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Diversity and integration

How young people at the Roundhouse shape each other's experience

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Executive summary

Creative programmes that bring people together from diverse backgrounds benefit participants, the arts, and society at large. At the Roundhouse, a London-based arts organisation, creative opportunities for young people are acting as social levellers and enriching the experiences of the young people they engage.

The Roundhouse is an arts organisation and performance venue which offers 11-25 year olds opportunities to participate in projects, performances or engage in a range of volunteering or work-related activities in addition to independent hires of studio spaces. The creative programme focuses on three broad discipline areas Broadcast and New Media, Music and Performing Arts. The primary aim of the creative programme is to nurture talent, broaden horizons and inspire all young people to have a life-long engagement and appreciation of the arts, be that as an audience member, participant or part of the creative industries workforce.

The creative programme at the Roundhouse spans a broad range of activities, for example work with schools, targeted projects for vulnerable young people, and an open access or universal offer where young people can independently subscribe to projects at weekends and in the evenings throughout the academic terms and in holiday periods.

This report is the result of independent research into the benefits of the open access or universal programme for young people. It explores the nature and experience of diversity and social integration through this programme which is situated at the heart of the Roundhouse approach and is designed to be accessible to all young people regardless of their personal circumstances, means or background. The Roundhouse works to ensure accessibility in a number of ways including by keeping project fees relatively low, offering a bursary scheme to help cover fees and travel expenses and by offering drop-in taster sessions.

The achievement of open access at the Roundhouse

Analysis of the Roundhouse intake revealed positive achievements in terms of diversity. The intake to the term-time open access programme in autumn 2012 was broadly 50:50 according to gender, with a spread across age groups, and cultural origin. As a proxy for economic advantage or disadvantage, the Roundhouse monitors participants' geographical location by postcode. Our review revealed that residential areas represented varied from high to low income deprivation, reflecting Roundhouse efforts to ensure inclusivity regardless of means.

How do young people at the Roundhouse experience diversity?

Young people taking part in the open-access programme had extremely varied understandings of diversity, with no strong patterns emerging along traditional lines of gender, ethnicity or class. Participants were more aware of other aspects of diversity at the Roundhouse and in their lives generally, such as personality types, artistic tastes and personal styles.

The participants also differed according to the ease with which they felt they could locate class identity for themselves and for others. It was evident that class is often closely related to cultural practices in some sense distinct from economic means (although these aspects may be linked). Class is also a fluid concept; some young people were not able to locate themselves as easily as they transitioned to adulthood and began to distinguish their own situation from that of their parents.

Social levelling is leading to better outcomes for participants

Perceptions of diversity experienced at the Roundhouse demonstrated that it is functioning to an extent as a social leveller in accordance with its objectives. The majority of participants spoke about the positive effects of being part of a diverse group, with personal, creative, social and political benefits borne of greater exposure, understanding, insight and appreciation. A few actively felt that judging the extent of class diversity that they experienced at the Roundhouse was irrelevant, that not knowing – or caring – was positive, and indicated how the environment was more level than others they had experienced.

Friendship, confidence and achievement

The journeys and related outcomes for young people fell into five categories: increased confidence, increased tolerance, friendship, technical accomplishment and fulfilling dreams. All related to some degree to the diversity and inclusivity that the young people experienced at the Roundhouse. For example, mixing with different people enabled experimentation with new ideas, which was a contributory factor in increasing confidence in some cases. Likewise, participating in a diverse group at the Roundhouse helped overcome previous isolation, with friendships sustained beyond the project itself.

As part of the research we measured ten key areas of individual progress, comparing responses at the beginning and end of the autumn 2012 programme. Statistically significant changes between scores recorded before and after the course were obtained in two of these areas:

- Young people felt more strongly that they could influence a group of people to get things done
- Young people felt increasingly that they had the potential to do anything they wanted to.

These outcomes speak of greater confidence, relationship skills and optimism for the future, and this was confirmed via interviews with alumni of the Roundhouse. They spoke about how the Roundhouse had been instrumental in helping them develop social and technical skills and understanding the workings of (and opportunities available in) the creative industries, which had helped their careers and raised aspirations.

Key outcomes of a universal offer

This research provides qualitative evidence of the successful, collaborative and diverse environment provided for young people at the Roundhouse. It uncovers evidence for two main outcomes resulting from the venue's inclusive approach:

1. The Roundhouse is perceived by participants as being an open and accessible institution – a leader in its field in these areas.
2. Diversity of participation enriches universal access projects at the Roundhouse as strong, creative learning experiences.

By avoiding any reinforcement of personal, social or economic dividing lines this universal approach generates valuable outcomes for individual participants, the arts, and society at large.

Introduction

Culture can only be excellent when it is relevant, and thus nothing can be excellent without reflecting the society which produces and experiences it.

Sir Brian McMaster, Supporting excellence in the arts: from measurement to judgement, Department of Culture, Media and Sport, 2008

This project was undertaken by **nef** (the new economics foundation) in order to provide the Roundhouse with evidence of the nature and extent of social integration within its programme of open access arts programmes (available to 11—25 year olds). This can be understood within a broader context, in which there is growing attention to diversity within the arts, with benefits accruing to individuals, the arts sector and society as a whole.

At the heart of this research was a desire to understand more about the value of access to arts projects to young people, with particular reference to the relevance of the variety of social, economic and cultural backgrounds of young people to individual experience and the learning environment.

For the Roundhouse, making the case for the added value of social integration through open access programmes (rather than targeted programmes, such as those for the unemployed) has not been straightforward, and therefore a key objective for this research has been to elicit evidence for the benefits that such an approach may carry.

As well as attempting to generate an evidence base for the value of social integration within the arts, this research has been open to both positive and negative outcomes and experiences, and in this sense reflects a genuine orientation on the part of the Roundhouse towards self evaluation, reflective practice and ongoing learning.

With the above aim in mind, the main research objectives for this project were as follows:

- To understand the **journeys** that young people make through an open access programme.
- To examine the **longer term outcomes** for young people associated with social integration.
- To derive evidence for the **outcomes for the Roundhouse** by diversifying participation.
- To provide a deeper understanding of the extent to which the Roundhouse is achieving a **diversified intake**.

As happens with much research taking a strong qualitative approach, in addition to the guiding questions, or objectives, certain areas of enquiry emerged during the programme of data collection as being particularly relevant and interesting. In particular, we are also able to report on:

- **Understandings and experiences** of diversity and in particular perceptions of class

The main findings section of this report is structured according to both the initial research objectives and the emergent area of enquiry.

The research aims to deal with issues and experiences around diversity in all its forms and we are mindful of the Roundhouse's interest in personal, social and economic diversity along with vulnerabilities related to these different factors.

It is important to note that for many of the young people in this research, socio-economic diversity was not felt to be the most significant issue; many emphasised the significance of personal emotional difficulties or traumatic life events and the role of the Roundhouse in seeing them through these difficult times.

To illustrate this, we can draw on the story of one of our participants, Alice. Alice was 15 at the time of her first interview and was taking part in the Roundhouse Alternative Christmas Panto. Prior to becoming involved, she had been at boarding school but had left after suffering a double bereavement in her immediate family. She moved back home to live with her mother and was being home-schooled until a place became available at a local secondary school the following academic year. For Alice the Roundhouse programme represents something invaluable in the context of the recent difficulties she had faced:

> *I'm home educated at the moment so the Roundhouse is a really good way to get to know other people… I really get along with the people, we really work together. I've met some new friends, and I've learned more about acting. For me it was really about meeting new people and performing, so, both of those, I'd say I've achieved these. I've met at least 2 people who I'd say have become friends.*

Throughout this report we focus, where appropriate, on the intersections of personal, social and economic diversity.

Methodology

In order to provide insights into the value of social integration within its open access arts programme, **nef** conducted a mixed-method evaluation study at the Roundhouse, comprising a baseline and follow up interview with 25 participants; a focus group discussion with core staff; interviews with two tutors; interviews with four alumni; and a rapid review of the literature on the creative case for diversity in the arts, summarised below. A sample of young people completed a 10-item questionnaire at the beginning and again at the end of their Autumn programme .

Fieldwork took place between November 2012 and March 2013. A sample frame of participants was purposefully constructed to include 60 individuals from across the range of demographic backgrounds recorded in Roundhouse management information. This allowed us to ensure coverage of different gender, ethnicity, age and experience (i.e. number of programmes they had undertaken at the Roundhouse). It is important to acknowledge, however, that it was not possible for the sampling to take account of other important attributes of diversity, such as health status for example. 30 individuals were then randomly selected from the sample frame to be approached for an interview. The Roundhouse made first contact with those selected, ensuring that consent was obtained and that potential participants were aware of a £50 voucher (redeemable against Roundhouse programmes, studio time and concert tickets).

The creative case for diversity

Diversity, in the widest sense, is an integral part of the artistic process. According to the Arts Council, 'it is an important element in the dynamic that drives art forward, that innovates it and brings it closer to a profound dialogue with contemporary society.'

The Arts Council has defined the 'creative case for diversity' as something beyond the traditional focus on increasing diversity in recent years. Thus, the creative case

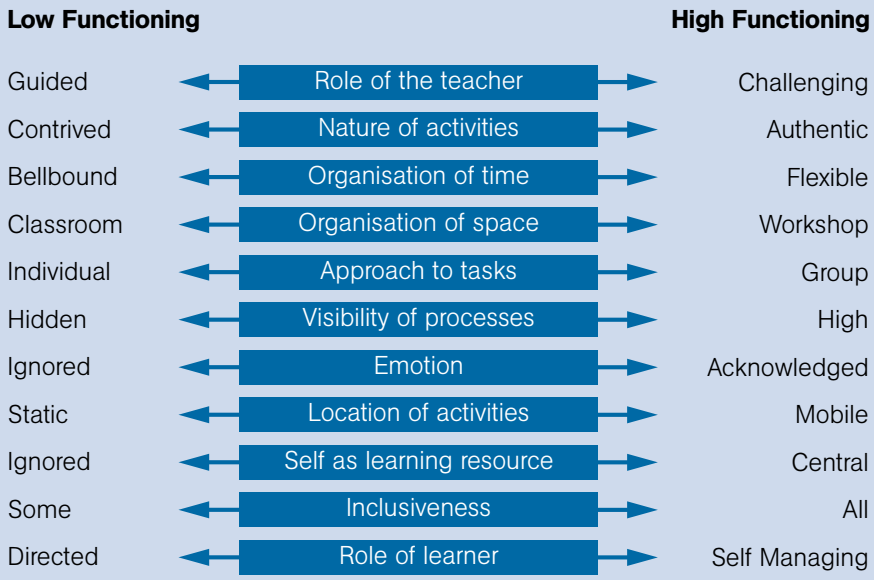
> *does not deny that increasing diversity may be supported by the moral, legal, ethical justification, and a business case – but argues that there is a clearer, simpler and more potent position to articulate: that* ***diversity and equality are crucial to the arts because they sustain, refresh, replenish and release the true potential of England's artistic talent****, regardless of people's background.*

Arts Council, What is the creative case for diversity?, 2012, http://www.artscouncil.org.uk/media/uploads/pdf/What_is_the_Creative_Case_for_Diversity.pdf

While including all aspects of society in artistic and creative production is good for the quality and relevance of cultural production, this dynamic is equally important in the other direction: **a creative, arts-based environment has salience for society as a potentially inclusive learning environment.**

In the case of the Roundhouse, while it is not based on a formal educational offer, learning and skills for young people are important outcomes of its work.

