



# EVALUATION REPORT

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March 2013

Dartington

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*Supporting the Arts*

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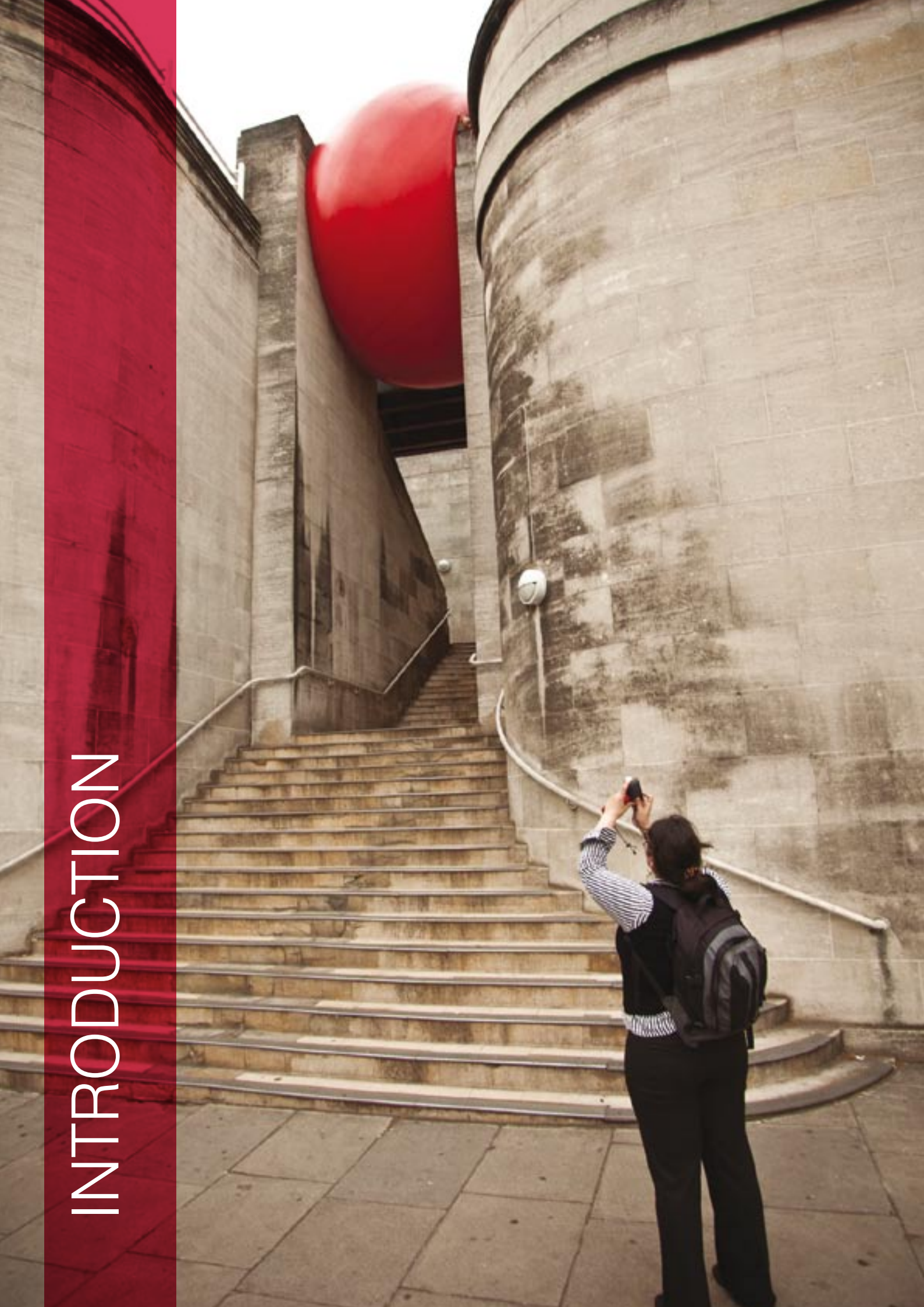
  
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# INTRODUCTION



*“People respond to the RedBall in different ways.  
All sorts of things happen”*

**Kurt Pershke, Artist**

On behalf of Torbay Council and Dartington Arts, welcome to the RedballUK Evaluation Report. Here, we share some of what we learned through the production of, RedBallUK, a large scale multidimensional public arts project, featuring New York artist, Kurt Perschke's RedBall Project.

The evaluation of arts projects is of ever increasing importance particularly when justifying to funders the viability and worth of projects that cannot easily be measured financially. By sharing some of the successes and failures of the project we hope that when planning your next arts project you will find some use in the lessons we have learned. Inside this report we discuss key elements of the project, from its planning and design right through to its implementation and subsequent evaluation. We show you how we analysed numbers in terms of audience attraction, the value of media attention and we also share with you some of the responses from various organisers, hosts, general members of the public and some of the children involved in the education strand.

The report is divided into nine sections. Each section deals with a specific element of the project. It discusses how we implemented the element practically; the results of what we did and finally some key learnings and recommendations for consideration on future projects. We have tried to keep it simple and accessible by extracting the key points from each stage of the project. At various stages, however, you will be pointed to further resources if you want more detailed information. We hope you will find this report interesting and if you would like further information please do contact us.

