly considering Covid-19 Recovery and reimagining town centres.
 - Further research (in partnership with other sector leaders) to properly identify the scope of the sector and its impact (connected to recommendation 2).
11. There are several recommendations regarding the collection of data:
 - Convene a workshop with other key partners to generate a new TAA survey that more effectively reflects and measures the impact of festivals and Outdoor Arts.
 - Work with TAA to capture more in-depth data from children and young people – particularly given the focus on young people in ACE's Let's Create strategy.
 - Review internal data collection to determine critical elements in the measurement of the business plan and WW's case for support. See Appendix 5.



Section A. Approach



PHOTO: Scalped by Initiative.dkf ©Jen O'Brien

A1. Approach – The Brief

Established in 2007 as a partnership of five founding festivals, Without Walls (WW) has grown into a consortium of 34 partners (active in March 2022), spanning three strategic groups; the Artistic Directorate (AD), the Touring Network Partnership (TNP) and the Creative Development Network (CDN). Together they create, develop and tour innovative new work for the outdoors.

Since founding they have become a leader in the sector, supporting over 200 new shows made by new and experienced artists working at the heart of arts in the public realm, encouraging them to explore ideas in a positive, supportive environment and pioneering new forms of creative practice often in areas of low cultural engagement.

Now in its fifteenth year, WW has commissioned Counterculture to undertake a review of the impact of the consortium since becoming an Arts Council England (ACE) National Portfolio Organisation (NPO) in 2018. As well as supporting the consortium to understand its impact and identify key areas of study for future research.

Outputs and focus areas

The brief was clear that the review should build on the Impact Study conducted by BOP Consulting in 2016/2017, to develop a further update on WW with a focus on the following outputs:

- Understanding the impact on artists, festival partners, audiences and the wider sector since becoming an NPO, identifying gaps and further areas to analyse.
- Understanding the perception of WW with key stakeholders and funders.
- Monitoring progress against agreed goals and business plan objectives, including key targets relating to sustainability and Equality, Inclusion and Diversity.
- Reviewing efficiency of internal data collection and evaluation processes (including those of The Audience Agency).
- Considering the degree to which WW work aligns to ACE's Let's Create strategy.
- Identifying key areas of study for subsequent research in 2022/2023.



PHOTO: GDIF Audiences 2021 ©Southall

A2. Approach – Methodology

Our approach encompassed:

- Working with the client team to develop a logic model based on business plan objectives and BOP 2017 report.
- Significant desk-based research including a substantial range of 800+ internal documents (business plans, funding agreements and reports, evaluation, audience data and previous reviews etc, see Appendix 1 for a more extensive list).
- Mining of other data available to us via The Audience Agency and other external agencies such as Outdoor Arts UK (formerly known as Independent Street Arts Network), Events Industry Board and Cultural Renewal Task Force etc.
- Online interviews and focus groups with key stakeholders identified by the client team which included artists, Board members, consortium partners, management staff and other contributors.
- Regular weekly client check in meetings.
- Presentation to the Board for feedback.

The research was conducted in three stages:

Phase 1 – Planning and preparation

Inception meeting with client team (internal staff and Board) to refine the brief and agree outputs, meeting and reporting schedule.

Initial meetings with key members of the client team and key stakeholders to identify consultation participants and document suite.

Phase 2 – Research & information-gathering

During the core research phase, we undertook research using a mixed method approach.

- Consultation (1-1 interviews and focus groups) with selected UK groups: artists, consortium partners (commissioning and touring), sector peers in outdoors arts, combined arts, and festivals.
- Desk-based research; a literature review including but not limited to:
 - WW's Business Plan 2018 – 2023 & ACE funding agreement
 - ACE's Let's Create Strategy 2020 – 2030
 - Festival and artist evaluation and monitoring forms
 - ACE reporting, feedback and reports
 - Financial reports
 - Individual evaluation surveys and reports
 - Selected Board papers
 - Audience data from partner festivals and reports compiled by The Audience Agency (2013 – 2021)
 - External Governance review
 - 'Perceptions and Positive Action Review' on WW's work with Black, Asian and ethnically diverse artists and practitioners
 - Staff and consortium organograms
 - Existing plans, strategies and reports from DCMS, National Heritage Lottery Fund, Historic England, Visit Britain and key Trusts and Foundations

Phase 3 – Evaluation and reporting

Analysis and evaluation of data captured in phase 2.

Initial evaluation discussion with the client team regarding data and trends, pre-report generation.

Development of Final Report and Executive Summary.

A3. Approach – Logic Model

The structure of the review has been informed by the work of BOP Consulting who produced an initial evaluation in 2017, covering the years 2012 to 2016. BOP constructed a logic model to fully explore the impact of the consortium's activity and identified four main areas of focus: supporting artists and new outdoor art works, festivals and touring, audience development, and advocacy. We have aligned this model with the current Without Walls (WW) business plan objectives and the BOP 2017 report in order that continuity of data and impact can be better understood.

We have structured the section on Impact Analysis by identifying the following Outputs and Activities aligned to the Outcomes and Aims of the business plan. An additional section reviewing Organisational Resilience and Governance that aligns with WW risk register is covered in the main report but does not feature in the logic model which relates to WW's key business plan aims.

There is considerable overlap between the focus areas, with numerous interlinked outcomes and activities. As such, the outputs do not necessarily relate directly to the desired outcomes but are a broad range of activities designed to support evidencing the consortium's impact.



PHOTO: DIP! by Max Calaf Serve, Out There Festival 2018 ©JMA Photography

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Section B. Current Position

B1. Current Position – Without Walls, Governance and NPO

Without Walls Consortium Ltd (Without Walls) is a consortium of festivals and arts organisations, involved in and dedicated to the development and touring of ambitious outdoor works by UK artists, reaching large audiences, many new to the arts. Without Walls (WW) is a company limited by guarantee and operates on a not-for-profit basis. WW's is primarily funded by Arts Council England (ACE) and as a Band 3 National Portfolio Organisation (NPO) it has an obligation to support its sector, as stated in the guidance on applying to the portfolio. It is not, however, a Sector Support Organisation (SSO).

Its vision is to *"raise(s) the artistic bar of UK Outdoor Arts ever higher, the diverse work it creates being recognised for innovation and wonder across the UK and overseas."*

Its stated mission is to *"lead(s) excellence in Outdoor Arts through the creation of inspirational new work - from the intimate to the epic - of the highest quality by UK artists, touring this work to reach large, diverse, and new audiences across the country."*

Its values are *"Without Walls is committed to quality and innovation; values that run through everything the consortium does."*

The consortium consists of three networks; The Artistic Directorate (AD), Touring Network Partnership (TNP) and Creative Development Network (CDN), aimed at developing artists, audiences and festivals to support the Outdoor Arts sector. It is governed by a Board with members drawn from the networks, independent Board members and an independent Executive Chair, guided by a comprehensive Governance and Operational Framework with clear Terms of Reference.

During the period under review a new constitution was agreed and implemented. The Board, that originally consisted of all the members of the AD, recruited new independent members as well as members of the TNP, as part of its commitment to strengthen its governance and support the leadership development of those in its network.

Board of Directors

The balance between independent members and festival partners was maintained; the total number of directors recorded during the financial years are:

2018/2019	3 AD, 3 ATN (previous incarnation of TNP), 6 Independent
2019/2020	3 AD, 4 TNP, 8 Independent
2020/2021	4 AD, 3 TNP, 8 Independent
2021/2022	3 AD, 3 TNP, 8 Independent

There are two subcommittees of the Board with delegated responsibilities:

- Finance & General Purposes sub-committee
- Marketing & Development sub-committee

As well as two Action Groups (made up of Board members as well as from the wider networks) who can make recommendations to the Board:

- Diversity & Inclusion Action Group
- Environmental Responsibility Action Group

WW employs the Executive Chair of the consortium (as of FY2022 due to tax regulations where it had operated previously on a contract basis) and delegates the development and delivery of its programme to the specialist Outdoor Arts development company, XTRAX Arts Ltd (XTRAX) under the supervision of the Chair. Of the £1.2 million in funding received per year just under one third goes to XTRAX to cover thirteen staff delivering the work and a contribution towards overheads. XTRAX was one of the five founder partners of WW and has been instrumental in its growth and development, taking on management of WW in 2011 (at which point they stood down from being a presenting festival partner and Board member). The XTRAX and WW partnership is unique and bespoke, with the former acting as the strategic leader, creative producer, administration and communications arm for the organisation. WW benefits from years of experience from XTRAX staff, the representation of WW's brand into international contexts, and the reach, profile and expertise of the company.



PHOTO: What Happened to you by Nikki Charlesworth City Encounters 2021 ©Ash Mills

Sub-Committees

FINANCE &
GENERAL
PURPOSES

MARKETING
&
DEVELOPMENT

**Festival
Partners**

TOURING
NETWORK
PARTNERSHIP

ARTISTIC
DIRECTORATE

CREATIVE
DEVELOPMENT
NETWORK

**Strategic
Action Groups**

DIVERSITY
&
INCLUSION

ENVIRONMENTAL
RESPONSIBILITY

BOARD



At the time of writing this report the member organisations include

Artistic Directorate



Touring Network Partners



Creative Development Network



Arts Council England

Arts Council England (ACE) has supported WW since 2007 and in 2018, after over a decade of project funding, the consortium became a Band 3 National Portfolio Organisation (NPO). In 2020 ACE launched their new investment strategy for 2020 – 2030: 'Let's Create'. This strategy outlines their overall development and funding aims for the next decade and includes four investment principles which will apply to all future funding applications. The three main outcomes of the strategy are:

1. Creative People
2. Cultural Communities
3. A Creative & Cultural Country

ACE's four investment principles are:

- **Ambition & Quality:** Cultural organisations and individuals are ambitious and committed to improving the quality of their work
- **Inclusivity & Relevance:** England's diversity is fully reflected in the individuals and organisations ACE supports and the culture they produce
- **Dynamism:** Cultural organisations and individuals are dynamic and able to respond to the challenges of the next decade
- **Environmental Responsibility:** Cultural organisations and individuals lead the way in their approach to environmental responsibility

As an organisation receiving NPO support, WW is required to consider these four areas in informing the next application for NPO funding to cover the period 2023 – 2026. Additionally, as an organisation in receipt of over £1 million per annum it must deliver against all three of the outcomes.

In the delivery plan for 2021–2024 ACE identifies 54 Priority Places that have historically suffered low levels of ACE investment and engagement. In addition to this, ACE and DCMS have identified 'Levelling Up for Culture Places' which will be targeted for additional investment up to £43.5 million, bringing the total number of places to 109 – See Appendix 7.

All organisations, wherever they are located, that are awarded on average £2 million or over per year will be required, collectively, to increase their activity in Levelling Up for Culture Places by 15% by 31 March 2026. Activity is expected to respond to the needs and aspirations of, and directly benefit, the public in these Places, jointly developed with the communities and organisations. This can include creating new work, touring, community collaboration, education and outreach and participative activity.



PHOTO: Frock by Stopgap ©Adrienne Photography



B2. Current Position – Without Walls Aims (Business Plan Extension)

Without Walls' business plan and equality action plan form part of its ACE funding agreement 2018 - 2022 and these aims, and objectives are monitored annually by ACE, with financial monitoring monthly, and quarterly Board papers. This original plan was superseded by an extension for 2022 - 23 which all NPOs could apply for due to Covid-19. The business aims from the updated Business Plan Extension (2022-2023) are (with the full list of corresponding Objectives in Appendix 6):

1. Commission and tour a diverse range of ambitious Outdoor Arts shows each year.
2. Invest in talent development through research and development, mentoring, producer support and developmental opportunities to artists.
3. Develop a programme of special initiatives to address strategic needs in the Outdoor Arts sector.
4. Deliver pioneering audience development approaches to widen the audience for Outdoor Arts in some of the hardest to reach communities in England.
5. Advocate and promote the consortium's work in the UK and internationally.
6. Support the sector by sharing knowledge and leading research into sector issues.

PHOTO: Mayfly by Kapow ©Leyla Guler

B3. Current Position – The Wider Context of Outdoor Arts in the UK

Developing alongside the popularity and growth in music and art festivals in the UK and with its foundation in the community arts movement, the past four decades have seen the development of art in public spaces becoming recognised, supported, and funded. Outdoor Arts are playing an increasingly significant role in cultural regeneration, growing in popularity in towns and cities across the UK.

Alongside Without Walls (WW) and the significant number of festival members in its consortium (see above), there are other key players in Outdoor Arts in England including the National Association of Street Artists (NASA) and the ACE Sector Support Organisation Outdoor Arts UK (previously Independent Street Arts Network (ISAN)). To explain the overall size of the work produced outdoors in the UK each year, Outdoor Arts UK's submission to the Department of Digital, Culture Media and Sport in 2019 included the following activity for that year;

- 592 Outdoor Arts events across the UK including;
 - 13 major city-based festivals,
 - 18 melas and
 - 35 carnivals
- Total attendance estimated at 29.5 million
- With a spend of £5.6 billion
- 92,692 full time equivalent jobs

As a Band 3 NPO WW has a duty to support the sector (although they are not an official Sector Support Organisation) and, as outlined in the main body of this report, they have done exemplary work. But what do we mean by 'the sector' of Outdoor Arts (OA)? ACE currently list all such work under the umbrella of 'combined arts', a catch-all for anything that can't be captured solely within the more traditional disciplines of music, theatre, dance, literature, libraries, museums or fine art and state that combined arts incorporates OA, carnival, festivals, spectacle, interdisciplinary work, live art and participatory and social art practice which take place in a diverse range of venues, some outdoors, others in more traditional indoor spaces.

In the period 2018-2022 ACE are funding over 800 NPOs and list 187 under the category of combined arts, eight of whom are members of WW (Brighton Dome & Festival Limited, Norfolk and Norwich Festival Trust, Stockton International Riverside Festival, Corn Exchange (Newbury) Trust, DaDaFest, Greenwich+Docklands Festival, Bournemouth Council and Magna Vitae). In the NPO list there are many who are specifically festival organisations but there are likely to be many more centres, local authorities and arts organisations who also produce or promote some form of OA and it is recommended that ACE properly identify just how substantial this sector is.

101 Outdoor Arts (National Centre for Arts in Public Space), owned by the Corn Exchange in Newbury, is an organisation that supports around 50 companies and many hundreds of artists each year in the innovation of site-specific and outdoor performance and is itself a member of the Artistic Directorate of WW. In 2021 they commissioned a review of the sector. The subsequent report, '*Outside the Conventional and into the Mainstream: Arts in Public Space in England*' (David Micklem, Sud Basu and Simon Chatterton) outlined a number of key points and challenges in this burgeoning artform. The authors emphasize that the past two decades have seen an exciting growth and professionalisation and 'flourishing of recognition, support, advocacy and funding.'

The authors of the report also suggest it is difficult to describe the OA ecosystem as 'a sector' because of the diversity of art produced which 'encompass almost anything that engages with an audience outside of conventional spaces and are often transdisciplinary.' They describe OA as 'a strategy rather than a sector,' asserting that festivals presenting touring work are not the only form of artistic practice in outdoor environments; they call for an acceptance of a flexible and broader definition for artists and organisations as well as concomitant increased funding for this expanded ecosystem. Whilst it is assuredly true that OA encompass more than 'just' festivals, festivals and the networks between them are increasingly forming the foundational ecology for artistic development and the growth, interest and investment in the entire sector, however it is defined.

B4. Current Position – Impact of Covid-19 Pandemic

The latter part of the period under review (from 2020 onwards) was overshadowed by the Covid-19 pandemic, with most of Without Walls' (WW) network of festivals unable to go ahead, and many artists and companies unable to perform or present work. The disruption caused by the Covid-19 pandemic caused an existential threat to the entire arts sector and revealed just how fragile arts and festival organisations is. WW immediately took action and in March 2020 set themselves three objectives:

- To utilise all available resources to support partners and WW artists during the Covid-19 pandemic to ensure their survival.
- To give maximum support to the sector while maintaining sound management, good working practices, and resilience for the future.
- To help address the needs of artists and the festival infrastructure so that ambitious new work can speedily be available again to audiences across the country.

Actions WW took in 2020/21 alone included:

- Ongoing financial support in the form of cancellation fees paid in the financial year 2021: £209,949; £126,400 was paid to artists and £83,549 to festivals to support the payment of artists' cancellation fees and commission agreements.
- TNP subscriptions reduced to £1K and CDN subscriptions suspended (total subscriptions for 2021 show an £85K reduction on 2020).
- A Covid-19 Response Fund was created with the expenditure underspend (arising from reduction in planned activity and related meeting, travel and delivery costs) transitioned into this budget line; these funds were invested in projects that had been scheduled for 2020 to enable them to happen the following year, and the Blueprint R&D programme doubled the number of artists and projects supported with an additional £86,000 investment in the 2021 financial year.
- More regular online check ins with partners and artists.
- Paying for a production manager to support artists and festivals to prepare and better cope with the conditions arising from Covid-19 and digital engagement support through audience development funds.
- Commissioned In Memoriam by Luke Jerram (an artwork installation and temporary memorial) helping to reach audiences during this period.

It is likely that these actions safeguarded the festival network and constituent artistic companies thereby supporting hundreds of creative professionals who might otherwise have suffered greater economic hardship in the recurring lockdowns of the pandemic. The cancellation fees paid out to artists and reducing/removing fees for festivals kept them afloat and viable in a time of catastrophe for the entertainment and arts sector. Feedback received from TNP partners clearly transmits the appreciation and regard they have for the support WW gave them during the pandemic.

The increase in interest in outdoor work during and after Covid-19 presents opportunities for investment and profile yet also risk regarding the quality of the work. Creating work for outdoor spaces and audiences involves skill and expertise; it is less about locating a work outdoors than the relationship the work has to a place and its community. Local Authorities see Outdoor Arts (OA) as a means to welcome residents back to town centres and aid economic recovery, and it has changed the way venues have used the public realm in order to continue to provide audience facing work and set precedents for the future.

Yet festivals have a unique role in placemaking and building communities; they provide a context for work that enables presenters and artists to develop audiences for OA in a safe and sustained way, they enable a longer-term approach to audience and artist development and their financial models and ability to work in partnership mitigate financial risk whilst supporting artistic ambition. WW has a role in making the case for festivals in an increasingly competitive funding environment and in communicating the distinction between presenting work outdoors for greater Covid-19 safety and audience reach, and specially produced outdoor art in the context of a festival.

B5. Current Position – SWOT Analysis

Summary

One of the most notable strengths of the Without Walls (WW) consortium is its commitment to diversifying the Outdoor Arts sector. This includes commissioning, the Blueprint R&D programme, professional programmes such as Discover for under-represented artists and producers interested in making Outdoor Arts work, Associate and mentoring programmes, audience development initiatives, and the membership of diverse led festivals. Despite this progress, WW recognises that there is still work to be done in diversifying the leadership and workforce of its member festivals and management company XTRAX.

Indeed, the consortium through its three strategic networks provides a host of professional development opportunities for artists and festivals, peer learning, advocacy, support and exchange of ideas, which reaches beyond the walls of the Consortium and into the sector – a huge resource made very visible by the Covid-19 pandemic. It has developed sustainable touring platforms for UK artists and has played a significant role in highlighting the role of festivals in artist and audience development for Outdoor Arts, placemaking, destination marketing and supporting Local Authorities to make a case for cultural regeneration.

WW festival audiences tend to better represent the local communities than other cultural activities, and whilst WW does not have a direct relationship with the majority of the audiences for its work (these being held by the partner festivals) it provides bespoke training and investment for strategic audience development initiatives. Moreover, its influence and the power of the collective enables such initiatives to be delivered and monitored at a national level.