Figure 1. Characteristics of learning environments



Source: Changing Young Lives, http://www.creativityculture education.org/wp-content/uploads/Changing-Young-Lives-2012.pdf

The following diagram describes characteristics of a 'high functioning' and 'low functioning' learning environment. The diagram provides a useful frame to illustrate how the Roundhouse environment aligns with characteristics for learning based on inclusivity and collaboration (appearing on the right hand side of the diagram).

As highlighted in the Changing Young Lives report, creative learning practices are effective because they directly impact on young people' sense of competency, autonomy and relatedness – key drivers of well-being – that we explore in our research.

Understanding diversity

Aspects of diversity

Understanding of 'diversity'

Participants' understanding of diversity was extremely varied, and no strong patterns emerged in terms of differences in understanding (for example along gender, ethnic or class lines). When asked about their understanding of the concept, participants often referred to ethnicity, cultural background, age and geographical location (in particular whether people lived in or outside London, in north or south London, or which particular borough or neighbourhood people came from). Other common understanding of diversity included personality types (for example whether people were shy or outgoing), artistic tastes and personal styles. Often, some of the more traditional (sociological) components of diversity – for example gender, sexuality and class – or socio-economic status – were only acknowledged after prompting from the researcher.

The issue of class (approached both explicitly and using synonyms such as 'socio-economic status or background') proved to be a particularly fruitful area of enquiry, yielding some fascinating insights into the ways in which young people navigate the landscape of class difference within the context of their artistic endeavours.

Defining the self

For some participants, defining themselves in class terms was relatively straightforward, indicating a familiarity with the concept of class, or socio-economic status, and a degree of forethought about their own positioning. Roger is in his early twenties, recently graduated with a performing arts degree from a top college within the University of London, and has aspirations in the field of cabaret. He was brought up on a council estate by his single mother, experienced family homelessness as a child and describes himself as 'the boy from the council estate made good'. He spoke of his class affiliation in the following way:

> *In my context now I put myself as middle class with working class sentiment. So like I go the Tate, but my mum wouldn't. And when I do go to the Tate I've got my mum in the back of my head saying 'what's that shit?'. My mum's great.*

Similarly, others easily identified themselves as 'middle' or 'working' class. George is 17 years old, lives in a privately owned house with his younger brother, mother and father (both of whom are accountants), is doing GCSEs and has aspirations towards a career in the music industry. He describes his class position in the following way "Totally middle class. My parents are accountants, my school isn't the best but it's not bad, and my house isn't a mansion but it's not a tiny flat either". And Fred is also 17, is doing A levels and lives in rented accommodation with his younger brother and mother. Whilst Fred was growing up his mother worked in various cleaning jobs (and is now studying for a degree in mental health nursing). Fred describes his class position in the following way:

> *I'm working class by background. But I don't see myself as disadvantaged, cos like I'm working class now but like in 10 years, you know. I guess I have inner confidence that when I grow up I'll be able to provide for my family so, yeah I don't feel insecure about money cos I know I'm working hard now to make my future.*

As is evident from the above quotes, in defining themselves in class terms young people took into account a range of factors, including money, housing situation, parental occupation (particularly for younger participants) and education. Of particular interest is also the significance of everyday cultural practices in contributing to, or reflecting, class positioning. Emma had done the same programme twice at the time of her first interview, and her observations of the differences in participants' backgrounds reveal an understanding of class as

inseparable from cultural practice:

> *This time they're much higher class. You know by talking to them about their school and other stuff… some of them talk about how at the weekend they're going out to eat with their parents and stuff at Carluccio's and places, whereas last time it was like "I'm gonna grab KFC, go home and play X- box"*

For other participants (in particular those with a parent from a developing or middle income country, who were at the older end of the age range and living independently from parents), defining themselves in class terms was far from straightforward. Sarah is in her mid 20s, has English and Brazilian heritage, is an actress and has lived independently from her parents since she was 18. She struggled initially to define herself in class terms:

> *I don't know about my class. I've got a mixed family. My mum's Brazilian, dad's English. He teaches at university but all my other family on his side are really working class. He's the only one who went to Uni. Then my mum's Brazilian, from quite a wealthy family there, but here in England it doesn't translate. So it's hard to know where to place yourself. Educationally, my dad and mum and me have been to university, so that's like a privilege. In terms of actually money, it's complicated, I mean for some people it's just about money but for others it's about the cultural stuff too, it's like do you eat purple sprouting broccoli and fennel. I don't really know where I place myself. Maybe middle class but lower middle. It's international too cos of my Brazilian family, and what are they? And then you get people who did have a lot of money and for some reason now don't', what does that make them? At my age as well it's really strange cos you go from being financially dependent on someone who pays for all your stuff to not being, to being completely independent. Some people are lucky and have good relationships with their families and they support them financially. Whereas some people, even if they do come from a certain amount of wealth, don't have good relationships with their families and are not supported by them financially.*

Implied in the above interview excerpt is also the way in which for older young people – well into their transition to adulthood and all that entails in terms of financial and other independencies – class positioning can be fluid, shifting as they move from financial dependence to independence. This sentiment was echoed by an alumni interviewee, who spoke of the shift she felt from growing up middle class to now being working class:

> *I think my parents are probably middle class, so I suppose I was when I was at home. But now because I don't have steady work and I don't have money, I would say I'm working class.*

For some participants, there was also an understanding of the way in which class positioning can shift between places. Emma noted that:

> *At my school people think I'm a chav, 'cos of the way the school is. The reason I wear the clothes I do is because the fact we're paying for school means I can't afford the things they have. Whereas on the programme [at the Roundhouse] it's different, the way I dress is more classy than the others. They took one look at me and were like "you're wearing tights and shorts instead of a tracksuit, and a fitted jumper instead of a hoodie?". I don't think my class is fixed - at school I'm the bottom end and at the Roundhouse I was the top end. It depends who you're with, it depends on the way other people see you.*

Defining others

Identifying the class position of fellow participants was also straightforward for some and difficult for others. As indicated above, Emma didn't hesitate in identifying others on her programme as 'higher class' than those attending the previous term, or in identifying those attending in the previous term as 'chavs' – a label also used by other participants to refer to a style linked to working class status. For many, however, guessing other people's class status was either impossible or wrong, or both:

There's diversity in the way I see it, like in terms of personality or character… In the other meanings of diversity, like with the financial situation… I don't really know, I haven't asked anyone, and you can't tell. I don't know, I don't really think about it, it's not relevant, it's not important. You shouldn't judge people in that way. For me it's all about personality. **(Jacob)**

Experiences of diversity outside the Roundhouse

For most participants, experiences of diversity outside the Roundhouse, in some form or another, were common (although a very small number did lament the fact that diversity in certain senses was felt to be 'missing' from their lives). Because of these experiences of diversity outside the Roundhouse setting, and because of the location of the Roundhouse – in an area of London commonly cited as diverse – participants often remarked on their expectation that the open access programmes on offer at the Roundhouse should reflect the spectrum of social, economic and cultural life in London and in Camden in particular.

While the Roundhouse was not considered more diverse than the city around it, the contrast was often drawn between the Roundhouse and other institutions of work, education or leisure. For example a young woman who worked serving passengers at St.Pancras station experienced wide-ranging diversity every day in colleagues and customers. For her, the range of people on her programme was not remarkable. For another young person, the diversity of young people and staff at the Roundhouse was noticeable, in contrast to the makeup of activities he had participated in elsewhere, which he had found to be much more uniform, affluent and status-conscious

Observations of diversity at the Roundhouse

Whilst there may be expectations of diversity from those attending open access projects, actual observations and experiences of it were varied. Those who reported observing a lot of diversity spoke of it mainly in terms other than class, for example in terms of ethnicity, personality or artistic orientation.

For some, there was a sense that there was very little diversity, especially in class terms and all that this implies in terms of everyday cultural practices. Nathan is in his mid twenties, is unemployed, lives in council housing in a poor neighbourhood of east London and was brought up by his single mother who worked in various low paid jobs throughout his childhood. Nathan and his mother moved a lot when he was younger, and he has lived in hostels and been homeless until he was placed in council housing. Nathan had aspirations of making a career in the performing arts world, but is now considering work that he feels will be easier for him to break into. When asked about his sense of other people on his programme, he replied "there's no diversity, just a bunch of kids with mummy, daddy, house, car and money". Nathan has also been involved with targeted projects at the Roundhouse designed for those not in education, employment or training, and noted how much more comfortable he felt on those projects by virtue of being with people like himself. Other participants also revealed a feeling that in terms of class, the range on their project felt narrow: "On my programme everyone's white middle class. It's not hugely diverse in that sense, it's trendy, alternative north London people" (Sarah). This was also reflected by participants on other programmes:

And like with class and stuff, we're similar in that way as well. We're all middle class I'd say. To be honest I didn't even think about it when I was there, but thinking back there was quite little diversity in a class sense. I couldn't point out anyone who was upper or lower class. **(Rosa)**

And by alumni participants:

I mean didn't feel out of place or anything, not remotely, but I just felt there wasn't enough actual people from poor backgrounds coming in and using the space. That wasn't because it wasn't available to them, or any discrimination, I just think it was the lack of awareness… I think celebrity ambassadors is the way to reach those people. **(Adish)**

Of particular interest here is the fact that interviews with a number of people on the same programme revealed that whilst some felt there was no class diversity, in some cases there were fellow participants who defined themselves as working class and who would be categorised as such by objective, socio-economic categorisation systems (such as the NRS* social grading system commonly used in the UK). There are many possible implications of this, but most pertinent in the context of this discussion is that it could indicate the way in which the Roundhouse functions – to a certain degree – as a 'social leveller' where background becomes indistinct.

