

Contents

	Page
1. Introduction	3
2. The Tyca Festival	5
Tyca Programme	5
Impact for young people	6
Partnership delivery	8
Looking to the Future	9
3. Conclusions and Recommendations	11
Tyca Aims and Target Audiences	11
Programming	12
Engagement	12
Partnerships	14
Practical Considerations	15
4. Summary of Recommendations	18

Cover image – Workshop Participants: 3 words about how I feel about this event

I. Introduction

I.1. Arts Taunton and Tyca

Arts Taunton was established in 2015 to promote and champion the importance of the arts. Its vision is to make Somerset's county town a vibrant, more attractive place in which to live, work and visit. It aims to do this by working in partnership with artists, local authorities, businesses, employers and arts organisations to transform Taunton's arts offer, positioning Taunton as a major regional arts hub and destination town.

A core activity is the Tyca Festival, through which Arts Taunton has sought to build its partnerships with both youth and arts practitioners through which it can provide a range of opportunities for young people to both participate in and enjoy arts activities.

Tyca stands for Taunton Youth Culture and Arts. The Tyca Festival launched in 2019 – the first of a five-year programme funded by a five-year funding commitment from the Brownsword Charitable Foundation; and grants from the Schroder Charity Trust, Arts Taunton Founding Funders, with support from Somerset Community Foundation and Somerset West and Taunton Council.

The Festival comprised 13 Workshops and four public events, which are listed below (2.1) Activities ranged from acrobatics, graffiti, hip hop to classical music, poetry and art. An additional event, An Evening with Sir Tim Rice, was also included. This was a publicity and fundraising event for Arts Taunton and Tyca, as well as a part of the Festival. Activities were delivered through local partnerships, and this model of delivery was important in the conception of the Festival.

I.2. Evaluation: Aims and Methods

This is a short, summative evaluation which was set up in October 2019, shortly before the start of the Festival. It aimed to explore three main questions:

- i. **Audiences and engagement:** Who had attended the first Festival; and how had they responded to their involvement
- ii. **Partnerships:** What worked, and what needs to be improved in relation to partnership working
- iii. **Developing Tyca:** what has to be in place to run Tyca next year, and for the further years of its funding.

Methods

Evaluation data was gathered from:

- Workshop participants, who were asked to complete short questionnaires at the end of the workshops. 94 questionnaires were returned.
- Event audiences completed short questionnaires at the end of each event. 62 questionnaires were returned.
- An E-Survey (via Survey Monkey) was sent out to 12 core Tyca Partners. 7 surveys were returned.
- An E-Survey (via Survey Monkey) was sent to people on Arts Taunton's mailing list. The survey was sent to 671 people; there were 77 returns – a rate of 11.5%.
- A Focus Group was held with Tyca partners, attended by two partner agencies
- A structured discussion was held with the Arts Taunton Board

- Individual interviews were held with the Deborah Baddoo, Tyca Festival Director, and with Kathryn Davis, Arts Taunton's Marketing and Development Director
- The evaluator spent time at several Tyca events on 2nd November, and looked at local publicity, partner websites and the local press over the main Festival weekend.

Report Structure

The evaluation report is in three sections:

- Section 1: Introduction to Tyca and to the Evaluation
- Section 2: Findings: A descriptive section about the Festival, its events and the responses to the events from participants and partners. The focus of this section is on the first two evaluation questions which consider *Audiences* and *Engagement*
- Section 3: Conclusions and Recommendations including learning points. The focus of this section is on considerations for developing Tyca over the next four years.

Tyca 2019 was the first of a five-year programme of festival activities. In many ways, it can be seen as a pilot for a developing project in Taunton and inevitably, the evaluation identified many areas for development, improvement and organisational learning. This report focuses on the responses of participants and partners to the three evaluation questions.

A separate report has been written for the Arts Taunton Board which looks at the organisational impact of Tyca and considerations for the organisation internally so that it can continue to develop a successful youth arts festival in Taunton.

2. The Tyca Festival: Events, attendance, responses and partners

2.1. Tyca Programme

The first Tyca Festival comprised an ambitious programme of 18 workshops, six performance events and two visual art exhibitions that ran over two weeks from 23 October – 3 November 2019. All of the workshops and events were run in partnership with local arts organisations.