WW has excellent, if a little resource heavy, governance and management structures. Servicing quarterly board, subgroup and strategic action groups meetings and hosting general network meetings for the AD and TNP – a total of approximately 31 meetings per year - requires significant staff capacity. However, it is noted that this review covers the period in which a new organisation, including a new governance structure and management systems was established which undoubtedly required upfront input, coupled with the pressure of responding to Covid-19, Black Lives Matter and climate emergency. WW responded swiftly to such external pressures, with an emergency response to Covid-19, a Governance Review and a Perceptions and Positive Action Review to examine barriers to inclusion within its organisation, and the development of two action groups (Diversity and Inclusion and Environmental Responsibility) illustrating dynamic and responsive leadership.

Alongside many in the creative and culture sectors, WW is facing challenges from a competitive fundraising landscape, local authority cuts and rising costs of inflation impacting the cost of production. Yet it has a compelling case for support and a dynamic and committed team. Perhaps its greatest challenge is that as an NPO with significant ACE funding, the sector and particularly artists look to WW for financial support rather than understanding its role as a curator, not as a funding mechanism. Given tight resources along with a growing interest, there is certainly an opportunity for leaders of the Outdoor Arts sector to come together more formally to look at collective action around environmental responsibility, advocacy and other key strategic issues such as diversity of leadership and workforce and practical production issues related to escalating costs and the climate emergency.



PHOTO: GDIF Audience 2020 ©King



PHOTO: Buck 'A' Brenda by Wild N' Beets, Hat Fair 2019 ©Adrienne Photography

Artists

Strengths

- Development and creation of new works into a hugely significant catalogue. During 2018-2022 56 works have been commissioned and 66 have been developed/ are in development via Blueprint.
- Progress has been made in diversifying Artistic Directorate and supporting Black, Asian, and ethnically diverse, Deaf and disabled artists through commissioning, Blueprint and Discover programme.
- Significant support for artists through Covid-19 (particularly in cancellation fees to artists).
- Learning network with significant opportunities for peer learning and exchange of ideas.
- New pathways for new and established artists.
- Blueprint is universally praised by various stakeholders as a significant artist development program and particularly important for those new to the sector.

Weaknesses

- Lack of diverse leadership in WW partner festivals and management company XTRAX.
- Some criticism from external stakeholders about transparency of the application process or that it is aimed at larger organisations. WW have excellent procedures in place to ensure a fair and transparent process so maybe this needs to be better communicated to artists?
- Managing expectations of artists in the wider sector is challenging with many looking to WW to solve all the needs relating to Outdoor Arts due to clear lack of leadership and investment in the sector.

Opportunities

- Interest from artists in a smaller more intimate opportunities that enable greater risk and space for failure, and communication to ensure the perceptions of WW match the range of different scales available within the network.
- Opportunity to support alumni artists with networking platforms through WW social media channels.
- Continuing to support artists to diversify their practice and to support diverse artists.

Threats

- Brexit is significant threat for OA (largely unseen due to Covid-19) – many artists rely on European touring and difficulties working in Europe will impact creation and ambition.
- Impact of Covid-19 on marginalised communities and people on low income has impact on diversity and well-being of artists.
- Funding cuts – loss of artists to other sectors.

Festivals

Strengths

- WW has developed a sustainable touring platform/ network of festivals grown from 19 in FY2018 before the NPO to 36 festivals in FY2022.
- The model of match funding has helped make festivals (especially new festivals) economically viable, taking out risk, allowing them to invest and leverage additional funding.
- Participation in WW has enabled a new attitude from local councils, kickstarted economic regeneration and strengthened a sense of placemaking, often resulting in the creation of a coordinated cultural strategy.
- The training opportunities and networks provide professional pathways and development opportunities for festival managers and organisations e.g., Culture House Grimsby and Now Northwich Festival who moved from the CDN to the TNP.
- The catalogue is increasingly significant amongst new bookers/ festivals.
- TNP partners felt WW gave great support to them during Covid-19, reducing/removing fees for festivals keeping them afloat and viable.
- Local councils in WW now often use their festivals to profile their commitment to wellbeing and for destination marketing. For areas of lower cultural engagement, the festivals give local communities direct access to culture.
- WW has helped create local jobs through industry placement initiatives.

Weaknesses

- Structural challenges around infrastructure of festival sustainability because of local authority cuts, impact of Covid-19, and other such external factors.
- A particular challenge for WW is demonstrating externally the diversity of its membership and the value the power of the collective offers smaller consortium members. Some external stakeholders have the impression that it is made up of the larger festivals such as GDIF and Brighton Festival, when in fact many smaller and emerging festivals benefit from the consortium.
- With festivals with limited budgets, managing expectations is a challenge. Particularly when several funders and stakeholders associate success with scale and ambition, and not all partners wish to or are able to commission large scale work.
- The visibility of WW brand; people know the artists names and high-profile festivals, but do they know the WW connection?
- Keeping everyone in the consortium happy with festivals of very different size, scale, locations, in and out of cities, is a challenge.

Opportunities

- Outdoor Arts is highly attractive to Local Authorities, particularly those who recognise culture's role in economic recovery, placemaking and wellbeing. How does the next WW business plan clearly align with these agendas?
- Potential to work with additional ACE Priority Places and attract Levelling Up investment.
- Continue to work on expanding the network to include melas and carnivals and more diverse led organisations that create work outdoors.

- Making a case for festivals; there is a regular and emerging narrative talking about street art and Outdoor Arts /public art, but festivals have a very significant role in placemaking and artist and audience development.
- Opportunities for more festivals to be created or improved as local councils are increasingly starting to see the benefits to economic regeneration and Covid-19 recovery that TNP membership can bring.
- If appropriate investment is available growing the organisation through expanding WW's work to Scotland and Wales.

Threats

- Whilst ACE directives on Levelling Up are opportunities for some festival partners, they put others at risk due to their geography, especially those based in London.
- Further disruption by Covid-19 pandemic to fragile arts and festival organisations.
- Many network members are NPOs / hoping to become NPOs and may not be successful in new funding round. The model relies on match investment, and this could be difficult for partners without core funding from ACE.
- Competitive funding landscape post Covid-19. Funding cuts in Local Authorities and arts education.
- Inflation and rise in costs of production.
- Outdoor events are expensive to deliver and even more so to keep them free to attend.

Audiences

Strengths

- Strategic projects to support the development of accessible work and projects that are representative of festivals' communities and audiences and supporting innovation in digital practice.
- Reaching diverse audiences from high levels of medium and low cultural engagement.
- 47% of the 34 active festival members (March 2022) are in ACE Priority and Levelling Up For Culture Places (36% of AD festivals, 59% of TNP festivals and 33% of CDN festivals).
- Growth of digital audiences during Covid-19.
- Development during business plan period in WW professional audience for networking, training and professional development.
- WW helps festivals develop new audiences and supports them with audience development (funding and mentoring).

Weaknesses

- The data captured by The Audience Agency (TAA) is geared to venues and traditional audiences and does not support the measurement of many of the festivals business plan objectives. As such, network members often have to undertake multiple surveys.
- Inconsistency in audience data collected from WW partners across business plan period and potential to update systems and processes.
- WW does not have a direct relationship with audiences as these are held by the individual festivals. However, the direct relationship with professional audiences is growing.
- Inconsistency in data collection across the network and sector can lead to inflated numbers and overclaiming impact of the work. It can also mean that good work with strong audience representation goes under reported.

Opportunities

- Potential to refresh relationship with TAA to significantly improve data and impact case for investment, including special projects around amplifying voices of young people.
- Potential to work with TAA, WW partners and other Outdoor Arts leaders to generate a new survey that measures impact of festivals and Outdoor Arts.
- Potential to review all WW audiences and look at audience development for WW (rather than individual festival audiences) e.g., how could it grow professional audience for its strategic projects, and could this be monetised? Could growing its social media/ digital audience lead to sponsorship opportunities?

Threats

- Lack of data leading to poor understanding of audience motivation and experience, particularly in light of Covid-19 and need to build confidence.
- Longer term impact of Covid-19 on audience attendance.
- Inflation and increase in need to ticket events to cover costs impacts diversity of audiences.



The Lost Opera by Ashley Peevor & Nikki Watson, Timber Festival 2021 @ Wild Rumpus



PHOTO: Do What Ya Mama Told Ya! by Just More Productions ©Leyla Guler

Advocacy

Strengths

- WW has brought greater visibility of Outdoor Arts to local communities and across the creative sector.
- WW can tap into the resources/staff/expertise of XTRAX. The alignment with XTRAX enables WW to maintain an international presence.
- WW is regarded as a sector leader by internal and external stakeholders.
- TNP partners felt WW was representing the sector on the national stage and that it had helped Outdoor Arts become a much more recognised form with an international reputation, so festivals were no longer just the domain of Europe.

Weaknesses

- Underdeveloped nature of Outdoor Arts sector and lack of investment in sector. Uncertainty of who is leading on advocacy, definitions, or strategic initiatives.
- WW is called on by the sector to lead above its core business objectives and duty as a Band 3 NPO organisation, and is often mistaken as a Sector Support Organisation, which it is not.
- WW needs to be clear on its vision and manage expectation from stakeholders in the wider sector.

Opportunities

- WW has significantly exceeded its targets and goals. Consider how this can be demonstrated to stakeholders and manage expectations.
- What exactly is of interest to the consortium regarding a research project on engagement with Outdoor Arts. E.g., Social impact and establishing a methodology and approach to collecting data on the health benefits and opportunities. Or a potential research project on economic impact, particularly in light of Covid-19 -recovery and reimagining town centres.
- Bringing the stakeholders of Outdoor Arts together to work more closely to grow the sector particularly at a time of great opportunity. To provide a collective voice around practical issues such as inflation or more strategic value led agendas such as workforce diversity.
- WW to increase marketing and social media presence for WW brand.
- Continue to advocate for UK artists to international market.

Threats

- Lack of resource leading to poor advocacy and support for the sector and perceptions that WW has responsibility beyond its mission.

Organisational Resilience

Strengths

- Strategic, responsive, and proactive e.g., Governance Review and work undertaken to review diversity and implement recommendations from the Positive Perception Action Review. (PPA).
- Strong governance structure including two subgroups for Finance & General Purposes and Marketing & Development, and two action groups for Diversity & Inclusion (DIAG) and Environmental Responsibility.
- Majority of independent Board members.
- Response to Covid-19 evidence dynamism and adaptability.
- Leaders in sustainability (hundreds of international participants in online training), reporting annually to Julie's Bicycle.
- CDN and TNP model ensures that WW is growing the festival sector and network which mitigates risk to its model.

Weaknesses

- Very good governance and organisational structures but the three networks, the Board and its subgroups are heavy and take a lot of management and servicing.
- Despite solid work on Diversity and Inclusion, perceptions remain that Outdoor Arts festivals are all run by white men and there is little room for diversity at the top. The PPA flagged the need for diversity of leadership and management and steps are being made in this area with DIAG and new AD members. This is critical work to continue.
- Workload and capacity of XTRAX team. It is thought that the time to manage the expanded WW network effectively was previously underestimated.
- Reliance on ACE subsidy and competition for philanthropic funding is fierce. Funding cuts from Local Authorities affecting partners and artists.

Opportunities

- Making the diversity and inclusion successes more visible and leading by example - continuing to build a talent development pipeline, particularly to executive level.
- Investment pipeline for WW that looks at new revenue to reduce reliance on ACE.
- Review of data collection across the network and sector to come up with a unified approach that evaluates impact over time to better make a case for investment and enable sector to be more strategic.
- Increasing diverse artistic companies and partnerships with ethnically diverse festivals will expand market and audience reach (i.e., with mela and carnival companies).

Threats

- Continuity and maintenance of standards without additional investment for the right levels of resourcing and management.
- Climate is changing values / attitudes to touring in mainland Europe. Need to find ways of low carbon touring to compete successfully with Europe.
- Funding cuts to arts and increased competition for public subsidy and philanthropic giving.
- Lack of diverse leadership (across sector).



PHOTO:Lifted by Membre, Just So Festival 2019 ©Samuel Mills



Section C. Impact Assessment

PHOTO: Audience at Summer in Southside 2019 ©Simon Hadley

C1. Impact Assessment – Supporting Artists and New Outdoor Arts

Outcomes and Aims

Every year, there are new high quality and innovative UK Outdoor Arts (OA) works created that are available for touring

Artists, including established and emerging OA artists & artists from other sectors successfully have new OA work commissioned and presented

Black, Asian and ethnically diverse and Deaf and disabled artists successfully have new OA work commissioned and presented

Artists are skilled, confident, feel encouraged and are able to innovate and experiment with their artform in creating new OA work

Artists are able to leverage co-funding from other sources for their new works commissioned by WW

Artists are able to form a peer learning community

Outputs and Activities

Provide R&D grants to artists

The Blueprint R&D programme, which started in 2018, has supported 66 projects. This programme provides artists with funding for a period of research and development in the creation of new and ambitious works, development time which would not have been possible without support.

Feedback is very positive, and the experience is deeply supportive of artists' creativity, especially as there isn't a requirement to produce a finished outcome. Many of the works do go on to become audience-ready shows, commissioned through both Without Walls (WW) festivals and other external organisations. The below chart (from March 2022) demonstrates the onward journeys of these individual research projects since the initiative began:

BLUEPRINT	FY2019	FY2020	FY2021	FY2022	Total
Commissioned by WW	7	7	13	0	27
Commissioned by external organisations	1	0	3	0	4
In Development	1	1	3	11	16
Yet to Premiere	12	4	3	0	19
	21	12	22	11	66

WW awarded £179,840 in R&D support in FY2019, £100,833 in FY2020, £184,796 in FY2021 (with two rounds), £101,983 in FY2022, and a projected £48,125 for FY2023 a total investment of **£615,577 in R&D funding directly to artists over the NPO period.**

In FY2019 there were 96 applications, in FY2020 there were 133 applications, in FY2021 there were 116 applications, and the call out in FY2022 had 99 applications giving a total of 444 applicants with the call out in FY2023 not yet been launched.

The proportion of Black and ethnically diverse applications grew from 12.5% to 27% between 2019 and 2020. The proportion of LGBTQ+ applications grew from 9.5% to 15% between 2019 and 2020.

- Investment in new commissions in collaboration with and match-funded by WW Festivals
- WW Festival partners provide in-kind support

"It opened the doors to a lot of work and contacts for this summer. We are a very small and new company and without the support of WW I don't believe so many festivals would have trusted in us." Participating artist

The Artistic Directorate (AD) are the commissioning festivals who invest directly in the companies and artists. The number of AD festivals has grown over the NPO period from eight to eleven.

Over the years FY2019 to FY2022 WW directly invested £623,270 in the creation of 56 new works, and the AD contributed £604,692 in match funding. In addition, the AD contributes 35% of the costs of presenting the work on tour, an estimated £490,397 (FY2019 to FY2022 with information for 2020 difficult to calculate due to Covid-19 related cancellations), **totalling over £1.7 million invested in new work.**

Artists included in the WW catalogue have significant touring opportunities nationally and locally as a result of accessing the AD/TNP network.

Artistic Directorate = 9 During FY2018 (Before NPO)	Artistic Directorate = 10 During FY2019	Artistic Directorate = 10 During FY2020	Artistic Directorate = 11 During FY2021	Artistic Directorate = 11 During FY2022
101 Outdoor Arts Newbury	101 Outdoor Arts Newbury	101 Outdoor Arts Newbury	101 Outdoor Arts Newbury	101 Outdoor Arts Newbury
Brighton Festival	Brighton Festival	Brighton Festival	Brighton Festival	Brighton Festival
			Certain Blacks London (from October 2020)	Certain Blacks London
				DaDaFest (from September 2021)
	Freedom Festival Hull	Freedom Festival Hull		
Greenwich and Docklands International Festival	Greenwich and Docklands International Festival	Greenwich and Docklands International Festival	Greenwich and Docklands International Festival	Greenwich and Docklands International Festival
Just So Festival, National Forest	Just So Festival, National Forest	Just So Festival, National Forest	Just So Festival, National Forest	Just So Festival, National Forest
Norfolk and Norwich Festival	Norfolk and Norwich Festival	Norfolk and Norwich Festival	Norfolk and Norwich Festival	Norfolk and Norwich Festival
Out There Festival, Great Yarmouth	Out There Festival, Great Yarmouth	Out There Festival, Great Yarmouth	Out There Festival, Great Yarmouth (until November 2020)	
Salisbury International Arts Festival	Salisbury International Arts Festival	Salisbury International Arts Festival	Salisbury International Arts Festival	Salisbury International Arts Festival
Stockton International Riverside Festival	Stockton International Riverside Festival	Stockton International Riverside Festival	Stockton International Riverside Festival	Stockton International Riverside Festival
Theatre Royal Winchester, Hat Fair	Theatre Royal Winchester, Hat Fair	Theatre Royal Winchester, Hat Fair	Theatre Royal Winchester, Hat Fair	Theatre Royal Winchester, Hat Fair
			Timber Festival, Cheshire (from October 2020)	Timber Festival, Cheshire

Support artists to create new work across all phases from Creation to Touring by providing mentoring, advice and feedback

Artists are well supported at each stage in the process through a range of WW-enabled avenues, including one to one support from the XTRAX team, mentoring from the AD, and networking with other artists involved with WW.

Feedback from artists reported that relationships with the XTRAX team and AD had challenged and developed their work and that they felt 'championed' by WW.

There are also examples where members of the AD have been instrumental in introducing artists from other sectors (e.g., VR technology) to the possibilities of working in the Outdoor Arts for the first time.

The XTRAX team are especially credited in artist evaluations for maintaining close and supportive relationships with artists, and they regularly provide training sessions. This is particularly valuable to artists who operate as individuals or in small teams and don't have large support networks.

Wider network virtual meetings have also been on offer, with 50 companies attending 10 virtual meetings across 2021 alone.

Feedback suggests that artists connect with each other through their links to WW and describe the relationship on tour as 'like family.' Artists told us that they compare notes on the development of each other's work, share opportunities, and support each other to prepare funding applications.

Provide high quality training and Continued Professional Development for artists e.g., pricing outdoor work, access, digital etc

Across the whole NPO period, seminars and workshops have been provided to cover a wide range of topics such as accessibility, promotion, pricing and touring and they are well reviewed by participating artists. Feedback collected suggests artists would like to cover other topics such as business and financial management.

23 artists in 2019 and 30 artists in 2018 signed up for training workshops – 84 in 2020 & 60 in 2021. WW hosted Digital surgeries in early 2020, following the digital Lab in 2019.

Training has enabled artists to be more inclusive and develop their audiences. Consultations with the WW Access Advisor were rated 'excellent' by participating artists. Feedback confirmed that positive changes to embed accessibility had been made to shows because of their work with WW.

Training sessions have been particularly valuable in light of Covid-19, and its impacts on the sector, enabling artists to remain updated about fast evolving working practices. The WW team provided workshops on presenting work within Covid-19 restrictions, as well as one-to-one advice sessions with a freelance Outdoor Arts Production Manager.