The participants quoted above clearly felt able to judge the extent of class diversity within their programmes – accurately or otherwise. However, as indicated above, for many this felt unknown – not a judgement they could or should make, and importantly this not knowing was seen as positive thing; as indicative again of a potentially levelling or equalising environment:

> *I think it's good not to know, because otherwise you can create even more of a divide. If you say "this is only for people who can't afford it", that creates this kind of weird mentality… I think if you bring people together that's how you get rid of the imbalance that is currently in place. Because the more you reinforce a divide the more you create it, it doesn't help anyone, whereas if you bring people together people can start to get rid of these lines that don't need to be there.*

The importance of diversity

Regardless of the extent to which class diversity was observed, the vast majority of participants spoke of the positive effects of being part of a diverse group. These positive effects can be categorised into those that are personal, social, creative and political/ economic. There was only one participant who was adamant that the profile of people on his programme was of absolutely no significance:

> *I don't think it makes any difference. No, not at all. As long as we're there and enjoying it and there to work, not pissing around. That's all I'm interested in… I just want to be there to do my thing. I'm not being selfish. If I've got great people around me, great. If they're all arseholes, tough, I'm just there to do my thing. I'd still go if they were all white, same age as me and very similar background. I'd still go if they were all black, transvestites, different backgrounds.* **(Dominic)**

Personal benefits of diversity

For many, a key benefit of diversity was a personal one; sharing different experiences and knowledge was seen as an end in itself and advantageous in both an emotional and self-development sense:

> *Coming together with different people, ok it's not as easy as getting on with people you have a lot in common with, but you feel really good and you grow as a person.* **(Carlos)**

Of note here is the acknowledgement that experiencing diversity may not necessarily be a comfortable process, but the discomfort is seen as a normal part of integrating with people different from oneself and as temporary, and the benefits are seen to outweigh the short-lived cost of any uneasiness felt. This notion was echoed by many other participants.

Social benefits of diversity

Linked with the personal benefits outlined above are the broader, social benefits of integration. A number of participants pointed to this facet of participating in diverse groups, namely that doing so encourages understanding. Roger spoke at length and particularly eloquently about the social value of diversity within his programme:

* National Readership Survey

Diversity is good 'cos it means you get exposed to things you never normally would and that opens your mind, and you learn people's stories, their lives, people's points of view on things that might be different to yours. That's what's important about diversity. I don't want this to sound derogatory, but like my mum thinks she's really open and accepting of difference, but she doesn't really understand because she's not actually exposed to it. So we'll have a conversation and I'll say "Amy, a person on my programme" and she'll assume Amy's a girl and I'll say "no, Amy's gender neutral mum, Amy doesn't associate with gender", and my mum's like "oh don't be silly she'll get over that" and it's like mum, if you were exposed to that, if you listened to other people's stories, you'd see and you'd learn and you'd know that person. When you actually associate with people and their ideas and concepts, it brings it down a level, brings it closer to you. And when things are closer to you, you can relate to them a lot more and that's about tolerance. I think as a society we believe we're accepting, so like we allow Alan Carr to be on TV, we allow programmes like My Transsexual Summer on TV and therefore people 'understand' or get it, when actually I don't think they do. It's like we can sit back with it on the TV, watch it, feel like we're learning something, but actually we're just seeing a very safe, contained example which you would never associate yourself with in real life… A perfect example is when I was at school and my friends were like "oh you're gay, great, we should go shopping" and when I said I had a boyfriend they were like "oh my god you actually are gay?". So I think society needs to be a lot more open, and that's what the Roundhouse is all about.

Political and economic benefits of diversity

Related to the idea of engendering tolerance and social understanding, is the notion that social integration within the context of arts programming may have an even broader benefit –equipping people with knowledge of what life is like for those with different social and economic circumstances. Whilst this was raised by only a minority of participants, those who thought in this way were very passionate about the importance of experiencing and understanding diversity for those who influence social and economic policy.

When I asked Henry – a freelance journalist approaching his mid twenties taking a poetry programme at the Roundhouse – whether he thought diversity within arts education had any benefits broader than those which can be understood as personal, he responded with the following:

Definitely. I mean it's a problem in Britain that there are people who go through their entire lives without actually knowing or communicating with people different from themselves and that's really shit… You get people in power who have been to private school who hang out with others similar to them in terms of their social and cultural beliefs and it's just sad when people have such a compacted view. And people perpetuate myths and mistruths cos they don't go out and get to know other people and their lives. Encouraging diversity at every level of society is important otherwise, as we see now, we end up with a government full of people that just talk about how various groups of people behave which just aren't true, and why they think that is because they've never been unemployed, they've never had to live in a run down block of flats, they've never been to a school where half the kids don't speak English, never experienced that, never been in other people's shoes. If they really knew people from other walks of life there'd be far more empathy for vulnerable people, now there's just detachment from human reality, and it comes through in their policies. Like if they really knew others they might think twice about a housing benefit cap that means people have to move out of London when that's where there lives, their work and families are. I mean they've never had to travel on a night bus to get to work to clean a building. I just think it's very easy to bring in those harmful policies if you've never properly engaged with the people they affect most. I just don't understand how that can even be possible. And what the Roundhouse does in these little projects is related to this bigger picture. It helps people to know about other people's lives.

Creative benefits of diversity

In addition to the benefits of diversity outlined so far, the vast majority of young people interviewed felt that social integration had a positive effect on their creative processes and outputs. This is demonstrated well in the following excerpt from Nigel's interview:

> *Difference, if you like it or not, it enhances your creativity. When there's a lot of other people who have other interests in your group, even though it can clash sometimes, it enhances creativity. If everyone is similar to you, you never really learn anything, and what you produce is one track. At the Roundhouse we're put into groups with random people with random tastes, you're not always going to agree, I like hip hop and jazz, someone might be a heavy metal guy, you're not all going to agree, you have to take bits from each person and what you come up with is never what you imagined… it's always better.*

This section has dealt with the issue of diversity in the context of young people's experiences on open access programmes at the Roundhouse, with a focus on socio-economic positioning, or class. In the following section we explore the extent to which the Roundhouse achieves a diverse intake.

The achievement of diversity at the Roundhouse

The Roundhouse intake of 160 young people in autumn 2012 was analysed so as to understand its makeup, presented in Figures 1 to 5. As further context, for 28 individuals (17.5%), the Autumn 2012 programme represented at least the fifth time they had attended the Roundhouse. 13 people were in full-time employment; 19 were in part-time employment; three were freelance workers and seven were unemployed. Others did not specify and were presumed not to participate in the labour market. Most young people were in education including 17 studying for degrees (some of whom were also in employment).

Figure 2 – Breakdown by gender of participants

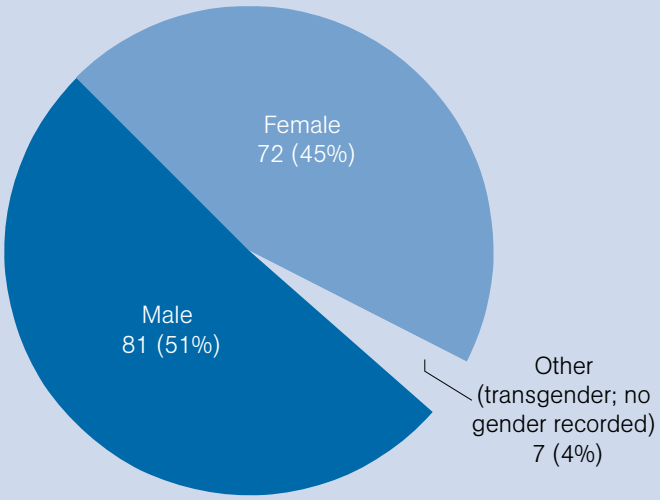


Figure 3 – Number of participants by age (11- 25 years)

