

1001 Stories evaluation

The Performance Ensemble

LEEDS 2023

Leeds Older People's Forum

Leeds Playhouse

& Leeds Museums and Galleries



Peter Grey in Sinfonia, 1001 Stories Photo David Lindsay

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Exec Summary

The 1001 Stories project was delivered as part of the LEEDS 2023 year of culture Partnership Strand. It was created by The Performance Ensemble in partnership with LEEDS 2023, Leeds Playhouse, Leeds Older Peoples' Forum and Leeds Museums and Galleries. The Performance Ensemble has been developing the project over five years, and delivery started in May 2022 and was completed in May 2023. The company worked with 500+ older people including those from the most deprived and least engaged communities in Leeds, in a mass-participation reminiscence and oral history project to explore, to save and celebrate their personal histories through the collection, co-curation and sharing of 1001 Stories. The celebration was a 10-day Takeover of Leeds Playhouse by older people during LEEDS 2023.

The older people involved found 1001 Stories and the Takeover to be a fulfilling experience where they believed their voices had been heard and used in an authentic way. The project offered opportunities for them to connect with new people, to build their self-confidence, to affirm parts of their self-identity, and to have fun in an environment that celebrated what it means to be an older person. Reactions to the programme were overwhelmingly positive, and its vibrancy enabled them to try new things and develop new shared interests with other attendees. There was a strong desire for The Performance Ensemble and the Playhouse to host similar events in the future to ensure the momentum from the project was not lost over time.

The project

The final programme for the 1001 Stories project consisted of:

- Story gathering across Leeds and Yorkshire.
- Seven pieces of new work, produced by The Performance Ensemble, including Sinfonia, a new mainstage production in the Quarry Theatre, Leeds Playhouse.
- Radical Acts of Being - a digital installation in the Bramall Rockvoid, Leeds Playhouse.
- A digital archive of all 1001 Stories
- Takeover programme of Leeds Playhouse by older people with community organisations

Project funding raised by The Performance Ensemble came from

by Arts Council England, LEEDS 2023, National Lottery Heritage Fund, National Lottery Community Fund, Leeds City Council and British Council (for an international element) with final project cost confirmed as £510,772.

1001 Stories in numbers

- 130 Creative Practitioners - People taking part in the project to deliver creative activity or directly benefitting from the project in their role as a creative or cultural practitioner (target 43).
- 365 days of Story gathering in 64 different locations across 27 of Leeds' 33 wards.
- Over 1200 stories were collected from older people.
- 605 different storytellers.
- Storytellers drawn from every one of Leeds 33 wards.
- 30 performers for the Takeover from Hong Kong and China.
- Seven pieces of new work, produced by The Performance Ensemble, including Sinfonia, a new mainstage production in the Quarry Theatre with 27 performers.
- A total of 115 individual performers appeared across the seven pieces of work.
- 600 Active participants - People taking part in or contributing to the project, going beyond being audience members. This might include taking part in a workshop, performing in a community show, or joining a class (target 500).
- 200 - Volunteers (target 120).
- 4,000 - Live audiences for the Takeover (target 16,400).
- 3,504 of tickets 'sold' for Takeover events.
- 84 local groups/organisations presented at the Takeover - occupying and activating every space in Leeds Playhouse.
- 108 live events by groups/organisations at the Takeover.
- 3,080 - Streaming audiences experienced a recording or broadcast of a live presentation through a digital platform (target 5,000).
- 38,699 - Digital visits to creative experiences designed to be experienced through digital technology (target 25,000) <https://1001stories.org.uk/>.

Evaluation

The Audience Agency advised The Performance Ensemble and Leeds Playhouse on the evaluation, with surveys delivered by The Performance Ensemble and Leeds Playhouse, qualitative data collected by Centre for Cultural Value and analysis and reporting delivered by The Audience Agency.

Quantitative data was collected from

- Audiences (193 responses post Sinfonia and Takeover event)

- Storytellers (11 short version responses, 34 long version responses post Takeover event)
- Takeover and Sinfonia Participants (18 pre and 19 post Takeover event responses)
- Peer Reviewers (5 responses post Sinfonia)

Surveying used the Insight and Impact Toolkit¹ delivering e-surveys by email. Surveys used the Insight and Impact Toolkit question bank, including those on Qualities and Outcomes dimensions, designed to match the evaluation indicators for LEEDS 2023 as a whole.

Nine qualitative interviews were delivered with a cross section of Storytellers and Takeover and Sinfonia Participants and the Artistic Director of The Performance Ensemble by Dr Robyn Dowlen, Centre for Cultural Value.



Pat White in Sinfonia, 1001 Stories Photo David Lindsay

¹ [Home - Impact & Insight Toolkit \(impactandinsight.co.uk\)](https://www.impactandinsight.co.uk)

Key findings

The following provides topline average scores (out of 100) from audiences, Storytellers and Takeover and Sinfonia participants, as rated in e-surveys, against the relevant Insight and Impact Toolkit dimensions (more information included on the dimensions in the main body of the report). All scores of over 81 out of 100 would represent a ‘strongly agree’ sentiment. Please note that surveys for the different groups included different dimensions. This summary does not include scores from Peer Reviewers, which are included in the main body of the report - their scores tended to be generally slightly lower as is usual for peer reviewers, although they are still high.

Quality of Engagement:

Audiences, participants, artists learned about or discovered something or someone or some place new

- That newness was rated as strongly agree, with an average agreement of 87 across the statements by audiences, Storytellers, Takeover and Sinfonia participants for Impact and Insight Toolkit dimensions of Distinctiveness, Concept, Originality, Innovation and Challenge.

Increased knowledge of the cultural heritage of the people and places of Leeds

- There was strong agreement with increased knowledge of cultural heritage with an average agreement of 86 across the statements by audiences, Storytellers, Takeover and Sinfonia participants for Impact and Insight Toolkit dimensions for Relevance, Cultural Contribution and Empathy.

The relevance of the piece in a contemporary context was rated highly, as well as it being an important addition to the cultural life of Leeds. Overall, 1001 Stories and the Takeover presented opportunities for the stereotypes associated with ageing to be challenged and to understand other people’s points of view. Audiences responded to what was performed and shared their positive views on ageing with the older people who took part. Storytellers and Takeover and Sinfonia participants experienced a change in perception of themselves and their aging, as well as of the older communities of Leeds.

Around a fifth on average of the bookers for the events at the Takeover may also have discovered Leeds Playhouse, as they had not previously booked for work there.

Increased pride in Leeds

- Pride in place attracted a strong level of agreement of 86 by audiences, Storytellers, Takeover and Sinfonia participants for this Impact and Insight Toolkit dimension.

It was universally considered to have increased pride in Leeds, and it was felt to be a project which was good for Leeds to have developed and presented.

Collaboration

- The involvement of Takeover and Sinfonia participants attracted an average agreement of 83 across the statements in the Impact and Insight Toolkit dimensions for Risk, Intention and Respect.

The ratings and comments demonstrate the agency and ownership of participants in the process, and the value of the expert facilitation by professional creatives - enabling participants to feel confident in performing on the same platform and excitement about being involved in a new approach to creating work.

Enjoyed the experience

- The sense of enjoyment and engagement is felt through high scores, with an average agreement of 85 across the statements by Storytellers, Takeover and Sinfonia participants for Impact and Insight Toolkit dimensions for Captivation, Rigour, Presentation, Excellence and Beauty.

Statements relating to the production values of performances at the Takeover event were rated highly, along with it being an exemplar for work of this kind.

- 95% of audiences rated their overall experience as 'excellent' or 'good' (68% said 'excellent')
- 60% of audiences rated as 'extremely likely' (score of 9 or 10 out of 10) they would recommend this event to a friend or colleague (52% scored this question 10 out of 10)
- The Net Promoter Score was 38 by audiences
- The majority of Storytellers and Takeover and Sinfonia participants rated their overall experience as excellent or good
- The majority of Storytellers and Takeover and Sinfonia participants said they were very likely (score 8 or 9 out of 10) recommend the event to a friend or colleague.

Source: E-surveys to audiences, Storytellers and Takeover and Sinfonia participants

Overall, 1001 Stories and the accompanying Takeover at Leeds Playhouse was viewed as a 'joyous' and 'happy' occasion, with many interviewees noting the significance of being able to share their stories with a receptive and encouraging audience. The celebrative atmosphere allowed older people to have more of a sense of ownership of the Playhouse spaces, continuing to use the café in particular as a site of connection after the Takeover had come to an end.

Just joyful. In the dance warmups and stuff there would be a moment where I couldn't stop smiling, in fact I couldn't stop smiling for a long time, so yeah, it was great. - John

Felt welcome

Felt comfortable/it was 'accessible'

Overall, the Takeover and relationship between The Performance Ensemble and Leeds Playhouse led to a welcoming environment for older people. As well as becoming a space where they felt 'at home' and included, it provided opportunities to feel a wider sense of pride in the city of Leeds and a greater sense of connection to it.

Outcomes

Felt connected to other people

- The ability of 1001 Stories to bring people together was highly rated with an average agreement of 82 across the statements by Storytellers, Takeover and Sinfonia participants for Impact and Insight Toolkit dimensions for Connection, Friendship and New People.

In its ability to enable people to connect, the project supported social integration and cohesion, leaving lasting friendships amongst its participants.

Overall, 1001 Stories and the Takeover provided opportunities for older people to make meaningful connections with other people. Friendships developed through shared interests that were showcased through the vibrant programme across the two weeks. Many of the interviewees had plans to meet up with new friends who they had met across the project. The project also opened up avenues to learn more about the different communities who live in Leeds, hearing and learning from a diverse range of voices and experiences.

Increased health and wellbeing

- The project clearly had impacts, with an average agreement of 88 across the statements Takeover and Sinfonia participants for Impact and Insight Toolkit dimension Mental Wellbeing.

As a result of increased agency, learning, connecting with others and the enjoyment, wellbeing amongst audiences and participants was increased.

I'm really grateful that they've actually put this on and it doesn't just belong to one community it belongs to everyone in Leeds and that they can take part. - Marlene

Felt inspired

Increased skills and confidence

- The project developed the skills, with an average agreement of 86 across the statements Storytellers, Takeover and Sinfonia participants for Impact and Insight Toolkit dimensions Skills and Artistic Skills.

Overall, being a Storyteller or performer led to an increased sense of confidence. The opportunity to perform with other older adults was seen as significant, and in some cases led to greater reported wellbeing. The positive, celebratory environment provided opportunities and the confidence to try new things and be pushed out of comfort zones.

Between inspiration, increased confidence and the acquisition or development of skills, 1001 Stories left a legacy with its participants. Storytellers particularly rated statements on gaining new skills highly. Whether it set people on a new path, with new skills, or helped them realise more fully a path they were already on, it is clear that the creativity of those involved was stimulated.

Storytellers named the top three benefits the experience provided them with as “developed skills/experience I already had”, “increased sense of wellbeing” and “inspired me to do more creative activities”.

Source: Storytellers e-survey

I&I scores across Qualities and Outcomes dimensions by audiences, Storytellers and Takeover and Sinfonia Participants track generally higher than those for the selected Leeds Playhouse productions.

Engaged and involved a diversity of people:

Older age range participants and audiences are over-represented in the project, compared to the proportions of older age ranges in the population of Leeds. However, the project also attracted younger age ranges to the Takeover, and involved people who identified as d/Deaf and as a disabled person, and those with different levels of engagement or interest in culture or cultural activity from across communities of place, interest, culture and identity in Leeds and beyond.

Whether, audiences or participants shared a story of their own or listened to the stories of other people, the project provided opportunities for exchange with other older (and younger) people and represented a diversity in experience of being an older person.

Demographics - audiences for Takeover and Sinfonia

The outputs of the project appealed across age ranges, as well as principally engaging an older population.

- Overall 59% of the audiences were age 55 years or over (compared to 32% of the Leeds population) - 26% were 65-74 years. 41% were under 55 years old (compared to 66% of Leeds population).
- 69% of the audiences were female.
- 9% of the audiences identified as D/deaf or as a disabled person.

Source - Takeover and Sinfonia e-survey respondents, base 180-189

Geography and residence - audiences for Takeover and Sinfonia

Audiences are representative of 27 of Leeds 33 wards.

- 83% of audiences were from West Yorkshire, 5% from North Yorkshire, 2% from Greater Manchester and 2% from South Yorkshire.
- The top five local authorities represented by the audiences were Leeds (74%), Bradford (5%), Harrogate (4%), Wakefield (2%) and Kirklees (2%).
- The top five Leeds wards represented by the audiences from Leeds were Roundhay (13%), Chapel Allerton (10%), Moortown (9%), Weetwood (7%), and Headingley & Hyde Park (6%) - these wards encompass residents who are high and medium engaged with culture, are ethnically diverse, and who are deprived in one or more dimension. These wards which have a higher penetration of audiences, reflect the top wards of engagement for LEEDS 2023 (for audiences for Signature Projects evaluated to date).

Source - e-surveys, Base 128-173

Audience Spectrum - audiences - Takeover and Sinfonia

Audiences were primarily medium or higher engaged, however reach was in to the lower engaged.

- 42% of audiences were from higher engaged segments (compared to 28% in the Leeds population). 43% came from medium engaged segments (compared

to 38% in the Leeds population). 14% came from lower engaged segments (compared to 45% in the Leeds population).

- 13% of the audience are made up of Experience Seekers E1, 11% from Commuterland Culturebuffs C2 and 10% each from Experience Seekers E2 and Dormitory Dependables D1 sub-segments.
- Two of the highly culturally engaged profiles are over-represented in the audiences, compared to Leeds as a whole: Commuterland Culturebuffs (16% compared to 10% in Leeds population) and Experience Seekers (23% compared to 18% in Leeds population).
- One of the medium culturally engaged profiles is also over-represented: Dormitory Dependables (17% compared to 13% in Leeds population).
- The lower engagement profiles are under-represented compared to Leeds as a whole, particularly Frontline Families (6% compared to 17% in Leeds population).
- The older age ranges are represented across the segments - Commuterland Culturebuffs, Dormitory Dependables and Home and Heritage (13% of audiences and 8% of Leeds population).