PHOTO: Catch Me by Upswing, NNF 2019 ©JMA Photography

C2. Impact Assessment – Supporting Festivals And Touring

Outcomes and Aims

AD & TNP Festivals invest in and present new and innovative UK OA work in their programmes each year

AD & TNP Festivals and other partners outside the WW network collaborate on and co-fund new WW commissions

AD & TNP Festivals have broad income streams, successfully leveraging co-funding from Local Authorities and other sources, making them more financially stable

AD & TNP festivals benefit from the networking opportunities provided, and learn from each other about touring, working with artists, business models and developing income

OA projects within the back catalogue tour successfully across the UK and are presented at different festivals over several years both within and outside the WW network

Outputs and Activities

- Further develop and manage a touring network
- Provide advice for festivals coming into the sector via the CDN

Without Walls (WW) has developed as a sustainable touring platform, in the early years it was a relatively minor consortium of five partners, but now with 34 partners (at March 2022), and sometimes more, the catalogue of commissioned work produced over this period is increasingly significant amongst bookers and festivals.

WW's investment in 'Programme & Projects' (according to the Statutory Accounts) saw 92% increase from £444,772 (FY2018 - prior to the NPO) to £853,329 in FY2022. This incorporates all grants for artists, festivals, audience development and strategic projects. That means that over the first four years of the NPO period WW was able to invest over £3 million into artists and festivals across England, as well as attracting substantial match funding.

The whole network has grown substantially since the NPO, as demonstrated in the following table (please note these figures are the total number of festivals in any given year. Some festivals leave and join through the year so there may be fewer active members at any one time).

	FY2018 pre-NPO	FY2019	FY2020	FY2021	FY2022
Artistic Directorate	9	9	10	11	11
Associate Touring Partnership/Touring Network Partnership	10	21	21	18	18
Creative Development Network	n/a	8	8	7	7
TOTAL Partners	19	38	39	36	36

NB ACE strategic funding for the ATN finished in 2018 and the TNP was launched in its place in January 2019.

As part of its aims to support the sector and address strategic needs, WW also runs numerous events/talks/blogs for anyone in the field of public realm arts or indeed a broader audience who are interested in setting up a new festival (these events are listed on the Timeline), and which is also demonstrative of its work in growing its professional audience.

- Subsidise AD & TNP festivals to present Without Walls shows

For many of the TNP network their participation with WW makes their festivals viable economically. The opportunity to have access to match funding has enabled them to program more shows and touring companies, helped them scale up and take out risk.

Total investment in Artists and Festivals rose by 130% over the period (according to the Statutory Accounts including Blueprint R&D grants, Artist grants, AD grants, ATN/TNP grants and Artist strategic investment):

	FY2018 pre-NPO	FY2019	FY2020	FY2021	FY2022
		1st yr NPO	2nd yr NPO	3rd yr NPO	4th yr NPO
Festivals	253,769	304,720	388,733	333,871	387,437
Artists	66,894	251,814	302,494	414,710	249,130

This means a total of **£1,218,148** has been directly invested in artists over the first four years of the NPO. And slightly more, **£1,414,761** has been invested via grants to festivals to present over 1,500 performances (AD and TNP) by WW artists over the same period, ultimately also benefiting artists.

Alongside the artist support grants and touring subsidies that WW has distributed over the NPO period, **there has been a large amount of match-funding**. The agreement with the AD and TNP festivals is that they commit to investing between 35% to 50% into the presentation of artistic companies WW are supporting from sources other than Arts Council England (ACE). This has been leveraged from Local Authorities, other agencies, and directly from the WW festivals themselves. This match funding is evidence of their ability to multiply the return on ACE's initial economic investment.

- **Work with festivals to improve their influence and power**

Outdoor Arts festivals are unique and help build placemaking so building a wider appreciation of the impact of festivals by local authorities and funders is important. WW does this by helping channel investment into festival networks and has an ability to make the role of festivals more visible.

Some TNP partners report that their membership of the TNP has encouraged local councils to develop cultural strategies, and Outdoor Arts is acknowledged to give a *"vibe of positivity."* For areas of prior lower cultural engagement, with a previously undeveloped agenda around culture, little investment and where events were not coherent or coordinated, membership in the TNP has given them focus, structure and increased cultural activity.

"Outdoor Arts is very much part of the placemaking agenda, and it's really helped in terms of leveraging recognition and further support. Since the TNP happened our area has developed a cultural strategy and a new Town Council heritage, arts and culture strategy. Outdoor Arts is often used as the imagery that communicates cultural ambitions to the wider world." TNP festival partner.

"There is definitely a soft-power in being part of a network with all those other brands, which are very recognisable... having the ability for people to realise that what we are doing is part of this big network of TNP partners and we're getting the same work as you're seeing in these flagship festivals that people know and hear about is empowering. I can stand there and say you're going to have a show in Rochdale town centre that was at Greenwich International Festival and people don't believe me." TNP Festival Partner

- **Bring festivals together to network, collaborate and share knowledge**
- **Provide feedback and mentoring on touring for new TNP and CDN partners**

Set up in 2019, the CDN offers partners mentoring and development opportunities that nurture new arts programmes.

FY2019	FY2020	FY2021	FY2022
		20-21 Visual Arts Centre North Lincolnshire Council	20-21 Visual Arts Centre North Lincolnshire Council
All in the Mind Festival, Basingstoke	All in the Mind Festival, Basingstoke	All in the Mind Festival, Basingstoke	All in the Mind Festival, Basingstoke
		Citadel Arts, St Helens	Citadel Arts, St Helens
		Dancin' Oxford	Dancin' Oxford
		Historic England	Historic England
Ideas Test Swale & Medley	Ideas Test Swale & Medley		
Lincoln Performing Arts Centre	Lincoln Performing Arts Centre	Lincoln Performing Arts Centre	Lincoln Performing Arts Centre (until October 2021)
Moon Festival London	Moon Festival London (until Feb 2020)		
Now Northwich	Now Northwich (until Feb 2020, moved to TNP)		
The Cultural Spring South Shields	The Cultural Spring South Shields	The Cultural Spring South Shields	The Cultural Spring South Shields
The Culture House, Grimsby	The Culture House, Grimsby (until Jan 2020, moved to TNP)		
They Eat Culture, Preston	They Eat Culture, Preston (until March 2020)		

Established in February 2019, the TNP increased from 10 festivals prior to the NPO period to a high of 21 festivals in the FY2020. Twelve of these festivals have stayed with the TNP program through the past four years,

and another five for the past three years, even through the Covid-19 pandemic - demonstrating how much they have valued, and perhaps needed, their membership.

Most TNP partners said that Without Walls has been a great opportunity to network and see what others are doing.

10 ATN Festivals - FY2018 pre-NPO	21 ATN & TNP Festivals - FY2019	21 TNP Festivals - FY2020	18 TNP Festivals - FY2021	18 TNP Festivals - FY2022
Appetite, Stoke on Trent	Appetite, Stoke on Trent (ATN & TNP)	Appetite, Stoke on Trent	Appetite, Stoke on Trent	Appetite, Stoke on Trent
	Arts By The Sea, Bournemouth (TNP)	Arts By The Sea, Bournemouth	Arts By The Sea, Bournemouth	Arts By The Sea, Bournemouth
Bell Square, Hounslow	Bell Square, Hounslow (ATN)			
	Basingstoke Festival (TNP)	Basingstoke Festival	Basingstoke Festival	Basingstoke Festival
	Birmingham Hippodrome (TNP)	Birmingham Hippodrome	Birmingham Hippodrome	Birmingham Hippodrome
Derby Feste	Derby Feste (ATN & TNP)	Derby Feste (until Nov 19)		
Freedom Festival, Hull	Freedom Festival, Hull (ATN) Moved to AD			
	First Art, Mansfield (TNP)	First Art, Mansfield	First Art, Mansfield	First Art, Mansfield
	Lakes Alive, Kendal (TNP)	Lakes Alive, Kendal (until Nov 2019)		
Lancashire Encounter Preston	Lancashire Encounter Preston (ATN & TNP)	Lancashire Encounter Preston	Lancashire Encounter Preston	Lancashire Encounter Preston
Leicester City Council	Leicester City Council (ATN & TNP)	Leicester City Council	Leicester City Council	Leicester City Council
	Mouth of the Tyne Festival (TNP)	Mouth of the Tyne Festival	Mouth of the Tyne Festival	Mouth of the Tyne Festival
		Now Northwich (from Feb 2020)	Now Northwich	Now Northwich
	Oldham Council (TNP)	Oldham Council	Oldham Council	Oldham Council
	Rochdale Feel Good Festival (TNP)	Rochdale Feel Good Festival	Rochdale Feel Good Festival	Rochdale Feel Good Festival
Right Up Our Street, Doncaster	Right Up Our Street, Doncaster (ATN & TNP)	Right Up Our Street, Doncaster (until Feb 2020)		
		Severn Arts, Worcester (from Feb 2020)	Severn Arts, Worcester	Severn Arts, Worcester
SO Festival, Skegness	SO Festival, Skegness (ATN & TNP)	SO Festival, Skegness	SO Festival, Skegness	SO Festival, Skegness
	Theatre Orchard, North Somerset (TNP)	Theatre Orchard, North Somerset	Theatre Orchard, North Somerset	Theatre Orchard, North Somerset
		The Culture House, Grimsby (from Jan 2020)	The Culture, House Grimsby	The Culture House, Grimsby
	Vision Redbridge (TNP)	Vision Redbridge	Vision Redbridge	Vision Redbridge
	Wakefield Council (TNP)	Wakefield Council	Wakefield Council	Wakefield (until Dec 2021)
	WE Great Place Wentworth, Elsecar & Rotherham (TNP)	WE Great Place Wentworth, Elsecar & Rotherham	WE Great Place Wentworth, Elsecar & Rotherham	WE Great Place Wentworth, Elsecar & Rotherham
Vivacity, Peterborough	Vivacity, Peterborough (ATN)			
Yorkshire Festival				

WW membership has helped increase the understanding and profile of Outdoor Arts – several TNP partners said that their local authority now better understood and supported Outdoor Arts because of the high quality shows the festival was able to include via their membership of the TNP.

“Being part of the TNP has a real sense of gravitas, which is really helpful when you’re making the case and with local businesses as well. And then the quality of the work speaks for itself, which is fantastic.” TNP Festival Partner

- **Provide high quality training & CPD & leadership development for AD, TNP and CDN partners**

Many Outdoor Arts professionals across the consortium and in the wider sector have participated in the seminars, on topics ranging from Equality, Diversity & Inclusivity to Audience Development. According to the 2021 Annual Report 1,350 arts professionals received online training from WW.

Moreover, training opportunities within the three networks provide professional pathways and development opportunities for festival managers and organisations e.g., Culture House Grimsby and Now Northwich Festival progressed from the CDN to the TNP.

- **Maintain WW’s back catalogue of commissioned OA works**

WW has supported the touring of 69 previously commissioned shows through the TNP (2018–2023 – with 2023 being estimates) with over 1,500 performances at over 70 different events.

Many WW shows have been touring for years through the ATN/TNP network and beyond, with some shows touring since 2007 – the first year of WW.

Whilst WW tracks the performance and progress of its alumni it is difficult to be 100% complete as it depends on artists returning information, even after they no longer have a financial relationship with WW.



PHOTO: Audience Development activity with Stop Gap, NNF 2019 ©Mary Doggett

C3. Impact Assessment – Supporting Audience Development

Outcomes and Aims

TNP and AD Festivals have the ambition, skills, and confidence to successfully reach out to new audience groups

TNP and AD Festival partners collect and understand the value of and how to use audience data

TNP and AD partners and artists have the resources and confidence to make and distribute work for digital audiences

Audiences for OA are diverse, reflecting the make-up of the local population and provide a cultural experience for audiences who are not regular arts attendees

Audiences enjoy their OA experiences and are keen to repeat them

Outputs and Activities

- Support and train the AD and TNP Festivals in developing and broadening their audiences
- Support and train artists on engaging wider audiences

“Taking into account the horrendous 2020 we have had; this was a highlight of the year. Thank you to everyone for making the evening so bright for my daughter and I.” Audience feedback

Perhaps the most notable achievement in audience development is the creation of the Touring Network Partnership (TNP), a network that grew from the Associate Touring Network (ATN) initiative previously supported by Arts Council England Strategic Touring Funds. In 2019 the network relaunched with 18 new festivals (double that of the ATN which comprised 9 festivals in 2018) across England with an emphasis on reaching audiences in areas of low cultural engagement. As well as creating a substantial ecosystem across England. It is also important to note that

of the 34 active festival members (March 2022) 47% are in ACE Priority and Levelling Up For Culture Places (36% of AD festivals, 59% of TNP festivals and 33% of CDN festivals).

AD

Crawley	Brighton Festival
Newham, London	Certain Blacks
North Norfolk, West Norfolk & Great Yarmouth	Norfolk & Norwich Festival
Tees Valley Combined Authority Festival	Stockton International Riverside Festival

TNP

East Lindsay	So Festival
Mansfield	First Art
Northeast Lincolnshire	Culture House, Grimsby
North Tyneside	Mouth of the Tyne Festival
North Somerset	Theatre Orchard
Oldham	Oldham Council
Preston	Lancashire Encounter
Rochdale	Feel Good Festival (Rochdale Council)
Rotherham	WE Great Place
Stoke on Trent	Appetite

CDN

South Tyneside	The Cultural Spring
North Lincolnshire	20-21 Visual Arts Centre North

WW successfully delivered its business plan aim to support consortium partners to deliver Arts Award, a national scheme led by Trinity College London that supports young people who want to deepen their engagement with the arts, build creative and leadership skills and achieve a national qualification. WW offered training each year to all consortium partners and at least four partners delivered Arts Award at Discover level per year between FY2019 – FY2022.

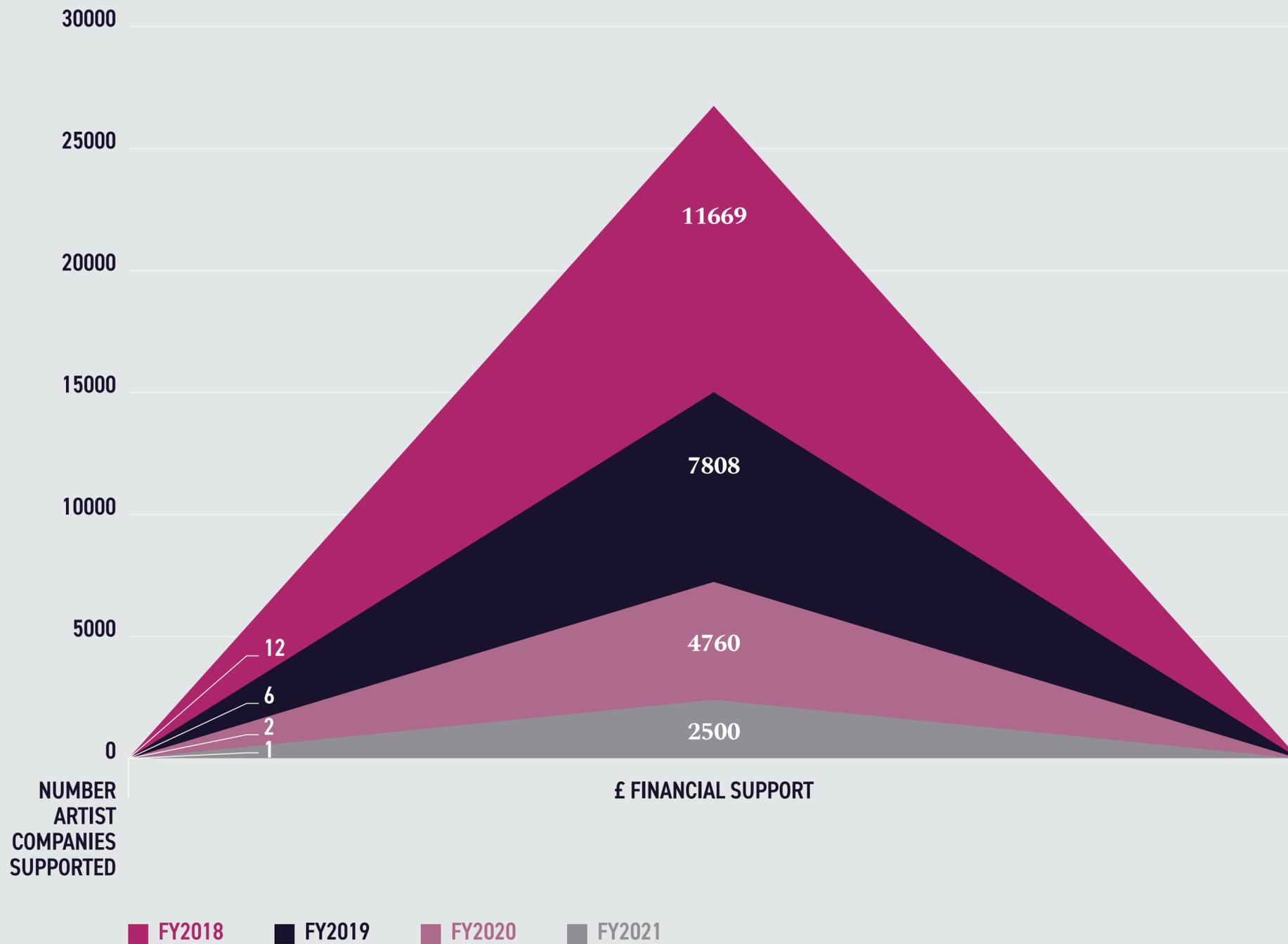
The Covid-19 pandemic means that it is difficult to track a trajectory of growth in live audiences across WW business plan period. Data is also impacted by the significant learning taking place as the organisation settled into delivery as an NPO; data collection is sometimes inconsistent due to projects and new strategies in development and the changing needs of the consortium partners.

More notable in this period are the strategic initiatives and support given to festivals and audiences to engage with cultural activity in a digital or Covid-19 safe way – such initiatives and strategies are detailed later in this section.

“I think you have helped to nurse the outdoor sector and provided us with a bit of medicine and hand to hold (in plastic gloves of course). Also, TNP feels like it provides some form of ‘scaffolding’ to us and the Outdoor Arts sector, knowing they’ve got our backs, so we don’t all fall down and are advocating new opportunities for us and the wider sector. A few partners such as [our local council] certainly recognize the benefit of us being part of TNP and it has helped us to develop conversations about creating new work. [our local council]’s new Cultural Services Manager is aware and fond of the work of WW and absolutely sees the benefits this brings to us and the town in the future.” TNP Festival Partner

WW delivered multiple annual training sessions and support programmes for the network partners and artists interested in engaging wider audiences.

Fig A - Access Support



As demonstrated by Fig A support for artistic companies to make their work accessible to disabled audiences increased significantly between FY2019 - FY2022 and supported a total of 21 companies, investing £35,520. Since 2019 an Access Advisor has been paid to work with artists and festivals.

Access Training Sessions

FY2019

1 session attended by **21** artists

FY2020

2 session attended by **41** artists

FY2021

1 session attended by **73** artists

FY2022

6 session attended by **66** artists

Live Festival Audience

Live Festival Audience Figures FY2018-FY2022

FY2019:

AD live audience	389,507
ATN live audience	600,081

FY2020:

AD live audience	449,476
TNP live audience	696,375

FY2021:

AD live audience	21,756
TNP live audience	175,810

FY2022:

AD live audience	395,495
TNP live audience	231,899

In addition to collecting data from festival partners via internal surveys, WW have a partnership with The Audience Agency (TAA) who analyse audience data collected by consortium partners and produce an annual report. The following charts aim to give a snapshot of audiences surveyed via TAA survey; they compare data taken from TAA reports in 2019 and 2021 (we have not included 2020 due to inconsistent data because of severe disruption of Covid-19). Data from 2018 covered a different network (ATN) and is not included.