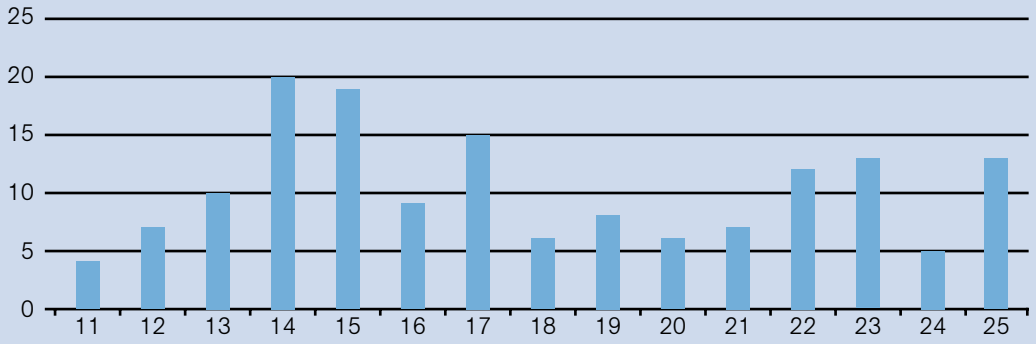


Figure 4 – Breakdown by cultural origin of participants

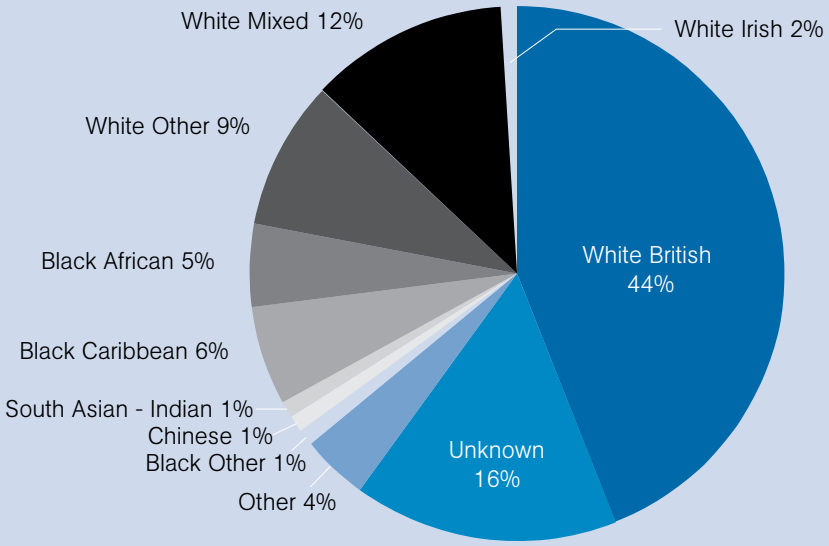
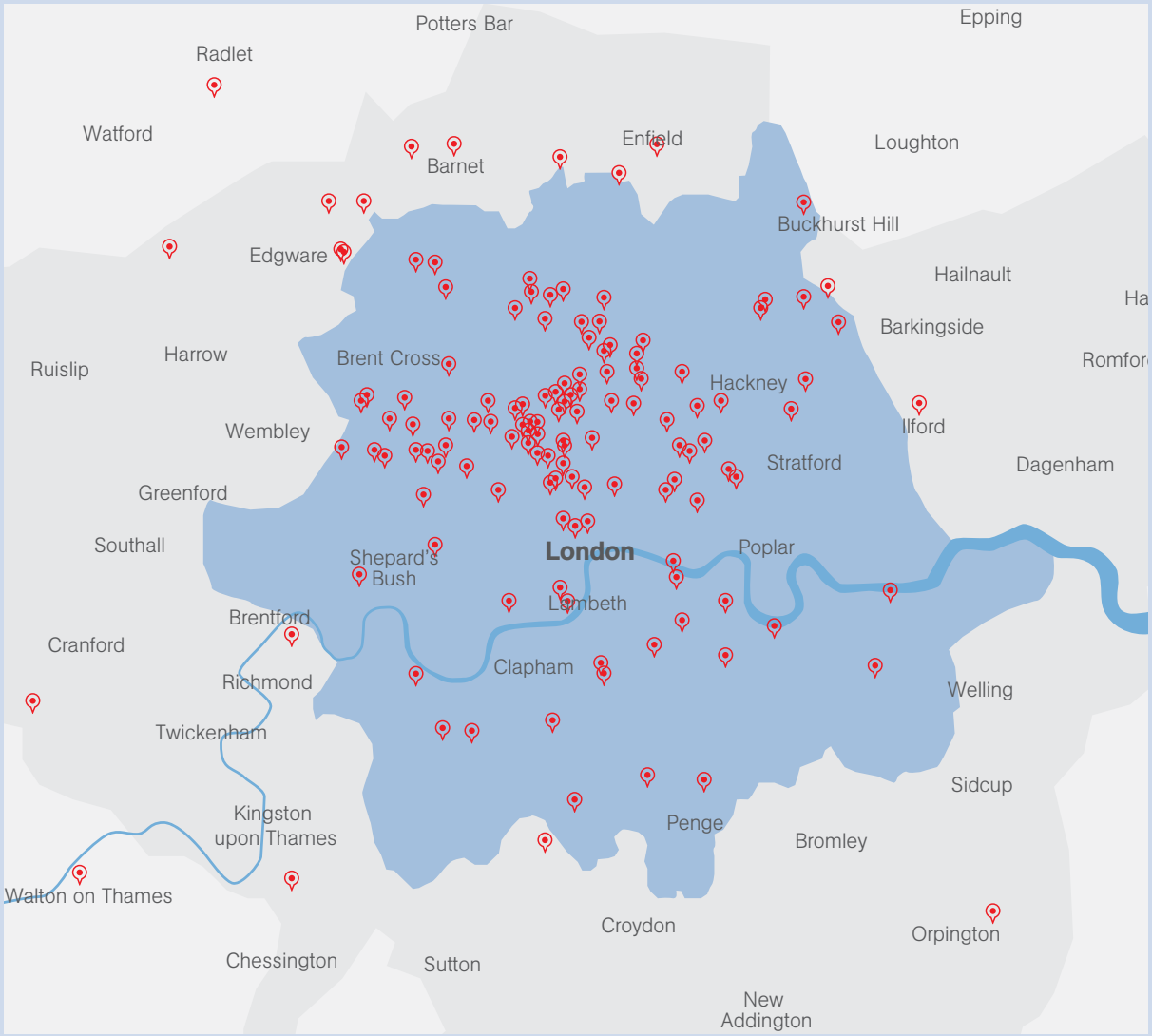


Figure 5 - Residential address within London



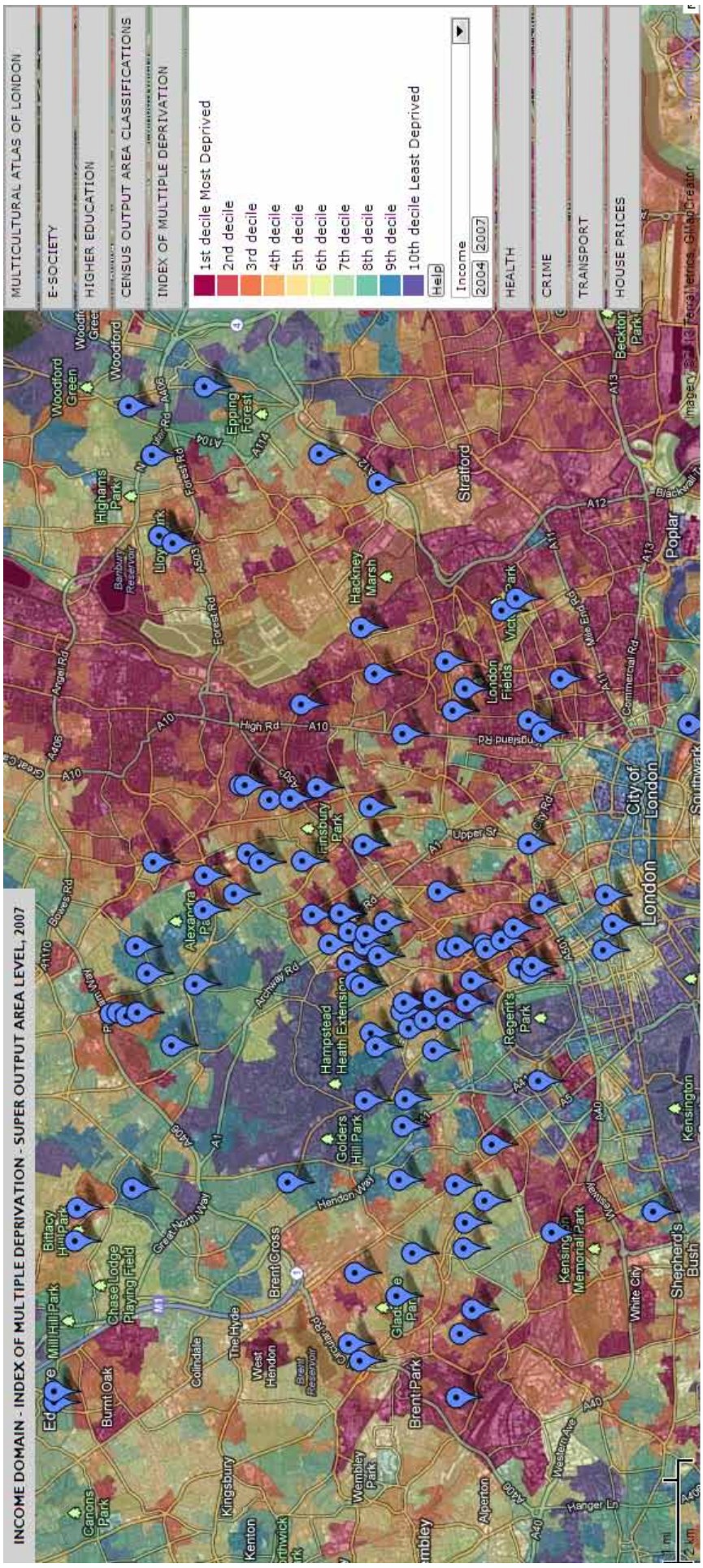
Note that of 156 addresses mapped, 7 were outside London, in the South East; 23 are in South London, and the remaining 126 were in North London. Some young people are likely to have several family homes, so the address given for correspondence is not necessarily where they were travelling from.

Further spatial analysis shows that Roundhouse attendees in autumn 2012 were from residential areas which varied from having high income deprivation to low income deprivation. Addresses are clustered around the Roundhouse premises in Chalk Farm. The greatest number of attendees live in the boroughs of Camden and Islington, with more living in adjoining Barnet, Hackney, Haringey and Westminster.

In the following section we explore young people's journeys through Roundhouse open access programmes, categorising these journeys according to the main themes to emerge from the data.

Figure 5 - Residential location plotted against income deprivation of neighbourhood, Inner North London

Plotted using batchgeo.com and londonprofiler.org



Young people's journeys through open access programmes

The categories of journeys discussed here are in practice inter-linked, however we separate them out here for the purpose of analytical clarity. We illustrate each journey type using individual case studies, however, each one reflects the experiences of a number of participants, to a greater or lesser extent. The section concludes with longer-term outcomes and a description of the quantitative evidence compiled.

Young people reported that they found out about the Roundhouse in the following ways:

- Through friends who attended
- Through parents (younger participants)
- Word of mouth through involvement in an arts 'scene'
- Walking past the building
- Google

Towards increased confidence

Frances is in her mid-twenties and was singing in the Roundhouse choir at the time of her first interview. She joined the choir as a way of re-engaging with her singing passion, and she also hoped this would be a stepping stone to a career in singing. She grew up in London with her younger sister and single mother who worked as a nurse. Deborah studied drama and theatre at college but now works night shifts in a hotel to make ends meet. For Frances, a growth in self-confidence was one of the main defining processes of her time in the choir:

> *My confidence has gone up. 'Cos I wasn't singing for a while, so when I came back to this project it felt like I was, not starting again, but like back to singing… Already I can see improvements in my confidence and my voice.*

And this growth in confidence can be understood in connection with Frances' experience of diversity on her programme: when asked about the effects of being with a mix of different people, she pointed to the way in which this facilitates experimentation with new ideas, and this was arguably a contributory factor in her increasing confidence:

> *So like having like an age range gives you a chance to develop your ideas 'cos there's a contrast. Like you might try different techniques that older people use and that can help you grow.*

By the time of her second interview Frances had had to leave the choir due to job commitments and the demands of night shift work. Despite this, she still feels that taking part in the Roundhouse programme was a positive step on her longer term journey.