Finally, we would like to use this opportunity to thank our funders and everyone who worked on the project as without their hard work, support, expertise and enthusiasm the project simply would not have happened.

**Mischa Eligoloff and David Francis**  
**Exec-Producers**  
**Torbay Council and Dartington Arts**

We are really interesting in hearing your views and comments on our case study please email them to:  
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# REDBALLUK – THE PROJECT



## Why Redball?

As the whole country was getting ready to welcome the Olympics to Britain, Torbay Council and Dartington were keen to produce a Cultural Olympiad project of regional and national significance which focused on capturing the passions and aspirations of people through creative and interventionist art. Acknowledging that much of 21st Century tourism is driven by culture and activities and building on their growing reputation for delivering quality art and cultural activities, Torbay Council want arts and culture to be one of the key drivers that continues to encourage visits (and the associated visitor spend) to the Riviera. Between 2008 and 2011 they produced *Art on the English Riviera* and brought to the Bay exhibitions featuring the work of Hirst and Gormley. Dartington is driven by connecting creative work with audiences and believes strongly that connection with art enriches lives and allows audiences to explore the familiar through new lenses. Both Torbay Council and Dartington Arts continually aspire to bring world class artists and creative projects from every cultural sphere to the Southwest region, moreover Dartington is keen to assert its role as a producing organisation beyond its immediate locale. Having worked in partnership with Dartington previously to design and produce the successful Inspire project GeoQuest the two organisations teamed up to produce RedballUK. The Redball Project seemed an obvious choice as it is an award winning interventionist public art work of international standing.

<http://redballproject.com>

According to its creator Kurt Pershke, the RedBall Project 'is a mobile sculptural performance that functions as a series of daily architectural installations over a period of one to three weeks...moving between locations and engaging people on the street, equally at home alone or in concert with other public and cultural events'. Since 2001 it has travelled the globe appearing in cities such as Chicago, Dubai, Toronto, Abu Dhabi, Taipei, Barcelona and Sydney to name but a few. In each of these cities the project has invited audiences from all walks of life, both young and old, to engage their imagination. According to Jeffrey Swartz, Curator of the Barcelona RedBall Project, it 'straddles the realms of formalist sculpture, street performance, ephemeral urban installation and hands-on art object, without ever deciding for any one terrain over the others - its presence in Barcelona was an unequivocal success after.

Redball UK took place throughout June and July 2012. It consisted of two main strands; 'RedBall Project' - a tour of Kurt Pershke's RedBall around the South West and London and 'RedBall Education' - the delivery of an engaging and inspirational education project aimed at raising aspirations of students in the South West. Details of the education project can be found in Section 6.



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## RedballUK Tour Dates

### Torbay

- 2 June: Beach Wall, Paignton Green, Paignton
- 3 June: The Strand, Brixham
- 4 June: Torquay Harbour
- 5 June: Torre Abbey Gardens, Torquay

### Plymouth

- 8 June: Southside Street, Barbican
- 9 June: White Lane, Barbican
- 10 June: Madeira Road, near The Hoe

### Exeter

- 15 June: The Guildhall, High Street
- 16 June: St Catherine's Almshouse, Princesshay
- 17 June: Transit Shed, Quayside

### Weymouth & Portland

(part of Maritime Mix – London 2012 Cultural Olympiad by the Sea)

- 21 June: St Alban Street & St Thomas Street
- 22 June: Town Bridge
- 23 June: Esplanade
- 24 June: Cove House Inn, Chesil Cove

### London

- 27 June: Golden Jubilee Bridge, South Bank
- 28 June: Waterloo Bridge
- 29 June: Covent Garden
- 30 June: Millennium Bridge
- 1 July: Riverside Terrace, Southbank Centre (as part of Festival of the World with MasterCard)

### Dartington

3 July: Dartington Hall, Totnes followed by *In Conversation with Kurt Perschke @ 6.30pm*

(A conversation between Artist Kurt Perschke and public art expert Maggie Bolt, reflecting on the RedBall Project).







PLANNING & DEVELOPMENT

Delivering a large scale multi-dimensional public art project is not an easy task and there are several variables to consider. Our hope was that this high profile interventionist piece of art, would provoke, amuse and encourage people to view their normal landscape in a very different way. The main purpose of this project was to develop the first multi-installation tour of RedBall Project in the South West of England. This was the first time the project would tour to geographically different sites in the same country and Kurt was keen to explore this aspect of the piece. Given the nature of the project it was anticipated at the planning stages of the RedBall tour that it would instantly engage a wide audience and receive high profile press and media attention. When planning a project of this scale the importance of being clear about your aims from the outset should not be underestimated. In early 2010 when RedballUK was in its conception stage we knew that we wanted the project to be more than the visual installation of the Ball and so we were very clear about three things:

1. We wanted to take the ball on a 'tour' where partner cities/places would host the project with no associated costs. By taking the Ball on tour we would have the opportunity to work with partners across the Southwest and London, while simultaneously testing the potential for the creation of a new model for delivering interventionist artworks in the public realm. Moreover, as arts funding faces increasing pressure, we sought to create a new model for delivery of large scale public art projects. This model would cross boundaries both in terms of the definition of spaces in our public realm (private, public and shared) and also local authority boundaries. We hoped that if proven the model would inspire areas receiving the project to send us some wonderful art in return at no cost.
2. We wanted to attach an education project to it. Taking the Ball as inspiration young people would be encouraged to discover their own passions, engage their imaginations and realise that anything is possible.
3. We wanted to try to use the Ball to develop and attract new audiences for arts and culture.