Source - postcodes provided in e-surveys, Base 172 and See Appendices for descriptions of segments

Demographics - Storytellers and Takeover and Sinfonia participants

The demographics reflect the target for overall participation in 1001 Stories.

- Storytellers were in the majority split between ages 55-64 and 65-74 years.
- Takeover and Sinfonia participants were similarly split between ages 55-64 and 65-74 years, however also included a slightly higher proportion of 75+ years.
- Two thirds of Storytellers and Takeover and Sinfonia participants were female.
- Just under a quarter identified as D/deaf and people with a disability across the Storytellers and Takeover and Sinfonia participants.

Source - E-surveys - Storytellers and Takeover and Sinfonia participants Base 9-19 - note with the small sample size results are indicative

Geography - Storytellers and Takeover and Sinfonia participants

- Storytellers were representative of every one of Leeds 33 wards
- Overall Storytellers and Takeover and Sinfonia participants were majority living in Leeds with less than a quarter living elsewhere

Sources - monitoring of Storytellers and e-surveys to Storytellers and Takeover and Sinfonia participants Base 9-19 - note with the small sample size results are indicative

Audience Spectrum - Storytellers and Takeover and Sinfonia participants

- The majority of Storytellers and Takeover and Sinfonia participants came from the medium engaged segments (Dormitory Dependables, Trips and Treats, Home and Heritage). Each of these segments includes a proportion of older age ranges, Home and Heritage exclusively.
- Supported Communities segment may be represented through the story gathering process working in community and caring settings - and would therefore not have necessarily responded to an e-survey.

Source - postcodes provided in e-surveys, Base 8-19 - note with the small sample size results are indicative and See Appendices for descriptions of segments

Awareness of LEEDS 2023

Interviewees identified a perceived overarching lack of awareness of the wider LEEDS 2023 programme and where the project sat within it, with, in their view, few older people being aware of the wider programme of cultural activities happening in their neighbourhoods and the wider city.

The interviewees also stressed the importance of building a profile of the Takeover event before it happened so that as many older people as possible could take part - particularly those representing the diverse communities of Leeds - which they felt was not achieved.

Legacy

Overall, there was a clear desire from older people who took part in 1001 Stories to continue engaging with The Performance Ensemble and Leeds Playhouse. The Takeover provided an engaging and exciting programme for them, and they had a strong hope that the work would continue in the future.

Conclusions

Process

1001 Stories was a hugely ambitious project with a five year gestation period. While it has been a flagship project of LEEDS 2023 Partnership Strand (having been originally conceived as a bid book project for the European Capital of Culture), the gestation has gone through several iterations, and it was not delivered on the scale that it was conceived as.

The scale went from that worthy of a European Capital of Culture project to the more constrained circumstances of a year of culture driven by Leeds City Council and West Yorkshire Combined Authority. Along its progress it was also impacted by the Covid-19 pandemic.

However, the key partners LEEDS 2023, Leeds Playhouse and Leeds Older People Forum stayed solidly behind the wider ambition of the work and of the unique vision for creating bold contemporary work with older people and establishing Leeds as a centre for this work.

The final conception of the project continued to be challenged and compromised by cuts to funding (and funding avenues being cut off), contractual issues and delays to other fundraising, leading to outdoor work being cut from its programme (and a large part of targeted audience lost).

It was nevertheless a pioneering project in terms of its model of delivery, which is recognised by those who were involved as participants. 1001 Stories was also trailblazing in its model of producing - as it was driven by a smaller, project funded organisation, The Performance Ensemble, engaging in a complex multi-partner project, including with much larger institutions. The time, effort and resource required, using freelance workers to drive bigger partners, however, proved challenging for the smaller organisation, which was exacerbated as a dedicated producing resource was not greenlit until September 2022, when it was required 3-4 months earlier.

Engagement

The process of story gathering and delivery of the Takeover event was expertly managed. The target of 1001 Stories was exceeded (reaching 1200 stories), representing people from the majority of wards across Leeds (and further afield) - including different communities of interest, place, identity and culture. As was the number of active participants in the process, creatives and volunteers involved in the project. Livestreaming had a good take-up, although did not reach the target, and the digital archive has a growing number of

views and is expected to build towards its target. Engagement would have been larger if it had been possible to deliver the outdoor street project, however due to less funding overall this did not take place.

Marketing

The project did not reach its audience targets, falling short for the Takeover event at Leeds Playhouse from figures expected - audiences and income.

The evaluation by The Performance Ensemble and Leeds Playhouse, recognised that insufficient resource was available for maximising the marketing effort. While Leeds Playhouse championed the project it was of course one of many major productions that its teams were committed to. The Takeover also coincided with another major project for LEEDS 2023 - The WOW Barn, which further diverted attention and marketing resources.

Marketing was also compromised due to the later than planned confirmation and organisation of the Takeover programme, which decreased the lead-up time for the marketing effort, as well as by insufficient resources, which The Performance Ensemble could not compensate for within the time available and their own resource (chiefly freelance staff delivering to project funding). Essentially the project did not benefit from a dedicated marketing resource.

Evaluation

Independent evaluators were contacted but lack of capacity in the project delivery team and leadership on data collection at Takeover led to patchy inconsistent information capture.

Legacy

As well as the 1001 Stories digital archive, and the memories and ambitions for the future of those who were involved, the partnership evaluation has identified key legacies from this project:

- Alan Lyddiard's vision, the support of the partners and the quality of the work created resulted in a successful application for The Performance Ensemble to join the Arts Council England National Portfolio from April 2023, with investment of £250,000 per annum.
- As a vital and radical legacy of the sustained support and of LEEDS 2023, the city now has in The Performance Ensemble, the UK's first, permanent older artist ensemble.

- The Performance Ensemble’s long-term ambition is that, working in partnership, Leeds is recognised as an international centre for creative ageing and ultimately, that the organisation can find a permanent home for this work.

Learnings

Reflections on process...

Despite the delays, interruptions and funding challenges along the gestation and delivery of this project, 1001 Stories has nevertheless enabled The Performance Ensemble to become more embedded across Leeds’ community and cultural sectors. It has highlighted the challenges of this along the way, however, it has also demonstrated the possibilities. 1001 Stories also provides a model which can be developed to increase the representation of older people in the cultural life of the city, and to embed culture and creativity within communities.

A few comments in the evaluation suggest recommendations for evolving models of working with older people to increase their agency in the design and delivery further.

Key learnings from Leeds Playhouse post production review:

- Dedicate more time and resource to fully explore the scope and potential of complex projects in advance and ensuring all Playhouse / host entity departments are engaged fully in project scoping at earliest stages.
- Reach and record full agreements on obligations and responsibilities in advance with all project partners.
- Ensure complex projects have an appropriate senior single point of contact in the Playhouse / host entity leadership team with capacity to bring the work to fruition.



1001 Stories Launch, Alan Lyddiard Photo David Lindsay



Takeover, Gems on the Hill Choir, Hong Kong Photo Mike Pinches

Project Overview

The 1001 Stories project was delivered as part of the LEEDS 2023 year of culture Partnership Strand. It was created by The Performance Ensemble in partnership with LEEDS 2023, Leeds Playhouse, Leeds Older Peoples' Forum and Leeds Museums and Galleries. The Performance Ensemble has been developing the project over five years, and delivery started in May 2022 and was completed in May 2023. The company worked with 500+ older people including those from the most deprived and least engaged communities in Leeds, in a mass-participation reminiscence and oral history project to explore, to save and celebrate their personal histories through the collection, co-curation and sharing of 1001 Stories. The celebration was a 10-day Takeover of Leeds Playhouse by older people during LEEDS 2023.

The Performance Ensemble

The Performance Ensemble is an older person-led arts and social change organisation committed to tackling ageism and improving the lives of older people in Leeds and beyond. Working at the intersection of creativity, community and health and wellbeing, it creates high-quality cross artform work and positive health outcomes for older people through an ensemble practice and a set of rich cross-sector, place-based partnerships.

It believes everyone has a right to participate in and contribute to a full cultural life. Its vision is to live in a world where older people enjoy fulfilling, meaningful and connected lives, where their creativity and contribution to society is valued.

The work is unique in the field of performance made by and with older artists.

The Performance Ensemble makes art with the experience of age, with an evolving practice rooted in ensemble working and co-creation. Some members have worked professionally in performing arts, whilst others were nurses or factory workers. When making work together, everyone is an artist - blurring the boundaries between so-called professional and non-professional practice. This is the signature of The Performance Ensemble's work. Kindness and care for others underpins all that it does.

Through the majority of the development and delivery of 1001 Stories The Performance Ensemble was a small project funded CIC with no permanent staff. However, for the period 2023 - 2027, TPE is now a new Arts Council England National Portfolio Organisation and as such, is one of the significant tangible legacies of LEEDS 2023 investment.

Project development

The project has been in development for over five years, but its origins go back to a concept which Alan Lyddiard, artistic director and founder of The Performance Ensemble submitted for the bid book for Leeds' to become European Capital of Culture (subsequently the UK was no longer eligible to apply due to its withdrawal from the European Union). This original project was called 'Bus Pass' and was to involve taking 16 double decker buses around the city of Leeds with intimate stories being told to passengers by older people during each journey and culminating in a spectacular finale. On Leeds' decision to deliver its own year of culture, the ambition to create with older people and to work with The Performance Ensemble stayed a part of LEEDS 2023's cultural planning.

The work was designed to be a 'co-production' partnership between LEEDS 2023, Leeds Playhouse and Leeds Older People Forum.

Led by The Performance Ensemble, between 2018-2023, the partnership began to develop the work through delivery of a series of increasingly ambitious projects, all conceived as stepping stones to inform the final outcome. These included:

- Bus Ride' (September 2018) which invited over one hundred people to get involved in a storytelling afternoon tea.
- The Promise of a Garden (August 2021) a large scale original production by older people in the Quarry at Leeds Playhouse as society began to re-emerge from COVID 19. The project involved the creation and collection of 5,000 fabric flowers made by older people across the city, which were used to create a fantasy garden on the Playhouse stage.

The 'Bus Pass' project, changed and was reconceived innumerable times as ongoing budget pressures and logistical challenges buffeted the project.

The 1001 Stories project was finally settled on and agreed with all partners in December 2021. It was conceived in the style of an holistic, all-consuming and whole organisation 'project model' of working that Alan Lyddiard had created at Northern Stage years before the gestation of this project. This was a particularly challenging approach with a small organisation such as The Performance Ensemble working to support Leeds Playhouse to work in a very different way to its usual culture of operation and production. It also represents a new model of working for participants designed to involve different people in different ways, and as such, represents a new approach to participative experiences.

Project timeline

The project was conceived as a full year of Story gathering informing and leading into the production of 'Sinfonia' and co-creation of the Takeover. However the project was delayed for a number of reasons. The Performance Ensemble has provided this project timeline which illustrates this:

September to December 2021

1001 Stories concept devised in collaboration between Leeds Playhouse, The Performance Ensemble, LEEDS 2023 and LEEDS 2023 with a feasibility report completed and submitted. There were delays in LEEDS 2023 green-lighting the project from December 2021 to March 2022.

January to May 2022

Applications submitted to ACE, NLHF and LEEDS 2023 by The Performance Ensemble.

In absence of any other available funds, The Performance Ensemble committed a COVID bounce back loan it had taken out to keep development and fundraising work moving on the project.

May to September 2022

ACE and NLHF funding confirmed.

The Performance Ensemble decides Story gathering work must begin or place the whole project in jeopardy and commences work in communities, despite funding from LEEDS 2023 not yet confirmed.

Contractual issues arose between LEEDS 2023 and Leeds Playhouse on the nature of the co-production and the application of Theatre Tax Relief.

These issues were finally resolved in August 2022 with agreement that LEEDS 2023 will fund the project via a grant rather than co-produce and as a consequence reduced its contribution from £135,000 to £80,000.

Despite the increased budget shortfall The Performance Ensemble and Leeds Playhouse agree to commence full production at risk (a dedicated freelance producer is then appointed to the project and Leeds Playhouse Creative Learning Department take lead on developing the Takeover)

The Performance Ensemble commences to raise other funds to address this gap and works with Leeds Playhouse to reduce the budget.

October to December 2022

Leeds Playhouse takes over contracting of all project staff and Story gatherers.

Partners agree to cut the outdoor street activity planned to ensure that the core of the Takeover can still be delivered.

January to May 2023

Additional funding secured by The Performance Ensemble from The National Lottery Community Fund to support Takeover.

Rehearsals for Sinfonia start.

Leeds Playhouse contracts dedicated Takeover manager.

1001 Stories target passed.

Full Takeover programme completed four weeks ahead of delivery.

Partnership agrees to delay the planned symposium² to October 2023 due to clashes with Coronation and Local Elections.

Takeover of Leeds Playhouse delivered 24th April - 6th May 2023

Programme

The final programme for the 1001 Stories project consisted of:

- Story gathering across Leeds and Yorkshire.
- Seven pieces of new work, produced by The Performance Ensemble, including Sinfonia, a new mainstage production in the Quarry Theatre, Leeds Playhouse.
- Radical Acts of Being - a digital installation in the Bramall Rockvoid, Leeds Playhouse.
- A digital archive of all 1001 Stories.
- Takeover programme of Leeds Playhouse by older people with community organisations.