PHOTO: My House by Apocalyptic Circus, NNF 2019 ©JMA Photography

Fig B - Audience Agency Data - Touring Network Partnership

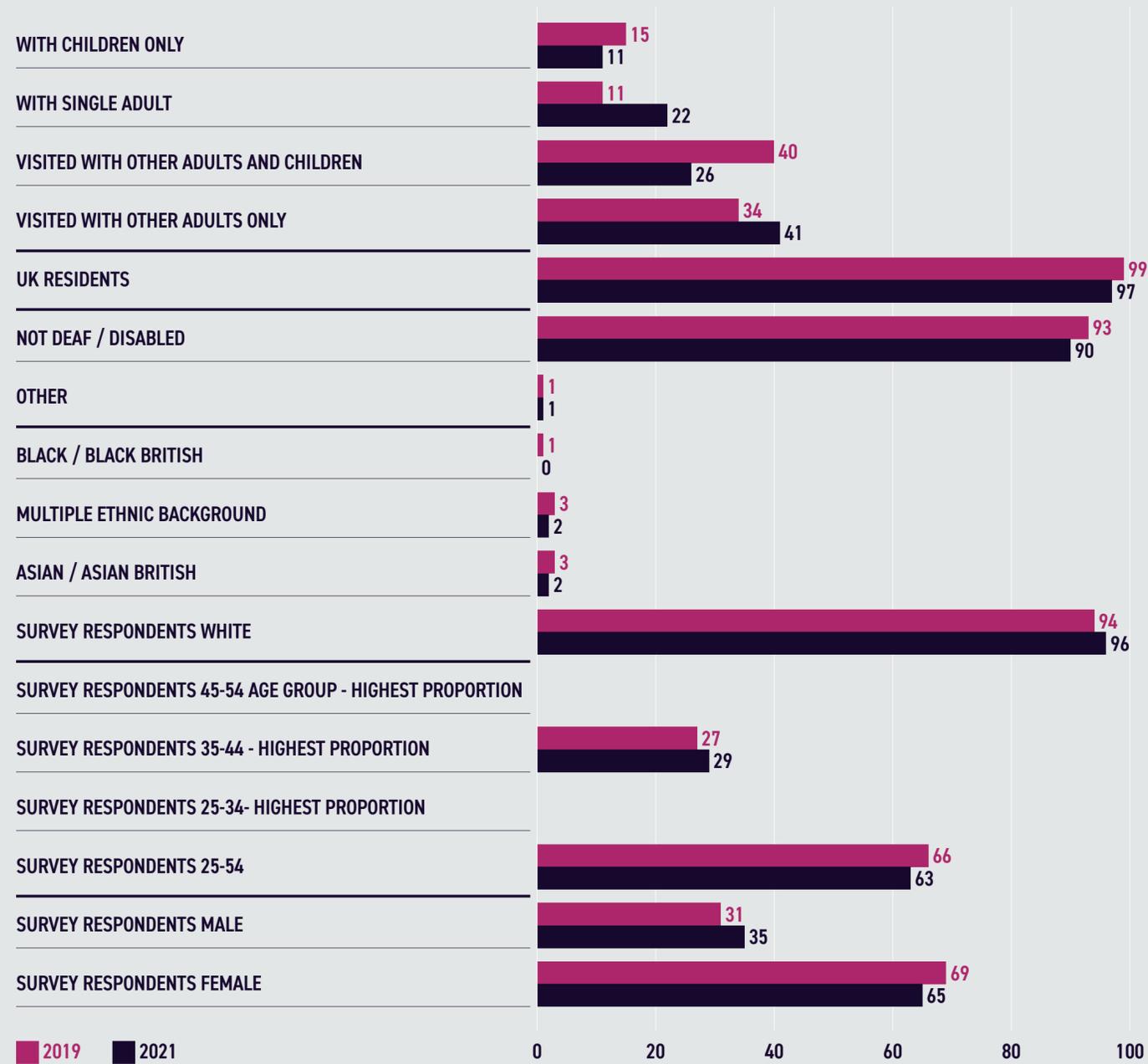


Fig C - Audience Agency Data - Artistic Directorate

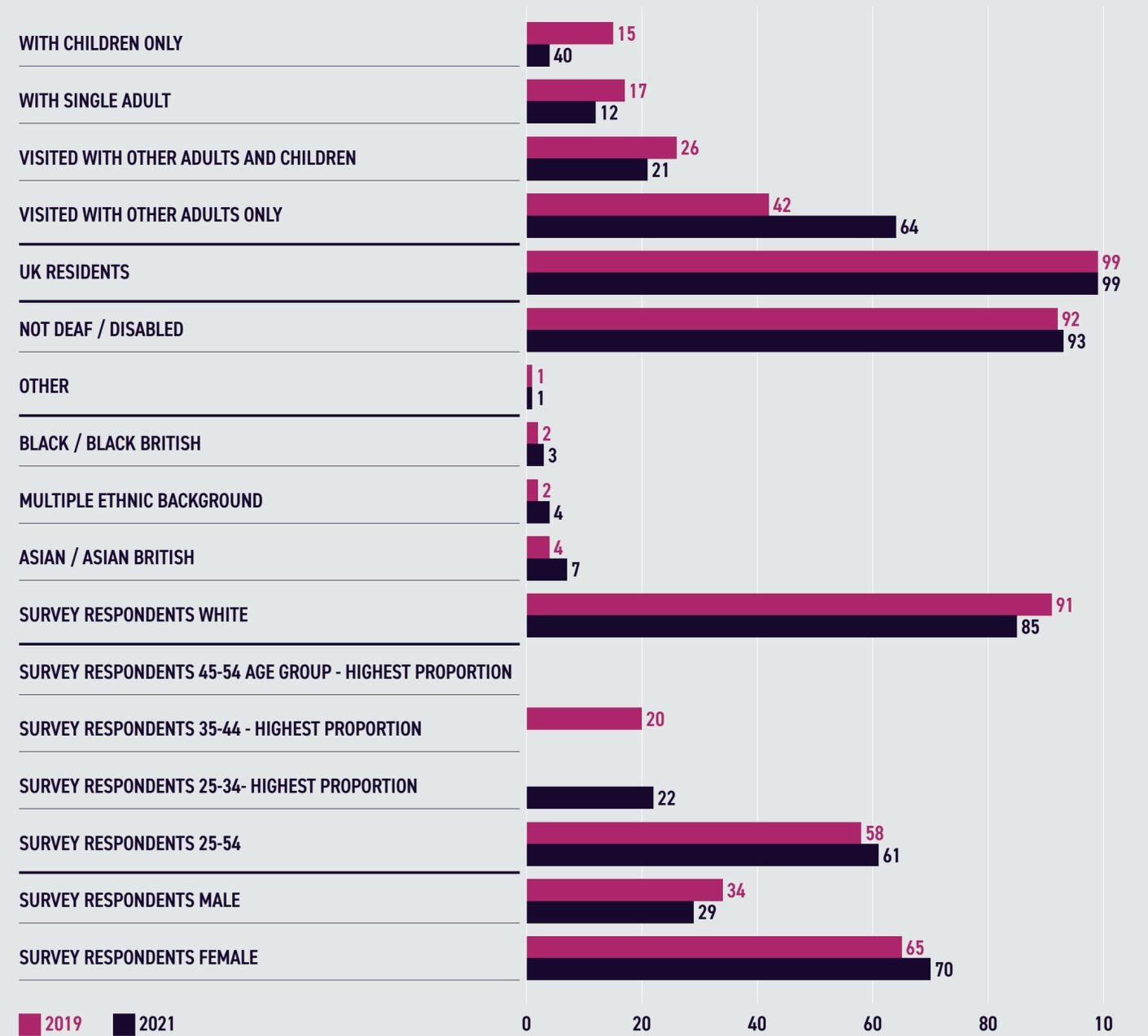


Fig D - Levels of Cultural Engagement 2021 & 2019



Fig E - Motivation 2021 & 2019

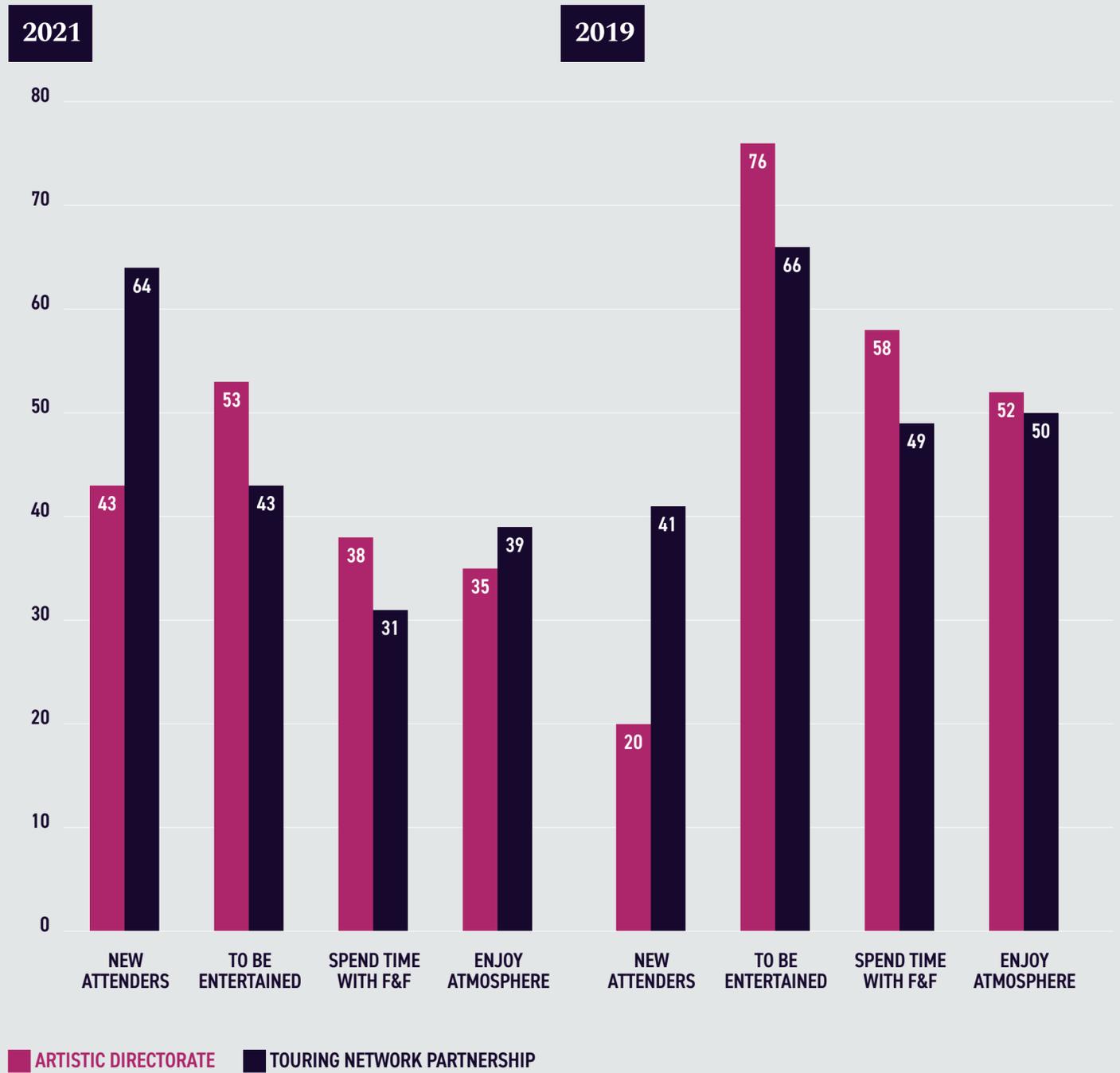




PHOTO: The Band at the end of the world! by Ramshacklicious ©WE Great Place

In FY2019 96% audiences across AD and TNP rated festivals 'good to very good'. In FY2021 96% AD audiences and 97% TNP audiences rated festivals good to very good.

"We had a comment at our festival last year which said, "I felt like I was in Barcelona" and I thought job done, because our area battles against a certain dated and faded reputation, and the outward facing exuberance of outdoor is something that people home and away can tap into, beginning to re-model a revitalised understanding of the town." TNP Festival Partner

When compared to the England population the WW overall [TAA Audience Spectrum profiles](#) for 2019 & 2021 are similar, with a slightly higher proportion of medium culturally engaged and slightly lower proportion of lower culturally engaged audiences. However, when compared to the Outdoor Arts (OA) Audience Finder benchmark for the UK the WW overall profile, has a significantly lower proportion of the higher culturally engaged (35% for OA), a higher proportion of the medium culturally engaged (33% for OA) and a slightly lower proportion of the lower culturally engaged (32% for OA).

The data also highlights the different roles of the AD and TNP and the strategic decision made by WW to recruit TNP partners from areas of low arts provision and cultural engagement. TNP audiences have lower levels of higher culturally engaged audiences than the AD, higher medium culturally engaged audiences and higher proportion of lower culturally engaged (26% to 21%). Additionally, the AD festivals have higher numbers of adult audiences whereas TNP festivals record higher numbers of younger and family audiences.

Thus, this data supports anecdotal evidence that WW festivals engage communities who do not usually attend or participate in cultural activities.

Main motivations to attend are similar between the two groups, with WW AD festivals main motivation 'To be entertained' and TNP 'To spend time with friends/family.' Quality and value ratings for the consortium are incredibly high. WW TNP festivals are rated slightly higher than WW AD festivals, with 97% rating this as 'good' to 'very good' compared to 96% for WW AD festivals.

In 2021 the England population was 85% White, 8% Asian or Asian British and 2% Mixed/multiple ethnic background and 3% Black or Black British, 1% other. The England population has a higher proportion of Asian or Asian British, at 8% compared to 7% (AD) and 2% (TNP) and a higher proportion

of White attendance at TNP festivals at 96% compared to 85%, otherwise the benchmark profile is overall comparable to the population. Whilst it is difficult to analyse date and audience behaviour across this period due to the pandemic OA audiences tend to be representative of the demographics of the local area, unlike the cultural sector at large where white attendees are commonly overrepresented.

It could be argued that OA attracts audiences that are more representative of wider society than traditional artforms, because work is often presented in familiar environments without the barriers to inclusion associated with theatre's, concert halls and galleries. The report 'Outside the Conventional and into the Mainstream' commissioned by 101 Outdoor Arts states that *"audiences and participants are far more likely to be representative of the places in which the work is presented.... able to uniquely reflect the demographic of the town or city in which it takes place."*

Moreover, the 101 report notes that *"audiences feel they have greater agency in relation to this kind of work, able to move freely, unencumbered by fixed seating, usually without a commitment to staying until the end of the performance and rarely requiring expensive tickets"*, which is also of appeal to families, younger audiences and those with neuro diverse conditions or a physical disability or impairment. It is highly likely that the continued investment in diverse led artist projects and programmes and strategic audience development initiatives by WW will see increases in diverse audiences throughout the next business plan period.

The relationship with TAA enables a significant amount of data to be shared across a very broad range of festivals, and the breadth of the consortium means that conclusions can be drawn about trends and behaviour of audiences for OA. However, our research has found some priority areas for further development:

- The data collected by TAA is more suited to venue based and ticketed work. Its core questions [*Previous attendance to festival/ event and engagement with arts and heritage / Group composition / Motivations to attend / Experience ratings / Net Promoter – likelihood to recommend / Demographics / Postcode for Audience Spectrum profiling*] do not gather data on community building or placemaking, economic impact on town centres, or other qualities associated with festivals and events. Whilst these questions exist the form is inflexible, and you cannot swap questions out.

- Several members have fed back that the TAA standard survey is too long, and the data captured does not support the measurement of many of the festivals' business plan objectives. Network members often have to undertake multiple surveys to satisfy all their individual reporting needs. It has been suggested that WW devise a shorter, more specific Outdoor Arts version, which would require reviewing the TAA/ WW funding agreement.
- It was widely felt that the data collection process is resource heavy, particularly given that partners cannot capture data at point of sale for un-ticketed outdoor events and follow up with electronic surveys. Information largely must be captured on the ground. Network members obtain audience feedback by commissioning third party organisations or using volunteers and staff, for which WW provides some financial support.
- TAA collects data that is geared at a passive more conventional audience experience which is not necessarily the experience of those audiences who engage and interact with outdoor work (the artist, the work itself, the place, and the other audience members). As the Let's Create strategy moves towards celebrating the creativity of people it is critical that data collected reflects Outdoor Arts' ability to inspire, engage and connect in multiple ways.
- TAA include partners' total audience numbers, many of which include indoor/ venue-based programmes of work as well as work outdoors, but they only survey audiences at outdoor artworks.
- Whilst the data captured is a very useful snapshot of audiences of some of the key providers in work outdoors it is by no means exhaustive and the under-resourced OA sector struggles to do this more widely across other artists and organisations in the sector.
- Anecdotal feedback suggests that the collected data does not always reflect what organisers have seen on the ground. Implementing evaluation processes that are accessible is resource heavy but vital in ensuring audiences can feedback e.g. those who do not have English as a first language.

It is critical that TAA captures useful data for festival organisations so that they can make strategic audience development plans and build convincing cases for support, particularly at a time of continued audience caution, funding cuts and the need to rebuild the sector.

In addition to supporting festivals to develop their audiences it is also noted that between FY2019 – FY2022 WW has significantly grown the professional audience for training and professional development, largely through the increased training and support sessions during Covid-19 that extended beyond the consortium. It is worth considering activity for this audience that look to WW for information, networking, continued professional development and signposting of events. This could be an interesting potential growth market to support income generation, profile, advocacy, and workforce development.

• **Support network members to deliver strategic audience development projects and activities**

Since becoming an NPO, there has been an impressive growth in the number of strategic audience development initiatives across the AD and the TNP and in the level of investment distributed to partners to trial learning projects to attract new and diverse audiences.

Between FY2019-2022 WW invested considerable resource in supporting the network to develop and broaden its audiences; nearly £214K.

	FY2019	FY2020	FY2021	FY2022
Audience Development	74,254	42,320	41,222	55,970

The amounts above include direct investment for festival partners and training. NB funding in FY2019 included the final tranche of ACE Strategic Touring Funding specifically for the ATN.

"We find the whole audience development strand really helpful. It allows us to do some quite innovative and out of the box projects that we perhaps wouldn't have been able to take the risk on, which has been really good for us creatively in terms of reaching new people." TNP Festival Partner

The 58 projects delivered between FY2018 and FY2022 have provided a wealth of learning shared among the consortium and with the sector. Projects range from training with experts in specialist fields such as digital or access, through to funding freelance outreach workers to develop relationships with communities, to in depth participant focused workshops, working with audience consultants and ambassador schemes.



PHOTO: Belly of the Whale by Ockham's Razor, GDIF 2018 ©Steve Eggleton

The numbers of participants in such projects varies from festival to festival and they also report figures differently. This report acknowledges that impact cannot be measured in numbers alone and that audience development is a long process that is specific to location and context.

What is clear, is that WW plays a critical strategic role in audience development, whilst it does not have the direct relationships with audiences, it provides training and bespoke support, has the funding to realise projects, ability to elevate a local intervention to a national level and mechanisms to share learning.

- **Support use of new technologies and digital to increase audiences and accessibility**

There is a separate strand within audience development that focuses on supporting consortium partners to engage audiences digitally, they host workshops and training such as the 2018 event on digital broadcast in OA.

We have also seen a significant increase in digital projects and services to support the sector during the Covid-19 crisis including 'digital engagement support' which gave partners additional funds and training to reach audiences at home during the pandemic and is now part of the audience development programme.

Online audiences:



NB – in 2018/19 partners were asked to report on social media reach but the pandemic necessitated an urgent review of digital practice and partners started to engage differently e.g., live streams. This means data collected before 2020 is not comparable.