Workshops included:

- Dance & choreography workshop
- Graffiti workshop
- Drama
- Rap
- Stand Up Comedy
- Halloween Makeup
- Horror Makeup
- Beatbox
- Arts and Crafts Drop-In Workshop at Somerset Museum
- World music, digital art & performance workshop
- Circus Arts and Aerial Acrobatics Workshops
- Music video workshop at The Castle School
- Gamelan Workshops at the Brewhouse

Events:

- Festival Opening Night at Tacchi Morris Centre
- Contemporary and classical music and dance concert at St James Church
- Mammoth Sound System with guest DJs and Rappers
- Tyca Festival Closing Night – Circus performance at CICCIC

In addition to these core Tyca activities, Arts Taunton arranged “An Evening with Sir Tim Rice” as a major fund- and profile- raising event. This took place on 31 October, in the middle of the Festival period. Although it involved a youth choir which was brought together specifically for the event, this was not a formal part of Tyca.

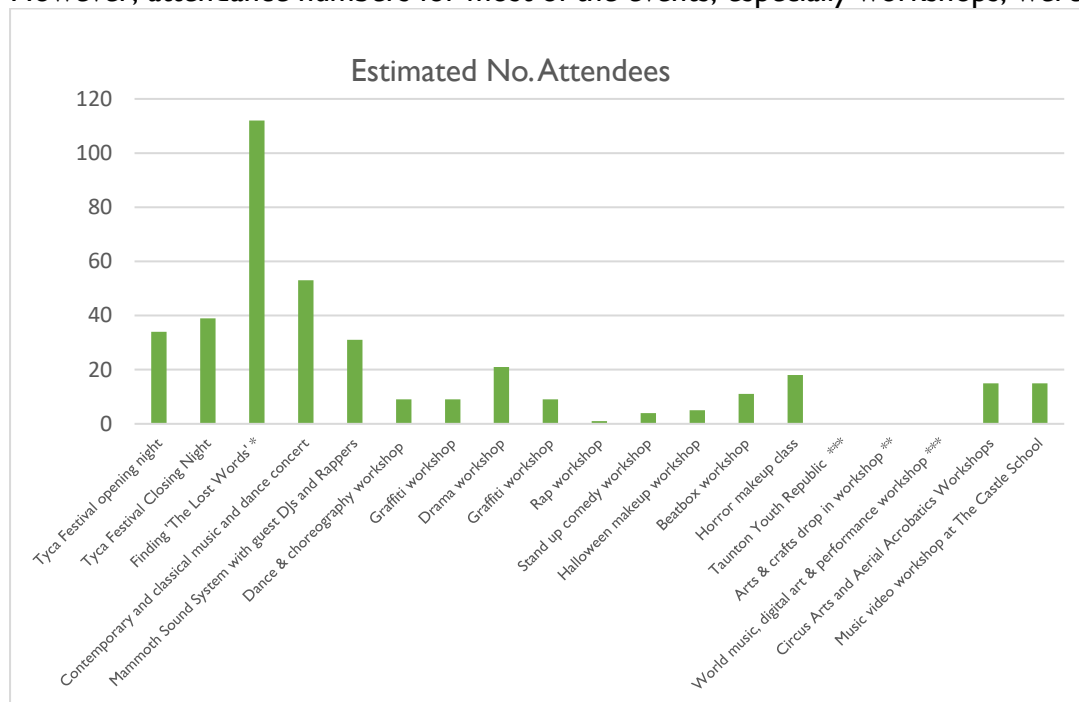
How marketed:

Tyca events were marketed through a range of media including:

- Sponsor promotions, e.g. Greenslade Taylor Hunt signboards in the town
- Social media: Facebook, Twitter, Instagram, YouTube
- Print: leaflets and posters distributed locally
- Use of local resources, e.g. the Tourist Office, Partners promotion channels etc.
- School assemblies and presentations at local meetings
- Media, including local radio and stories in the local press
- Four Mailshots to Arts Taunton supporters/ mailing list

Attendance numbers

However, attendance numbers for most of the events, especially workshops, were low.



Notes:

* Finding 'The Lost Words' was a schools-based activity; audience numbers reflect the number of participants in this large-scale project

** Arts and Crafts Drop-In workshop ran throughout the day at Somerset Museum. There was a continuous stream of participants; however, we do not have an accurate number.