Towards increased tolerance

Danny was one of the alumni interviewees and began his involvement in drama projects at the Roundhouse ten years prior to his interview, after being told of the provision by a teacher at his school. Danny had a life characterised by numerous difficulties when he was younger, growing up in a council estate in London, experiencing family breakdown and gang-related violence, and moving to different parts of the city. In his interview he spoke of both the initial difficulty of integrating with the other people on the Roundhouse programmes he undertook, and of the subsequent personal transformation he underwent:

I remember walking in and I was late and I remember thinking "these guys are just not my people", I almost felt like walking out at the time but I'm so glad I didn't... You had a lot of Primrose Hill, Hampstead young people, like wealthy backgrounds, and when I was there I felt like I was the one dressed urban, used a lot more slang than the others. I didn't come from a rich background, I came from a council estate and you kind of stick to your own in a way… I came from a background where I had friends who were killed and seeing dead bodies and seeing mad stuff as a child, and just going through madness, to the Roundhouse where it seemed everyone was happy families and everything was clean and nice… Doing projects like this completely broke those boundaries. And the more I did the more I learned about myself and about other people. We got to work with each other and learn off each other… At first I felt I could never connect with these lot 'cos we're different people, everyone was a bit geeky and not me at the time. But that's the power of drama, you're able to learn off each other and learn things about each other and break down the boundaries, and everyone's equal… And it changed my attitude to other people. Like I would have never, ever spoken to a gay person before. Where I was from it was very anti homosexuals. Then meeting someone who's gay and I was like "this guy's cool". It's important to be open to other people 'cos in life you're going to work with loads of different people, it's vital.

For Danny, as well as providing a platform into the arts as a career, the Roundhouse – through its diverse intake – was fundamental in helping to shift his attitude from one of intolerance to one of tolerance and even celebration of difference.

Towards friendship

Jacob is in his early twenties, is unemployed and participates in no other organised activity except for the programme he does at the Roundhouse. He grew up in London with his younger brother, mother and father, and dropped out of school during A-levels, at which point his relationship with his parents broke down (they haven't spoken for the past 4 years). Jacob clearly struggles with social interaction, which is no doubt tied to his low sense of self-worth and feelings of having let his parents down. Jacob is a very gifted musician, but finds making music by himself at home all day extremely isolating, and he joined a poetry project at the Roundhouse as a way of connecting with other people. When I asked him in his first interview if he felt he had gained anything from being involved in the Roundhouse he replied with the following:

I wasn't doing anything before, I didn't know what to do, and the Roundhouse gave me something… I'm not very good at being sociable so, I don't know. I think I've grown in that sense… You work with other people, that's why it's so great, it's everything you could want… I really wanted to meet people, just get to know people, that's all I ever want really. I don't have too many opportunities for that, I don't really have any friends, so. But that's already happening here… I think what makes it happen is the tutor, the tutor's great. He's excellent, he makes it very informal and makes it about us and what we want, you know, and he pays attention to everyone.

By the time of Jacob's second interview he had dropped out of the project because it had become increasingly focused on performance poetry, whilst it was the writing and small group work that he felt he had really enjoyed and benefitted from. However, he was still in touch with a number of people he had met , attending poetry readings with them and going to listen to them perform their own work, and he clearly valued these relationships. For Jacob, diversity was very much about different personalities, and he felt that he had become friends with people very different to himself.

Towards technical accomplishment

Carlos is from Lisbon and had been in London for 8 months at the time of his first interview, attending the music production programme at the Roundhouse. Back in Lisbon he worked as a DJ, and he came to London to try and make it in the music world in the UK and internationally. He works as a part time shop assistant in a high street clothing store in order to pay for rent, bills and food, and he dedicates

his evenings and weekends to learning and practising music production at the Roundhouse. When Carlos had his first interview he spoke of the difficulties he had adjusting to life in a new city where he knew no-one, living without his family and friends, barely making enough money to make ends meet, living in shared accommodation and moving every month or so, and he struggled going from being accomplished in his professional field to "starting again". By the time of his second interview – 4 months after the first – Carlos was in high spirits, feeling that he had gained a lot in terms of technical knowledge and skills, and able to envisage the dream of his musical career becoming a reality. He was also attending a music programme at another institution, but spoke of the Roundhouse as being a significant stepping stone on his journey:

> *The programme here helped me a lot. It was like the first steps on a long journey… It helped in so many ways, like for me to produce I need production skills to edit my tracks, and without those first skills I wouldn't be able to do what I want to do, so it was really helpful.*

This sense of positive progression from feeling relatively unaccomplished in his new context to feeling a sense of accomplishment and empowerment is inseparable from Carlos' experiences of diversity on his programme – understood by him to be mainly about musical taste, personality types, ideas and culture. As well as referring to the tuition and equipment as instrumental in his technical development, he spoke of his increased knowledge and skills as a direct result of integrating with different kinds of people:

> *We share different experiences, different knowledge. It's very interesting. Maybe at the beginning you might not feel as comfortable with people who are different to you, like if you have more in common you can share with people more easily, but sharing differences, diversities, makes something good, you feel really good, and it definitely helps with creativity, with new ideas and improving your level.*

Carlos was keen to get involved in other programmes at the Roundhouse – in particular to join the choir – seeing this as a way of adding to his technical progression.

Towards fulfilling dreams

Adeola is in her early twenties and had recently joined the Roundhouse choir at the time of her first interview. This marked a significant step in Adeola's life, tied up as it was with leaving home in order to pursue her dream of becoming a singer. Previous to her first interview, Adeola had been living with her mother and her seven younger siblings, and had been a carer for her terminally ill twin sisters whilst working as an assistant in a betting shop and studying music performance at college. Leaving home – to live with a friend, dedicate herself to her singing and apply for a place on a music performance degree programme – was a difficult but necessary undertaking for Adeola, and the Roundhouse represented both a means of achieving the necessary experience required for her degree application as well as a symbolic part of the journey towards her dreams:

> *My tutor at college has made comments that I sound better, I'm not struggling as much with harmonies and the power of my voice as before. So it has started to work. I'm already gaining experience and learning… But also choir is like, it's always there, like all the time I've been focussed on getting a place at uni, choir goes on week after week, and that's quite comforting.*

By the time of her second interview Adeola had been offered a place on the degree programme of her choice and was delighted. For her, the Roundhouse was an important part of this success.

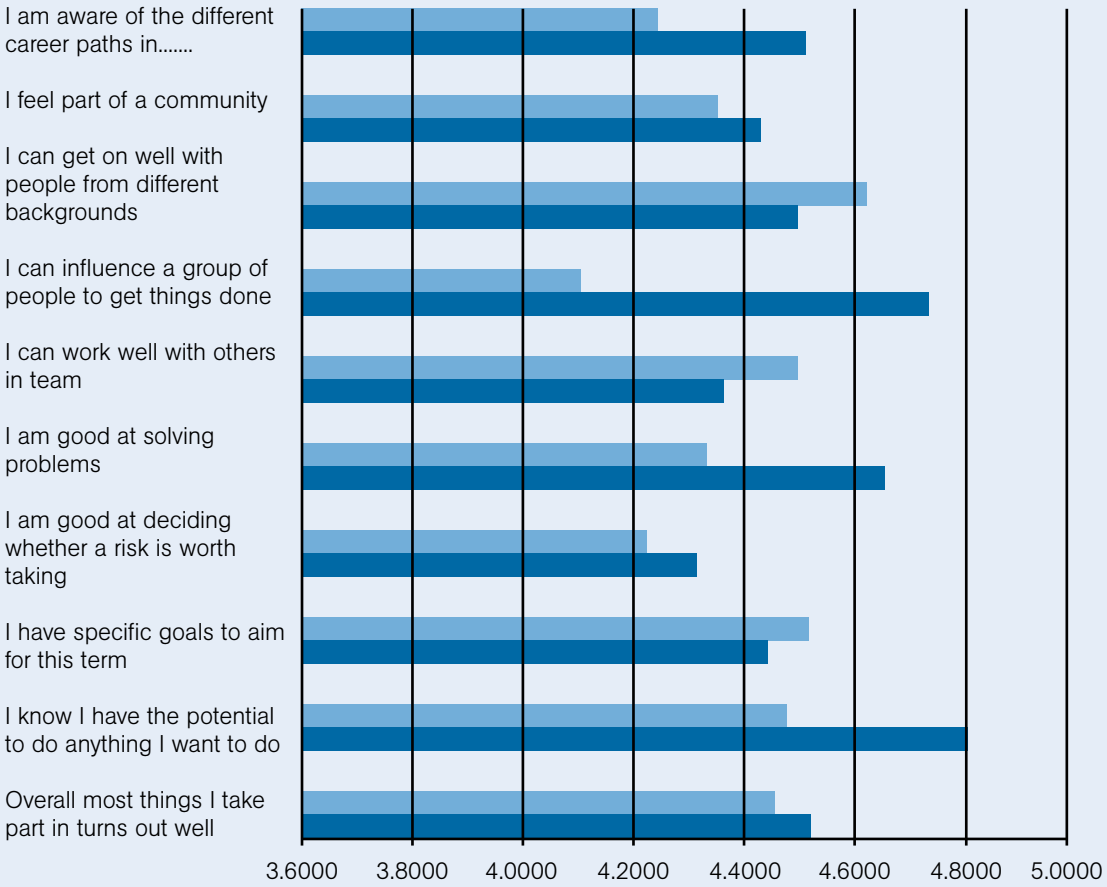
In this section we have outlined the main journey types that young people reported experiencing on open access programmes at the Roundhouse, and in the following section we turn briefly to the longer-term outcomes reported by alumni participants. For the most part, the types of journey reported by alumni interviewees mirror those recounted by current participants.