Highlights of the Takeover programme included:

- Opening Event with John Fox and Sue Gill (founders of Welfare State International) and closing party.
- Over 30 visiting older artists and support team contributing to the Take Over from Hong Kong and China with storytelling and choir performances with substantial funding awarded from Hong Kong
- Sold Out Conversations with Ken Loach and Alan Bennett

² The Performance Ensemble and partners intend to share the evaluation as part of this symposium

- The Barber Studio Programme Including: 3 solo performances by older artists (Roger Harington, Margaret Bending, Tamara McLorg) Embrace The Tastes of Life (Stories from Hong Kong) Small Journeys (Collaboration with Leeds International Concert Series) In conversation with Mike Shepherd (Kneehigh Theatre) and In Conversation with Cai Shugun (Project with older people in Guangzhou, China funded by British Council)
- ‘Moving with Joy’ Community Dance Evening. Culmination of long standing engagement with Lychee Red Chinese Seniors Project and Vandan Group of Gujarati women working with professional choreographers Tamara McLorg and Jyoti Manral - 61 performers plus solo from David Hamilton (founder Artistic Director of Phoenix Dance Company)
- ‘Steel Pan Stories’ Specially commissioned show with 16 performers from Khadijah Ibrahiim about the legacy of St Clair Morris
<https://www.peepaltreepress.com/blog/news-authors/dedicated-st-clair-morris-1938-2017>
- Bradford Cellar Project who shared older perspectives in music
- Huddersfield Handmade Bakery ran baking sessions at the Takeover
- London Independent Age interviewed older people as part of Takeover
- Ulverston, Dead Good Guides shared older peoples stories on opening night
- New Kowloon, Hong Kong, The Performance Ensemble linked in with local story gathering work in Hong Kong and platformed two pieces - the "Gems on the Hill" choir and Art Options Limited's "Embrace the Tastes of Life" performance - at 1001 Stories

The partnership

The Performance Ensemble is a small community interest company and was project funded throughout drawing on freelance workers to develop the project with its partners to deliver this complex multi-agency project.

The roles and responsibilities of the partners were set out in a partnership agreement in February 2022. By this stage the partnership had expanded to include Leeds Museums and Galleries, who had come on board to offer expert support on the story gathering protocols and the development and archiving of the projects’ digital legacy.

It was agreed that the partners would undertake the following roles and responsibilities to deliver the Project:

The Performance Ensemble	<p>Act as lead and accountable body</p> <p>Chair Steering Group</p> <p>Provide artistic leadership of the Project</p> <p>Co-produce the project with Leeds Theatre Trust, LEEDS 2023 and Leeds Older Peoples Forum</p> <p>Lead on third-party fundraising for the project budget</p> <p>Ensure the project is delivered in line with terms and conditions of key funders</p> <p>Ensure project is delivered on time and within budget</p>
Leeds Theatre Trust	<p>Co-produce the project with The Performance Ensemble, LEEDS 2023 and Leeds Older Peoples Forum</p> <p>Provide cash support to the project to an agreed and fixed sum</p> <p>Contract project workers</p> <p>Manage funds on behalf of the project</p> <p>Commission Leeds Playhouse Enterprises Limited to produce the project</p> <p>Cash flow the project budget, expend and then recoup TTR to be reinvested back into the project</p> <p>Carry the Box Office risk on the project</p> <p>Provide support in kind (spaces in the theatre, staff resources, expert advice, profile in generic marketing materials)</p>
Leeds Older Peoples Forum	<p>Co-produce the project with The Performance Ensemble, LEEDS 2023 and Leeds Theatre Trust</p> <p>Provide expert advice, profile in generic marketing materials, connections to Neighbourhoods Networks and other relevant third parties</p>
LEEDS 2023	<p>Co-produce the project with The Performance Ensemble, Leeds Older Peoples Forum and Leeds Theatre Trust</p> <p>Provide cash support to the project to an agreed and fixed sum</p> <p>Provide support in kind (staff resources, expert advice, profile in generic marketing materials)</p> <p>Present the work as part of the LEEDS 2023 Year of Culture</p>
Leeds Museums & Galleries	<p>Co-produce the project with The Performance Ensemble, Leeds Older Peoples Forum, LEEDS 2023 and Leeds Theatre Trust</p> <p>Provide expert advice, support and mentoring to the delivery team and oral historian</p> <p>Profile the project across sites and partner on story gathering</p> <p>Work with The Performance Ensemble to determine where would be best to house the 1001 Stories depending on what the collection entails in the end</p>

N.B: The Performance Ensemble's use of the term 'Co-Produce' here was intended generically and as a way to promote inclusion. However a misunderstanding as to its definition, led to contractual issues between LEEDS 2023 and Leeds Playhouse which significantly delayed project delivery.

Beyond this core partnership, Alan Lyddiard's 'project model' is collaborative and partnership dependant, effectively building a critical mass. This time he envisioned the involvement of a large range of partners across the city. This is reflected in the diversity of the Takeover programme and the 84 different community groups involved, as well as the many groups who hosted Story gathering sessions and helped spread the word about the project

Project Budget

The original budget for the project was in excess of £600,000. The final was:

- Total Expenditure for the project: £510,772
- Total Income for the project: £510,771

Funds raised by The Performance Ensemble include:

- Arts Council England £125,000
- LEEDS 2023 £89,000
- British Council £20,000
- National Lottery Heritage Fund £94,999
- National Lottery Community Fund £50,250
- Leeds City Council £1,200

As well as providing substantial in kind support, Leeds Playhouse undertook to contribute 100% of its direct Theare Tax Relief claim to the project, to cash flow the project and to carry the risk at box office. In addition in kind support from Leeds Playhouse and LEEDS 2023 came to a value of £263,282.

The Performance Ensemble was responsible for achieving all project fundraising.

The biggest change to project finance was the reduction of funding available from LEEDS 2023 which was reduced by 40% to £80,000 confirmed in August 2023.

The process of story gathering

The story collecting process involved developing relationships with new groups of older people living in Leeds and building a sense of trust and respect.

Groups includes those dedicated to supporting older people more generally (some for particular communities, localities others more generally focused) as well as those focused on cultural or creative activities, for example, the Beeston Village Community Centre where the older Chinese community of Leeds meets regularly). As Alan Lyddiard (Creative Director of The Performance Ensemble) describes it is a process of listening, then reflecting back the particularity of their story and finally inviting them to, and building their confidence to, present this to a public:

[It's about] getting to know people, listening to them, listening to their stories. After some time, they're willing to, even keen to speak about their history, and their actuations, and their wishes. People want to talk about those kinds of things...So, rather like you would in a pub or, you know, round a campfire, or something. You just share stories, and slowly, slowly, slowly you build on that, until maybe it becomes a little bit more sophisticated than just chatting, it becomes a circle of stories.

There were two teams of story-gatherers who would meet older people in their homes or community spaces (centres, cafes etc). The story-gatherers had pre-existing relationships with the different communities that were being invited to take part and worked with each older person to write their story.

Locations of story gathering

In total there were 365 days of Story gathering in 64 different locations across 27 of Leeds' 33 wards, as well as further afield - in Yorkshire, London, and Guangdong, China.

Using ward profiles (included in the Appendices) story gathering sessions took place in a diversity of wards with a range of cultural engagement - from population areas which were majority highly engaged with cultural activity to those with predominantly lower culturally engaged population; and across wards with higher, medium and lower levels of deprivation; and finally from wards with higher, medium and lower proportions of the population which were from Global Majority ethnicities.

Additional project work was developed in other parts of the UK and internationally:

- Bradford
- Huddersfield
- London
- Ulverston
- Guangdong, China
- New Kowloon, Hong Kong



1001 Stories Launch, Khadijah Ibrahiim Photo David Lindsay



1001 Stories Launch, Edwin Long Photo David Lindsay

Evaluation indicators

The evaluation of 1001 Stories followed the framework designed for LEEDS 2023, with adaptations relevant to this project.

Key indicators for LEEDS 2023 relevant to this project are:

- Engaged and involved a diversity of people
- Quality of Engagement
 - Audiences, participants, artists learned about or discovered something or someone or some place new
 - Increased knowledge of the cultural heritage of the people and places of Leeds
 - Increased pride in Leeds
 - Collaboration
 - Enjoyed the experience
 - Felt welcome
 - Felt comfortable/it was 'accessible'
- Outcomes
 - Felt connected to other people
 - Increased health and wellbeing
 - Felt inspired
 - Increased skills and confidence

Evaluation Methods

The Audience Agency was commissioned to help advise on the evaluation of 1001 Stories and report on the findings, using data collected by The Performance Ensemble and Leeds Playhouse and qualitative data collected by The Audience Agency LEEDS 2023 evaluation partnership. The overall evaluation aligned with the framework set out for LEEDS 2023 and drew on the toolkit and guidance for all LEEDS 2023 Partnership Strand projects.

Quantitative research used the Insight and Impact Toolkit³, with data collected by The Performance Ensemble and Leeds Playhouse and Dr Robyn Dowlen, Centre for Cultural Value, facilitated the qualitative data collection.

³ <https://impactandinsight.co.uk/>

The Performance Ensemble and Leeds Playhouse additionally evaluated the process of the project and assessed the success of the delivery partnership using Leeds Playhouse's regular post-production review process.

Quantitative data collection

The Insight and Impact Toolkit was used to deliver five different surveys in person and as an e-survey across the range of stakeholders for 1001 Stories. Details of the content of the surveys is included in the Appendices.

- Storytellers - a post-Takeover e-survey was circulated to contacts for Storytellers, with 11 quantitative survey responses.
- Takeover and Sinfonia participants
 - A pre-Takeover e-survey was circulated to individuals with 18 quantitative survey responses.
 - A post-Takeover e-survey was circulated to individuals with 19 quantitative survey responses.
- Audiences at the Takeover at Leeds Playhouse were sent an e-survey or responded on the day in person - a total of 189 survey responses (122 who booked tickets for Sinfonia and 67 individuals who attended the Takeover)
- Peer reviewers (following the Insights and Impact Toolkit method, peer reviewers are integral to the assessment of 'quality' and were selected and invited to complete the survey by The Performance Ensemble and Leeds Playhouse) - sent a post-Takeover survey, 5 quantitative survey responses from Peer reviewers. As experts, their ratings under the different Insights and Impacts toolkit are lower than those from audiences and different participants.

N.B: it should be noted that the sample size for Storytellers and Takeover and Sinfonia participants is not representative, therefore the results of this quantitative data collection are indicative, and referenced as such in the reporting.

The surveys asked questions against the LEEDS 2023 indicators as outlined above:

- Demographics - age, gender, identifying as D/deaf or a Disabled person.
- Residence - full postcode - from which derived ward of Leeds and county in the UK.
- Cultural engagement - full postcode - from which derived Audience Spectrum segment (see Appendices for information).
- Experience ratings and likelihood to recommend (NPS score).
- Qualities - Experience, Local Impact, Content, Perception, Facilitation

- Outcomes - Community Outcomes, Insight and Reflection, Social, Economic

N.B: Insight and Impact Toolkit Dimensions questions were used to assess qualities and outcomes (different dimensions were asked about according to the stakeholder group in each of the surveys) and are asked in the form of statements with a slider to ‘rate how much you agree or disagree with this statement’. The slider is scored 1-100, or as per the data provided for this analysis as scores which range from e.g. 0.74 - 1. The scores presented in the main reporting are the average answer from across all respondents against each statement. In considering the differentiations in response, it can be assumed that any score above 80 or 0.8 would be equivalent to ‘strongly agree’ if the range is divided into the equivalent of a 5 point Lickert scale.

On selected dimensions and for selected productions, Leeds Playhouse has provided its average audience scores which are included in the reporting for comparative purposes only.

N.B: more information on the Impact and Insight Toolkit ‘Dimensions’ is included in the report and Appendices for each of the surveys delivered, the reporting groups the Dimensions responses in the context of the LEEDS 2023 selected evaluation indicators.

Qualitative research

Nine semi-structured interviews were conducted with older people, either via Zoom or over the phone, who took part in the 1001 stories project or attended events at the Takeover at Leeds Playhouse. Interviews were facilitated by Dr Robyn Dowlen from Centre for Cultural Value (Research partners with The Audience Agency for delivery of the LEEDS 2023 evaluation commissioned to deliver this as a separate project). Interviews lasted between 20 and 60 minutes. Data were analysed using a thematic analysis approach, which used the following steps: data familiarisation; open coding; searching for themes; reviewing themes; and defining themes.

Seven themes were developed and matched to the LEEDS 2023 evaluation indicators: Sharing Stories; Celebrating Stories; Challenging Perceptions; Connecting with Others; Building Self-Confidence; Feeling Welcomed; and Looking Forwards.

The majority of interviewees had existing relationships with The Performance Ensemble or Leeds Playhouse (through their Heydays programme). All interviewees provided verbal consent for their first names to be presented alongside the quotes.

Those interviewed are the following:

- David - Storyteller and Leeds 2023 volunteer

- Edwin Long - Storyteller
- Isola - Storyteller
- Liz - Storyteller
- John - Sinfonia Performer
- Koukab - Takeover performer
- James - Takeover participant
- Marlene - Takeover participant
- Alan Lyddiard - Creative Director, The Performance Ensemble

The Leeds Playhouse post production review

In parallel to this independent report, Leeds Playhouse and The Performance Ensemble have used the Playhouse's regular post-production review process. This consists of a written survey which invites respondents to identify

- Five Successes
- Five Areas for Improvement
- Actions for next time

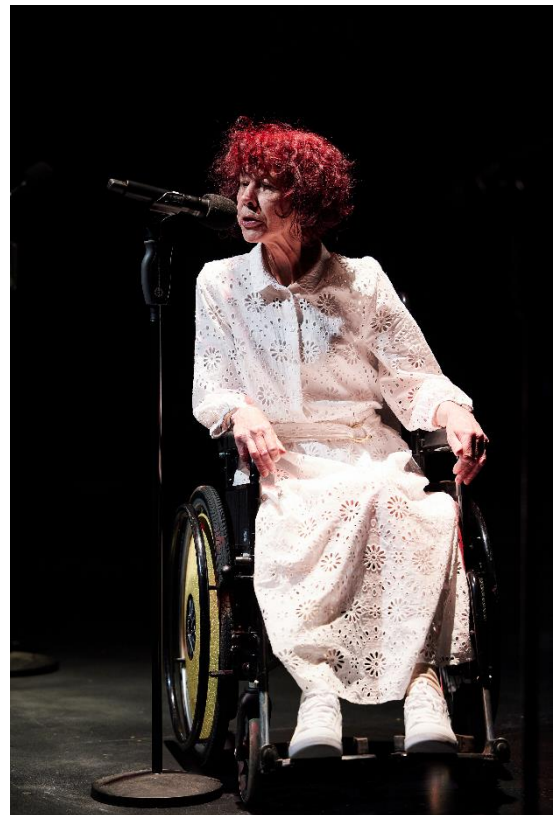
The survey was distributed to all members of the creative team on Sinfonia and also to all senior managers at the Playhouse. It was then reviewed at a face-to-face session with all concerned.