*** No data has been supplied for attendance at these events.

The event "An Evening with Sir Tim Rice" was promoted through a wider range of channels, and attracted an audience of 356.

2.2. Impact for young people

Evaluation data was gathered from 92 workshop participants. They were asked about whether they enjoyed the workshop, had learned new skills, gained confidence and learned about local activities in Taunton. These domains are based on the Arts Council's Generic Learning Outcomes, which identify the benefits people gain from interacting with arts and cultural organisations.

Young people's responses were overwhelmingly positive, with all respondents enjoying the workshops. Significantly, 85 of the 92 respondents (92%) reporting that they had gained confidence through their participation in the workshops. The table below sets out the data from workshop participants' questionnaires.



They enjoyed: participating in an exciting event; working with “lovely staff and a great mix of people”; “receiving inspiration from different pieces of artwork”; “connecting to a new style”; working with professionals in the field of the activity; and simply doing something “different”.

Workshop participants reported **gaining skills and knowledge** ranging from learning the names of plants through the Lost Words project: “the thing I coloured and drew was called Cow Parsley”, to practical skills in lettering, fonts and logo design (Graffiti workshops) or makeup skills, arts skills, e.g. “I learnt how to shade better. Started my picture with the eyes” (Arts and Crafts workshop); to new styles of dance and ways to choreograph pieces of dance in the dance workshop. Several young people also commented on the benefits of learning from professional practitioners in a professional atmosphere.

Several young people commented that the workshops gave them a range of **opportunities** to try activities that they had “always wanted to do”. One person said that they had gained “skills that could help me with auditions, picking up choreography”; others benefited from the opportunities both to work with professionals, and with a wider group of people. Younger children who participated in The Lost Words activities enjoyed having trips which took them out of their usual environments. One commented on “the trip to the Levels”.

A consequence of these benefits was that many of the children and young people who commented on participating in the Tyca activities wrote about **gaining confidence** through their involvement. Some respondents said the activities took them “out of my comfort zone” – one person at the circus skills workshop said they “learned how to dangle upside down”; others described how responding to a series of “challenging exercises” gave

them confidence to achieve. One person said they “*did art to a better level*”. Several people, of differing ages, described *speaking in front of an audience, performing in front of people, standing at the front, speaking on the mic and challenging myself to showcase [movement] as an individual*. For some young people, confidence grew through participating independently in the activities, and several young people described developing better communication skills through working in groups with people they didn’t know.

Tyca organisers commented on the delight of seeing the pride on young people’s faces after they had performed, and a teacher from a participating school wrote that

“...it was amazing to see some of the more withdrawn individuals come out of their shells and find their happy place and confidence - oh the power of the arts... It brought a ray of sunshine into the lives of some children whose lives can be a real challenge on a daily basis.”

Audience members – many parents and other family members – wrote that the events were *inspiring* and offered great opportunities to enjoy the “real talent” of young people in Taunton. A parent wrote, of the closing Circus event that “*My son got to perform for the first time. I think this is inspiration to all our young people and adults.*” Another, of the Contemporary and Classical Music concert, said that the Festival was a good way to

“Encourage the kids! They will only improve with performance & audience”

Overall, there was praise for this *all-inclusive festival for a wide range of ages supporting young musicians and dancers... A great way to encourage and keep the arts alive!!*”

2.3. Partnership delivery

The delivery model for the first Tyca Festival was one based in partnership working with the arts community in Taunton. Tyca 2019 was coordinated by its Festival Director, with events run by ten partner organisations, six schools, two colleges, and involving eleven professional individual artists. Events ran in seven different venues, some of which were hired specifically for the events while others were the ‘home’ venues of the partners themselves. Partners were commissioned by Arts Taunton on a contract basis to run their events.

Partners were engaged in the evaluation through an E-Survey, and a Focus Group. There were also telephone interviews with partners who wished to contribute but were unable to come to the Focus Group.

In general, there was support for the idea of Tyca, and a recognition that there is a need to provide more opportunities for young people in Taunton to participate in arts activities. Of the seven respondents to the E-Survey

- 5 said their overall experience of being part of Tyca 2019 was good
- 1 said it was “very good”
- 1 said it was “bad”.