Quantifying progress

As described in the methodology section above, a sample of young people completed a 10-item questionnaire at the beginning of their autumn programme (T1; n=48) and at the end (T2; n=38). The respondents covered a range of programmes on offer at the Roundhouse, however, the demographics of completed responses was not monitored, in order to maintain assurance of anonymity. There is therefore a risk of response bias – that is those who elected to respond to the (voluntary) questionnaire were systematically unrepresentative of the total population of young people on the programmes.

Young people were asked to score themselves on each question on a five-point scale from strongly agree to strongly disagree. Overall, most young people strongly agreed with most statements (which were phrased positively), with little difference between the results observed at the beginning of programmes compared to the end. The results are shown in the table below.

Figure 7: Young People Scores against Statements at Baseline and Follow-up



Key: Light grey bars = baseline responses; Dark grey bars = follow-up responses

1. Of the ten indicators tested, two showed movement between beginning (T1) and end (T2) which was statistically significant at p=<0.05.* Young people indicated that they **felt more strongly that they could influence a group of people to get things done:** scoring 15% higher at end than beginning. This went from being the least agreeable indicator, to the second most agreeable indicator. On programmeend, 81% of young people strongly agreed, compared to 31% at beginning.

2. Young people also **felt increasingly they had the potential to do anything they wanted to**; scoring 7% more strongly in favour at programme end compared to beginning. At programme end, 84% of young people strongly agreed with this, compared to 50% at baseline.

Changes observed in the other eight indicators demonstrated movement from baseline to follow-up of between -3% negative and 7% positive; these movements were not statistically significant.

* Statistical significance is calculated as the probability being less than 5% that variation between results at two points in time would be different if different people in the sample population responded to the survey; the calculation takes into account the sample sizes (baseline=48; exit=38) and the variability among answers (the standard deviation, or the average distance of answers from the mean).

Longer term outcomes of diversity for young people

As with the current programme participants, the alumni interviewees spoke of their time at the Roundhouse as having been instrumental in increasing their confidence, social skills, technical skills or in helping them fulfil their dreams, in career terms. In addition, these interviewees spoke of the importance of their time at the Roundhouse in terms of work, in a number of ways. Shona is in her mid-late twenties and works as a freelance radio producer. She had been involved in the Roundhouse open access programmes for around four years before she reached the upper age limit, and spoke very positively about her involvement:

> *They gave us a lot of responsibility, it was more like a professional environment, we were seen as professionals, spoken to as professionals. Honestly my time there was the best time I've had anywhere, ever. The fact that we came away with loads of skills is amazing and I know that the fact that I have the Roundhouse programmes on my CV has given me an extra edge in my office... Just in terms of interacting with people in a professional way, that's really important, and you don't get that from like an after school club or something. It really helped me to understand how things work in the real world and I would say prepared me for working in radio like nothing else could have prepared me.*

This sentiment was echoed by the other alumni interviewees:

> *The programmes gave me skills, I got a lot of good experience and I got to get my hands stuck in… I can't stress how brilliant an opportunity it was and the kind of experience it provides, and fact that it opens doors, I mean the fact that I'm working for the BBC, for Radio 1 now is ridiculous, it was beyond my wildest dreams, and the Roundhouse was partly responsible for that 'cos it gave me the opportunities and contacts and experience, just put me in that sphere that I wouldn't have been in otherwise. With radio there's no visible route to entry so you need something like Roundhouse radio to help you in.* **(Adish)**

As well as entailing particular journeys and leading to outcomes for young people on the Roundhouse open access programmes, the presence of diversity through the open access programmes has implications for the Roundhouse as an organisation. We turn to this in the following section.

Implications for the Roundhouse

Within this research, two main outcomes of the open access programmes stand out as having been achieved for the Roundhouse as an organisation.

Firstly, the Roundhouse is **perceived as an open and accessible institution.** This may appear as a statement of the obvious, but is worth noting as it came through strongly, both in the staff discussion group and the interviews with young people, as well as in interviews with programme tutors. When asked if they thought the Roundhouse would be attractive to different kinds of people in general and to people of different class backgrounds, the young people answered overwhelmingly 'yes'. The Roundhouse is seen as a leader in its field, in part because of its perceived openness:

The Roundhouse is a lot more open than other places. They do their thing but the Roundhouse is like 'we're open, come in, do your thing, we've got all these things available, pick what you want and lets go'

Secondly, a related outcome for the Roundhouse as an organisation is the actual diversity of young people participating in the open access programmes. Although our sample for the qualitative component of the research is not necessarily representative of all those participating at any given time, the breadth of experiences and of social, economic, ethnic and cultural differences itself **enriches the Roundhouse programmes as strong, richer learning environments**, to the benefit of all programme participants

Feedback and recommendations

General feedback

Some points of general feedback such as "phone lines often busy" and "room booking hard – booked up" reflect the scale of activity being undertaken by the Roundhouse. Another point arose around the lack of waiting lists, so that if people drop out of a programme spaces are not freed up for other applicants. This can, however, often be the result of the programme being too far in to the programme period for a new person to join, or be because of an initial selection process required for the programme.

Other points of feedback were that some participants felt that they were part of the programme they attended but not so much part of the organisation as a whole. Some young people also expressed their desire for having the chance for more dialogue with Roundhouse staff other than tutors.

Opportunities

1. The feedback gathered in this research suggested a lack of diversity in terms of physical ability (very few people with physical disabilities in attendance). The Roundhouse acknowledges that the environment offers challenges in this respect, and it is an issue they are attempting to address including through collaboration with specialist organisations working with disability.

2. The Roundhouse currently monitors social and economic status of participants using three proxy measures; there are challenges associated with these, but at present more appropriate proxies are not evidently available. These proxies should however be kept under review and improved as alternatives become available.

    - Residential addresses are linked to the Government's Indices of Multiple Deprivation (2010) down to the level of Lower Super Output Area (LSOA) in order to understand levels of deprivation where a young person resides.

        - Consideration: LSOA data is not regularly updated so populations can change over short periods of time.

- Young people are asked whether they are in education or employment.
    - Consideration: employment (and educational status) is most useful as a correlate for economic income/wealth if understood alongside other indicators of expenditure such as whether housing is subsidised either through housing benefit or living with parents or family members.
- Young people elect to request financial assistance (e.g. bursaries).
    - Consideration: some young people from poorer backgrounds may pay the cost of the activities within their reasonable means (e.g. £2). Those who live walking distance from the Roundhouse don't incur transport expenses and so don't need assistance.

3. The Roundhouse has devoted serious attention to the most appropriate methods for monitoring and evaluating its programmes for young people and has implemented new quantitative data collection across its creative programme. It is important to acknowledge that evaluating the universal programme more fully presents particular challenges. In the first place the journeys young people undertake through the programme, and the outcomes from it are diverse and often personal; secondly, since participants vary substantially in their circumstances and experiences establishing a baseline for the purposes of measuring change is prohibitive both for reasons of logistics and capacity. Nevertheless, the Roundhouse intends to keep options for on-going assessment of its universal programme under review, with this study intended to provide a core of valuable evidence.

Conclusion: the value added of social integration through open access programmes

As should be evident from much of the discussion in this report, the main value added of social integration through the open access programmes is that it can and does:

- **Enable people to feel good and function well**
  Participants enjoy the programmes, and the richness of learning which comes about through the different personalities, lifestyles, and ethnic and cultural background which are part of the contribution each young person makes.

- **Increase confidence**
  Participants grow in confidence through successfully negotiating differences which they may at first see as barriers to interaction and teamwork.

- **Encourage tolerance**
  Participants are less prejudice to uncommon demographic traits, most notably sexuality and gender.

- **Enable friendship**
  Difference among and between participants is often itself a motivating factor in forming new friendships, especially when such friendships would be less easy to form in home, work or school environments.

- **Enhance understanding and potentially lead to greater compassion**
  Participants have a greater awareness of the range of fellow citizens who populate the city they live in – they may therefore feel a greater compassion towards anonymous citizens in later life

- **Enhance creativity and improve creative outputs**
  Participants feel that their work improves by virtue of the contributions their programme mates make; those contributions tend to be more helpful when they come from people who hold different musical taste and have different heritage.

- **Enhance technical skills**
  Age and experience are key aspects of diversity for young people: technical skills are often learnt through the mentoring of older (and sometimes younger) participants.

This is not to say there are no problematic issues with social integration through open access programmes. Some young people - heralding from positions of less economic security – found the process of integrating with what was seen as “not their people” difficult, although all ended up with an appreciation and a wider understanding of those with wealthier backgrounds). Some interviewees felt that in order to do more to reach beyond the (middle class) ‘usual suspects’ dedicated effort is needed to advertise to and ‘recruit’ a much broader base of young people. The Roundhouse already devotes serious attention and energy to this, recognising that diversity does not come about without considerable input and on-going vigilance. One interesting idea that was raised during discussions for this research was to recruit community ‘ambassadors’ for the Roundhouse in different geographical locations and communities of people.

In conclusion, participants tended to feel that mixing with others was good whatever your own background, and importantly that the anonymity around class (as far as this anonymity can go given the cultural signifiers of class) was a very positive thing: creating a level playing field upon which to make contributions to learning in a collaborative environment and actively discouraging the reinforcement of social and economic divisions.

Appendices:
1. Data collection tools

A. Roundhouse Core Staff Focus Group – 60-90 minutes

Attendance: SM from **nef**; 8-10 – priority to new people.
Main research questions (with focus on diversity, integration and 'softer' outcomes in the 10 week open access programmes):

- What are the ideal **outcomes** of the open access programmes (10 week)?
- **How** are these outcomes are **achieved** (intended/ actual)?
- Which of these are being **achieved** at the moment? Which are they **not sure** about? Which are they sure are **not** being achieved and why?
- How can the **value** of the open access programmes be effectively **demonstrated?**

Structure of discussion:

- **Introductions**

- **Opening explanation/ focus of discussion:**
  We're doing research into diversity and integration at the Roundhouse. So the purpose of this discussion is to get some 'core staff' perspectives on this – on the aims, outcomes and challenges associated with diversity and integration. We'll be focusing on the 10 week open access programmes, as we've been reliably informed that if we don't focus the discussion in such a way it could get extremely unwieldy! (if there are issues around other open access programmes that are relevant, do bring them in). Exploring diversity and integration will entail thinking about the so-called 'softer' side of young people's experiences at the Roundhouse, as well as their experiences in areas like technical skills. So if you could bear in mind the overall focus of this research whilst we're chatting, that should help to keep the discussion reasonably contained. We're also speaking with a number of tutors, current young people and 'alumni'.