LEEDS 2023 evaluation

LEEDS 2023 were not part of the project evaluation referred to, their views are therefore not represented at this time in this evaluation. Evaluation of LEEDS 2023 will not be published until August 2024, and this evaluation should be assessed to some extent in the context of a full assessment of the year of culture.



Paulette Morris in Sinfonia Photo David Lindsay



Connie Hodgson and Sue Osbaldeston in Sinfonia Photos David Lindsay

1001 Stories in Numbers

- 130 Creative Practitioners - People taking part in the project to deliver creative activity or directly benefitting from the project in their role as a creative or cultural practitioner (target 43).
- 365 days of Story gathering in 64 different locations across 27 of Leeds' 33 wards.
- Over 1200 stories were collected from older people.
- 605 different storytellers.
- Storytellers drawn from every one of Leeds 33 wards.
- 30 performers for the Takeover from Hong Kong and China.
- Seven pieces of new work, produced by The Performance Ensemble, including Sinfonia, a new mainstage production in the Quarry Theatre with 27 performers.
- A total of 115 individual performers appeared across the seven pieces of work.
- 600 Active participants - People taking part in or contributing to the project, going beyond being audience members. This might include taking part in a workshop, performing in a community show, or joining a class (target 500).
- 200 - Volunteers (target 120).
- 4,000 - Live audiences at the Takeover (target 16,400).
- 3,504 tickets 'sold' for Takeover events.
- 84 local groups/organisations presented at the Takeover - occupying and activating every space in Leeds Playhouse.
- 108 live events by groups/organisations at the Takeover.
- 3,080 - Streaming audiences experienced a recording or broadcast of a live presentation through a digital platform (target 5,000).
- 38,699 - Digital visits creative experiences designed to be experienced through digital technology (target 25,000)

<https://theperformanceensemble.com/stories-so-far/> .

Sales data

See Appendices for a full breakdown.

- Sold out conversations with older artists - John Fox, Sue Gill, Ken Loach and Alan Bennett (the In Conversation with Alan Bennett attracted the highest proportion of ticket income and Sinfonia the highest proportion of tickets and customers)

- 3504 total tickets sold across 9 events (including all days for 1001 stories and the Day Pass)
- Gross yield (income) of £39,572.04
- The majority (25%) of advance bookers bought their tickets 3-4 weeks in advance and 15% bought their tickets 5-8 weeks in advance, with a further 23% buying the 5 or more weeks in advance. 21% bought their tickets on the day, and 9% the day before.
- Two thirds of tickets were bought in advance online (47%) or by phone (16%), and 36% over the counter/on the day.
- The majority attended in groups of two to four people (66%), with 18% solo attenders

Findings – Diversity

Indicator: Engaged and involved a diversity of people

1001 Stories brought together voices of older people from across socio-demographics, identities, experience, character and perspective as a result of the process of story gathering. Stories were gathered in a myriad of ways working with different communities in Leeds and Yorkshire and beyond. The resulting stories were vibrant and showcased an array of experiences of what it means to be an older person to be represented and responded to through the process. There were stories of love, loss, challenge, triumph, struggle, creativity, celebration, eccentricity to name but a few.

The Storytellers, participants and audiences are in the main older, mostly 55 years or more, as it was their stories which were the focus of the project (represented across the data at a higher proportion than for the population of Leeds). However, audiences for the Takeover at Leeds Playhouse were also 31% under 55 years old - so the project did have an appeal across age ranges.

Storytellers, participants and audiences reflected the geographic reach of the story gathering engagement and workshops, with residents of a large proportion of Leeds' wards represented. However, there was also reach beyond Yorkshire particularly for Storytellers and Participants. The reach also extended internationally, with a parallel international project in Guangzhou, China, funded by the British Council.

The project attracted a majority of people highly and medium engaged with culture, using Audience Spectrum profiling⁴, as audiences, Storytellers and Takeover and Sinfonia participants. There is an indication of over representation of medium culturally engaged compared to the population of Leeds in audiences and participants. Sinfonia and Takeover Participants are most likely to be from the lower culturally engaged Audience Spectrum segments (although still under-represented compared to the population).

The audiences, Storytellers and Takeover and Sinfonia participants all strongly agreed on average that 1001 Stories reflected 'a broad and inclusive range of voices'.

Overview

A limited set of questions were asked about diversity - which included age, gender identity and whether people identified as D/deaf or as a disabled person; also reported here is the geographic reach; and the level and type of cultural engagement using Audience Spectrum. The Insights and Impacts toolkit question which rates the perception of

⁴ See Appendices for further information

whether 1001 Stories reflected ‘a broad and inclusive range of voices’ is also relevant when considering the diversity of people within this project.

Demographics

- Storytellers - the survey responses indicate that Storytellers were majority 55 years or more (10 responses of 11). The respondents were also majority female (none of the respondents identified in another way), and a small proportion identified as a D/deaf or disabled person.
- Takeover and Sinfonia participants - likewise the participants’ survey responses indicate that the majority were 55 years or more. The respondents were also majority female (none of the respondents identified in another way), and a small proportion identified as D/deaf or as a disabled person.

N.B: please note the small sample sizes for the responses to Storytellers and Participants surveys and results are therefore indicative.

- Audiences
 - 26% of the audiences were age 65-74 (compared to 10% of the Leeds population 16+) and 18% were age 55-64 years (compared to 13% in the Leeds population 16+), 15% were 16-34 years and 26% 35-45 years. Effectively the older age ranges 55 years+ were over-represented compared to the population of Leeds, and under 45 years under-represented.
 - 69% of the audiences were female
 - 9% of the audiences identified as D/deaf or as a disabled person

Geographic reach

- Audiences
 - 83% of the audiences were from West Yorkshire, 5% from North Yorkshire, 2% from Greater Manchester and 2% from South Yorkshire.
 - The top five local authorities represented by the audiences were in West Yorkshire - Leeds (74%), Bradford (5%), Harrogate (4%), Wakefield (2%) and Kirklees (2%). This level of audiences from Leeds is comparable to those for LEEDS 2023 to date.
 - The top five Leeds wards represented by the audience were Roundhay (13%), Chapel Allerton (10%), Moortown (9%), Weetwood (7%), and Headingley & Hyde Park (6%) - - these wards encompass residents who are high and medium engaged with culture, are ethnically diverse, and who are deprived in one or more dimension. These wards which have a

higher penetration of audiences, reflect the top wards of engagement with LEEDS 2023 on activity to date.

- Storytellers and Takeover and Sinfonia participants
 - Storytellers were representative of every one of Leeds 33 wards
 - The survey responses from Storytellers indicate that they came from across West and North Yorkshire, with a concentration from Leeds.
 - Likewise the Takeover and Sinfonia participants were concentrated in Leeds, and a few were from across the country.

Cultural engagement

Levels of cultural engagement in audiences and Storytellers and Takeover and Sinfonia participant, are assessed using Audience Spectrum profiling.⁵

- Audiences
 - 42% of the audiences came from higher engaged segments (compared to 28% in the Leeds population). 43% came from medium engaged segments (compared to 38% in the Leeds population). 14% came from lower engaged segments (compared to 45% in the Leeds population).
 - 13% of the audiences were made up of Experience Seekers E1, 11% from Commuterland Culturebuffs C2 and 10% each from Experience Seekers E2 and Dormitory Dependables D1.
 - Two of the highly culturally engaged profiles are over-represented in the audiences, compared to Leeds as a whole: Commuterland Culturebuffs (16% compared to 10% in Leeds population) and Experience Seekers (23% compared to 18% in Leeds population).
 - One of the medium culturally engaged profiles is also over-represented: Dormitory Dependables (17% compared to 13% in Leeds population)
 - The lower engaged Audience Spectrum profiles are under-represented compared to the Leeds population 14% of audiences, compared to 35% in the population of Leeds, particularly Frontline Families (6% compared to 17% in Leeds population).
 - LEEDS 2023, at time of writing, has attracted 14% - 21% of its audiences from lower engaged segments across its different activities and events.
- Storytellers and Takeover and Sinfonia participants
 - The majority of participants came from the medium engagement profiles (Dormitory Dependables, Trips and Treats, Home and Heritage).

⁵ See Appendices for Audience Spectrum profile portraits.

- Takeover and Sinfonia Performers (post-event) were fairly evenly split across all three levels of engagement (3 each from Experience Seekers, Dormitory Dependables, and Kaleidoscope Creativity).
- Takeover and Sinfonia Performers (pre-event) had more people from the medium engagement profiles (4 from Dormitory Dependables 3 of which were D1, and 4 from Trips and Treats 3 of which were T2).

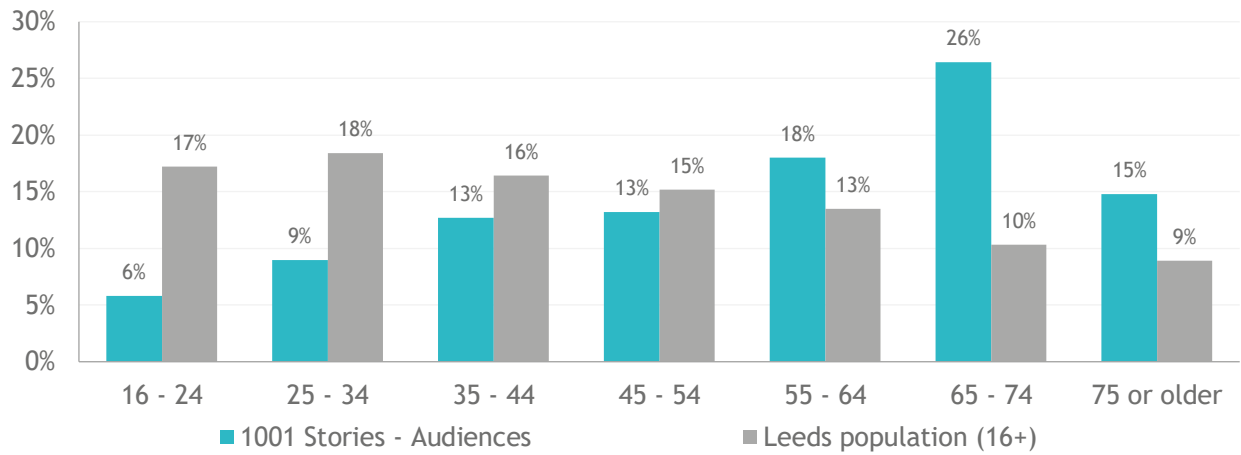
N.B: Please note the small sample sizes so this data of Storytellers and Takeover and Sinfonia participants is indicative.

Quality Dimensions ‘a broad and inclusive range of voices’

- The diversity of participants was recognised by those engaged with the project. Using quality dimensions questions from the Insights and Impacts toolkit, audiences, Storytellers and Takeover and Sinfonia participants, strongly agreed the project reflected ‘a broad and inclusive range of voices’, with little difference between pre and post event for Takeover and Sinfonia participants. Excluding the Peer reviewers who were more neutral on this statement, the average score was 90 (out of 100).