Positives about Tyca were cited as: the use of a wide range of venues; the opportunity to build links with other organisations; being commissioned for work without having to chase for funding; and to “*do something a bit different*”. Reflecting the experience of Tyca participants, partners also commented on the positive impact of “*engaging professional artists which provided young people with greater opportunities than they would otherwise have had.*” The

funding offered enabled partners to offer “high quality experiences” for young people, and to introduce young people to a range of arts venues in the town. Most of the partners valued the opportunity to work more closely with Tyca/Arts Taunton.

However, there were also negative experiences of involvement with Tyca 2019. These included problems with marketing (see 3.5.2.) resulting in low audience numbers. Some venues lost money from the events because of this; and some felt that their events were less “vibrant” than they should have been. All of the partners who participated in the evaluation said that they had to put in many more unpaid hours than anticipated to enable their events to take place, and this was problematic for each organisation as it detracted from their core work.

Some of the venues and venue set up was also problematic for some events. These issues will need to be addressed when planning and setting up Tyca 2020.

Six of the seven survey respondents said that they will be interested in continuing their partnership with Tyca in 2020 as the Festival develops. They commented on the importance of there being more consultation and involvement throughout the process of developing the Festival, rather than simply being commissioned to deliver activities; and about the importance of widening the reach of the festival to “create a platform for young people from areas of high social deprivation”.

2.4. Looking to the future

Arts Taunton supporters were asked, through the second E-Survey, about their impressions of Tyca. 76 people responded to this question. Their answers (about which they could express multiple options) are shown in the table below.



14 people made further comments which included: concerns about the low numbers of people attending events, which they thought was a lost opportunity. This was partly because information was scant, marketing was confusing and booking arrangements were “a shambles”. In terms of programming, some people thought there should have been more activities for

3. Conclusions and Recommendations

Arts Taunton commissioned this evaluation to enable it both to assess Tyca 2019, and to identify lessons for the development of the Festival in future years. The key issues for learning and action have been summarised in the next section of this report.

During the course of the evaluation, a number of issues were highlighted in relation to Arts Taunton's internal organisation. These have been presented to Arts Taunton's Board in a separate report for internal use.

3.1. Tyca Aims and Target Audience(s)

The first Tyca Festival had a wide-ranging programme that left some partners unclear about its overarching aim and consequently, its target audience. This impacts directly on the programming of the Festival.

Board members discussed the importance of Tyca as a vehicle both to raise aspirations and increase engagement in the arts in Taunton. It was felt that, in general, events should not be one-offs but should have a pre-Festival lead in with longer-term involvement. Where possible, there should be a public performance at the end of the engagement activities. This will showcase the activities of participants and support those with ambitions to carry on with artistic pursuits. This evaluation supports wider evidence that shows that performing to an audience can be a very positive experience for young people by boosting their confidence and increasing self-esteem. Bringing in professional artists to work with young people also contributes to this outcome.

To build on the success of the 'pilot' Tyca Festival, however, clarity is needed about Tyca's **target audience**:

- Were the activities that made up Tyca 2019 aimed at too wide an age group?
- Is Tyca primarily aiming to showcase the talents of people who already participate in arts activities?
- Or does Tyca primarily aim to engage people who are not in any way connected to the arts in Taunton, who do not consider the arts to have any role in their lives, or who may be alienated by the public image of "the arts"?
- Are these two audiences mutually exclusive? If not, what resources are needed to deliver to both?
- How important is it for Tyca to engage with a wider range of young people (e.g. those in independent and state schools; young people living in disadvantaged areas of Taunton; young people in work as well as those in education; young people who are Not in Education, Employment or Training)? What resources are needed to deliver this?

Recommendation (1): Establish a clear vision

- Arts Taunton Board needs to define its vision for Tyca. This should include the aims, ambition and target audience for the Festival as it develops.
- Arts Taunton should include Tyca partners in developing this vision, in order to achieve their ongoing buy in.
- A clear vision will enable Arts Taunton to work with partners to focus on Tyca's target audience(s)
- Arts Taunton will need to develop a realistic and resourced delivery plan for this vision.