## The Team

No arts project is complete without a great team behind it. There are many factors that contribute to the assembly of a good team and while it is not always a straightforward task, it is a vital one as it can make or break a project. We knew from the outset that constructing the right team would enable us to fulfil the aims of the project to the highest of standards. The team consisted of personnel from both Torbay Council and Dartington Arts. A producer was brought in to manage the tour and had specific responsibility for liaison with the partner organisations and organising the practicalities at each of the locations. Communication and a good working relationship with the artist is vital for any project to succeed. At a later stage in the process volunteers were recruited to assist with the gathering of the data for evaluation.

## Funding

The project was funded by Arts Council England, the Garfield Weston Foundation, Dartington and Torbay Council.



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## Evaluation

The statement below by the former Minister of State for the Arts is indicative of the importance of evaluating arts projects, big or small. Effective and robust evaluation can help improve working methods and facilitate the sharing of knowledge with colleagues. It can also demonstrate the value and the benefits that art projects can bring to a community communicating to funders and the public that the process has been carefully considered and the money has been well spent. Furthermore it is becoming an increasing requirement for securing funding.

*Now, more than ever, we are committed to ensuring that everyone, especially children and young people, have access to the arts, as well as the opportunities to take their talents and interests wherever they might lead them. Evaluation is crucial if we are to learn how to do this effectively...*

Estelle Morris MP

From the outset data collection and the wider evaluation was placed at the heart of the project from conception to grant application through to delivery. Evaluation was closely connected to the marketing as outlined in the next section. Both qualitative and quantitative methods were used.

***Quantitative evidence produces data which enables you to measure numbers or percentages and statistics. It tends to deal with facts, such as the number of people taking part, or the cost per head of the project.***

For the past four years Torbay Council/Creative Torbay has been successfully collecting data and building a profile of people who engage with artistic activities in the region (click here to view). Through the use of CACI's ACORN consumer segmentation system data, which is gathered

on site and then analysed in order to provide a unique insight into who does, and who does not engage with public visual art. It can be used as the basis for further cultural planning and community engagement work in four cities and towns in the South West. From the conception of this project the aim was to collect postcodes from people who engaged with the Ball throughout the tour. Once analysed through ACORN it was anticipated that the results would not only reveal the profile of those who engaged with the Ball but also enable us to assess the success (or otherwise) of our targeted marketing campaigns.

***Qualitative evidence shows people's thoughts, opinions, ideas and feelings. Qualitative evidence may be more difficult to interpret, but is important for the evaluation of arts activities. Most usefully, qualitative information is collected from people with different points of views, who bring different perspectives.***

While the postcodes could reveal certain statistical information about those who attended and benefited from the art work, they could only reveal so much. Therefore, it was also decided to conduct a qualitative analysis alongside the quantitative in order to gain a deeper insight into the effect of the artwork and also the success (or otherwise) of our targeted marketing campaigns. A qualitative analysis, it was felt, would also further contribute to the understanding of how people engage with public visual art. The qualitative analysis involved participant observation at each site and also at one of the schools that took part in the education project (see section 6).





# THE MARKETING PLAN

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Creating the right marketing plan for an event is a key factor to attracting both new and existing audiences. For the RedballUK tour, specific attention was given to the marketing plan from the initial conception of the project right through to the end of the tour. The marketing team consisted of personnel from both Creative Torbay and Dartington. The aim was to put in place a marketing strategy which drew on Creative Torbay's existing audience development data in order to facilitate the development of a targeted and focused campaign from the outset. By using this data, interventions could be planned and put in play where results could then be tested against the new audience data collected during the tour.

For this project, however, developing the marketing plan was problematic from the outset as the whole point of marketing an event was in direct conflict with the artistic concept behind the Redball Project. One of the key challenges we faced was how to develop an effective marketing plan that would not interfere or clash with one of the key features of the Redball Project; the element of surprise. The idea is that the public will just 'come across it' and engage with it spontaneously so the aim of attracting and developing an audience directly conflicts with this concept. Our objective was, therefore, to find a way to retain this core element of the work while still considering Creative Torbay's audience development aspirations and any of our plans needed to take this into consideration; The campaign also needed to reflect the fact that the artwork was touring and as such it was felt that strong and visually attractive branding would be a key feature. The comparison was also made to that of a rock band tour; all the materials should be generic in order to try and develop a 'following'.

Each project needs to be considered individually for its specific elements which may feed into the marketing plan. In the case of this project an important part (perhaps the most important) is the placement of the actual ball and this was element was factored into the marketing plan from a very early stage. To find these locations Kurt visits the cities prior to the tour to scout for various potential locations to place the Ball. For this project and in particular for the Torbay region certain areas were suggested to Kurt which were adjacent to sites where public events were already scheduled to take place during the tour. For instance the launch on Paignton seafront coincided with the official opening of the Paignton GeoPark playground where hundreds of local families would 'find' it.