It is recommended that WW reviews its definition of digital/ online audiences and makes it clear what partners are being asked to report. See Appendix 5 – Recommendations for data collection.



PHOTO: VR Playground by Thrill Laboratory, Arts By The Sea 2019 ©Scott Salt

C4. Impact Assessment – Providing National and International Advocacy for UK Outdoor Arts

Outcomes and Aims

WW supports the visibility of the UK OA sector nationally and internationally

WW supports artists to tour work internationally and develops the profile and reputation of the UK OA sector

OA projects and artists, festivals and arts organisations are recognised and deployed by Local Authorities for their impact on placemaking, health and wellbeing and community cohesion

Outputs and Activities

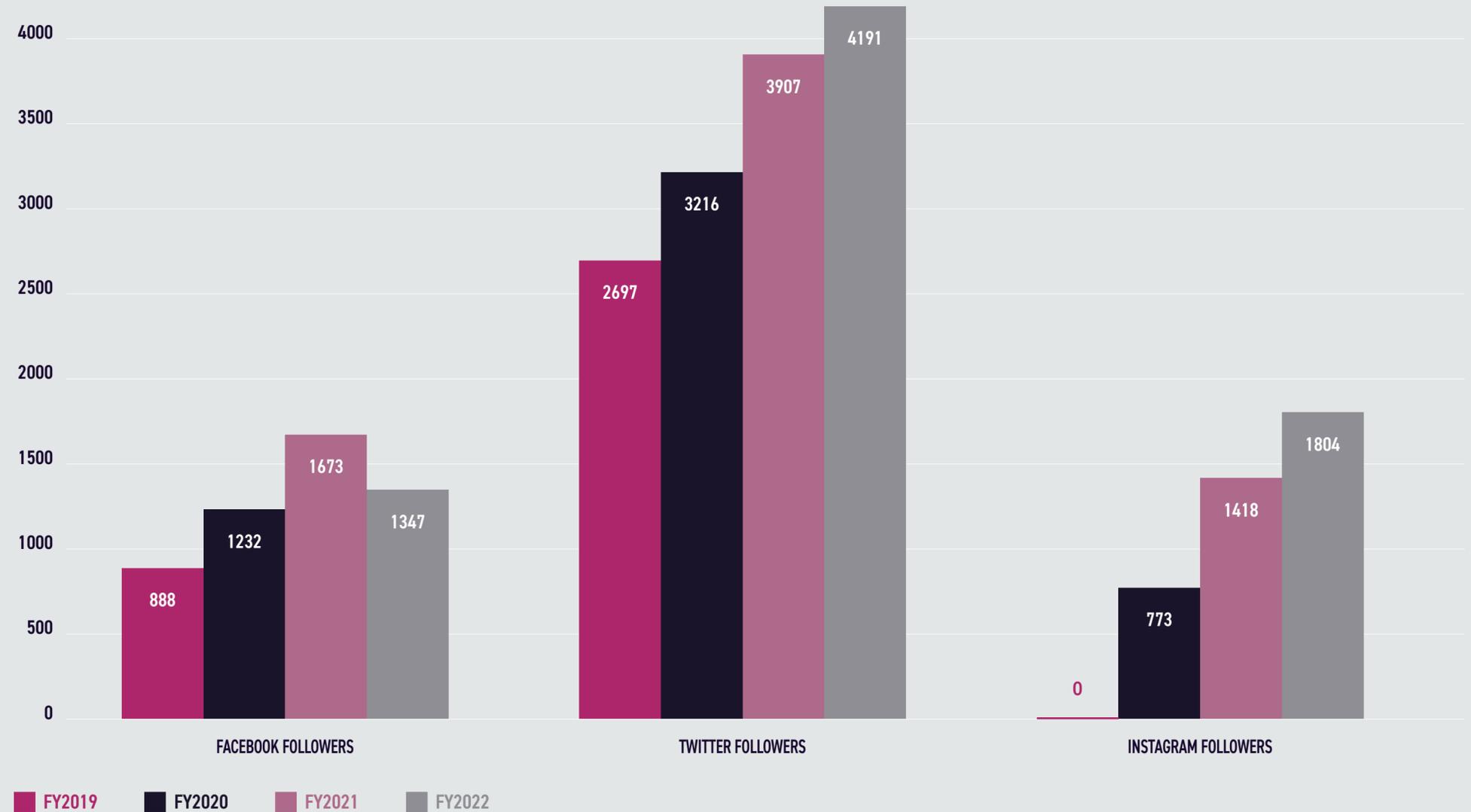
- Provide national and international advocacy and communications about WW partners and WW-supported work, as well as the wider UK Outdoor Arts sector

“Outdoor Arts are key for arts advocacy, if you go through Let’s Create, 60% of the images used are of Outdoor Arts, the whole sector are the poster boys and girls for funding. We don’t get 60% of the cash, but we demonstrate everything about diversity, scale, sustainably.” Outdoor Arts professional

Without Walls (WW) has set up a Marketing and Development sub-committee of the Board in order to position the consortium “as a household name within the cultural sector and as a central figure in the Outdoor Arts sector” (Marketing & Development sub-committee minutes 2021). To that end WW has worked with PR agencies and the following amounts have been invested in Marketing, PR & Advocacy £33,922 (FY2019), £29,177 (FY2020), £14,716 (FY2021) and £22,176 (FY2022) and a projected £50,791 for FY2023.

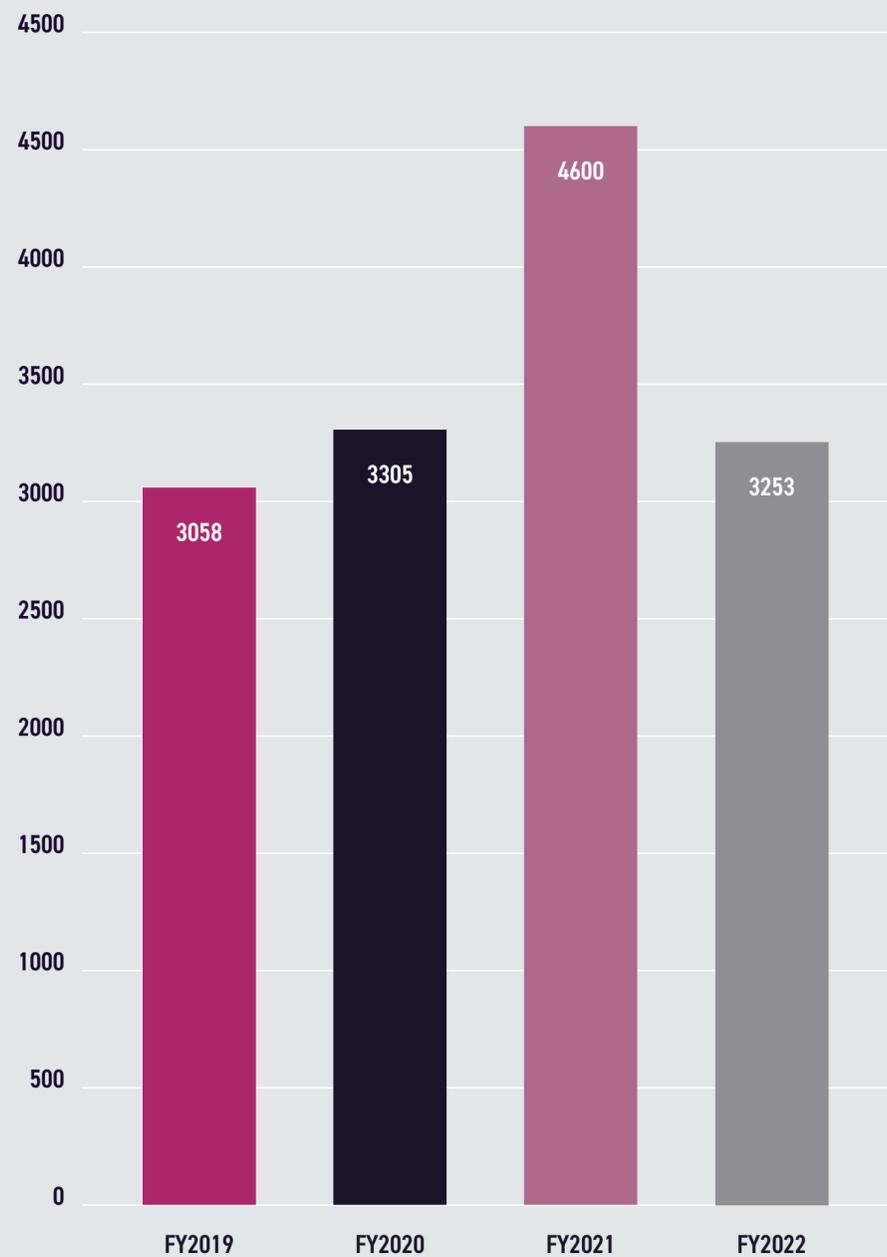
Taking results from the ACE Annual feedback reports and analysis as of March 2022 the following social media statistics were gathered:

Social Media Followers



NB: WW joined Instagram in FY2020

YouTube Views - All Content



With nearly 7.3K social media followers and monthly website visits of between 1K and 5K per month there is room for WW to grow its online activity, engagement, and profile. WW completely rebuilt the website in the first year of the NPO and it was recently updated in January 2022. Whilst a lot of WW’s work gets promoted through partner websites and socials; we believe there is room to develop in this area.

The advocacy and profile of WW also benefits from its shared resources with XTRAX. The updated business plan states: *“Working with XTRAX, the consortium has enjoyed a growing presence at industry events across the UK and at key festivals overseas and will continue to capitalise on this mutually beneficial relationship. A schedule of relevant sector events in the UK and internationally (both face-to-face and online) will be identified at which XTRAX will organise a presence to advocate for the work of Without Walls.”*

According to XTRAX’s Annual Accounts FY2020 they promoted UK Outdoor Arts at live events in Germany, Japan, and Australia. The pandemic impacted live promotion in subsequent years, but they attended online events in South Korea, Indonesia, France, Italy, and Spain. WW can piggyback off this reach and expertise.

WW has been taking the lead internationally with the online symposium *Creating Environmentally Sustainable Outdoor Work* in 2020 with 188 professionals representing seventeen countries registering online before the event, with over 160 joining on the day.



PHOTO: Good Youtes Walk by Far From the Norm, NNF 2021 ©Luke Witcomb

C5. Impact Assessment – Governance & Organisational Resilience

This is a new section building on the framework of the BOP Consulting report. Since that time, in 2017, Without Walls (WW) has become a Band 3 NPO with an obligation to support the sector, report to Arts Council England (ACE) on organisational resilience and to commit to their Creative Case for Diversity. The WW Board has developed a good, structured framework to help it better understand and mitigate its areas of risk in its governance with four main categories of **Artistic, Strategic, Financial and General risks**. The Covid-19 pandemic demonstrated that the worst of crises can hit us from nowhere and shows how organisations need to be prepared to deal with unanticipated events. We have focused on a few areas in each category that demonstrate WW's work towards strengthening its resilience.

Artistic

Quality & Ambition

WW's commitment to monitoring its quality, relevance and impact is highly impressive; this study is illustrative of its desire to measure performance and understand perceptions of its work and sits alongside other projects such as the Governance Review, 'Perceptions and Positive Action Review,' Impact & Insight Toolkit, a review of the Artistic Directorate, The Audience Agency reports and regular evaluation of all activities.

Moreover, feedback from audiences and partners on the quality of the artistic work commissioned is excellent, evaluation from artists on the standard of mentoring, workshops and training programmes is consistently rated from good to excellent. WW also has a range of mechanisms in place to ensure it is listening to internal and external stakeholders, from independent Board members, through to action groups and artist feedback sessions.

Quality and ambition are of course subjective, but WW has a clear Artistic Policy and selection processes to support such decision making. It considers a work's alignment with the WW artistic vision and strategic priorities, as well as allowing room for the instinct of a diverse group of experienced curators and programmers, and external independent assessors.

The diversity in the size and scale of the consortium members allows for a rich breadth of projects, from intimate and impactful moments to spectacular crowd pleasers. Indeed, quality and ambition are not measured in relation to size and scale which is refreshing to see, particularly given the pressures on festivals and producers to reduce their environmental impact and raise finances in an increasingly competitive environment.



PHOTO: Urban Astronaut by Highly Sprung, Summer in Southside, 2019 © Birmingham Hippodrome

Without Walls Artistic Policy

In fostering innovation and pushing the boundaries of creative development, Without Walls invests in the R&D, commissioning and touring of excellent new Outdoor Arts by UK artists:

- *To support, develop and present high quality work from a new and emerging generation of outdoor artists.*
- *To support work of international significance with the potential to tour widely in UK, Europe and beyond*
- *To work with established companies and artists who are keen to experiment and develop new approaches to their work.*
- *To help stimulate new, surprising and engaging Outdoor Arts collaborations between artists from different disciplines.*
- *To prioritise the development and presentation of work made by artists from Black, Asian and minority ethnic backgrounds and work made by D/deaf and disabled artists*
- *To draw on the consortium's considerable experience and awareness of international Outdoor Arts to help provide new stimulus and opportunities for collaboration between UK and international artists.*
- *To explore opportunities for artists to experiment with digital and new technology in Outdoor Arts*
- *To support work that develops new and exciting opportunities for audiences of all ages to experience and interact with Outdoor Arts*

Without Walls looks for exciting and imaginative ideas that have been developed specifically with outdoor presentation in mind. The ambition is that each Without Walls programme should represent the highest quality new work that the UK Outdoor Arts sector has to offer.

Projects can be of any form or scale however they should be suitable for touring to multiple Outdoor Arts festivals/events in the UK and potentially internationally.

Without Walls seeks to actively support the work of Black, Asian, and D/deaf and Disabled artists and we work to encourage and solicit proposals from relevant individuals and organisations.

Diversity

Inclusivity is one of the four new investment principles of ACE and is embedded in WW's DNA. Since its foundation WW has prioritised developing and supporting works by Deaf and disabled and Black, Asian, and ethnically diverse artists and artistic companies which is seen as key to the healthy future of the sector. WW recognises the barriers faced by minority groups in the arts and has determined to be part of the solution.

To this end in 2020 the Board commissioned Natasha Player and Jeanefer Jean Charles, diversity consultants specialising in the creative sector, to conduct a 'Perceptions and Positive Action Review' (PPA) of their entire activities which found many strengths including *"an approachable and incredibly supportive organisation, great communication and sustained engagement, high quality artistic potential and a desire for change especially within leadership roles"* with regards diversity. To build upon this solid foundation they recommended:

1. Developing the work of the Without Walls Diversity & Inclusion Action Group
2. Continuing to diversify the Artistic Directorate
3. Continuing dialogue and consultation
4. Recruiting a team dedicated to developing relationships with artists
5. Extending the Discover and Placement programmes

WW had previously worked with Diversity Champions on the Board but as a result of the PPA the Diversity and Inclusion Action Group has been established and they have appointed a Development Producer role. This freelance three day a week position will help to catalyse and lead the consortium's approach to Equality, Diversity and Inclusion (EDI) and implement further recommendations from the PPA' including but not limited to; a review of current language practices, considerations when programming and prioritising diverse-led work, opportunities for Board shadowing and placements, business planning, work with communities and audiences and workforce leadership and governance.

WW has conducted much good diversity and inclusion work in the period between FY2019–FY2022 including inviting Certain Blacks and Dada Fest to join the Artistic Directorate. In 2019 it created the Discover Programme, which supported 16 artists, producers, and directors from across all art forms prioritising those who identified as Black, Asian, and ethnically diverse people, and Deaf and disabled people, to attend WW festivals in 2019. In 2021 it took place online, delivered with Severn Arts, producers of The Arches Festivals, Worcester with 16 artists and again in 2022 supporting a further 31 artists of whom 50% identified as Black, Asian, and ethnically diverse and 22% as Deaf or disabled.

"I found all sessions valuable – having multiple presenters offered a range of perspectives and experiences. It was also very practical, and human so was accessible and helped me realise that Outdoor Arts are ambitious, inspiring but also achievable." Discover Participant

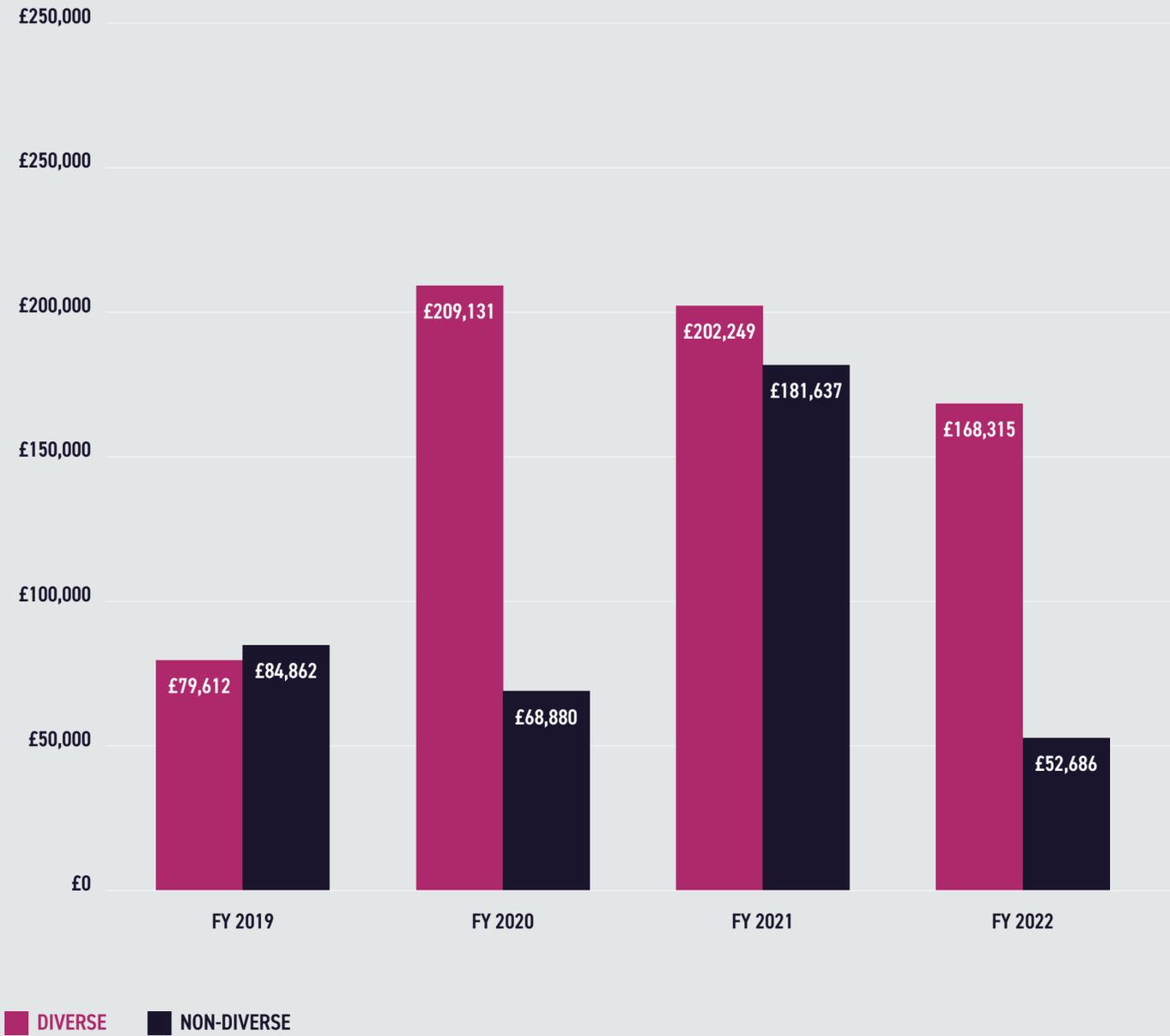
The WW Associates programme is an initiative that supports the consortium partners to host roles within their organisations and build professional pathways with a focus on diversity. Between FY2019 and FY2022 WW has supported 8 roles within partner festivals with funding of £58,500 plus matched investment.