3.2. Programming

Partners commented on the ambition of the programme but found it a bit confusing. It was not always clear what was being offered, and what it aimed to achieve. Connected to these issues were concerns about the capacity of the Tyca team to deliver such a large programme that was spread over two weeks and delivered in a number of venues. Some people questioned whether there was a large enough audience in Taunton to fill such a broad programme of events. It was felt that the programme overall lacked coherence and this gave a sense that there was no core strategy for the Festival. On the other hand, some partners wondered if the initial Festival was being run as a 'pilot' with the aim of testing a range of activities, venues and partnerships which would benefit the development of Tyca in future years. This point relates to that above: greater clarity about the aims and target audiences will enable a more focused programme.

Several stakeholders in this evaluation found the **programme order** very confusing. The workshops were (mainly) run in the week before the Launch event.

The addition of "An Evening with Sir Tim Rice" in the middle of the Festival week added to this confusion and gave the impression that there were two launch events both of which took place after much of the Festival had happened.

Recommendation (2): Clear and deliverable programming

- Clarity about the aims and target audience for Tyca will support the development of a more coherent programme for Tyca 2020.
- The Programme for Tyca 2020 should have a clear flow from the beginning to the end of the Festival.
- The programme should be matched to the organisational capacity to deliver it, and to the capacity of the potential audience to participate.

3.3. Engagement

While there were many successful aspects of the first Tyca Festival, there were many concerns about the often low number of people attending events. As already noted, participation in the workshops in particular tended to be very low. Audiences for the events tended to be made up largely of family members of the performers, as is usual for

arts events for young people. A question to consider is whether Tyca aims to attract new audiences to participate in the arts in the town; and if so how to work towards this.

The reasons for this were discussed within Arts Taunton, by partners and considered by the evaluator. There were some practical problems, in particular with the marketing of the Festival (see 3.5.2.). However, Tyca also needs to review the capacity to engage better with children and young people and the organisations that work with them on an ongoing basis.

This need is recognised within Arts Taunton. There is a body of knowledge about **good practice in engagement** with children and young people. This should be embedded in practice for Tyca 2020. For example:

- There needs to be a year-long programme of activities with specific investment in neighbourhoods.
- As a new project, Tyca needs to work with advocates in the community who work directly with young people
- If Tyca wants to attract audiences from particular areas, the Tyca team should work with and build relationships with the partner agencies which are already working in those areas. For example, Fuse runs regular activities with young people living in Halcon.
- There needs to be more consultation with young people at the planning stage, so that the Festival programme reflects the interests of its participants. However, consultation needs to be based on a realistic menu of options.
- Professional input is important to support young people's aspirations.
- Develop a range of collaborative project with partners, that can be run throughout the year culminating in the Tyca Festival. In this way, the Festival can become a showcase of young people's talents.

Engagement with schools is a critical, and specialised, area of work.

- Schools are more willing to engage with external projects when the project makes clear links to the curriculum and have clear learning objectives.
- It takes time to develop good connections with schools and colleges, and to identify the right members of staff who will embed Tyca activities into each school. This work needs to start very early in the process of planning for Tyca 2020.
- Engaging with schools is a skilled activity which draws on a different skill set than that of organising the Festival as a whole.
- It is essential that Tyca's expectations of partners in schools/colleges are realistic and matched to the resources that each partner is willing to put into their Festival activities.

Tyca Task Force: The Arts Taunton Board aims to develop a 'Tyca Taskforce': a group of young people who will be advocates and animators for the Festival. This group could take on some of the tasks identified above. However, it must be recognised that this approach can be resource intensive and will require additional resources.

Recommendation (3): Good practice in engaging children and young people

- Early engagement with schools is essential, if schools are to play an active part in Tyca 2020.
- Arts Taunton should look at the range of opportunities and partnerships for engaging young people in its target audiences.
- Effective engagement requires resources including staff time, skills and relationship building.
- Young people may be engaged in this process through the Tyca Task Force. This is an idea to develop carefully.

3.4. Partnerships

We have discussed partners' experience of their involvement with Tyca 2019 (see 2.3). The involvement of partners is another essential element that will contribute to Tyca's success. It is a credit to the Festival that so many partners said they want to continue to participate in Tyca in the future.

However, some partners raised concerns about aspects of the Festival organisation that must be addressed if Tyca is to continue to build on a partnership model for the delivery of the Festival. There was a lack of clarity about responsibilities for some elements of delivery (e.g. marketing, helping to staff events or provide volunteers to do so, technical requirements in some venues). Other issues of particular concern are

- speed of payment of invoices, which in some cases was very slow
- recognition of the extra hours and additional resources which partner organisations put into their events/workshops so that they would be successful

Underlying these concerns was a sense that partners' contributions were not fully valued by Arts Taunton. This needs to be addressed if the Festival is to grow in the future.