- **Defining the aims of the open access programmes (10 week) with particular reference to diversity and integration**
  - Silent written exercise then feedback to group and discuss. Set out the main aims of the open access programmes (10 week) in a (short) paragraph. *2 mins*
  - Were there problems that these programmes were designed to solve? What if there were no open access programmes (10 week) – who would lose out, in what ways? *10 mins*

- **Understanding the process of trying to achieve the diversity/ integration aims of the open access programmes (10 week)**
  - Group brainstorm. Think about the things that take place at the Roundhouse which help to achieve the integration and diversity aims of the open access programmes (10 week). Do (all) core staff have a part to play? What are the different roles? *10 mins*
  - Are there any barriers to trying to achieve the diversity/ integration aims of the open access programmes (10 week) *10 mins*

- **Understanding the value of the open access programmes (10 week)**
  - Working in pairs: written exercise then feedback to group and discuss. Think of an individual (real or imagined!) who would benefit most (in terms of integration and diversity) from a 10 week open access programme. What would their story be, what might their journey look like? *5 mins*
  - How long does someone need to be involved before the ideal diversity/

integration outcomes of an open access programme (10 week) are achieved? Is achievement a linear process? Is there a threshold or tipping point? *5 mins*
  - Do the open access programmes (10 week) work better (in terms of integration and diversity) for some individuals than others? Who? Why? *5 mins*
  - Do the open access programmes (10 week) have negative or unintended consequences (in terms of integration and diversity) for people? Who? Why? *5 mins*
  - Do the open access programmes (10 week) work better (in terms of integration and diversity) in some areas of the arts than others? Which? Why? *5 mins*
  - If you had a magic wand, what one thing would you change about the way the open access programmes (10 week) work – if anything? *10 mins*

- **Demonstrating the value of the open access programmes (10 week)**
  - What are the challenges in articulating the value (in terms of integration and diversity) of the open access programmes (10 week)? *5 mins*
  - Who is unconvinced of the value (including people here)? Why are they unconvinced? What might it take to convince them? *10 mins*
  - Are there hidden values of the open access programmes (10 week)? Does the invisibility make it harder to get support? *5 mins*

Given our research aims (understand the aims, outcomes and challenges around diversity and integration), is there anything we've missed?

B. Roundhouse Tutors Phone interviews – 20-30 mins

Main research questions (with focus on diversity, integration and 'softer' outcomes in the 10 week open access programmes):

- What are the ideal **outcomes** of the open access programmes (10 week)?
- **How** are these outcomes **achieved** (intended/ actual)?
- Which of these are being **achieved** at the moment? Which are they **not sure** about? Which are they sure are **not** being achieved and why?
- How can the **value** of the open access programmes be effectively **demonstrated**?

Structure of discussion:

- **Introductions**

- **Opening explanation/ focus of discussion:**
  We're doing research into diversity and integration at the Roundhouse. So the purpose of this discussion is to get some tutor perspectives on this – on the aims, outcomes and challenges associated with diversity and integration. We'll be focusing on the 10 week open access programmes, as we've been informed that if we don't focus things in such a way it could get extremely unwieldy! (if there are issues around other open access programmes that are relevant, do bring them in). Exploring diversity and integration will entail thinking about the so-called 'softer' side of young people's experiences at the Roundhouse, as well as their experiences in areas like technical skills. So if you could bear in mind the overall focus of this research whilst we're chatting, that should help to keep the discussion reasonably contained. We're also speaking with core Roundhouse staff, current young people and 'alumni'.

- **Defining the diversity/ integration aims of the open access programmes (10 week)**
  - What is your understanding of the aims of the open access programmes (10 week)?
  - To your knowledge, were there problems that these programmes were designed to solve? What if there were no open access programmes (10 week) – who would lose out, in what ways?

- **Understanding the process of trying to achieve the diversity/ integration aims of the open access programmes** (10 week)
    - What kinds of things do you do in your sessions to try and help achieve the diversity and integration aims of the open access programmes (10 weeks)?
    - Are there any barriers? Are there things you would like to do in the spirit of diversity and integration that you can't – what/ why can't you?

- **Understanding the value of the open access programmes (10 week)**
    - Think of an individual (real or imagined!) who would benefit most from a 10 week open access programme (in terms of mixing with different kinds of people). What would their story be and what might their journey look like?
    - How long does someone need to be involved before the ideal diversity/ integration outcomes of an open access programme are achieved? Is it a linear process? Is there a threshold or tipping point?
    - Do the open access programmes (10 week) work better (in terms of integration and diversity) for some individuals than others? Who? Why?
    - Do the open access programmes (10 week) have negative or unintended consequences (in terms of integration and diversity) for people? Who? Why?
    - Are certain aspects/activities more effective at achieving desired diversity/ integration outcomes than others? If so, why?
    - If you had a magic wand, what one thing would you change about the way the open access programmes (10 week) work – if anything?

- **Demonstrating the value of the open access programmes (10 week)**
    - What do you think are the challenges in articulating the value (in terms of integration and diversity) of the open access programmes (10 week)?
    - Who is unconvinced of the value? Why are they unconvinced? What might it take to convince them?
    - Are there hidden values (in terms of integration and diversity) of the open access programmes (10 week)? Does the invisibility make it harder to get support?

Given our research aims (understand the aims, outcomes and challenges around diversity and integration), is there anything we've missed?

C. Roundhouse young people's interview schedule

Preliminary Blurb

My name is Sorcha and I work for a research organisation (nef – give card). The Roundhouse has asked us to do some research into young people's experiences on their programmes, what makes their programmes work well and what isn't achieved that you'd like to see happen. There is a focus on diversity, or mixing with different kinds of people. So I'm here to chat with you about these things, and I've also got a few general/ background questions to ask. It should take us about 30-40 minutes. I do have a set of questions written down here, but if we wander off a bit and talk about other things as well, that's fine.

I'm having discussions like these with around 30 young people altogether, and when I've had all these conversations I'll be writing a report for the Roundhouse (which will be available for yp). When I write that report I won't use names or other things that could identify you, although I would like your permission to write in the report things you say if they're particularly relevant, but keeping it anonymous. I'd also like to record this conversation so that whilst we're chatting I can concentrate on what you're saying and not have to take lots of notes and miss stuff you say. But if you're not happy for me do that, just let me know. I might also take a few short notes as we go along if I think of other questions to ask – let me know if that puts you off. Any recordings and notes will be kept in a secure place at our office, not at the Roundhouse.

So normally, what people say in these conversations will be anonymous (we might quote you but no-one will know it was you who said the words). But, I should point out that if we get chatting and you tell me things that give me reason to be concerned about your safety, or other people's safety, I might need to tell someone else, and my first port of call would be the Head of Youth Strategy here at the Roundhouse.

- If any of my questions are unclear, please say and I'll try and make them clearer.
- If at any time you want/ need to leave, you can (but I hope you will stay till the end!).
- There are no right/ wrong answers, just your ideas and experiences. You're the expert.

Because this research is about looking at the experiences young people have as they go through a Roundhouse programme, I'd really like to interview you again after you've finished your programme (early next year) – so do let me know if that is likely to be a problem.

Opening

First of all, could you tell me a little bit about yourself (prompts: name, age, school/ college or main activity outside Roundhouse, where live)

Involvement in Roundhouse

- And what programme are you doing here at the Roundhouse? How long will your programme last?
- How did you come to be doing this? Why Roundhouse?
- Have you done any other programmes here in the past? How did you originally hear about the Roundhouse?
- Do you do any other similar activities elsewhere?
- Do you do any other different kinds of activities/ hobbies?
- How are you finding things here, so far?
    - Enjoying – what makes it enjoyable?
    - Not enjoying – what makes it not enjoyable?
- If you could change anything about your experience here, would you? What/ how?
- So, what are you hoping to achieve by doing your programme?
- And fast forward to the end of your programme. What things would you like to have changed as a result of the programme:

Technically, personally, socially

- What do you think could make it difficult for these to happen?
- What can help make these a reality?

Diversity

- A bit about your experience of the other young people here…
    - How many on your programme, roughly?
- Do you feel you have much in common?
- What are the differences and similarities between people on your programme?
- Are there some people you interact with on the programme who you wouldn't usually meet if not for Roundhouse?
- Have you become friends with any new people through your programme? Do you talk or hang out outside Roundhouse?
- If I say the word 'diversity' what does that mean to you? (If nothing: like difference, so if there is a diverse group of people there would be differences between them). Prompt/ listen for class/ economic situation… and prompt again 'how do you position yourself in the spectrum?'
- From your experience so far, do you observe diversity at the Roundhouse? In what ways?
    - In the programme you're on?
    - In other programmes, to your knowledge?
    - In the Roundhouse as a whole, to your knowledge?
- Do you think being in a diverse group affects your ability to learn, be creative and express yourself? How? Positively or negatively?
- Would you say you experience much diversity (difference) in your life outside the Roundhouse?

    - In what ways?
- Do people at school/ work from different backgrounds (families/upbringing) get along well together?
- Do you spend much time out of school/ work with people from different backgrounds (families/upbringing)?
    - What would be your ideal mix of people to learn alongside? Why?

Background/ Basics

- Can you tell me a bit about your background – your family, what they do etc.
- Education level (+ parental)
- Occupation (+ parental)
- Living arrangements

Other

- Is there anything you want to say that's relevant to the topics we've been discussing, which I haven't asked about?
- Do you have any questions for me?
- Reminder/ request for about follow-up interview.

D. Roundhouse young people's follow up interview schedule

Reminder Blurb

I've listened back through to your interview, and have a couple of follow up questions/ questions that I missed out last time. Should be quite quick. Apols if any repetitions. Remind first:

As last time, normally, what people say in these conversations will be anonymous (we might quote you but no-one will know it was you who said the words). But, I should point out that if we get chatting and you tell me things that give me reason to be **concerned about your safety,** or other people's safety, I might need to tell someone else, and my first port of call would be the Head of Youth Strategy here at the Roundhouse.

- If any of my questions are **unclear**, please say and I'll try and make them clearer.
- If at any time you want/ need to **leave**, you can (but I hope you will stay till the end!).
- There are **no right/ wrong** answers, just your ideas and experiences. You're the expert.
- Details on **how to get incentive** for taking part in this research

Missing info from last time

- Few questions that I missed last time. **Personalise**

Opening

- How have things/ how's life been going in general since we last spoke?