*we needed to gain sufficient cover to attract people to the Ball without interfering with the artistic aims of the piece.*

## Budget

Careful consideration was given to the marketing budget from the outset of the project; approximately 15% of the overall budget was allocated to marketing. Budgets on arts projects never seem to be large enough so all projections were carefully and realistically calculated so as to avoid any 'surprises/overspends' which might impede on the overall budget. These were also strictly and regularly monitored throughout the project. Areas that were covered by the marketing budget included:

- the development and maintenance of the website
- the payment of a professional PR Consultant to build relationships with the press and promote the tour
- the professional design, print and distribution of leaflets and posters
- advertising

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A certain portion of the marketing budget was also allocated to the making of the RedballUK film as it was recognised as a key way to reach audiences and capture the project.

## Implementation

Traditional marketing products such as leaflets and posters were used alongside a comprehensive online presence. A website was created along with specific pages on social media sites such as *Facebook* and *Twitter*.

### Online

The project website was our key online portal generating many thousands of hits over the project run. The online presence was launched early starting with the twitter handle @redballuk. The *Twitter* feed started at the beginning of 2012 and the website went live in April. The website included a user generated element and twitter feed. The different partners in the tour had pages to promote their town/city. In order to keep the element of surprise; the exact locations were not published on the site until the paper marketing launched in each area. The site hosted an audience photo competition whereby people submitted photos of the Ball on tour. The artist then chose his favourite the winner receiving a prize at the project wrap party (the winning picture can be seen on the last page of this report)





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## Leaflets & Posters

Both leaflets and posters were used for marketing. A variety of sizes of posters were printed which were to be displayed in shop windows, bus shelters and on the side of Council refuse trucks.

Two types of leaflets were designed. A generic A5 leaflet containing information about the tour and images was distributed prior to the Ball arriving in each location. A distribution company was paid to leaflet the Bay area and leaflets were also put in the school bags of every child in the Bay area. This supported our audience development aim of targeting families and also makes the response to the question in the audience survey 'Where did you hear about RedballUK?' interesting. Torbay had the highest response to answer 'Brochure/Flyer/Poster' – 20.5%.

The second leaflet doubled as a form to gather data and a marketing tool. It was red and shaped like a ball with a slip at the back that could be easily torn off on site. On one side of the slip there was space for a postcode while on the other side there was space for an email address. The public kept the rest of the leaflet which included the tour dates and information about the artist and the project.

## Films

Danny Cooke, a local (Torbay) and emerging young film-maker was recruited to film the project. He has a growing reputation and following on the film maker's showcase website *Vimeo*: this combined with the quality of his work was a key reason for his recruitment. Read more on [this blog](#) which was published in The Guardian.

As well as producing our own films to promote and document the project, other film-makers made films of the Ball and released them on *Youtube* and *Vimeo*; all of which helped send traffic to the project. The funniest

© Tom Martin



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was the **news item from Korea** which suggests that the UK's way of celebrating the Queen's Jubilee was to host the RedBallUK Project.

Click [here](#) to view the all the films made of the project:

## The Results

The marketing plan was largely successful in that it succeeded for the most part to maintain the correct balance between the needs of the project and the aim to attract audiences. The use of film to promote and reach people was a phenomenal success - the films were widely shared as can be seen below. The use of a professional company (**Atwork portfolio**) to design the branding for the event proved the right choice as the branding was of high quality and consistent throughout the project. The use of a PR agency, although sometimes viewed as costly and unnecessary proved to be a wise choice for this project. It resulted in pre-tour coverage in both local and national media. There was coverage on local TV and news as well as in national print on the weekend of the launch in the Bay. It also resulted in coverage from Blue Peter on both its programme and website; this in effect brought the project to millions.

For the most part the posters were effective, with the ones in bus shelters in Exeter proving most effective. The intention to putting posters on the side of council refuse trucks did not go according to plan. The idea was that they would function like huge mobile billboards which would travel down every road in the Bay. Although the signs were ordered and fabricated they failed to make it on to the side of the actual trucks. Nobody claimed responsibility for checking the posters were in situ and as a result we lost both money and the opportunity to attract audiences.

The red ball shaped leaflets, however, were highly effective. When people gave their data for analysis, they were given the rest of the leaflet to keep. As this section contained information about the entire tour, it also functioned as a marketing tool during each location. Moreover, due to their shape and colour, people wanted them even if they didn't want to give their information for data analysis. On site when speaking to people, they were often referred to. People often said that they already had one or that they had seen a friend or relative's one and this prompted them to come and see the Ball for themselves.

## The Stats...

### Print and broadcast media

We achieved 80 pieces of coverage for the tour across national, regional and local print, broadcast and online platforms (**see attached spreadsheet for details**). The total value of this coverage (excluding online coverage) was £120,077. This breaks down to £68,211 for national press; £39,386 for local press; and £12,480 for broadcast.



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## Social media

Over 317,000 individuals were reached through the use of the following three social media platforms, *Twitter*, *Facebook* and *Vimeo*.

### **Facebook**

83 'Likes' for the RedBall UK *Facebook* page. The page had an organic reach of 31,801 (friends of those that liked the page) and an advertising reach of 88,000 people in 19 countries. The page was most popular amongst 13-17 year olds, followed by 25-34 year olds. The top three user locations were London, Plymouth and Totnes.

### **Twitter**

At the highest point the @RedBallUK *Twitter* account gained 613 followers and garnered 472 direct mentions over the course of the project, achieving a potential reach of 183,315 individuals.