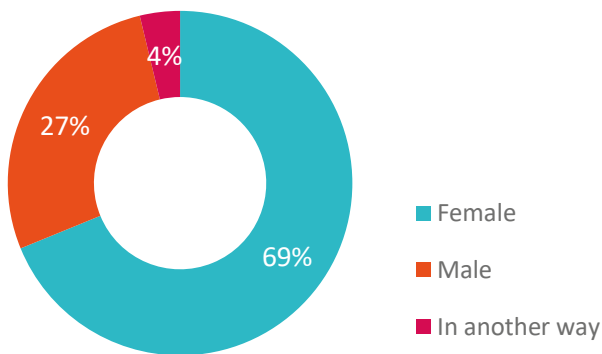
Demographics - audiences

Age - audiences



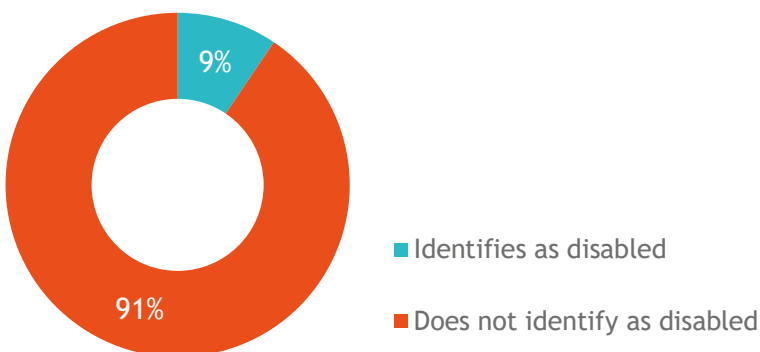
Base 189, 658,468

Gender - audiences



Base 186

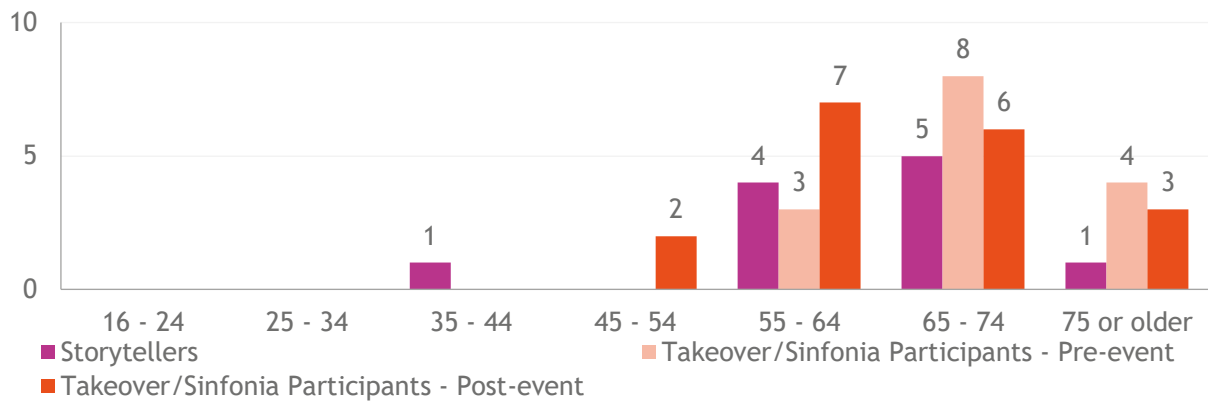
D/deaf and disabled people - audiences



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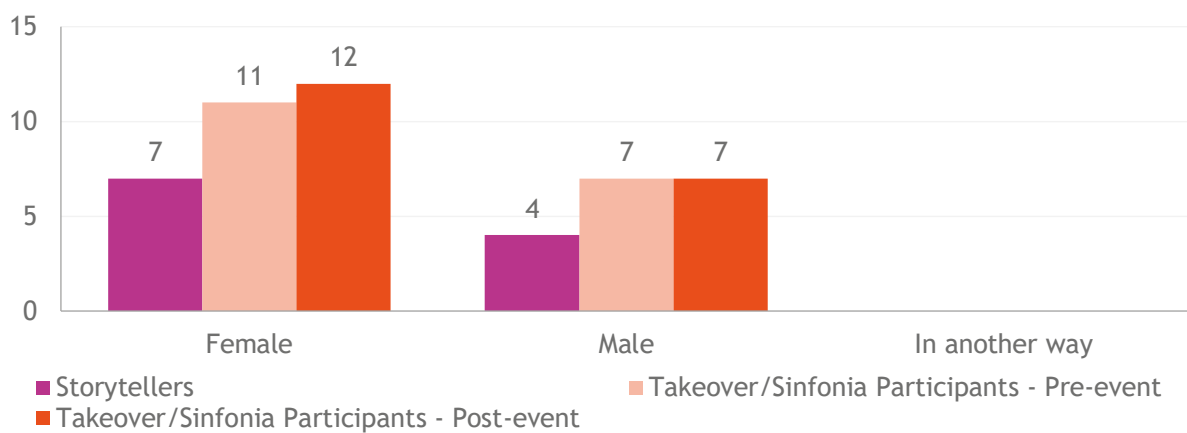
Demographics - Storytellers and Takeover and Sinfonia participants

Age - Storytellers and Takeover and Sinfonia Participants



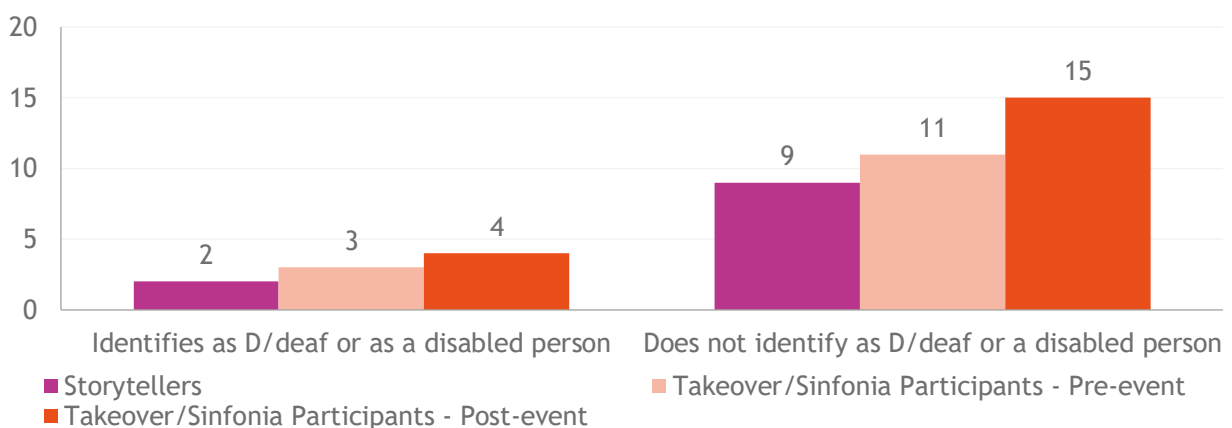
Base 11, 15, 18

Gender - Storytellers and Takeover and Sinfonia Participants



Base 11, 18, 19

D/deaf and disabled people - Storytellers and Takeover and Sinfonia Participants



Base 11, 14, 19

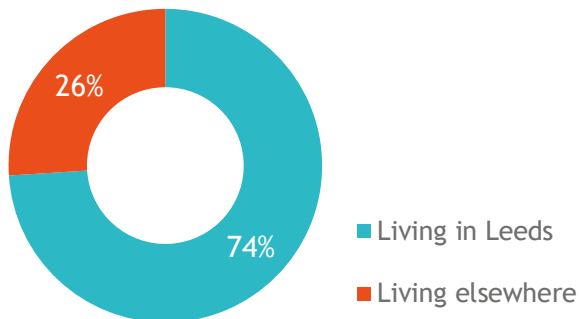
Geographic reach - audiences

County (derived from postcode)

- 83% West Yorkshire (including 74% living in Leeds)
- 17% from elsewhere:
 - 5% North Yorkshire
 - 2% Greater Manchester
 - 2% South Yorkshire
 - Remainder - Cumbria, Nottinghamshire, Brighton and Hove, Devon, East Riding Yorkshire, London, Kingston upon Hull, Lancashire, Leicestershire, Suffolk, Tyne and Wear, York

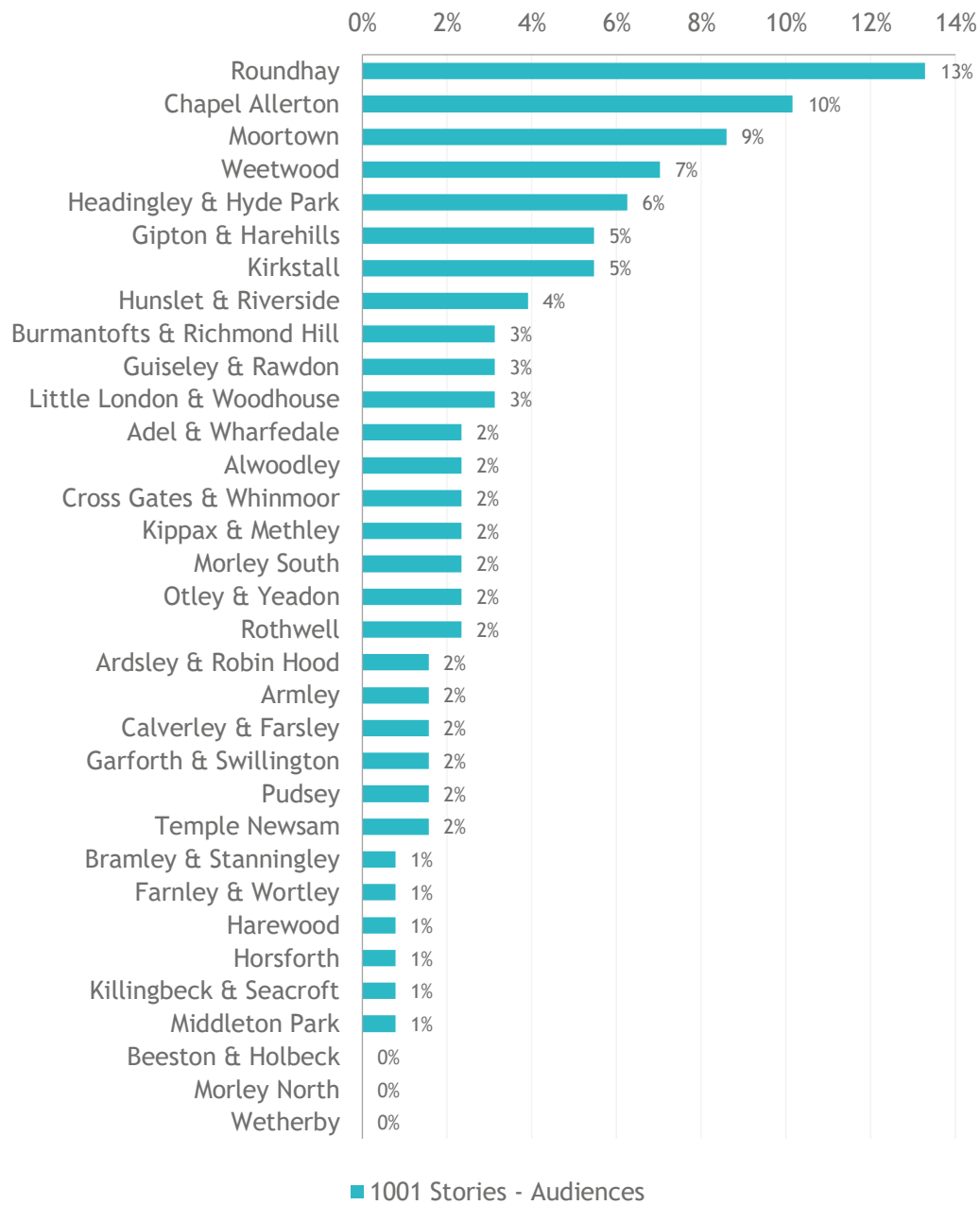
Base 173

These results aligns with the locations of ticket buyers for the Takeover with 64% - 88% of ticket buyers resident in Leeds - See Appendices for more detail.



Base 173

Ward - Leeds only (derived from postcode) audiences

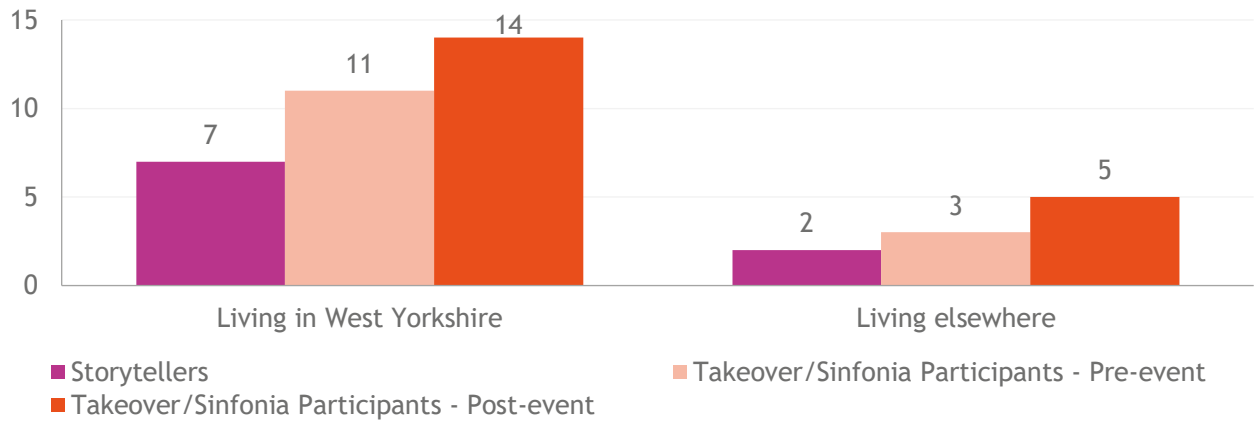


Base 128

Geographic reach - Storytellers, Takeover and Sinfonia Participants

- Data collated on Storytellers establishes that they were drawn from every one of Leeds 33 wards.

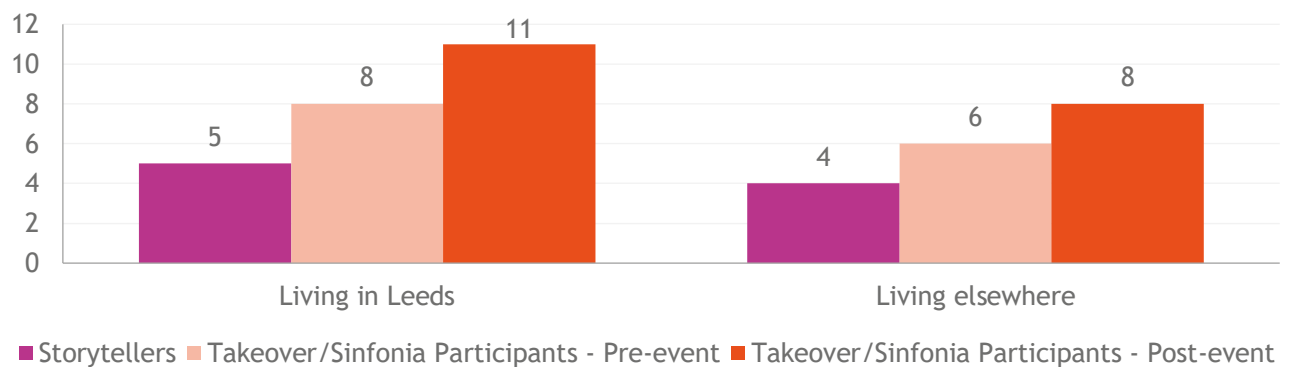
West Yorkshire or elsewhere (derived from postcode)



Base 9, 14, 19

- Elsewhere included London, North Yorkshire, South Yorkshire, Tyne and Wear and Leicester.