Just as the programme for Tyca 2019 itself was seen not to have been particularly coherent, nor were partners brought together as a group. This led to a perception of Tyca as a series of disconnected events, rather than a connected whole. We have discussed the need for a clear vision for the Festival, with programming to follow. It would also help to embed the Festival in within the arts community in Taunton of partners met together at strategic points to contribute to the development of the Festival programme.

Recommendation (4): Good practice in partnership working

- Partners need to be nurtured and their contributions must be valued. Expectations of partners' inputs must be realistic and contracting arrangements need to be clearly stated and agreed.
- Arts Taunton needs to have clear and realistic timetables for partnership development and partners' delivery; and there should be clear channels for resolving any questions of problems.

3.5. Developing Tyca in the future: Practical considerations

Inevitably, a range of pragmatic considerations were highlighted through the evaluation of the first Tyca Festival.

3.5.1. Timing of the event

Tyca 2019 took place over two weeks, one of which was in October Half Term. This also encompassed Halloween. It should be noted that the main Festival weekend was one of unusually bad weather (heavy rain and strong winds), and this probably influenced some people's decisions not to come to Tyca events. However, there was some discussion about whether this is the best time for the Festival to take place – regardless of weather considerations.

In favour of an October Festival, it was argued that:

- This time of year does not clash with exams or many other school commitments, although running it in school holidays makes it more difficult for schools to participate
- Some young people enjoy activities in the school holidays when there is otherwise little to do
- Tying it in with Halloween presents some good opportunities, as was seen by the higher attendance at the Halloween make-up workshops. However, events for young people on Halloween evening should be avoided.

Against an October Festival, it was argued that:

- Schools have only just come back and settled down for the new school year by October half term, so there is little time to build the activities. This can be mitigated by engagement activities running through the school year.

A summer Festival?

Some people suggested that Tyca should take place in the summer: the evenings are lighter, people are more willing to go out, more of the events can spill out into street/public spaces. However, others thought that the summer is already too 'overloaded' with activities. One suggestion was that Tyca joins with other summer activities in Taunton.

These issues were discussed by Arts Taunton's board as part of this evaluation. It was decided to run Tyca 2020 in October, while building an ongoing programme of engagement throughout the school year(s). There is little time to develop an effective programme, and work on the partnerships needed, to run the Festival in the summer of 2020. However, Arts Taunton will explore the benefits and disadvantages of changing the timetabling for Tyca 2021.

Recommendation (5): Timing of Tyca

- Arts Taunton should discuss with partners and stakeholders the benefits and disadvantages of changing the delivery time for Tyca 2021
- There should be a clear rationale for the time of the Festival in future years.

3.5.2. Marketing

The evaluator heard a number of comments and criticisms about the marketing of Tyca 2019. Partners were unclear about their responsibilities for marketing, and also said that the marketing information from Arts Taunton came out too late. This contributed to the low attendance at many of the workshops. Partners and audience members said they would have been able to come to more events had there been a printed programme giving information about all of the events. Audience members said that, had their children not been performing in the event they attended, they would not have known about Tyca. There needed to be *“more awareness of this event, as publicity was not available”* The comment from respondents to the Arts Taunton Supporters’ E-Survey, that the activities (events and workshops) were very appealing *“but I wish I’d known about them sooner”*... or *“with more notice”* was common. There were criticisms of the branding of Tyca and of the design of marketing materials, which many respondents found very hard to read. For example, an audience member commented that *“Writing on leaflet very difficult to read, especially for those with visual/reading difficulties.”* Stakeholders also found the website very difficult to navigate. Too many ‘clicks’ were needed to find information about Tyca.

Several stakeholders said that it was not clear from the materials around town, including the Tyca notice on the bottom of the GTH boards, what Tyca stood for because *“the writing on the bottom of those boards was too small to read when you were passing by.”* None of the publicity material seemed to *“proclaim”* that this was a Youth Festival.