### **Vimeo**

The 12 min film of the tour by Danny Cooke has attracted 71k plays, 861 likes and 64 comments and has been embedded on hundreds of websites and blogs worldwide.

<http://vimeo.com/45960792>

The promotional film featuring Kurt inviting people made by Danny and released before the tour attracted 5k plays

<http://vimeo.com/39758993>

### **RedBallUK Website**

The website has had 20,000 visits, the majority of which (9k) came during the month of June 2012. The photo competition which was hosted on the website drew 450 entries. *Facebook*, RedBallProject and *Twitter* sent the most referrals to the site. Visits came from 102 countries around the world, the majority (95% coming from the UK, with the USA second). Within the UK visits came from all over the country with the majority coming from London (4.6k), Plymouth (1.4k), Torbay (5k), Exeter (0.5k).

## Key findings

- Incorporating a flexible marketing plan into the early planning stages of the project is crucial especially when it is multi-dimensional. What works for one aspect of the project may not always work for another.
- Accurate budget forecasting enables you to avoid surprises and overspends
- Establishment of a specific marketing team with final sign off on design and implementation is crucial in order to ensure people know their roles and responsibilities.
- The use of film as a promotional and marketing tool should not be underestimated/overlooked.

# EVALUATION



As outlined in the planning section earlier in this report, evaluation is a vital component of arts projects particularly those that engage the public. In this next section we discuss the various evaluation methods employed on the project. We consider the appropriateness of each method in relation to this particular project and draw conclusions that may be of benefit for future projects. Section A outlines the quantitative methods and Section B discusses the qualitative.

### **Main Aims of Evaluating RedBall UK**

- To ensure we connected with core audiences
- To measure whether we reached and engaged with new audiences
- To assess the success and/or failure of the marketing plan.
- To assess the quantity and quality of engagement by audiences

## **Section A - QUANTITATIVE**

Quantitative Analysis took two forms – the gathering of postcodes by the onsite team and their subsequent analysis by **The Audiences Agency** and the completion of an online survey.

Members of the public were to be asked onsite to fill a survey relating to the economic and financial impact of the project.

In order to get a sense of the audience numbers at each location, the evaluation manager was to take a photograph at fixed points during the time when the ball was available to the public.

The assistant producer had specific responsibility for leading the on site evaluation throughout the tour. She was present at each location and led a team of volunteers (the volunteers also doubled as stewards and enforced health and safety procedures) who engaged with members of the public and gathered data from them in the form of postcodes and email addresses. Each member of the evaluation team was armed with a supply of (Redball shaped) leaflets which they were encouraged to give to people they spoke to or saw engaging with the Ball. Each evening the postcodes were recorded on a spreadsheet and at the end of the tour were given to The Audiences Agency to analyse.

Email addresses were also gathered onsite to enable us to send a 'reminder' email to the person with details of the online survey (see survey section). On this side there was also space for them to opt into receiving the weekly creativetorbay.com newsletter (this occurred mainly in the South West region).

### **In Practice/Risk**

It was anticipated from the outset that the collection of data in this way, due to the nature of piece, could be problematic. Discussions with the artist concerning evaluation were started prior to the tour and at the training event. Concerns were raised pertaining to the public's interaction with the Ball as no one wanted to intrude on this. Questions included when the most appropriate time to approach people is; what are the boundaries of the artwork; where does the artwork start and finish? It was decided that as each location on the tour had different spatial parameters, these questions would have to be re-evaluated on site.



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One of the first things that became apparent after the first weekend was how much the nature of the site affected not only the number of people engaging with the ball but also the manner in which they engaged. This had a direct impact on the amount of surveys it was possible to get people to fill out onsite. All of the sites were public spaces with no fixed boundaries and the artwork was free to the public (i.e. there was no direct monetary charge to view the artwork). It seemed that the more transient the nature of the sites, i.e. the ball was in a place where most people were passing by on their way to somewhere else, the more people were reluctant to stop and take the time to give their details. They were also even less likely to fill out surveys. The weather also had a noticeable effect on whether people were likely to stop and engage with the ball and this in turn also affected their engagement with volunteer staff who were gathering evaluation data. In terms of data gathering the amount of volunteers on hand at each site also proved significant, particularly, in the busier sites.

As such it did not prove possible to reach the targets required for conducting accurate evaluation so the filling out of the economic surveys was abandoned after the third location.

It also became apparent from the first location that using the method of taking a photograph at fixed points during the time when the ball was available to the public in order to estimate the numbers of people engaging with the ball was not going to be appropriate. At the time of taking the photograph there were only a few people at the ball and this did not accurately reflect the amount of people who engaged with ball on the day. This was to prove the same for the duration of the tour.

## **Results - What did the postcodes reveal?**

The results of the data analysis revealed that we were successful in reaching our primary target audience of families and the harder to reach. ([Link to The Audiences Agency Report](#)). These results can also be cross referenced with answers to questions from the online survey to enable further insight into the success of the marketing campaign.

### **Torbay**

494 postcodes were gathered over five days. The results were of particular interest as they revealed a significantly higher representation of typically under-represented groups. This is indicative of the fact that Torbay has been developing its audience profile and is succeeding in its attempts to reach out and engage new audiences. It was hoped that a higher number of postcodes would be gathered however, the weather was to prove to be a significant factor. (see the qualitative report for further details).