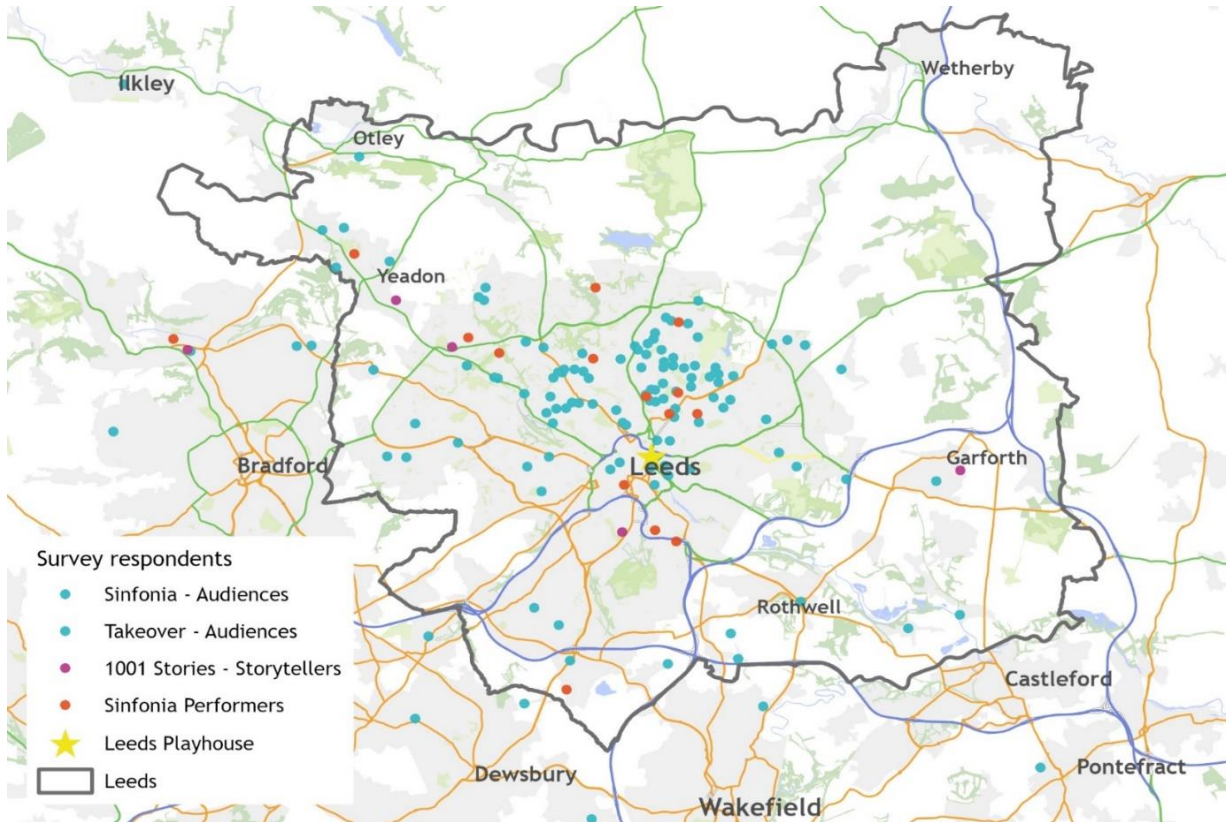
Living in Leeds / living elsewhere (derived from postcode)



Base 9, 14, 19

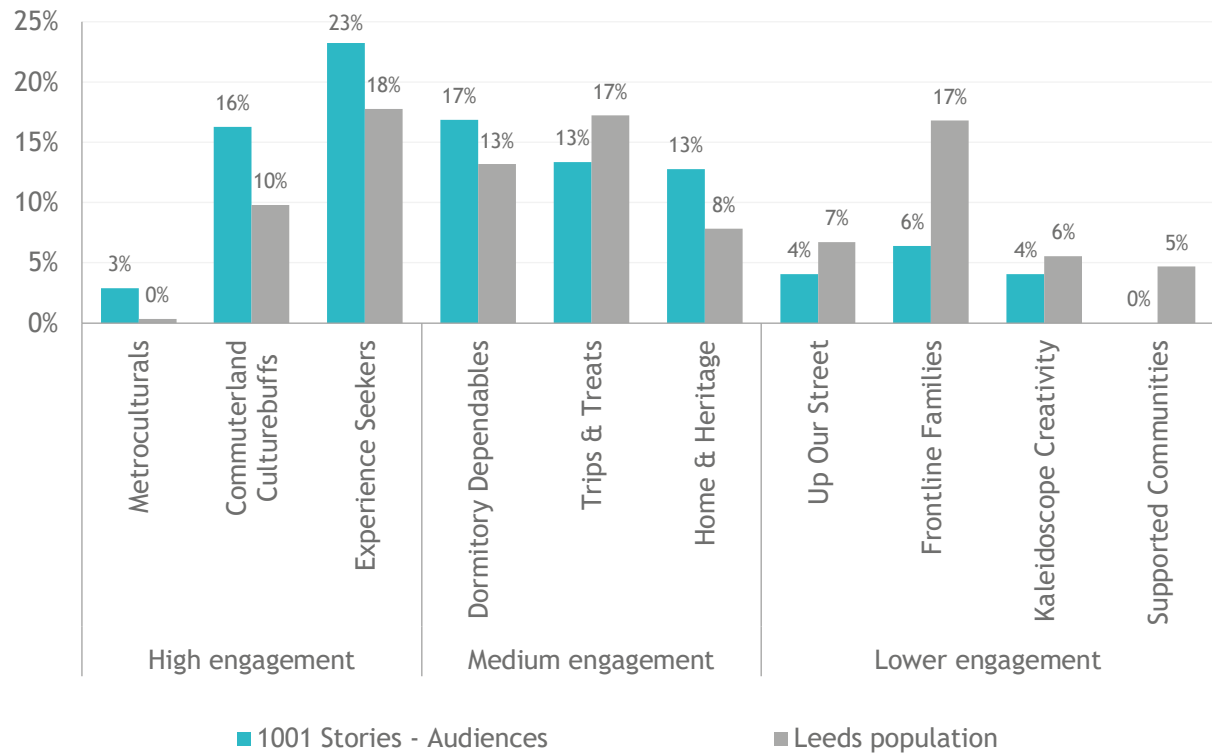
Geographic reach of audiences, Storytellers, Takeover and Sinfonia participants

N.B: Data presented is representative of survey respondents (and not all audiences, Storytellers, Takeover and Sinfonia participants - where other data indicates that all wards are represented).



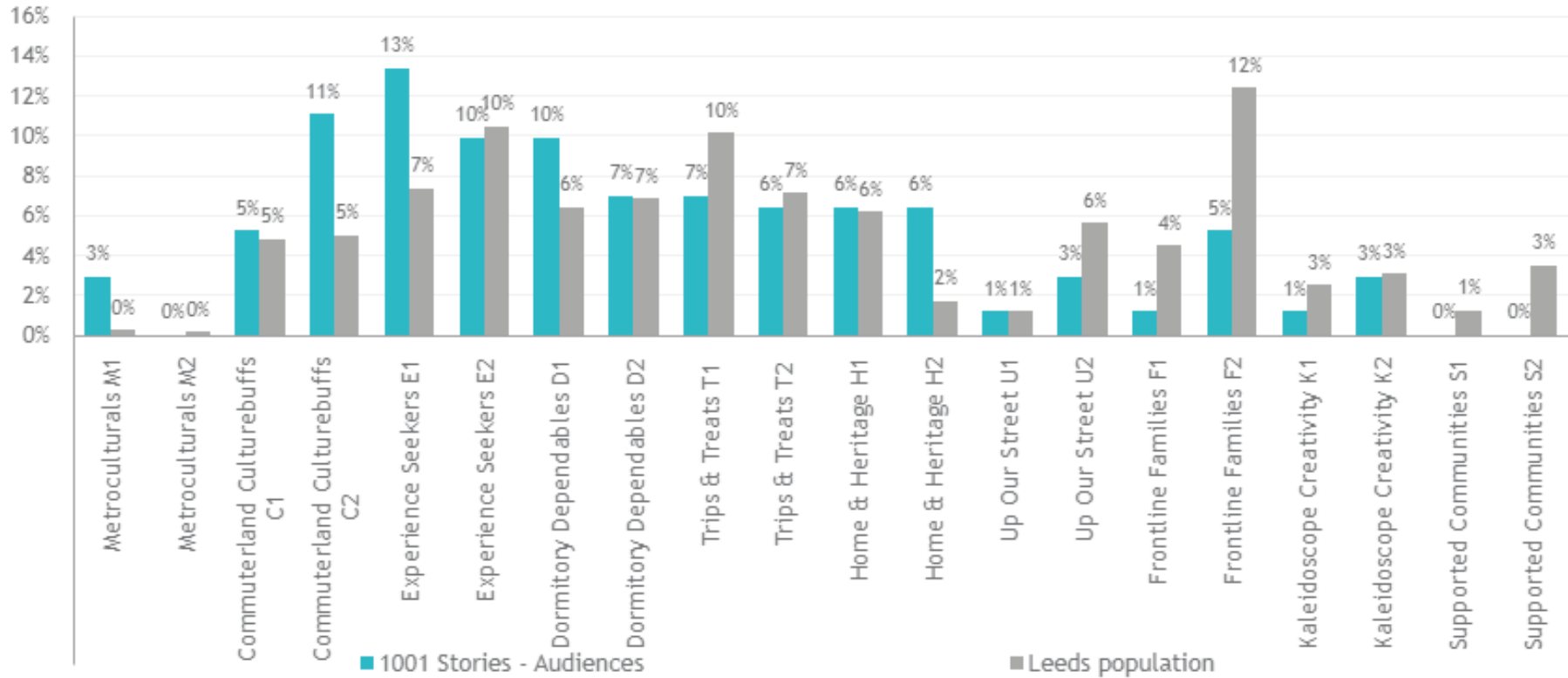
Audience Spectrum profiling - audiences

Audience Spectrum - audiences - High/Medium/Low engagement



Base 172, 658,984

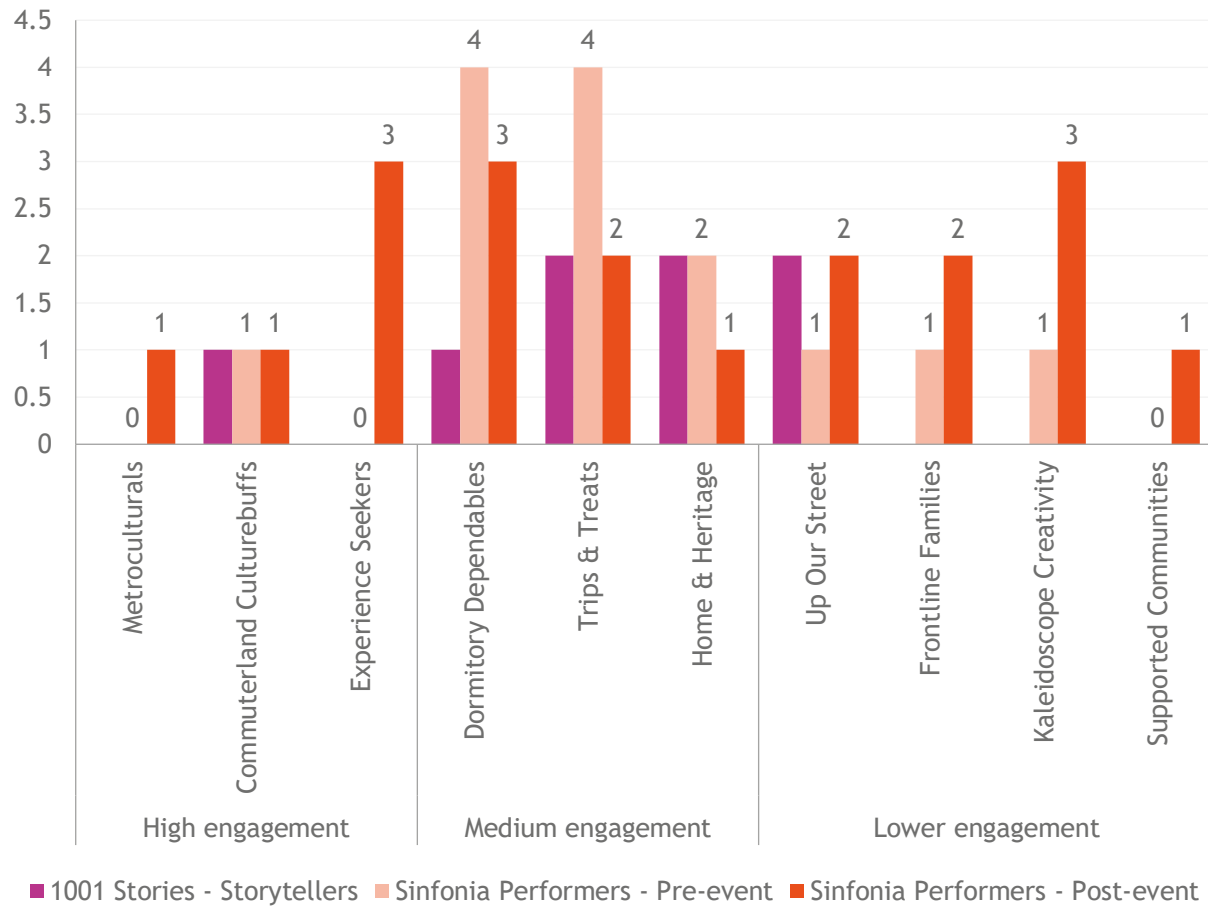
Audience Spectrum - audiences - Subsegments