Involvement in Roundhouse

- (If relevant) How did things go for the rest of your programme?
- If it had already/ nearly finished, ask any further reflections on how things went for you?
- Things you most enjoyed?
- Things you least enjoyed?
- Change anything if you could?

Expectations/ Goal

(If relevant) In last interview, you mentioned hoping to achieve….

- Do you feel you did achieve that?
    - What helped?
    - What hindered?
- Are you doing/ hoping to do/ planning to do any other programmes at the Roundhouse?

Diversity/ Class

- Last time, we spoke about this issue of diversity: relay the gist of what they said.
- Do you have any further reflections on diversity within the programme you were on? (whether there was any, effects)
- Did you get to **know people** any more after we spoke? Did you get to know anyone new who you feel was **really different** to yourself? In what way(s)? **Experience** of that – benefits/ challenges?
- I'd like to ask a few (more) questions about the issue of **class**.
    - What does 'class' mean to you?
- *Do you feel the Roundhouse would be attractive to people from different classes? (why/ why not)*
    - Expand on answer
- If not asked before, ask how they position/ define themselves.
- If not asked before , do you feel there were people from different class backgrounds on your programme?
- (If relevant) Do you think you benefitted from being with people from higher/ lower classes – how?
- Do you think class plays a role in your ability to learn, be creative and express yourself? How? Positively or negatively? What about for others you noticed on your programme – those of different class from others – did they benefit too? ...in a different way?

Other

- Is there **anything else** you want to say that's relevant to the things we've been discussing, that I haven't asked?
- Do you have any **questions** for me?
- Reminder about **incentive.**

Useful services

Samaritans 08457 90 90 90 www.samaritans.org/
A confidential emotional support service

ChildLine 0800 11 11 www.childline.org.uk/
You can contact ChildLine about anything - no problem is too big or too small. If you're feeling worried, scared, stressed or just want to talk to someone you can contact ChildLine.

Kids Company 0845 644 6838 www.kidsco.org.uk/
Provide practical, emotional and educational support to vulnerable inner-city children.

2. Quantitative results from young people's survey

Table 1 – Percent of respondents by score against statements at beginning and end of Autumn 2012 programmes (mean scores)

	Question	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
	Points equivalent	**5**	**4**	**3**	**2**	**1**
Beginning of programme	I know I have the potential to do anything I want to do	50.0%	47.9%	2.1%	0.0%	0.0%
	I have specific goals to aim for this term	58.3%	35.4%	6.3%	0.0%	0.0%
	I am good at deciding whether a risk is worth taking	45.8%	35.4%	14.6%	4.2%	0.0%
	I am good at solving problems	39.6%	54.2%	6.3%	0.0%	0.0%
	I can work well with others in team	54.2%	41.7%	4.2%	0.0%	0.0%
	I can influence a group of people to get things done	31.3%	54.2%	8.3%	6.3%	0.0%
	I can get on well with people from different backgrounds	62.5%	37.5%	0.0%	0.0%	0.0%
	I feel part of a community	47.9%	41.7%	8.3%	2.1%	0.0%
	I am aware of the different career paths in …….	45.8%	37.5%	12.5%	4.2%	0.0%
	Overall most things I take part in turn out well	50.0%	45.8%	4.2%	0.0%	0.0%
End of programme	I know I have the potential to do anything I want to do	83.8%	13.5%	2.7%	0.0%	0.0%
	I have specific goals to aim for this term	56.8%	40.5%	2.7%	0.0%	2.7%
	I am good at deciding whether a risk is worth taking	54.1%	32.4%	13.5%	0.0%	2.7%
	I am good at solving problems	67.6%	35.1%	0.0%	0.0%	0.0%
	I can work well with others in team	48.6%	43.2%	10.8%	0.0%	0.0%
	I can influence a group of people to get things done	81.1%	18.9%	0.0%	2.7%	0.0%
	I can get on well with people from different backgrounds	62.2%	32.4%	5.4%	2.7%	0.0%
	I feel part of a community	62.2%	27.0%	5.4%	2.7%	2.7%
	I am aware of the different career paths in …….	62.2%	32.4%	2.7%	0.0%	2.7%
	Overall most things I take part in turn out well	64.9%	32.4%	2.7%	0.0%	2.7%

Table 2 - Quantitative results from survey at beginning and end of Autumn 2012 programme (5-point scale)

	T1 MEAN BASELINE SCORE (0-5)	Standard Deviation n=48	T2 MEAN EXIT SCORE (0-5)	Standard Deviation n=38	T2 – T1		Statistical significance p= <0.05	Statistical significance P= <0.01
Overall most things I take part in turn out well	4.4583	0.5843	4.5263	0.7965	+0.07	2%	-	-
I know I have the potential to do anything I want to do	4.4792	0.5454	4.8108	0.7965	+0.33	7%	Y	-
I have specific goals to aim for this term	4.5208	0.6185	4.4474	0.9036	-0.07	-2%	-	-
I am good at deciding whether a risk is worth taking	4.2292	0.8565	4.3158	0.7952	+0.09	2%	-	-
I am good at solving problems	4.3333	0.5955	4.6579	0.9036	+0.32	7%	-	-
I can work well with others in team	4.5000	0.5835	4.3684	0.4808	-0.13	-3%	-	-
I am can influence a group of people to get things done	4.1042	0.8053	4.7368	0.6747	+0.63	15%	Y	Y
I can get on well with people from difference backgrounds	4.6250	0.4892	4.5000	0.6011	-0.13	-3%	-	-
I feel part of a community	4.3542	0.7290	4.4324	0.7260	+0.08	2%	-	-
I am aware of the different career paths in …….	4.2500	0.8379	4.5135	1.1649	+0.26	6%	-	-
ALL INDICATORS	**4.3854**		**4.5309**		**0.15**	**3%**		

3. Quote bank

"The only thing wrong is that I can't spend more time here"

"The thing I don't like is you have to stop at 25 – I'd like to stay forever!"

"You're really the best person to communicate this to at the moment, just how much affection I feel towards the institution… it's really provided me with the focus to get things done, that feeling of the stuff I'm plugging away with that can feel quite silly, like being a rap star, just a kids fantasy dream, ridiculous, there's a little bit of hope and recognition which is deeply encouraging… The main thing is I feel quite privileged to be involved, they offer a range of fantastic things that I really want to get involved with and I feel really appreciative of the work they put in for people like me who are aspiring and working away and little bits of opportunity make a huge difference" (Spoken Word)

"It's a great space. It is what is - it's a round house. It's an alternative venue … and promotes something a little bit different to the other venues, in the shows they put on, in the utilisation of space. I really appreciate the way they use the space - all the little pods and the hub and the Clore and the studio theatre. I've yet to see the main space and I'm looking forward to that. They've managed to use every ounce of space to their advantage, it's great. I'm looking to do more programmes. It's funny, I'm not one of these people that jumps onto programmes and does these extra things… but I'm quite keen to carry on and use it as a platform"

"It's so cheap"

"The programme teaches people to take things seriously, in a good way. You're still having a laugh, a fucking great time, but it's a work ethic. At the end of the day we're working and if you want it to be professional, then you work. The Roundhouse is a lot more open …. They do their thing but the Roundhouse is like 'we're open, come in, do your thing, we've got all these things available, pick what you want and lets go'. (Variety)

"I get a good sense of support here"

"I want to be an artist, not like a product from a factory, and this place you can come and create your own work"

"It's really good, really well taught, well it's not teaching, but I've got a lot out of it. Enjoy the group aspect. Even if you're working on your own stuff, you're in a group working with other people. That's really hard to get in writing. It's hard to find and I wasn't expecting it. Hard to find other enthusiastic people who engage with your stuff. It makes you look at your own work in a different way. Also the discipline - I never would get as much done, I've done alot more writing since" (Poetry)

"I love the Roundhouse - the theatre itself is amazing, it's such a fantastic venue. Everyone's really cool, the choreographers are great. The choreographers are so, so cool. They do a lot for the company - they've got their hearts in it, they put their passion into it. and everybody at Funk da Cirque are really cool, really great people. We're all there to work, to get better, it's really good. And the opportunities it's potentially gonna have, like going to Malta, for 10 days all paid, that is cool" (Funk da Cirque)

"The tutor is great. He's excellent, he makes it very informal and makes it about us and what we want you know and he pays attention to everyone. He's the best tutor I've ever had. He's so dedicated, he pays full attention, he's perfect, he's great, he's fantastic. And he supports arsenal! I haven't told him any of this, I probably should." (Poetry)

"I really enjoy it, I find it really good. The people, everyone's friendly and gets involved and communicates with each other. It's a nice atmosphere. The musical side as well is really mixed, quite diverse, we do like one genre and then we change, we don't just do one thing" (Choir)

"I'm enjoying the warmth of the group - it's like a family, like having loads of brothers and sisters. Everybody's warm, bubbly, the tutors, I like to think of them two as like the mum and the dad! You've got one that's soft, and one that's, not serious but like 'let's just do this'. You can have a laugh as well. The skills and experience they bring to it are great. I really like that, well I'm not being big headed, I think everyone in group would say this, but I'm like the most advanced, so I was a bit worried that they might be like well there's nothing for you to learn, but it's not like that at all, there's always something for me to work on and I really appreciate that. They ask is there anything you'd like to work on or anything new you'd like to learn. The tutors always take time and help me work on things, even just on my flow and stuff like that, I really appreciate that" (Funk da Cirque)

"The enthusiasm - people are really into the choir and happy to be there, it's a great atmosphere. And I enjoy the new music, we do music I've not heard before" (Choir)

"I'm enjoying it, I really can't fault it. You get help when you need it, like demonstration of advanced techniques. You meet people that are within what you want to do, so you can make contacts. One thing I love about this programme is that on these programmes you meet people that are geniuses, it gives that feeling that you can do more, it's 'wow'. When you're in circles where everyone is good you really have to step your game up. It's the level of talent"

"One thing I would like to change is to have more time here. I really have nothing negative to say"

"It's brilliant. It's amazing. And it's so cheap! Me and my mum have been telling all our friends. The equipment is brilliant. Even my teachers are like 'the Roundhouse, wow'"

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