### **Plymouth**

525 postcodes were gathered over three days. The results revealed the fact that the project attracted a typical arts audience. This could be down to a number of factors - unlike Torbay the representatives from the other towns on the tour had not accompanied the artist on the initial scouting missions nor had they been able to sculpt the dates to fit other activities happening in the region. The result of not accompanying the artist in Plymouth led to the locations in the main being 'off the main drag' therefore they had to be 'found' making a more engaged audience more likely. An interesting side result is that Totnes postcodes featured in the top ten areas for Plymouth when they did not for Exeter or Torbay; this shows two things that the cultural population of Totnes has a 'relationship' with Plymouth and also that they are willing to travel there.

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## Exeter

555 postcodes were gathered in Exeter over three days. What was particularly interesting about the Exeter results was that the balance achieved by the artwork successfully reaching out and engaging new audiences and yet failing to engage typically highly engaged groups. This could be because the location of the artwork. The first location was on the High Street and accessible by ordinary members of the public. It took place on a Friday and the street was extremely busy.

## Weymouth & Portland

912 postcodes were gathered in Weymouth & Portland over five days. The results from Weymouth are of particular interest, as they turn the predicted engagement on its head, i.e. the audience were primarily from 'harder to reach groups'. This could possibly be a result of the 'Cultural Olympiad' effect whereby residents had been primed for two years to expect a world class rolling programme of culture during the Olympics. The RedBall UK was one of the first cultural offerings and so it can be argued that the audience were more receptive to the Ball. Secondly the locations were all areas with high footfall; lastly the actual demographic of Weymouth may reflect the findings (deprived area with predominate associate groups) (see qualitative section of report for interesting cross findings)

## London

Lastly London where from the report you can see the team gathered no postcodes to crunch into ACORN. The teams' observations reveal the reluctance of the public to engage with them even after viewing the Ball. The London locations were all in major thoroughfares along the banks of the River Thames and which were dominated by tourists and workers with a lack of resident population. Observation (see qualitative section) tells us that the locations were areas where there was a lot of other 'noise' both in terms of cultural interventions (Covent Garden and South Bank) and people doing other things, going to and fro to work, shopping or visiting the city.

## Feedback Survey

An online survey in the form of a questionnaire is a popular method for gathering quantitative data from participants. For this project it was predicted that the questionnaire would be a useful method of gauging people's views on the travelling piece of art work and provide a sense of what reactions it was provoking among the community. This type of feedback is seen as really important in helping not only to evaluate projects but also because it assists in planning and attracting funding for future arts and cultural events in the Bay. To look at the full survey results click [this](#) link

Motivating people to fill out online surveys can be challenging so a number of ways to combat this were put in place from the outset. One of the main challenges with this project was how to reach people so that they could have the opportunity to fill out the survey in the first place. The first plan was to find a way to promote the survey onsite. It was decided to do this at the same time when audience data was being collected. Members of the public when being asked for their postcode would be informed about the online survey. A space was incorporated into the leaflet where they could leave their email address so that a 'reminder' email with a link to the online survey could then be sent to them. The survey was also promoted online via several websites such as Torbay Council, Creative Torbay and Redball UK. Those who filled out the survey were also given the option to be entered into a draw to win a Kindle.

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## Results

A total of 280 people responded to the online survey. The further the project moved away from Torbay the harder it became to collect email addresses. This suggests that people in the Torbay region were more accustomed to giving their email addresses and is evidence of the robust evaluation strategies already in place in the region. One may be forgiven for thinking that this figure is quite low, however, it is generally agreed that lower response rates do not necessarily equate with less accurate results. In this case the majority of answers, where appropriate, correspond to the conclusions reached through the data collection in both the quantitative and qualitative analysis. Moreover, the answers are quite revealing and should not be ignored.

Considering the artistic aims of the project, the responses to both the poignancy of the location of the Ball and its ability to make participants think about their community were quite low, 55.2% and 37.0% of the respondents strongly agreed with these two points respectively. In terms of changing people's behaviour, the response from Weymouth corresponded to the results of the qualitative report for the same area.

The online survey also revealed that the majority of people heard of it from a friend or a colleague or through word of mouth. This suggests that while the increase in the availability of social media means that online marketing should be pushed to the fore in terms of marketing campaigns, the power of word of mouth should not be underestimated. However, the survey did reveal that Dartington's E-reach was much more effective in Exeter. This sort of information, which cannot be gleaned from postcodes alone, is extremely useful for producers when planning marketing for future events.

## Section B - QUALITATIVE

Replace entire paragraph with – The qualitative analysis was undertaken by the assistant producer and co-author of this report, Dr Helena Enright. Enright was also responsible for audience evaluation. Throughout the tour this role required her to be onsite at every location from just prior to the installation of the Ball until its take down each evening. This put her in a unique position to observe how people engaged and interacted with the Ball and so participation observation was felt the most appropriate method of analysis.