Similarly, Board shadowing opportunities with Artistic Directors of the Future (initiated in March 2022) will play a critical role in supporting the professional development pathways for four female professionals from a range of diverse backgrounds.

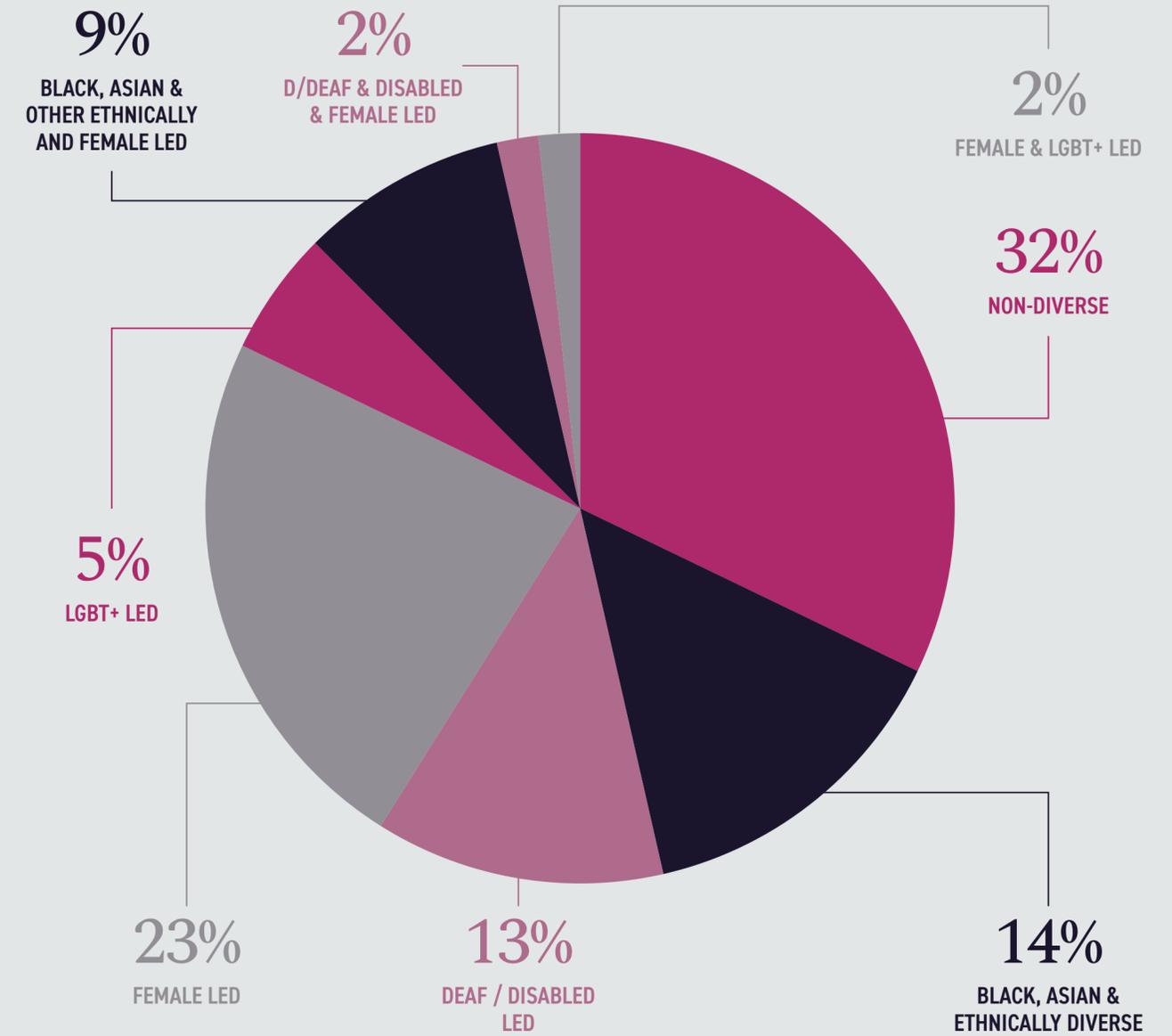
Since 2021 WW offers free training on different areas of EDI for Board members, TNP & AD members as well as XTRAX staff, delivered by Tonic Theatre.

Between FY2019 - FY2022 there has been a significant increase in diverse-led commissions and R&D projects. 38 of 56 commissions (68%) were awarded to diverse artist companies; a total investment of £659,357.

Investment in Diverse Led Commissioning

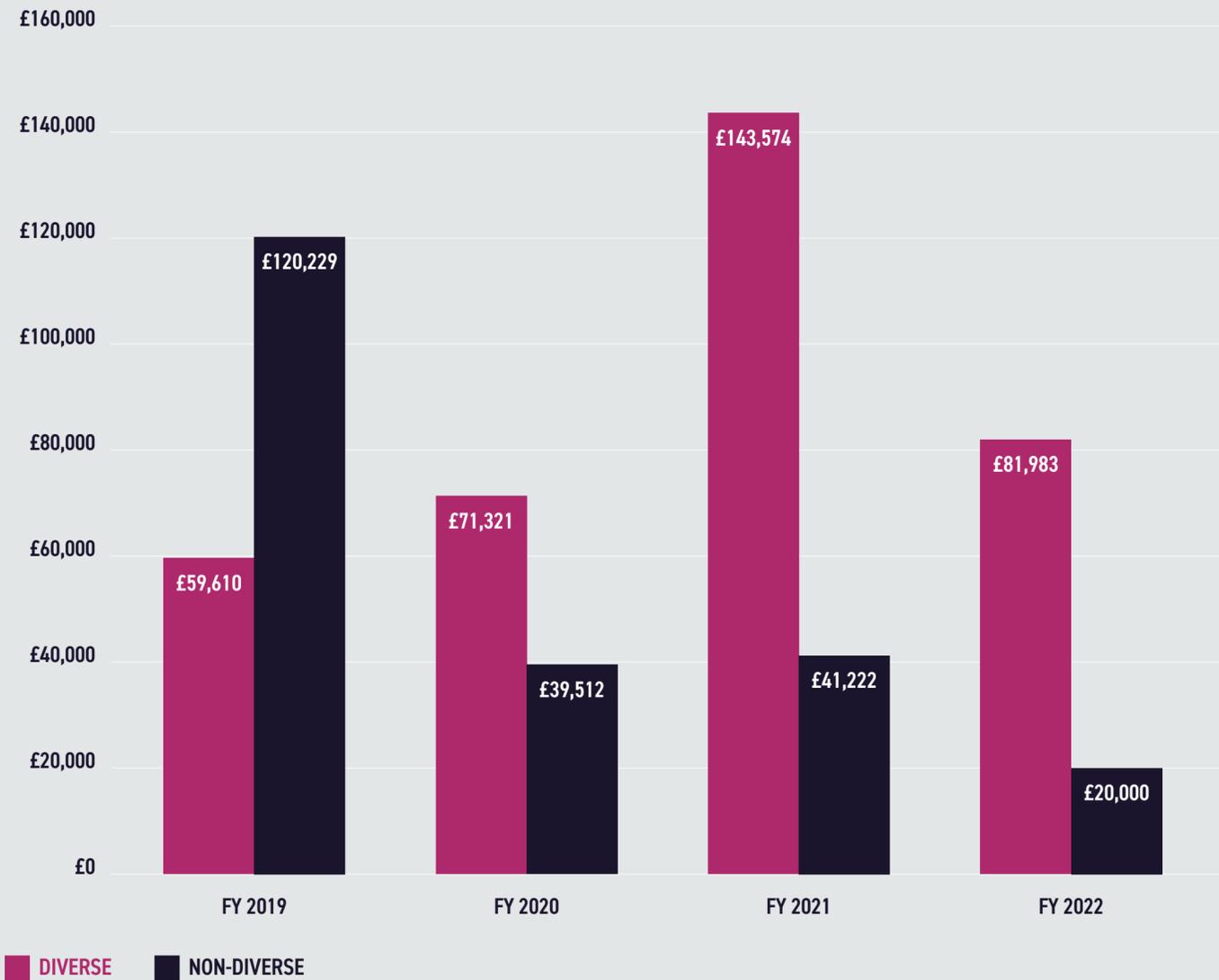


Diversity of commissioned artistic companies FY2019-FY2022



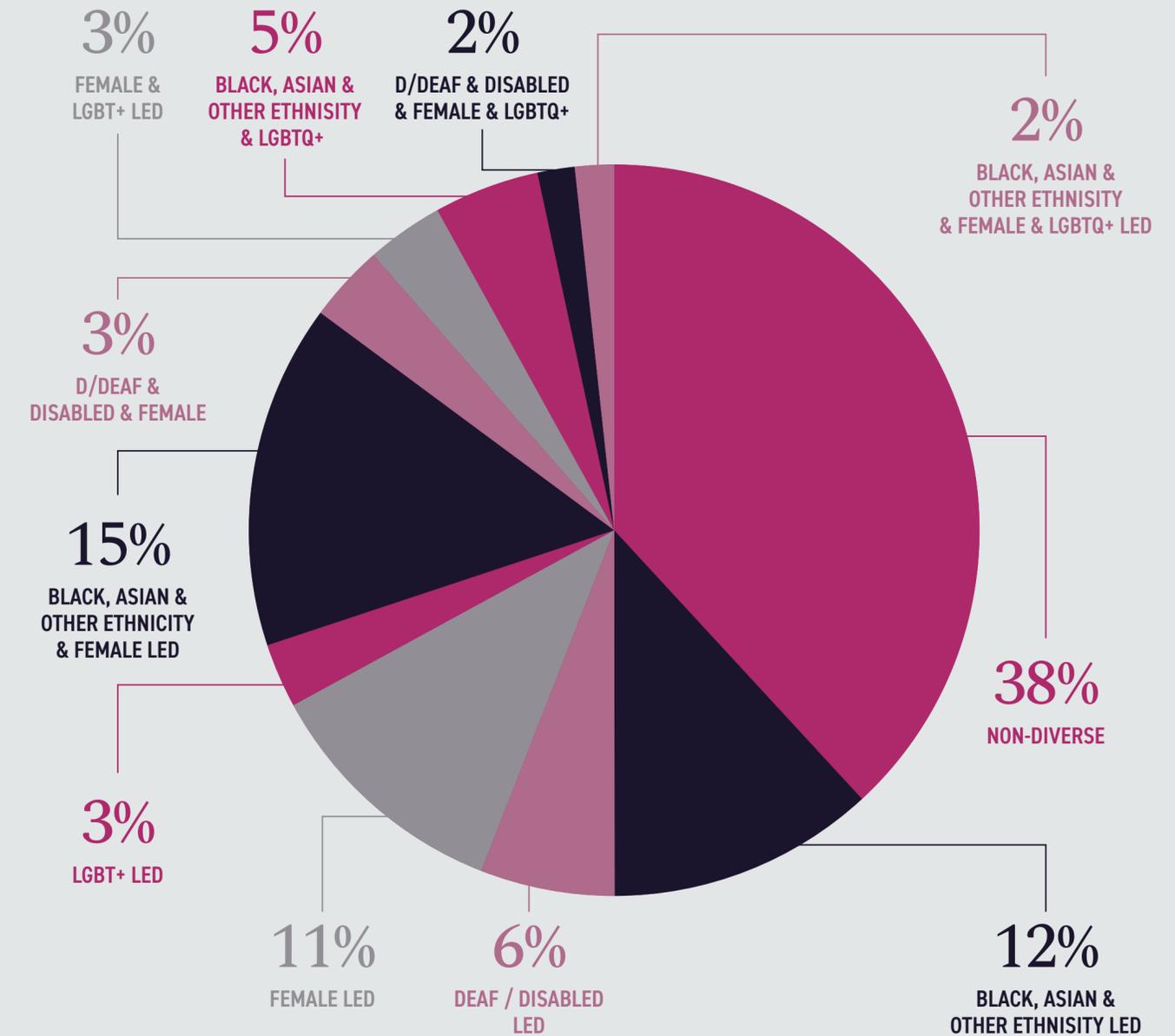
Between FY2019 and FY2022 41 of the 66 projects (62%) funded by Blueprint were led by diverse artistic companies; a total investment of £356,488.

Investment in Blueprint R&D



NB spend in FY2021 reflects 2 rounds of Blueprint

Diversity of Blueprint artistic companies FY2019-FY2022



Strategic

Governance

Based on a review of WW's operating model and governance processes and our experience of working on Strategic and Governance reviews with numerous organisations in the creative and culture sectors, it is our opinion that the standard of governance is excellent. Moreover, its response to external pressures such as the Covid-19 pandemic, Black Lives Matter, and the climate emergency including the development of two action groups (Diversity and Inclusion and Environmental Responsibility) illustrates dynamic and responsive leadership.

The Board and sub-committees have clear terms of reference and have all policies and procedures in line with best practice. However, managing a Board, two sub-committees, two action groups and meetings for three networks (a total of approximately 31 meetings per year), as well as the numerous artist programmes and strategic projects is resource intensive. Whilst it is noted that this review covers the period in which WW effectively became a new organisation (which required upfront input to support implementing governance and management processes) coupled with the aforementioned pressures XTRAX's expert team is at capacity which poses a risk to the long-term sustainability of the consortium and a ceiling on its ambition.

As reflected in annual contract reviews and discussions with the Board, XTRAX's ability to manage the complexities of the organisation, the reporting required for a Band 3 NPO, and the administration needed to support its model of collective decision making is significantly greater than first anticipated when writing the NPO application and they are reviewing the internal staffing capability required to properly support the organisation and its network.

In its ongoing efforts to ensure it continually achieves best practice in terms of the governance structure and arrangements of WW as a not-for-profit arts organisation, the Board commissioned a governance review, carried out and published in December 2020 by Culture in Flux. The review specifically focused on inclusion and thirteen recommendations were made falling under three headings:

Part A:

Changes in relation to time commitment required to find ways to reduce barriers to inclusion

Part B:

Changes in relation to reimbursements and payments to directors as a way to reduce barriers to inclusion

Part C:

Other ways that WW might address barriers to inclusion through its approach to governance

WW have started to implement many of the recommendations and are committed to carry on doing so in order to diversify the leadership of the consortium.

The Board has also undergone major governance restructuring over the past four years, with the introduction of a majority of independent Board members, as well as members who also sit on the AD and TNP. The independent Directors come from a range of backgrounds and experiences including economics, accountancy, arts consultancy, academia, and artistic company directors – all recruited through open call processes.

In 2021 WW introduced Board access costs and engaged with Artistic Directors of the Future to include 4 Board shadowers from diverse backgrounds at Board meetings from March 2022 onwards.

The current Board is 62% male, 38% female, 85% white, 15% Black, Asian & ethnically diverse, 8% Deaf/ disabled or long-term health condition and 31% identify as gay. The age of the Board is wide ranging with 8% 20-34 years old, 46% between 35-49 years old, 38% 50-64 years old and 8% 65-74 years old.

Leadership and sector development

The nebulous size and shape of the sector outlined in Section B3 brings specific challenges to WW, especially in its role as a Band 3 NPO. Whilst the contribution WW makes to the growth of the sector does not feature in its vision or mission, it takes this role seriously and has made significant interventions in sector development.

The influence of the consortium and power of collective action enables WW to make funded strategic interventions to support audiences, artists and other creative professionals at a national level and provide pathways and connect people across its networks.

The impact of Covid-19 on the creative sector workforce has been significant; more than a quarter (27%) of creative workers under the age of 25 left creative occupations after lockdown in 2020 (O'Brien et al). The Creative Industries Policy & Evidence Centre, within NESTA, reported a collapse in working hours across the creative industries, 55,000 job losses (a 30% decline) in music, performing and visual arts, and significantly higher than average numbers of people leaving creative occupations compared to previous years. More specifically, the Business Visits and Events Partnership (BVEP), whose members include tourism agency VisitBritain and the Events Industry Alliance, reported a 95% drop in events, a 17% reduction in the size of the sector and the loss of 126,000 jobs (2021).

The breadth of the consortium and range of employment it can offer across its partners means it could play a significant role in helping to rebuild the creative workforce for the sector and address the threat to diversity given the impact on marginalised people, those in lower paid jobs as well as the broadly advertised negative impact on women (McKinsey, 2021).



PHOTO: Sustainability Lab, Artist Residency ©WildRumpus

The Midpoint Review 2020 also reported that the Discover and Associate programmes created pathways into the sector for young people including industry placements, associate programmes, and providing career development opportunities for Black and ethnically diverse practitioners. Funding invested into ‘Strategic Projects’ (diversity, access, digital & environment) including Creative Labs & Discover programs is as follows;

FY2019	FY2020	FY2021	FY2022
£ 13,788	£79,517	£72,531	£79,751

NB Projection for FY2023 is £118,794

Highlights of this work include:

- Access Advisor appointed to deliver the best possible access to artists and audiences, with artists given WW Access Funds to embed access into their shows.
- Webinars on supporting Deaf and disabled festival audiences.
- Engagement programme, Discover, to strengthen the representation of those under-represented across the sector (63 artists, producers, and directors from across various art forms, scale and genres supported since 2019).
- Digital Creative Lab - 100% attendees rated presentations as ‘good - very good’.
- Environmental Creative Lab – 100% rated event and programme content ‘good – excellent’.
- Green Production Labs for Production Managers.
- Accessible Practice and Artist Wellbeing training sessions.

As a result of this funding WW has engaged with over 520 participants through Creative Labs, the Discover programme, Arts Award delivery training, the Associate programme, and Digital and Sustainability development projects. All these streams of work act as investment into the wider sector and demonstrate leadership in these areas.

Environmental Responsibility

Also included in the Strategic Projects highlighted above, and like the work on diversity and inclusion, environmental responsibility is important enough to warrant a special mention. Currently ACE NPO organisations already have a requirement to submit annual data measuring their carbon outputs for their waste, energy, audience, and business travel.

Going forward, as well as being one of ACE’s four investment principles and one of the eight themes highlighted in the 101 Outdoor Arts report under the phrase *Climate, Environment and Sustainability*, it is acknowledged that art located in the outdoors has a uniquely special place in reflecting the health, or otherwise, of our natural planet and its resources. Public art culture is often at the forefront of political and campaigning issues and green sustainability is one of the key challenges we face as a species. It is therefore logical that WW should take a special interest in this topic and lead on it. The WW website makes the following statement about their approach:

As a consortium of over 35 festival partners, Without Walls recognises its responsibility in reducing the negative environmental impacts of its activities and is committed to improving sustainability across the Outdoor Arts sector. This page includes information on Without Walls’ support of Vision: 2025, a shared vision for a sustainable outdoor events industry; our Declaration of Climate Emergency, part of the Culture Declares Emergency Initiative; and our full Environmental Policy.

WW’s policy outlines its ongoing commitment to reducing the carbon footprint of the festivals within the network as well as artists it supports and its efforts to ‘explore the creation and touring of low-carbon work and identifies ways of improving environmental good practice in the sector.’ Timber Festival organised by Wild Rumpus CIC, a social enterprise producing large scale Outdoor Arts events, most often in wild natural landscapes, joined the Artistic Directorate in 2021.