Base 172, 658,984

Audience Spectrum - Storytellers and Takeover and Sinfonia Participants

Audience Spectrum - Storytellers and Takeover and Sinfonia Participants - high/medium/low

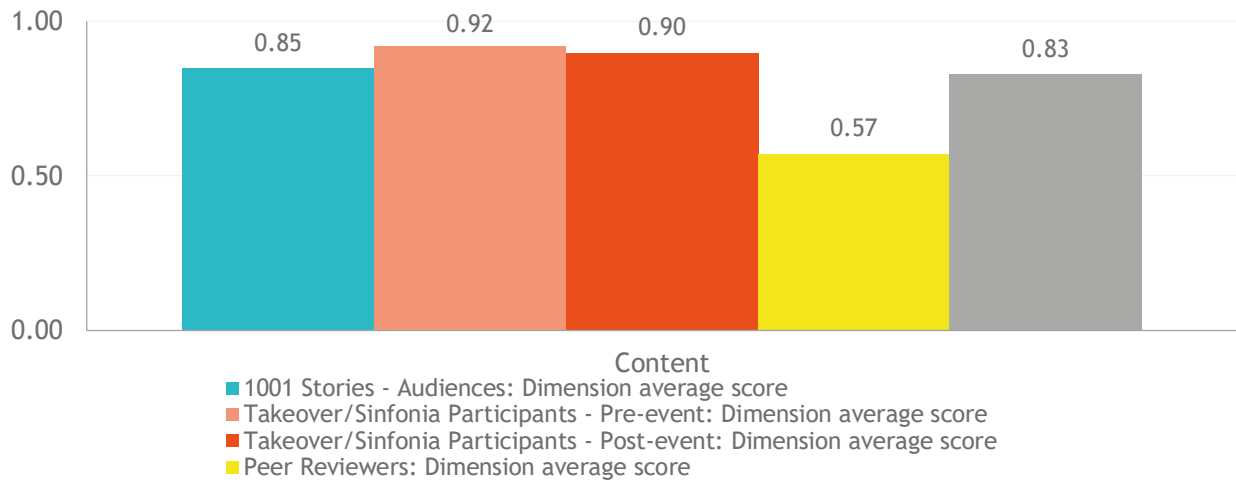


Base 8, 14, 19

Quality Dimension

Content - reflected a broad and inclusive range of voices (Qualities - Content)

- Content - reflected a broad and inclusive range of voices (Qualities - Content) - average score overall 83



- Audiences average agreement score 85
- Takeover and Sinfonia participants average agreement score pre-event 92
- Takeover and Sinfonia participants average agreement score post-event 90
- Peer reviewers average agreement score 57



Takeover, Vandan Group rehearsing for Moving with Joy Photo Mike Pinches



Takeover, Decodance Photo Mike Pinches

Findings - Quality of Engagement

Indicator - Audiences, participants, artists learned about or discovered something or someone or some place new

Using the Insights and Impacts toolkit⁶ dimensions strong agreement is indicated that 1001 Stories offered something new and different. These scores recognise not only that it was a new kind of experience for all participants, but that the project was recognised for its new model of working and its ability to therefore have people working and thinking in different ways in order to achieve the outputs of the project.

That newness was rated as strongly agree, with an average agreement of 87 across the statements by audiences, Storytellers, Takeover and Sinfonia participants.

- Distinctiveness - It was different from things I've experienced before (Qualities - Experience) - average score overall 79
- Concept - It was an interesting idea (Qualities - Content) - average score overall 84
- Originality - It was ground-breaking (Qualities - Perception) - average score overall 80
- Innovation - It was introduced to me in a new way (Qualities perception) - average score overall 85
- Challenge - It challenged me to think in a different way (Cultural Outcomes - Insight and Reflection) - average score overall 83

For the participants the average rating for agreement increased between pre and post surveys - indicating that the perception of originality and difference was emphasised by the experience of involvement. This is also born out as these participants rated these statements slightly higher than the audiences. Peer reviewers are understood to place the experience and project into a more expert frame of reference and are therefore likely to rate these statements lower than audiences or participants - at the 'agree' level rather than 'strongly agree'.

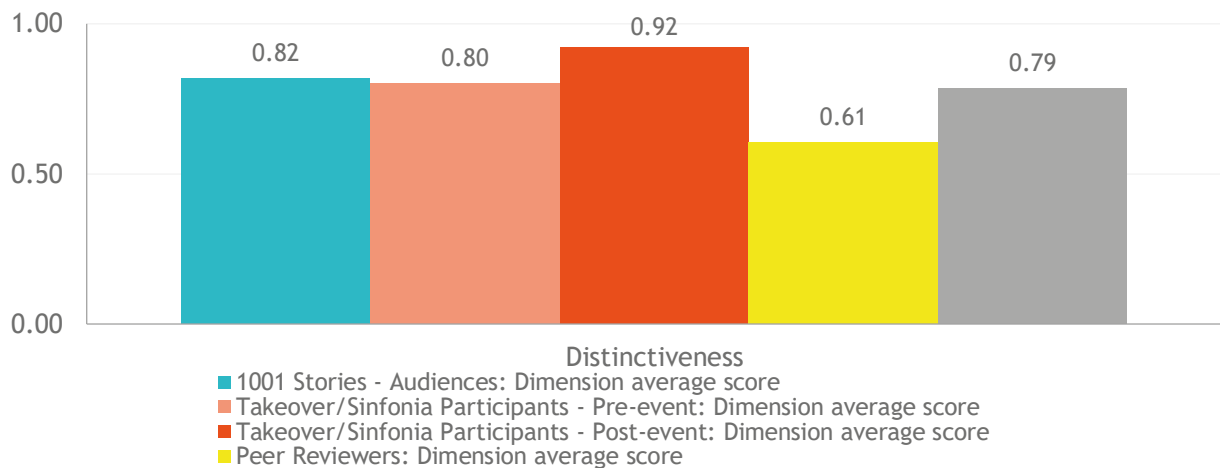
Personal reflection by Storytellers and Takeover and Sinfonia participants, also indicates a level of self-discovery and learning about themselves experienced through the process of the project.

⁶ [Home - Impact & Insight Toolkit \(impactandinsight.co.uk\)](https://www.impactandinsight.co.uk)

The newness also extended to experiencing the venue for the Takeover - Leeds Playhouse - as around a fifth on average of the bookers for the different events at the Takeover had not previously booked for work at Leeds Playhouse (see Appendices for detail).

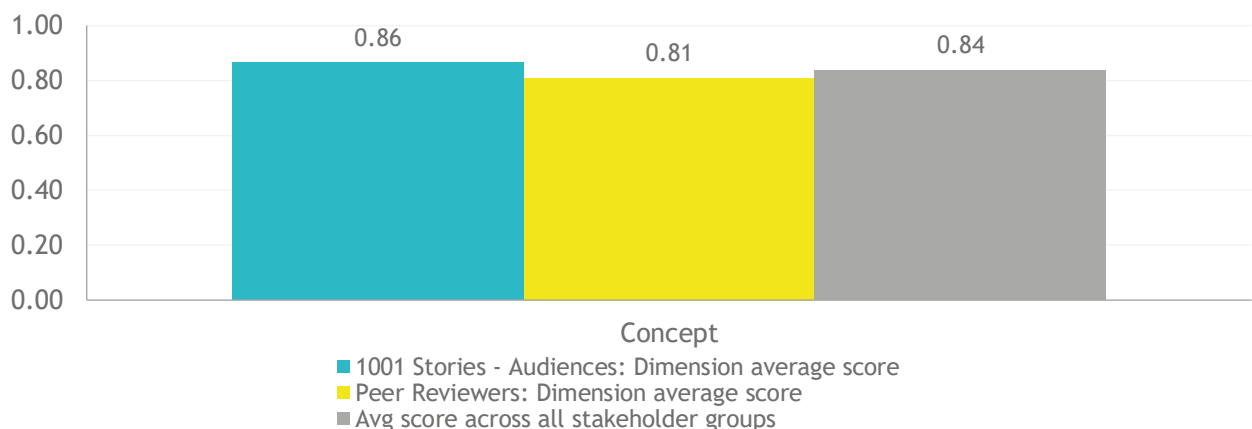
Compared to average public agreement scores for a selection of Leeds Playhouse productions on the dimensions around discovery and new experiences, scores for 1001 Stories track slightly higher on average.

Distinctiveness - It was different from things I've experienced before (Qualities - Experience)



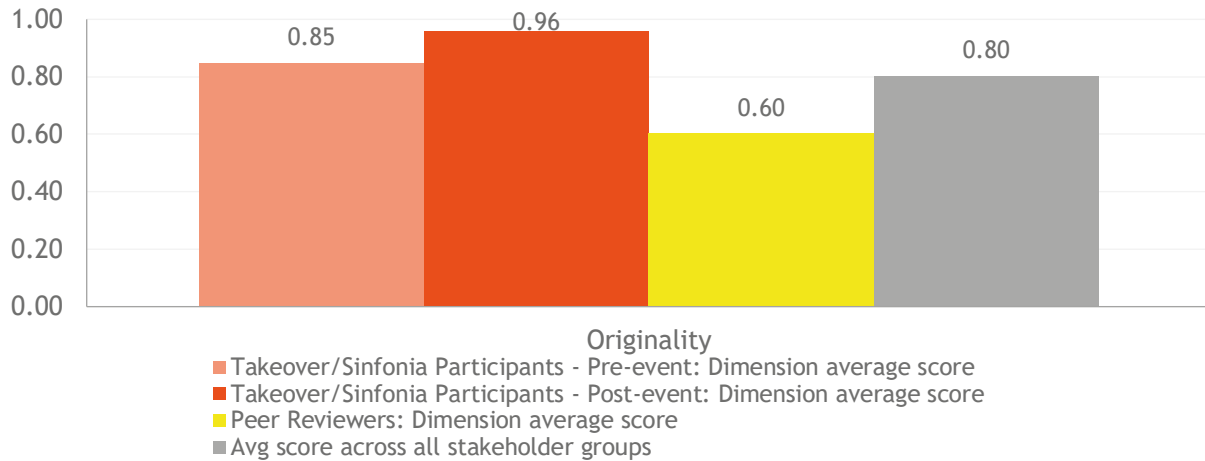
- Audiences average agreement score 82
- Takeover and Sinfonia participants average agreement score pre-event 80
- Takeover and Sinfonia participants average agreement score post-event 92
- Peer reviewers average agreement score 61
- (Average audience agreement scores for a selection of Leeds Playhouse productions range from 67-79)

Concept - It was an interesting idea (Qualities - Content)



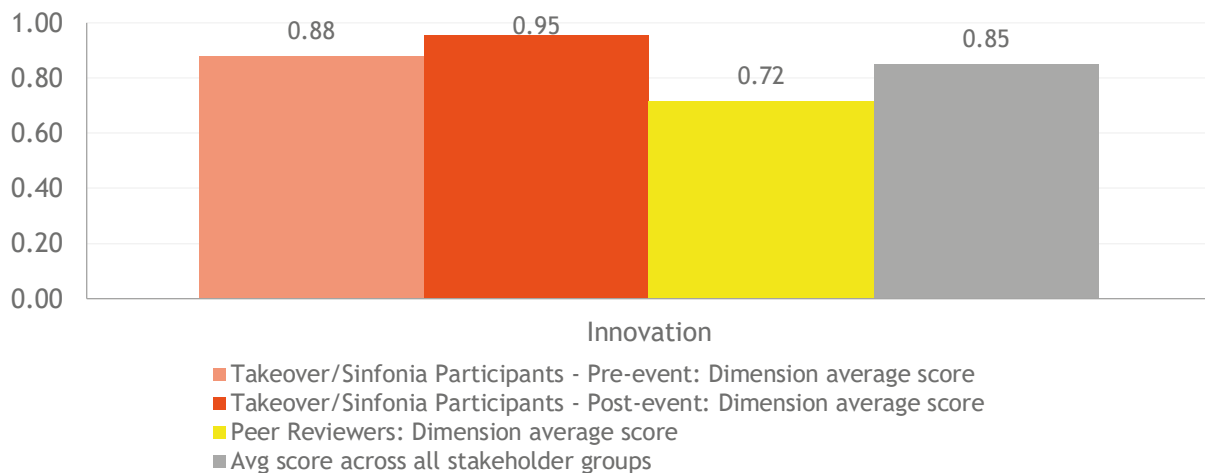
- Audiences average agreement score 86
- Peer reviewers average agreement score 81
- (Average public agreement scores for selection of Leeds Playhouse productions range from 72-87)

Originality - It was ground-breaking (Qualities Perception)