Recommendation (6): Marketing

- Tyca’s branding should be reviewed. Young people should be involved in this process, and with the development of all marketing materials
- All marketing materials must comply with standard guidelines about accessibility of written information
- There should be a printed programme for the whole Festival, which is widely available in a range of formats and outlets including online, via the local media, in local venues, etc.
- Tyca should be easier to find on Arts Taunton’s website, and information should be clear about the events, times, etc. Ticketing should be more straightforward.
- Tyca’s marketing campaign should begin at least three months before the Festival, if not earlier.

3.5.3. The cost of events

Questions were raised by stakeholders about the pricing of workshops. Should workshops be free of charge for participants in the future? Will this encourage wider participation? What ticket prices should there be for performance events? This is an issue which Arts Taunton will look at for Tyca 2020.

Recommendation (7): Ticket pricing

Arts Taunton should develop a thorough Business Plan for Tyca over the next four years. This should include consideration of ticket pricing.

3.5.4 Defining ‘success’

As it continues to develop, Tyca will benefit from a clear evaluation framework that is linked to the aims of the Festival. This should be in place to enable ongoing assessment of the effectiveness of Tyca’s engagement activities. Baseline monitoring data should be collected so that young people’s progress can be measured throughout the time they are involved with Tyca activities. The evaluation framework should draw on tested measures and core funding frameworks such as those promoted by Arts Council England.

Recommendation (8): Evaluating Tyca

Arts Taunton should develop a robust evaluation framework for Tyca.

3.6. Conclusion

Tyca 2019 should be seen as a ‘pilot year’ for the Tyca Festival. As such, it successfully offered a range of innovative and ambitious activities which were appreciated by the children and young people who participated. Although numbers were often low, it should be acknowledged that new projects can take some time to build a reputation that will bring in a critical mass of participants. Many learning points have come out of this evaluation, and it anticipated that these will be acted upon by Arts Taunton’s Board.

4. Summary of Recommendations

1. Establish a clear vision

- Arts Taunton Board needs to define its vision for Tyca. This should include the aims, ambition and target audience for the Festival as it develops.
- Arts Taunton should include Tyca partners in developing this vision, in order to achieve their ongoing buy in.
- The vision will enable Arts Taunton to work with partners to focus on Tyca's target audience(s)
- Arts Taunton will need to develop a realistic delivery plan for this vision.

2. Clear and deliverable programming

- Clarity about the aims and target audience for Tyca will support the development of a more coherent programme for Tyca 2020.
- The Programme for Tyca 2020 should have a clear flow from the beginning to the end of the Festival.
- The programme should be matched to the organisational capacity to deliver it, and to the capacity of the potential audience to participate.

3. Good practice in engaging children and young people

- Early engagement with schools is essential, if schools are to play an active part in Tyca 2020.
- Arts Taunton should look at the range of opportunities and partnerships for engaging young people in its target audiences.
- Effective engagement requires resources including staff time, skills and relationship building.
- Young people may be engaged in this process through the Tyca Task Force. This is an idea to develop carefully.

4. Good practice in partnership working

- Partners need to be nurtured and their contributions must be valued. Expectations of partners' inputs must be realistic and contracting arrangements need to be clearly stated and agreed.
- Arts Taunton needs to have clear and realistic timetables for partnership development and partners' delivery; and there should be clear channels for resolving any questions of problems.
- Tyca 2020 will benefit by seeking the expertise of partners as it develops. Arts Taunton should consider a Tyca Steering Group made up of partners working together to develop the Festival.

5. Timing of Tyca

- Arts Taunton should discuss with partners and stakeholders the benefits and disadvantages of changing the delivery time for Tyca 2021
- There should be a clear rationale for the time of the Festival in future years.

6. Marketing

- Tyca's branding should be reviewed. Young people should be involved in this process, and with the development of all marketing materials
- All marketing materials must comply with standard guidelines about accessibility of written information
- There should be a printed programme for the whole Festival, which is widely available in a range of formats and outlets including online, via the local media, in local venues, etc.
- Tyca should be easier to find on Arts Taunton's website, and information should be clear about the events, times, etc. Ticketing should be more straightforward.
- Tyca's marketing campaign should begin at least three months before the Festival, if not earlier.

7. Ticket pricing

- Arts Taunton should develop a thorough Business Plan for Tyca over the next four years. This should include consideration of ticket pricing.

8. Evaluating Tyca

- Arts Taunton should develop a robust evaluation framework for Tyca.