The Environmental Responsibility Action Group (a subgroup of the WW Board) leads on defining the strategic objectives and action plan of the consortium in addressing its environmental responsibility, particularly with a view to identifying how WW addresses ACE's Investment Principle relating to this area of work.

Encouraging a significant reduction in impacts across all areas of the consortium's work is a priority, and the group sets ambitious targets and agrees how to monitor progress against these as well as devising initiatives to promote the need for environmental responsibility across all stakeholders. The action group also produces recommendations on how festivals and artists across the WW network can adopt good practice and share this learning with the wider Outdoor Arts sector.

Commitments over the period 2018-22 included:

- Measuring and analysing the environmental performance of its activity.
- Reducing annual energy use and related emissions by 5% (annual kWh used).
- Reducing the volume of waste to landfill by 20% and work towards a zero-waste policy.
- Implement a sustainable travel and expense policy, reducing the mileage and associated environmental impacts of journeys made on behalf of the consortium.
- Designing and implementing sustainable procurement guidelines and an ethical investment policy.
- Communicating information about environmental performance and progress to Board, partners, artists, and audiences through meeting agendas and the Without Walls website.
- Providing information and learning opportunities to festival partners and supported artist companies to understand how they can implement sustainability in their work, and encourage innovation.
- Making an active and socially responsible contribution to the wider arts sector regarding shared environmental goals.

In 2019 Mark Denbigh, Head of Production and Programme at Norfolk & Norwich Festival was appointed as Environmental Production Manager for the network. He **supported 18 WW artists** commissioned for the 2019 programme to work with them and identify ways in which WW might be able to support artists and touring companies to engage with environmental sustainability in their work. His final **report Mapping Sustainability Challenges in Outdoor Arts** highlighted the following works in the WW catalogue as ones with an environmental focus:

- Wired Aerial Theatre – As the World Tipped
- Kapow - Adrift
- Acrojou - The Wheelhouse
- Helen Eastman Productions - Bicycle Boy
- A Bird in the Hand Theatre - The Bewonderment Machine
- Cocoloco - Willy & Wally
- Highly Sprung - Urban Astronaut
- Gobbledegook Theatre - Ear Trumpet

With the following having been added since:

- Motionhouse – Wild
- Timeless - Joli Vyann
- Hidden Music of Trees - Jason Singh
- MEarth MOthers - Beady Eye
- Velcro Collective - Wild Child / Pitch Up

Denbigh also produced numerous recommendations that artistic companies could consider in producing and touring their work. These included:

- Create an environmental policy and action plan and monitor impact.
- Set targets for your organisation that reduce the impacts of your work on the environment.
- Nominate a Green Champion and share examples of best practice.
- Create a Green Rider.
- Produce a more 'tourable' set and a 'freecycle' approach to sets and props.
- Use local supply chains for sets and equipment.
- Use green lighting and technology and switch energy supplier to a green sustainable source.
- Chose train, not plane, where possible and sea freight, not plane.
- Book geographically proximate tours.

WW activities and investment included:

- 160 Professionals representing seventeen countries joined online for the virtual symposium 'Creating Environmentally Sustainable Outdoor Work'
- 1 x Environmental Creative Lab for 12 artists (100% good to excellent for content and overall event)
- 1 x Green Production Lab for 21 professionals
- 7 x environmental focused resources available online
- Creation of the Environmental Responsibility Action Group (ERAG)
- In addition, from FY2023 the successful model of supporting companies with advice and financial assistance to embed access in their work is being applied to integrating environmental responsibility.

Monitoring, evaluation & data collection

Whilst WW should be praised for its commitment to data collection and evaluation, there have been numerous data gaps and issues identified in the process of collating and analysing the data for this review. Whilst this may be expected across such a large and diverse network, data was not always clearly collated for evaluation, making it difficult to put the data to most efficient use. Over 800 documents were transferred in various stages between December 2021 and March 2022, a significant volume of company documents to review and analyse.

Reviewing the data and feedback from stakeholders mentioned various points, such as:

- There are inconsistencies in the questions asked and data collected across the years which makes it difficult to track development, this is mainly due to the expansion of the consortium and development of new strategies as WW developed as an NPO. There are also inconsistencies in the way partners respond e.g., partners skip questions, and respond with different measurements to the same question.
- Internal reporting needs a consistent approach with regard to financial year or calendar year. We recommend aligning project and financial reporting.
- Artists and festivals are not always clear on the definitions e.g., 'audience engagement activities' or 'digital,' can mean different things to different organisations which makes drawing comparisons and tracking development difficult.
- The data collection between FY2019 and FY2021 relied on partners completing individual surveys in Microsoft Word emailed to XTRAX staff. This process was made more efficient in FY2022 with the introduction of Google Forms which automatically collates the data and provides charts and graphs and makes it easier to direct respondents to answer questions consistently e.g., using specific units or determining text length. We recommend considering a more specialist platform such as Survey Monkey or Typeform which enables greater complexity in survey design.
- There is an opportunity for the leadership of the sector to work together to research a consistent approach to measuring audiences for outdoor artworks.

Financial

Financial Resilience

In recent years there has been a growing awareness of the role of culture in regeneration and wellbeing, evidenced by significant capital investment and revenue funding through Cultural Recovery funding, Cultural Development Funding, Levelling Up and Welcome Back, which has seen many local authorities and organisations supporting Outdoor Arts to animate public space and support communities. However, there are undoubtedly, threats on the horizon as a result of Brexit and emerging from two years of the Covid-19 pandemic, with increased competition for funding across sectors and ACE, Local Authorities, and private funders most likely having to tighten their belts further.

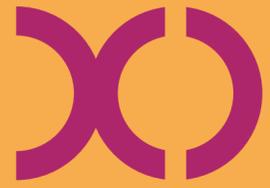
Additionally, festivals rely on extensive supply chains including technical production, staging, and catering companies, many of which are small businesses. These companies were badly affected by Covid-19: technical suppliers that provide staging, lights and sound systems saw revenue fall by 95% during the pandemic with many organisations leaving the sector or ceasing to trade (as reported by the Association of Independent Festivals and LIVE (the live music industry venues and entertainment body) to parliament in 2021).

The consequent reduced level of competition is thought to be a major driver of the huge increase (30-50% according to Without Walls (WW) Consortium partners) in the cost of essential items such as staging and portaloos. These challenges around the infrastructure of festival sustainability may impact the number of festivals able to remain in the AD and TNP over the coming years, despite their commitment to WW, and the consortium has a place in being able to work with the AD and TNP partners in helping them to make a case for continued support.

WW will have received £6 million (£1.2 million per annum) from ACE during this NPO round, including the extension year 2022-23. This represents approximately 53% of the budget with the remainder achieved through fundraising, subscription fees, matched commissioning funds from AD festivals (approximately £602,322 between FY2019 and FY2023), matched funds from external partners, touring contributions from AD Festivals and TNP Festivals (35% - 50% of total costs, with WW investing the rest) and contributions from partners to special initiatives and strategic projects. Whilst commissioning and touring contributions are paid directly from partner festivals to artists (rather than going via WW's bank account) it is acknowledged by ACE as matched investment. This matched investment tends to be a mixture of Local Authority funding, earned and private income.

The fact that ACE is the only significant funder of WW is acknowledged in the Risk Register which is reviewed by the WW Board on a quarterly basis. The management and Board are aware that WW has a compelling case for support and of the need to pursue other income streams and funders and a professional fundraiser has been appointed to help the organisation diversify its income. They have produced a list of target trusts and foundations for WW to consider developing relationships with and three applications to Trusts will be submitted in the first quarter of FY2023. It is however paramount that the consortium does not directly compete for funding with its individual partners.

Given the current competitive funding landscape it is also worth considering how strands of WW's work align with the priorities of public funders such as National Heritage Lottery Fund who invest in projects that animate heritage and the public realm and support community engagement, and monitoring developments in places in receipt of investment through Levelling Up and Cultural Development Funding, and considering potential commissioning partners in property development, health, and education.



Section D. Conclusion



PHOTO: Audiences at Whirligig 2019 ©Theatre Orchard

The Board of Without Walls has commissioned this impact evaluation in order to focus on the following outputs:

- Understanding the impact on artists, festival partners, audiences, and the wider sector since becoming an NPO, identifying gaps and further areas to analyse.
- Understanding the perception of Without Walls with key stakeholders and funders.
- Monitoring progress against agreed goals and business plan objectives, including key targets relating to sustainability and Equality, Diversity and Inclusion.
- Reviewing efficiency of internal data collection and evaluation processes (including those of Audience Agency).
- Considering the degree to which Without Walls work aligns to Arts Council England's Let's Create strategy.
- Identifying key areas of study for subsequent research in 2022/2023.

Reviewing each of these points in turn:

Understanding the impact on artists, festival partners, audiences, and the wider sector since becoming an NPO

It is clear from the research that the significant funding Without Walls (WW) has channelled into the Outdoor Arts sector has had a substantial positive and measurable impact for the local areas the festivals are located in and the artistic companies and artists the festival network supports. A number of TNP representatives report their local councils now have a coordinated cultural strategy because of their participation in WW. Thus, they have also played a critical role in developing the infrastructure of the sector across England.

Moreover, something that is not always seen externally is the important role WW has played in developing a viable touring network of small festivals up and down the country, which benefits far more artists than just those supported by WW each year, as these festivals book lots of other work. It is likely they will continue this important function as the country recovers from the devastating consequences of Covid-19.

Whilst this brings challenges, there are great opportunities for Outdoor Arts particularly in investment focused on local community regeneration and reimagining cities and towns (Town's Fund and Levelling Up) and an emphasis on wellbeing, place and heritage (ACE and National Heritage Lottery fund).

Key achievements during the period of the NPO are:

- Over the first four financial years of the NPO period over £3 million had been invested into artists and festivals across England, including:
 - £616K in R&D funding to artists via the Blueprint programme with 66 works in development
 - Over £623k direct funding from WW matched by £604,692 from AD leading to the creation of 56 new works.
 - Over £1.7 million invested via grants to festivals to present the work of commissioned artists.
 - 68% of commissions and 62% of Blueprint projects were diverse led.
- This investment has been complemented by a large amount of match-funding, approximately £1.1 million, from external festivals, other agencies, and directly from the WW festivals themselves.
- Growing the WW network from 19 to 36 festivals, including the expansion of the ATN to the TNP (10 to 21 festivals) and the development of the new Creative Development Network.
- 12 of the festivals have stayed with the TNP program through the past four years, and another 5 for the past three years, demonstrating need and stability even through Covid-19.
- Without WW's urgent and strategic response many hundreds of creative professionals, and WW consortium partners would have likely suffered higher economic hardship.
- Building a substantial catalogue of work which supported the touring of 69 previously commissioned shows with 1500 performances at over 70 different events. Of the 34 active festival members (March 2022) 47% are in ACE Priority and Levelling Up For Culture Places (36% of AD festivals, 59% of TNP festivals and 33% of CDN festivals).

- 1,350 arts professionals received online training during 2020/2021 during the pandemic.
- 449 participants engaged through Creative Labs
- 71 people engaged with the talent development programme Discover and Associate programme.
- 58 strategic audience development projects were delivered.
- Digital audiences reached over 6.5 million people during 2020 and 2021.
- Total live audience between FY2019 and 2022 of 2.9 million people despite two years of virtual shut-down due to Covid-19.

However, identifying what the sector is and whose responsibility it is to take the lead remains an issue so there remain questions about how the key players in the sector are deciding what the strategic needs are and how they are going to address them. 101 Outdoor Art's recent report '*Outside the Conventional and into the Mainstream*' reviewed the current context including finance, cultural policies, and ecology of what they call art in public spaces and identified eight key themes:

1. Equality, Diversity, and Inclusion
2. Partnerships
3. Climate, environment, and sustainability
4. Participation and co-creation
5. Artist development, networks, and support
6. Scale
7. Internationalism
8. Infrastructural support

They explored strengths and challenges in each area, but they were not commissioned to come up with a strategic solution to these issues including setting benchmarks or objectives for the sector as a whole. WW's strategic projects align with multiple funders, but there is no one who gathers this information for the overall sector and leads on it. The sector is in its infancy, WW is expected to do a lot of strategic development but what are the objectives and how do you measure and define the sector?



PHOTO: Blueprint Project - Out of the Deep Blue by Autin Dance ©Dani Bower

It should be noted over 2.5 million people attended WW consortium festivals between April 2018 and March 2020 but according to Outdoor Arts UK figures that is only 10% of the total for the sector (pre-pandemic). Thus, it is acknowledged that the work produced by WW is clearly influential and important yet only forms a part of a wider ecosystem with borders which are still amorphous, and which need to remain deliberately undefined so as not to exclude.

Being an NPO has allowed WW to look after its network and offer support, training, and leadership to those beyond the walls into this wider landscape, but this is stretching its resources as WW is over delivering in terms of its capacity. In its own Contract Review 2021/2022 they state they “are now acting, not just a commissioning organisation, but a sector development agency”. However, the WW mission and vision does not make reference to its substantial work regarding advocacy or sector development, and it is recommended that the strategic goals and ambitions are updated in these statements, or that WW reviews its activity in this area.

There has been a historic lack of investment in the Outdoor Arts sector; Outdoor Arts UK is the formal Sector Support Organisation (SSO) but receives relatively little Arts Council funding compared to its NPO festival colleagues as well as SSOs in other disciplines; for example, One Dance UK receives 77% more funding than Outdoor Arts UK. SSOs are solely focused on supporting their members and provide value across key areas; talent development and artistic innovation, understanding and growth of audiences, creating a more skilled and diverse workforce, creating a more resilient cultural sector, and embedding better provision and access for children and young people (Culture Hive, 2019).

Whilst we recognise that the intersectional nature of Outdoor Arts means many artists and organisations are represented by other SSOs, and indeed, SSOs are about to be replaced by Investment Principles Support Organisations, we recommend that the key leaders in the Outdoor Arts sector come together more formally and regularly to review what support and leadership for the sector looks like and collaborate on strategic initiatives, practical issues, and campaigns.

Understanding perception of Without Walls with key stakeholders and funders

During the research process one-to-one interviews were held with numerous key stakeholders, both in and outside Without Walls (WW). TNP partners are unanimously supportive of their membership of WW reporting “a phenomenal local response” with the festivals giving residents pride in their locality.

“During the time we have been a member of the TNP we ... started to introduce outdoor work at other key events across the borough... and it’s been a transformational thing in terms of getting support from the council because it’s very visible, it’s very well supported by audiences, and we’ve been able to show the evidence that it is well supported. It plays very well to the idea of pride, and it’s a great opportunity for the council to present something back to its residents that is visible and positive.”

TNP Festival Partner

Artists also had high praise for the development programmes and mentoring and the sense of care and attention to detail that comes from the XTRAX team. The breadth of the network and touring potential is also seen as a great opportunity.

“It’s been great to have access to Without Walls’ networks and support with making the show accessible and inclusive. Without Walls is recognised as a benchmark of quality on the Outdoor Arts circuit.” Discover Participant

However, some “beyond the Walls” remain slightly more critical with a perception that WW is supposed to be acting as the Sector Support Organisation, which it is not, and with the impression ACE are only funding WW and all other commissioning money is gone “they’re the only game in town.” Again, this is incorrect and potentially linked to lack of resource in the sector but is a sign of the strength and profile WW has achieved that this is believed.

ACE and other key players in the sector could offer more visible pointers towards other sources of funding. Anecdotal feedback from artists suggests that WW could better communicate its artist selection systems and procedures to ensure the wider community appreciates the scrupulous rigour of the application and decision-making processes for its opportunities.

Monitoring progress against agreed goals and business plan objectives, including key targets relating to sustainability and Equality, Diversity and Inclusion (EDI)

Our assessment across each business plan objective has revealed that Without Walls (WW) is clearly delivering its goals and objectives (see Appendix 6 for full list) despite the disruption caused by the pandemic. WW continued to commission and support artistic work throughout Covid-19 providing a lifeline to audiences, artists and the creative work force and offering opportunities to come together, train and share learning both to their direct networks and the wider sector.

The organisation has made progress in terms of EDI and access, including reflecting on its internal systems and processes as well as providing strategic funding to support better access provision for artists and audiences. Investment has also been directed at improving awareness and upskilling the sector in environmental sustainability.

Reviewing efficiency of internal data collection and evaluation processes (including those of Audience Agency)

Without Walls (WW) recognises the importance of evaluation and collects data from artists, partners, and audiences but the amount of data they collect takes considerable resource to collate and manage. We highly recommend a review of the way data is collected through The Audience Agency so that it better relates to work in an outdoors context.

We also recommend that WW considers refining its internal systems, ensuring the data it is collecting supports the Consortium's aims and objectives, illustrates its impact at a national level and supports its case for support e.g., refining the data collected that can demonstrate economic impact on the sector and workforce.

A simple improvement would be to move data to online systems which may also ensure better consistency in the way that network members and partners report. We have made detailed recommendations in Appendix 5.

Considering the degree to which Without Walls work aligns to Arts Council England's Let's Create strategy

Without Walls' (WW) business plan is closely aligned to the Let's Create strategy across each of the key outputs and their elements: Creative People, Cultural Communities, and a Creative & Cultural Country, and the four investment principles (Quality & Ambition, Diversity, Dynamism and Environmental Responsibility) run throughout each of its major strands of work. 47% of festival members (FY2022) are in ACE Priority and Levelling Up For Culture Places (36% of AD festivals, 59% of TNP festivals and 33% of CDN festivals).

Creative People

It is certainly true that WW is greater than the sum of its parts; the artists it champions and work it commissions inspires and engages vast audiences and its strategic audience development interventions ensure greater impact and shared learning. It takes an active role in supporting its partners to deliver Arts Award for young people and providing training to ensure work and outreach projects are accessible and relevant to the widest audiences for culture. The WW Artistic Policy has recently been adjusted to prioritise participatory work.

Cultural Communities

WW is particularly strong in this area. Its networks and place-based partnerships have raised cultural ambition and improved access to cultural opportunities across England. This is particularly evidenced by the expansion of the TNP which (includes several local authorities) and the role WW has played in highlighting the impact of cultural activity on visitor and early evening economy, health and wellbeing, and education, thus supporting partners to make a case for investment. Moreover, WW and XTRAX connect artists, people, and places nationally and internationally, supporting international cooperation and community cohesion, and enhancing our understanding of different cultures.

Over the next 10 years as ACE focuses on building capacity in areas that have historically suffered low levels of investment, WW will have a significant role to play in a collective approach to talent development and building capacity through its training opportunities and networks - inspiring young people and future arts professionals.

Creative & Cultural Country

Supporting new types of creative practice and new ways of reaching new and existing audiences and participants through new commissions and touring is in WW's DNA. Moreover, the very consortium is built on collaboration and its reach across the cultural and creative sector is significant.

It brings world-class culture to audiences in England and showcases UK talent to the world through its festival platforms at home and through supporting work of quality that has the potential to tour overseas. WW plans to continue to develop underrepresented talent both kickstarting careers and providing opportunities across the UK for people to develop a sustainable working practice.

Identifying key areas of study for subsequent research in 2022/23

Of the numerous potential areas of study, we have identified the following due to their strategic importance or relevance to Let's Create and the current funding context for culture:

1. What is the Outdoor Arts sector? What constitutes the sector? Who is taking the lead, who is collecting the data, lobbying, and developing a sustainable approach to growing the sector? Is this something that can be done in partnership? Whilst this is not within Without Walls' (WW) remit the consortium is impacted by the lack of strategic leadership within the sector, and we recommend the leaders of the sector gather to review a collaborative leadership approach.
2. Could WW work with other sector leaders and programmes such as Creative People and Places on research projects that focus on social policy agendas? This is particularly interesting in relation to the impact of Covid-19, the financial crisis and climate emergency on civil society, employment and living and working conditions.
3. Is there a potential research project on the economic impact of festivals, particularly considering Covid-19 Recovery and reimagining town centres across the UK? Taking a consortium wide approach to collecting consistent data with TAA that supports the business case for festivals could lead to securing investment from local authorities and businesses.