According to Enright, "Throughout the tour, I observed first hand not only the type of people that were interacting with the Ball but also the manner in which they were doing so. This enabled me to compare and contrast a variety of factors that affected not only the numbers of people engaging with the Ball but also the manner in which they engaged with it. It also enabled me to note various patterns and outcomes that emerged over the course of the tour. These factors included the weather; the placement of the Ball i.e. whether it was on or off the ground; the Ball's immediate environment i.e. whether it was a pedestrian zone or adjacent to a busy road and its proximity to other attractions".

A more detailed account can be found in the qualitative report which includes a summary of each site accompanied by a photograph of the Ball in situ. These summaries are then followed by observations drawn from Enright's personal experience of observing the Ball and the manner in which members of the public engaged and interacted with the Ball at each location.



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## Results

Two main benefits resulted from the conducting of the qualitative analysis. Firstly it allowed us to draw comparisons between its findings and those of the quantitative analysis. Secondly, it allowed us to find out more about how the project worked than just relying on results of the quantitative analysis. For example particular things that became apparent after observing the artwork during the first weekend of the tour was how much the nature of the site affected not only the number of people engaging with the Ball but also the manner in which they engaged with the Ball. It was also noted how much effect the weather had on people's engagement with the Ball and with the volunteer staff who were gathering evaluation data. Observing the manner in which people interacted with the Ball also revealed a lot about the culture of that particular town or city not only in terms of the way people react to or engage with public art but also on a broader sociological level. It was also observed that the particular placement of the Ball in each location also affected people's willingness to engage with it. For example, people did not seem as interested when they could not reach out and touch it. These conclusions could not have been reached through the crunching of postcodes alone. Also, from the first day in London, it became apparent that it would not be possible to collect enough postcodes from members of the public in order to carry out a conclusive quantitative analysis so the qualitative analysis would have to be relied upon.

## Learnings/Recommendations

- Do not underestimate the importance and value of serious and comprehensive evaluation
- Embed evaluation from an early stage in planning and funding proposals. Allow for adequate time and money to be allocated to the task of evaluation
- Consider early on a variety of methods of evaluation which can allow for cross reference of results. Be prepared to abandon methods if they are not suitable
- Importance of comparing a town's demographic with the audience attendees (Weymouth)
- The significance of the placement of public artworks. Public realm cultural interventions should take place more where residents live rather than in the central areas where there may be 'saturation'.
- While artists may be drawn to 'iconic' London locations this may not always be conducive to developing audiences.



# EDUCATION PROJECT





## Introduction

In recent years there has been increasing pressure to attach an outreach or education strand to public art projects. Drawing inspiration from Kurt and the Redball Project the education project aimed to raise the aspirations and achievements of children, as they moved from Year Six into a new school, to show them that anything is possible. The project took place in six primary schools in the region and engaged over 200 children. The RedBall Project provided the large scale inspiration to the Red Ball Education project – the idea was that the students would become part of a national high profile event which would in turn encourage them to aim high and realise their aspirations. In this next section we discuss the education project that was attached to Redball UK.

## Method/How did we do this?

Dartington and Torbay worked with Neil Kirby at the **Red Rubber Ball Company** to develop a programme for primary schools to show children that anything is possible. The programme is designed to harness the children's passions for sport, music, art, business, fashion, animals and journalism. It was designed to raise their aspirations by helping them

- identify the things that interest or excite them (their 'red rubber ball'),
- take responsibility for their own life choices,
- develop peer coaching skills and put them into practice.

During a trial of the project, 90 students from Dartington Primary School spent a week on the RedBall Education project. The students each produced a piece of art in response to what inspires them now and what their aspirations are for the future. The trial revealed that the project enabled children to support each other through open discussion and ask questions to establish their hopes, aspirations and dreams for the future.

Six schools in Torbay took part in the project and a free online resource pack was designed for other schools in Torbay and beyond. A team consisting of three went into a school for two consecutive days and worked with thirty children. During this time, the children were presented with stories of individuals who had overcome adversity or challenges to achieve their dreams and took part in activities such as group discussion, card games, singing and musical composition, writing activities, magic box making learning and practising peer coaching. In particular, the children decorated small boxes using collage and imagery which reflected their passions and interests. A small red rubber ball was given to each child to place in their box to represent their aspirations and they were encouraged to collect items to keep inside their box to remind them to continue to pursue their dreams. Throughout the programme the children were taught how to actively 'encourage' each other to pursue dreams and passions. Students were also invited to meet Kurt and see the Redball for themselves prior to the workshops.

At one of the schools the programme was observed by Kathy Weston, a Research Fellow at the School of Education from the University of Hertfordshire. Kathy's observations on the Red Rubber Ball workshop at Ellacombe Primary School can be read [here](#).





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## Results

The Redball education project proved to be very successful. From her observations at Ellacombe Primary School, Kathy Weston concluded that “the RedBall Education strategy has the potential to make a significant contribution to the curriculum overall, particularly to Personal, Social and Health Education (PSHE), Citizenship, and Art and Design, with significant contributions to English and to ICT as well.

## What the teachers say?

*“The project...is exposing children to what else they can be, they don't have positive role models from home, many of their parents don't work. We have a grammar school not very far away, our children did not apply there, it just didn't occur to them, we need to expose them to other careers that they can take on”*

Headteacher, Ellacombe Primary School

‘An awareness that I could do more self-reflection with Year 6 classes to build their self-esteem’.

‘For this class, having the opportunity to reflect on themselves, their strengths and their aspirations is particularly valuable as they grow up and become more self-aware’.

‘[I noticed] that they find self-reflection difficult and that they haven't spent much time thinking on such things’.

“I know more about the children in my class from this exercise than I have learnt in the rest of the term”.

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## What the pupils say?

*“How important listening actually is...because you usually you don't listen as much as you should do...I learned how important listening is...”*

A further element of the education project was the production of a toolkit for schools so that they could run the project themselves. Details of this can be found on [www.redrubberball.com](http://www.redrubberball.com)

## Learnings/Recommendations

- Conclusive evidence of the potential for arts projects in raising the aspirations of young people
- The importance of building of such programmes into the school curriculum
- The Torbay schools that took part scored higher in the league tables than those that didn't.
- Not every school it was offered to took it up. consider building the marketing of the education strand earlier into the project.
- Not to underestimate the value of process when it comes to art projects. In terms of educational purposes a project like this reinforces the idea that process is often more beneficial than product.
- We believe this programme is unique – with the emphasis on the child as an encourager.

It allows the children to develop the skills so important to succeed in life today:

Read the full **Education report**:

**Listen** to one of the songs written and performed by the redballuk education project children:

Read Hugh Nankivell one of the **RedBall Educational teams blog** about his experience working on the project in the schools.



# CONCLUSION



*Overall the project was a success and we achieved our aims of reaching out to and engaging new audiences.*

## **What did we learn overall from this project?**

### **The project taught us that....**

In partnership, we can deliver highly complex multi-location projects and create strong educational strands to accompany such projects which will inspire young people. One of the most important learning points was the necessity to assemble an excellent team. We assembled a wonderful team to deliver the project and the way they worked together made the project fun for all involved. Without our team of experts we would have undoubtedly have faced many more challenges and unforeseen occurrences. Learning: Work with the best in their field.

The importance of choosing the right evaluation methods because of what they can reveal and how this can inform future planning. Not all methods are suitable for every art work. For example strategies that we had used in the past did not work for this project. Take each aspect of the project, particularly the artistic aims of the piece and consider carefully how evaluation strategies can work alongside these.

Place greater value on your knowledge of the local area and what works especially when dealing with international artists. Also consider the impact on an Artist, who is not used to working in your country, of multiple stakeholders and mixed motivations coming together. The complex nature of this project was at times confusing for the Artist and led to frustrations.

Overall the project did not generate the projected amount of data. One of the main reasons for this was the touring nature of the project. Usually with the Redball UK, the Ball is often in a city or town for a number of weeks and this generates a large word of mouth response to the Ball and a more localised set of respondents. However, in the case of this project, the longest the Ball stayed in any one town or city was five consecutive days. This is not long enough to generate a sustained interest and does not create the same hype that might occur if the ball is around for longer and this in turns affects the quantity of people engaging with the artwork and consequently the amount of data that can be gathered.

It would have been interesting to trial the Ball appearing in a town without any prior marketing. However, this is an unusual and risky strategy especially in terms of attracting audiences, particularly new audiences. This raises a number of interesting questions in terms of not only funding arts projects but also the very nature of art itself. Do the objectives of the Arts Council and potential funders interfere with the artistic aims of projects? Does it signify a lack of trust in the potential and possibilities of art? These are important questions to consider in a word which is placing ever increasing importance on the economic and monetary value of art projects.

# ACKNOWLEDGEMENTS

**Executive Producers:** David Francis, Dartington Arts & Mischa Eligoloff, Torbay Council/Creative Torbay

**Artist:** Kurt Perschke

**Artist Assistant and photographer:** Tom Martin - [www.martinandmartin.eu](http://www.martinandmartin.eu)

**Producer:** Natasha Vicars

**Assistant Producer (Evaluation):** Dr Helena Enright

**RedBall Evaluation and Production Assistants:** Aimee Cordeiro, Bethan Greaves, Georgia Greening, Hepzi Mcleod, Emma Morgan, Dewi Natalegawa, Lesley Oakley, Moira Prosser, Flora Scott, Roy Semonin.

**Press/media:** Alison Wright [www.alisonwrightpr.com](http://www.alisonwrightpr.com)

**Design, artwork and website:** At Work [www.atworkportfolio.co.uk](http://www.atworkportfolio.co.uk)

**Marketing:** Becky Pratchett, Katrina Hurford, Robert Hoskins, Dartington

**Bid writer:** Alicia Beckett, Mischa Eligoloff

**Filmmaker:** Danny Cooke

**Film Soundtrack:** Tony Higgins

**Southbank Lead Partner:** Paul Denton

**Plymouth Lead Partner:** Jodie Bishop

**Exeter Lead Partner:** Val Wilson

**Weymouth Lead Partner:** Alan Rogers

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**Education Project Creatives:** Clare Parker and Sara Hurley

**Education Project Schools:** Ellacombe, Cockington, Homelands, Illsham and Mayfield



# RESOURCES/FURTHER INFO

[www.redballproject.com](http://www.redballproject.com)

[www.redrubberball.com](http://www.redrubberball.com)

Creative Torbay

Torbay Council

Dartington

Arts Council England

Arts Council – guide to evaluation

Southbank

Weymouth

Plymouth City Council

Exeter City Council

Alison Wright

Danny Cooke

Geoquest

The Audiences Agency





**'So boring without the ball'**