Section E. Recommendations

PHOTO: Ghost Caribou by Thingumajig Theatre, Hat Fair 2019 ©Adrienne Photo

No	Recommendation
1	Whilst this review identifies several areas for business development, we note capacity issues and the need to prioritise and consolidate; the organisation must not continue to over deliver.
2	We recommend that the leaders in Outdoor Arts (OA) and key stakeholders (including Arts Council England (ACE)) come together more formally and regularly to review support, leadership and key strategic issues for the sector.
3	We recommend that following the NPO announcement, WW conducts an organisational management review including consideration of levels of activity, priorities, structure and resourcing.
4	WW has directly and indirectly contributed to the overall growth of the sector and profile of OA and we recommend reviewing the vision and mission to better reflect this activity.
5	We recommend that WW continues to diversify the consortium's leadership and governance, undertaking proactive initiatives such as the 'Perceptions and Positive Action Review' and ensuring diverse input into the creation of programmes and strategies.
6	We recommend developing the burgeoning market for the services WW provide around, networking, Continued Professional Development and signposting of events. This could be an interesting potential growth market to support income generation, profile, advocacy, and workforce development.
7	WW is a presence in a significant number of Levelling Up for Culture places. We recommend WW continues to support and advocate for Outdoor Arts festivals, highlighting their pivotal role in developing audiences and artists for OA and supporting place-based regeneration.

No	Recommendation
8	We recommend that WW diversifies its income and reduces its reliance on ACE. It has a compelling case for both philanthropic support and investment from the private sector.
9	Whilst the brand and visibility of WW has not been a priority, we recommend that this is developed due to its potential to support advocacy, increase investment through sponsorship and support the development of the market for training and networking.
10	We have identified the following potential research projects: <ul style="list-style-type: none"> • Explore the potential to work with sector leaders and programmes such as Creative People and Places on research projects focused on social policy agendas. • Gather data on the economic impact of festivals, particularly considering Covid-19 Recovery and reimagining town centres via The Audience Agency (TAA) survey. • Further research (in partnership with other sector leaders) to properly identify the scope of the sector and its impact (connected to recommendation 2).
11	There are several recommendations regarding the collection of data: <ul style="list-style-type: none"> • Convene a workshop with other key partners to generate a new TAA survey that more effectively reflects and measures the impact of festivals and Outdoor Arts. • Work with TAA to capture more in-depth data from children and young people – particularly given the focus on young people in ACE's Let's Create strategy. • Review internal data collection to determine critical elements in the measurement of the business plan and WW's case for support. See Appendix 5.



PHOTO: Big Gay Disco Bike by Fatt Projects ©Emma Jones



Section F. Appendices



PHOTO: Space Shed by Unlimited, Arts By The Sea 2021 ©JB

Appendix 1 – Glossary and Definitions

This is a list of words and phrases that Without Walls uses, the definitions are to offer clarity on what is meant by these terms when mentioned in the report.

- **Access** – When WW talk about making work more accessible, they mean removing the barriers which disabled people may face accessing the arts and providing solutions to ensure everyone can experience the arts.
- **Artistic Directorate (AD)** – The Without Walls Artistic Directorate is made up of some of the UK’s most highly regarded Outdoor Arts organisations and festivals. The Artistic Directorate partners all invest their own commissioning funds into the Without Walls programme of new outdoor shows and present a selection of the works at their festivals and events. [Find out more about the partners that make up the Artistic Directorate.](#)
- **Arts Council England (ACE)** – The national development agency for creativity and culture. They invest public money from the government and The National Lottery to help support arts and culture across England. ACE is the major funder of Without Walls.
- **Audience Spectrum** – Audience Spectrum is a tool designed by The Audience Agency that segments the whole UK population by their attitudes towards culture, and by what they like to see and do.
- **Blueprint** – A Without Walls investment programme dedicated to supporting Research and Development projects. See definition of Research and Development below.
- **Consortium** – A consortium is an alliance of companies, individuals, or other entities that work together to achieve a specific objective.
- **Continued Professional Development (CPD)** – Continuing professional development (CPD) involves maintaining and enhancing the knowledge, skills and experience related to your professional activities following completion of your formal training.
- **Creation Support** – Without Walls uses the term ‘creation support’ to describe funds that it provides to artists to help them create new work.
- **Creative Case for Diversity** The Creative Case for Diversity is the framework that Arts Council England uses for approaching questions of diversity. The Creative Case for Diversity is a way of exploring how arts and cultural organisations and artists can enrich the work they do by embracing a wide range of influences and practices. [More about the Creative Case for Diversity.](#)
- **The Department for Digital, Culture, Media & Sport (DCMS)** – helps to drive growth, enrich lives and promote Britain abroad. They aim to protect and promote the UK’s cultural and artistic heritage and help businesses and communities to grow by investing in innovation and highlighting Britain as a fantastic place to visit.
- **Diversity (diverse-led)** – Diversity is the range of human differences, including but not limited to race, ethnicity, gender, gender identity, sexual orientation, age, social class, physical ability, or attributes, religious or ethical values system, national origin, and political beliefs.
- **EDI** – EDI is the abbreviated term for Equality, Diversity and Inclusion. It ensures fair treatment and opportunity for all with the aim of eliminating prejudice and discrimination based on an individual groups character traits.
- **Environmental Responsibility** – Without Walls recognises the role that it needs to play in tackling the climate emergency. This includes facilitating opportunities for artists and festivals to explore how they can make the creation and touring of their work more environmentally sustainable. Environmental responsibility is defined as responsible interaction with the environment to avoid depletion or degradation of natural resources.
- **In-kind support** – Support in-kind means a non-cash contribution to your project, such as materials or services that are provided free of charge or at a reduced rate.
- **Match Funding** – Match Funding is funding from other sources. Without Walls is supported through Arts Council England Lottery funding.
- **National Lottery Project Grants** – This is one of the main ways in which artists can receive funding from Arts Council England and was Without Walls’ main funding source before becoming an NPO in 2018. [Visit the Arts Council England page on Project Grants for more information.](#)
- **National Portfolio Organisation (NPO)** – National Portfolio Organisations are leaders in their areas, with a collective responsibility to protect and develop our national arts and cultural ecology. They receive long-term funding from Arts Council England. Without Walls has been a NPO since 2018.
- **On costs** – All performance-related costs that are not included in your presentation fee (= artist fee), This could include accommodation, transport, per diems and technical costs to be covered by the presenter.
- **Outdoor Arts** – Outdoor Arts, also called street arts, includes many different art forms including theatre, dance, music, puppetry, comedy, pyrotechnics, visual art, digital art, and circus. Outdoor Arts take place in public space in a variety of contexts including city and town centres, shopping centres, high streets, parks, and a variety of rural locations. Outdoor Arts can take place in daylight or darkness throughout the year and are often (but not always) presented in the context of a festival, and often (but not always) free of charge to attend.
- **Partnership** – An association between two or more people, groups, or organisations.

- **Research and Development (R&D)**– Going through a Research and Development phase means that a person or group takes time to develop a new idea or explore a new way of working.
- **The Audience Agency (TAA)** – The Audience Agency is funded by the Arts Council England, as a Sector Support Organisation, to lead on supporting cultural organisations to gain a deeper understanding of current and potential audiences.
- **Touring show** – A touring show would visit a number of locations over a period of time and would be designed to be presented in a variety of locations.
- **Touring Support** – Without Walls uses the term ‘Touring support’ to refer to financial support that it provides to festivals to help them present a Without Walls show/work.
- **Without Walls** – Without Walls is a consortium of festivals and organisations dedicated to supporting the development, creation and touring of new work by UK artists. Without Walls is a commissioning and touring network, not a funding programme.
- **Work led by** – Without Walls will consider a project to be ‘led by’ a particular group of people if the majority of key creative team members identify as belonging to that group.



PHOTO: Future Cargo by Requardt & Rosenberg, NNF 2021 ©Hello Content

Appendix 2 – Documents Analysed

Over 800 documents were sent to Counterculture to be analysed between December 2021 and March 2022. These included:

- Without Walls Business Plans 2018 – 2023
- Arts Council England Funding agreement
- Arts Council England Let's Create Strategy 2020 – 2030
- Festival and Artist evaluation and monitoring forms
- Arts Council reporting, feedback, and reports
- Evaluation reports; artists, festivals and special initiatives
- Board papers 2018 - 2022
- Audience data from partner festivals and reports compiled by The Audience Agency (2013 – 2021)
- External Governance review (2020)
- Review of the Artistic Directorate (2019)
- 'Perceptions and Positive Action Review' (2020)
- Statutory Accounts 2018 to 2021 and management accounts 2022
- Festival and programme budgets
- Open Calls application data 2018 - 2022

Appendix 3 – List of Stakeholders Interviewed

Jo Burns	Chair, Without Walls
Maggie Clarke	Director, XTRAX
Annika Edge	General Manager, XTRAX
Katrina Houghton	Project Manager, XTRAX
Ralph Kennedy	Associate Director, XTRAX
David Morgan	Programme Manager (Without Walls), XTRAX
Charlotte Bowen	Director, Culture House in Grimsby (Touring Network Partnership and previously Creative Development Network)
Darren Grice	Strategic Development Lead: Culture and Visitor Economy, Rochdale Borough Council (Feel Good Festival Touring Network Partnership)
Andrew Loretto	Director, Hat Fair (Artistic Directorate and WW Board Member)
Fiona Matthews	Creative Director, Theatre Orchard (Touring Network Partnership)
Angus MacKechnie	Director, Outdoor Arts UK
Garth Williams & James Macpherson	National Association of Street Artists
Jeanfer Jean Charles	Artist and Author of Positive Perceptions Review 2019/20
Marc Parry	Artist
Brendan Walker	Artist
James Macpherson	Artist

Appendix 4 – Recommendations for Improved Internal Data Collection

- Capture data on cloud-based platform that collates data.
- Analyse and report on data regularly and when it is collected.
- Review which data is critical to measurement of business plan objectives and ACE funding agreement, and only collect this data.
- Develop an evaluation framework for the organisation at the beginning of business plan period and use consistent measures.
- Nominate a member of staff responsible for managing and filing data consistently with a clear document that outlines processes for handover etc.
- Measure the same data and ask consistent questions across the reporting period, including timeframes i.e., financial year or calendar year.

Specify unit of measurement you want in your responses and clearly define terms e.g.,

Online audiences: viewers of live streamed shows, artist talks, online workshops and training sessions, online symposia, and conferencing

Social Media: followers and likes on social media platforms, views of trailers on YouTube and Vimeo etc.

Audience development activities: Audience development spans multiple activities – it would be good to define this as a consortium.



PHOTO: The Wheelhouse by Acrojou © Steve Edwin Photography

Appendix 5 – Business Aims and Objectives (Plan Extension for 2022-2023)

1. Commission and tour a diverse range of ambitious Outdoor Arts shows each year,

- a. Commission and tour 12-14 shows of different genres and scales, expanding a growing body of ambitious, high-quality work - pushing the boundaries of creative development, fostering innovation, and encouraging creative collaboration between artists from different disciplines.
- b. To work in strategic partnerships with networks and organisations to share expertise, influence, creative and financial investment to attract a wider range and number of artists into the sector and lever additional support for the commissioning and touring programme.
- c. Ensure that at least 15% of the programme is commissioned and made by artists from protected characteristic groups by targeting the promotion of open calls, developing strategic partnerships, and working with recognised artistic leaders in relevant communities. In 2022/23 the focus will continue to be on supporting work from Black, Asian, ethnically diverse, D/deaf and Disabled artists and WW will be looking at how we can increase this annual target to better reflect the ambition of our aims.
- d. Use recommendations of the 'Perceptions and Positive Actions Review' undertaken in 2021 to inform the consortium's commissioning and touring programme.

2. Invest in talent development through research and development, mentoring, producer support and developmental opportunities to artists,

- a. Invest at least £48,000 in our Blueprint programme - a rolling and flexible programme of creative R&D that will generate, define, and refine new work from artists, spanning idea incubation, creation periods, premieres, full sharings and potentially up to two years of touring, with associated feedback

at relevant stages. Throughout this process artists will be supported by a pool of experienced staff from the XTRAX management team and consortium festivals, calling upon additional expertise as required, together offering guidance in creative development, marketing, business planning, financial planning, fundraising, producer support and ongoing touring.

- b. Monitor the number of R&D-supported projects that evolve into final productions, within and without the consortium, to continually assess the impact of Without Walls' R&D investment.
- c. Ensure that 15% of R&D investment each year supports work by artists from protected characteristic groups to generate shows for future commissioning and touring consideration, working with partners who can help promote this agenda. In 2022/23 the focus will continue to be on supporting work from Black, Asian, ethnically diverse, D/deaf and Disabled artists.
- d. Offer at least 2 strategic associate roles to Black, Asian, ethnically diverse, D/deaf or Disabled professionals within consortium festivals and partner organisations, to include producers, production managers and other key positions, focusing on consortium activity as well as the wider festival programming in which it sits. These associate roles will be accompanied by a support package of training with access to mentoring and coaching to develop skills, experience and contacts.
- e. Use recommendations of the 'Perceptions and Positive Actions Review' undertaken in 2021 to inform the consortium's developmental opportunities.

3. Develop a programme of special initiatives to address strategic needs in the Outdoor Arts sector,

- a. Deliver a Creative Lab designed to stimulate development of new work on a subject or genre, or to address a particular challenge. The creative focus for the next Creative Lab will be on Dramaturgy in outdoor work.

- b. Explore improved access to the shows the consortium commissions as they are being created, examining creative ways of identifying and delivering enhanced access services to make each show more accessible to more people.
- c. Explore the creation and touring of low carbon work, identifying ways of improving environmental good practice in the sector.
- d. Explore creative solutions in incorporating live broadcast opportunities / digital distribution of programmes within the sector.

4. Deliver pioneering audience development approaches to widen the audience for Outdoor Arts in some of the hardest to reach communities in England

- a. Identify and implement audience development initiatives each year targeted at audiences in areas of low arts engagement, aligning this work with the audience development priorities of consortium members and sharing this learning across the network and beyond.
- b. Explore practical ways to grow audiences by expanding digital engagement with the live touring programme, from creative digital elements within shows to capturing and sharing content through streaming, outlined in the Digital Policy.
- c. Enhance understanding of the Outdoor Arts audience by working in partnership with The Audience Agency (TAA) to continue collecting audience data from across the festival network.
- d. By 2022, support consortium partners to deliver Arts Award activity through providing training opportunities and advice to establish their own programmes of work.
- e. Carry out a review of the last five years of audience data collection activity to evaluate impact and shape audience development objectives for 2023 onward.

5. **Advocate and promote the consortium's work in the UK and internationally**

- a. Champion and celebrate the work of the consortium and provoke and lobby for the value of Without Walls and the wider Outdoor Arts sector, through participation in at least 5 conferences, panels, forums, working groups, receptions and other industry events.
- b. Promote the annual programme, with an increasing focus on digital channels, based on a Marketing, Communications and PR Plan and balancing expertise and resources within the XTRAX management team with specialist consultancy and local expertise within the teams of each consortium festival.
- c. Capture the surprise, joy, power and impact of the consortium's work with regular publications or films that draw upon latest impact research, evaluation and feedback.

6. **Support the sector by sharing knowledge and leading research into sector issues**

- a. Animate, populate and promote the website as an effective tool to disseminate learning to the wider Outdoor Arts sector, including the hosting of a data bank of case studies and successful audience development initiatives.
- b. Provide training and networking opportunities to further disseminate this learning by working with Outdoor Arts UK and other relevant partners.
- c. Offer at least 5 consultations with/mentoring of outdoor artists and organisations each year.
- d. On an ongoing basis to commission research to study the work of Without Walls, the impact of Outdoor Arts and/or areas of strategic concern to the sector.



PHOTO: Fantabulosa! by Tickertape Parade, Hat Fair 2019 ©Adrienne Photo

Appendix 6 – Levelling Up for Culture & Priority Places

Levelling Up for Culture Places

Please note: All places on this list are single local authorities (whereas on the Priority Places list Middlesbrough, Stockton, Hartlepool, Redcar and Cleveland, and Darlington are listed as Tees Valley Combined Authority)

Places with an asterisk are in the Arts Council’s South West Area but in the South East Government Office region.

Midlands		North			South East		South West
Amber Valley	Oadby and Wigston	Barnsley	Middlesbrough	Tameside	Adur	Spelthorne	Forest of Dean
Ashfield	Redditch	Barrow in	North East Lincolnshire	Warrington	Arun	Swale	Gloucester
Bassetlaw	Sandwell	Blackburn with Darwen	North Lincolnshire	West Lancashire	Basildon	Tendring	Gosport*
Bolsover	Solihull	Blackpool	North Tyneside	Wigan	Breckland	Thurrock	Havant*
Boston	South Holland	Bolton	Northumberland	Wirral	Castle Point	Spelthorne	Isle of Wight*
Cannock Chase	Stoke on Trent	Burnley	Oldham	Wyre	Crawley	Swale	Isles of Scilly
Chesterfield	Tamworth	Bury	Pendle		Dover	Tendring	New Forest*
Dudley	Walsall	Copeland	Preston		Eastbourne	Thurrock	North Devon
East Lindsay	West Lindsay	County Durham	Redcar and Cleveland		Fenland		North Somerset
East Staffordshire	Wolverhampton	Darlington	Rochdale		Graves ham		Portsmouth*
Erewash	Wyre Forest	Doncaster	Rossendale		Great Yarmouth		Rushmoor*
Mansfield		East Riding of Yorkshire	Rotherham		Harlow		Sedgemoor
Newark and Sherwood		Fylde	Sefton		Kings Lynn & West Norfolk		South Somerset
North East Derbyshire		Halton	Selby		Luton		Swindon
North Kesteven		Hartlepool	South Tyneside		Medway		Torbay
North Northamptonshire		Hyndburn	St Helens		North Norfolk		Torridge
North Warwickshire		Kirklees	Stockton on Tees		Peterborough		
Nuneaton and Bedworth		Knowsley	Sunderland		Slough		

Priority Places

Please note: Tees Valley Combined Authority incorporates Hartlepool, Middlesbrough, Redcar and Cleveland, Darlington and Stockton on Tees.

London	Midlands	North	South East	South West
Barking and Dagenham	Ashfield	Barnsley	Basildon	Gloucester
Brent	Bolsover	Barrow in Furness	Crawley	Gosport
Croydon	Boston	Blackburn with Darwen	Dover	Isle of Wight
Enfield	Chesterfield	Blackpool	Fenland	Isles of Scilly
Newham	Dudley	Copeland	Great Yarmouth	New Forest
	East Lindsay	County Durham	Luton	North Devon
	Nuneaton and Bedworth	Kirklees	Medway	North Somerset
	North East Derbyshire	Knowsley	Peterborough	Portsmouth
	Mansfield	North East Lincolnshire	Slough	Rushmoor
	Sandwell	Rochdale	Tendring	South Somerset
	Stoke on Trent	Rotherham		Swindon
	Walsall	Selby		
	Wolverhampton	South Tyneside		
		Tees Valley Combined Authority		
		Wigan		