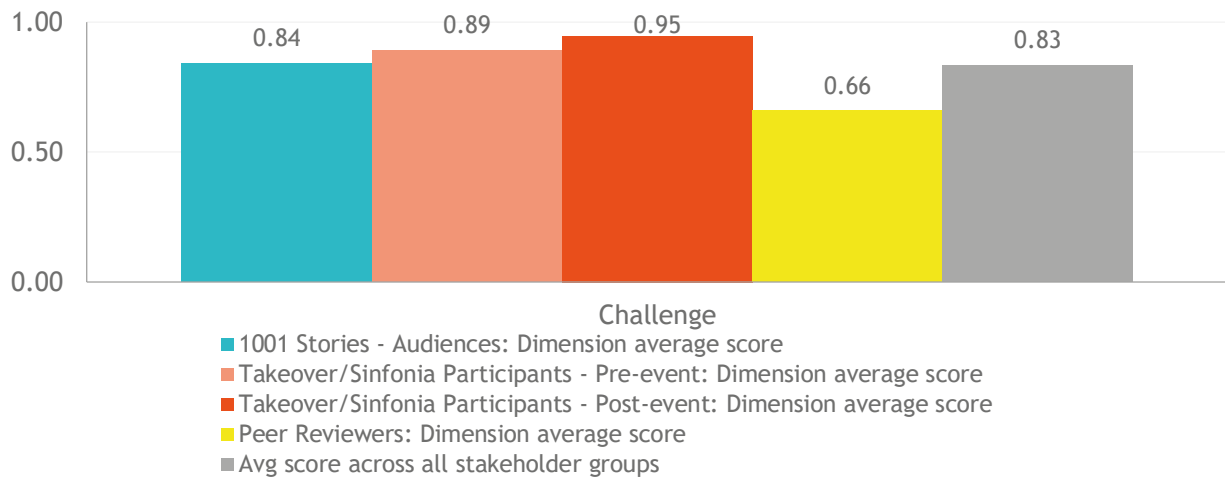
- Takeover and Sinfonia participants average agreement score pre-event 85
- Takeover and Sinfonia participants average agreement score post-event 96
- Peer reviewers average agreement score 60

Innovation - It was introduced to me in a new way (Qualities perception)



- Takeover and Sinfonia participants average agreement score pre-event 88
- Takeover and Sinfonia participants average agreement score post-event 95
- Peer reviewers average agreement score 72

Challenge - It challenged me to think in a different way (Cultural Outcomes - Insight and Reflection)



- Audiences average agreement score 84
- Takeover and Sinfonia participants average agreement score pre-event 89
- Takeover and Sinfonia participants average agreement score post-event 95
- Peer reviewers average agreement score 66
- (Average public agreement scores for selection of Leeds Playhouse productions range from 70-82)

The newness extended to learning more about yourself, as the Storytellers and Participants represented in the interviewees reflected that being part of 1001 Stories had allowed them to show their ‘authentic’ selves. They were able to express parts of themselves that might not be obvious to outside observers. As well as affirming that sense of self-identity, the project enabled older people to try new things, and develop new interests as a result. The quotes below highlight the sense of positive self-expression and developing new interests/tastes:

People saw me as quite a character and that was very nice, confirming my own impression of myself and I've made efforts to be different to dress colourfully and expressively and it generally goes down very well, people - Edwin

I'm still reluctant to say I am a dancer, but I've realised that I kind of am and I think that has given me a sense that at the drop of a hat I could dance anywhere. - John

Before I'd wanted to do [aerial], but never got around to it. You felt so supported, and so it's really, really good. [The instructor] hadn't been doing it for a lot of years, but she made us feel comfortable and relaxed and that was really good. - Isola

Indicator - Increased knowledge of the cultural heritage of the people and places of Leeds

The ratings of the relevant dimensions indicate strong agreement that 1001 Stories offered an opportunity to learn about the people and places of Leeds.

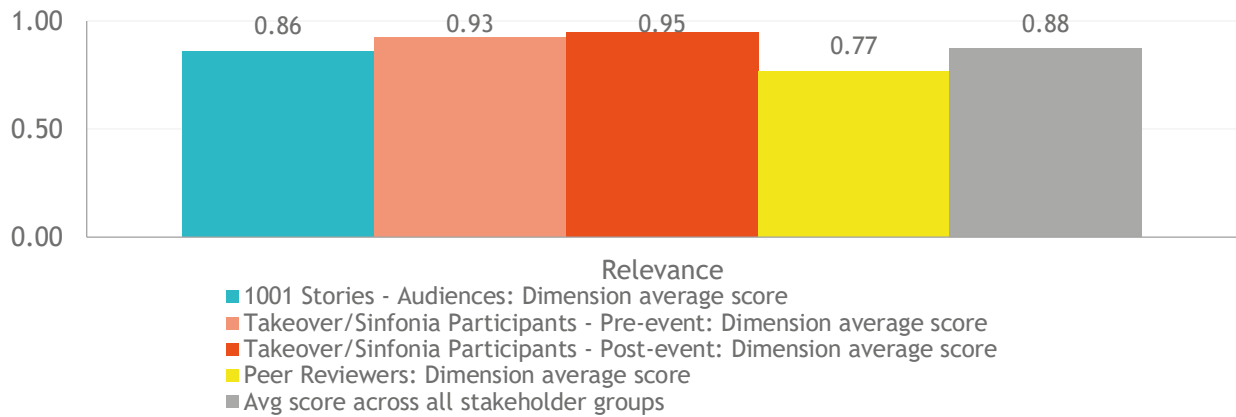
- Relevance - It had something to say about modern society (Qualities - Content) - average overall score 88
- Cultural Contribution - It provides an important addition to the cultural life of the area (Qualities - Local Impact) - average overall score 84
- Empathy - It helped me understand other people's points of view (Cultural Outcomes - Insight and reflection) - average overall score 85

As many of the stories told are by Leeds residents, we can assume that audiences and other participants would be increasing their knowledge of the cultural heritage of the people of Leeds through engaging with the stories. Average rating for audiences on these statements for Storytellers and Takeover and Sinfonia participants was 89 - strongly agree - with the participants rating it more highly, and peer reviewers score averaging 80 which is the closest it is to audiences and participants scores across all 'dimensions'. As with other ratings, the post event rating is higher than the pre event rating indicating that involvement delivered on the expectation.

This increased knowledge of course is chiefly about the older and ageing population across the different communities. The project both had an element of increasing the opportunities for shared or mutual understanding between Storytellers as well as increasing understanding amongst the audiences through hearing the stories. In this way, in the main, it was perceived to have helped change or challenge perceptions of older people. For some participants, it also challenged their own perceptions of what they could achieve. However, there is one indication that it could have perhaps gone further to change this if the project had been wholly developed and delivered by older people.

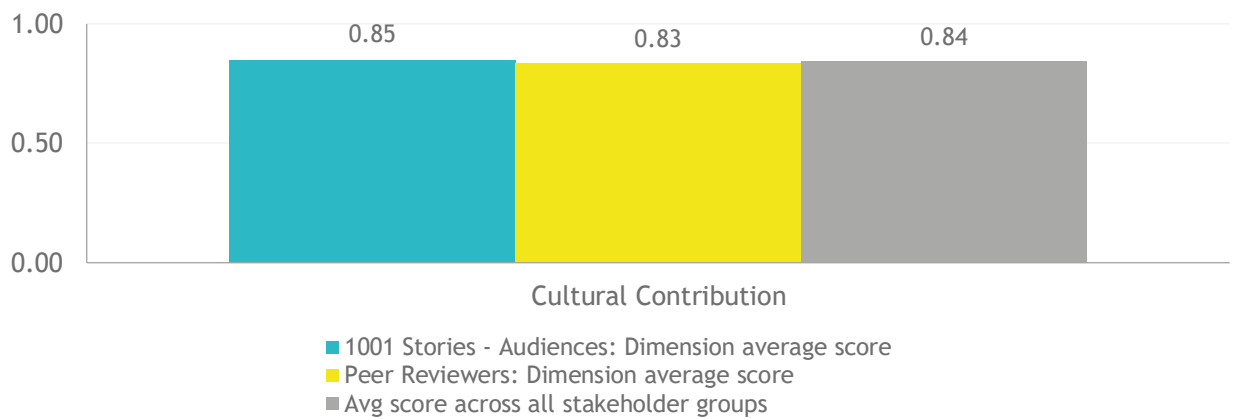
The scores for 1001 Stories track slightly above those achieved by Leeds Playhouse selected performances.

Relevance - It had something to say about modern society (Qualities - Content)



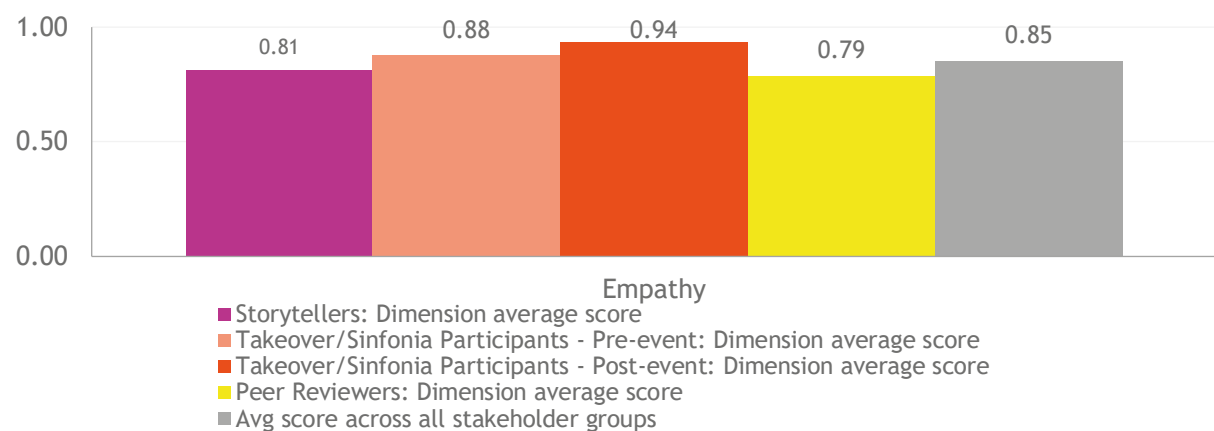
- Audiences average agreement score 86
- Takeover and Sinfonia participants average agreement score pre-event 93
- Takeover and Sinfonia participants average agreement score post-event 95
- Peer reviewers average agreement score 77
- (Average audience agreement scores for selection of Leeds Playhouse productions range from 73-85)

Cultural Contribution - It provides an important addition to the cultural life of the area (Qualities - Local Impact)



- Audiences average agreement score 85
- Peer reviewers average agreement score 83

Empathy - It helped me understand other people's points of view (Outcomes - Insight and reflection)



- Storytellers average agreement score 81
- Takeover and Sinfonia participants average agreement score pre-event 88
- Takeover and Sinfonia participants average agreement score post-event 94
- Peer reviewers average agreement score 79

Increased knowledge was not just localised, but on a personal level - both between the Storytellers and then the Storytellers and audiences.

The sharing of written and performed stories with an audience was significant to the older people who took part. For the older women in particular, the sharing of stories was seen as a sign of strength and they felt as if their stories had impacted on others in a positive (or equally cathartic) way, as the following quotes suggest:

Just listening to other women and just knowing their stories as well, I just feel so I have something to contribute, and I can still go on. - Marlene

It's good to talk, as they say, because you just don't know whose lives you're going to touch. It just takes a few words to change a life. - Isola

Listening to [stories] in a solo performance, I couldn't believe there were so many varieties of professions and things we have in common. But it's deeper than just that - I felt energised because, if they haven't given up, why should I? - Marlene

Many of the storytellers became story listeners through the process and were impressed by the wide variety of perspectives represented in the collection of stories. The act of listening was an important part of the process for some older people, especially when understanding the challenges associated with various intersections with ageing - for

example, the experience of dementia, chronic illness, disability, immigration, race, class, gender etc:

Some of the stories were really touching and some of the [care home] residents. One from each home just gave a story, which was just really nice, just to listen to them. Because they were a lot older than us and it took them back to where they were, and you could actually visualise the story that they were telling you, so that was really good. - Isola

Those who performed highlighted the significance of positive audience feedback that they had received from friends, family, and strangers. Seeing positive audience reactions during performances (applause, cheering, clapping) and hearing positive reactions after performances was important and formed part of the celebratory atmosphere, as these quotes from performers show:

At the opening evening, the opening ceremony party I did a burlesque performance. And that was particularly thrilling and exciting for me, particularly as it went down very well and caused very positive response. - Edwin

I think the reaction was reasonably good. People were really nice. After I'd finished' people came and said well done. I thought gosh, I didn't think somebody was here, I'd feel that way. I felt established there. - Koukab

The interviewees also reported that they felt as if they had learned a lot more about the different communities of Leeds through the process, meeting people from 'all walks of life'. They recognised and celebrated the different cultural groups that have made Leeds their home and the challenges they have faced in developing a sense of connection to the city. This sense of connecting with different communities in Leeds is represented in the following quotes:

I'm really grateful that they've actually put this on and it doesn't just belong to one community it belongs to everyone in Leeds and that they can take part. - Marlene

People from all over the world have come to meet in Leeds and make it their home. So, it was nice some of the 1001 Stories were all about their cultural background, where they came from, where they lived before they came to Leeds and what sort of challenges they'd had since moving here. So, it was nice to hear the stories that you wouldn't normally hear about people - David

I couldn't believe that I met two people from my homeland that I actually discussed things with. I also met some people from Kenya, India and they were telling me their

stories, living in Kenya coming from England and then coming to Leeds. So, all that to me was absolutely fascinating. Fantastic and I learnt so much. - Marlene

In particular, some interviewees discussed how the project had allowed audiences to reconceive their notions about what it means to be an older person. The ability to perform with other older people and perform to a range of audiences (family, friends, other older people, strangers) allowed them to demonstrate their individual vibrancies and talents. This led to audience members feeding back that their perceptions of ageing had changed or developed, as the following quotes illustrate:

A whole bunch of us did a dance around the stage and it was really a physically demanding dance. We were throwing ourselves down on the floor jumping up again. Up down up down up. And just at the end, and the people doing that dance. Some of them were in their mid seventies. I think that sort of thing in a way shows a vitality of old people and in terms of giving them voice. - John

It felt good, because I think within this country and society old people are made to feel you literally can't contribute, you can't do anything. - Marlene

While the majority of interviewees reported that they felt as if perceptions had been challenged through the work, one reported they had felt as though some stereotypes about ageing had not been challenged through the work. This was particularly in reference to certain activities (i.e. skating) that required more caution and support. This person felt as if they had to be 'looked after' rather than the whole Takeover being led by older people, as the following quotes show:

No, I don't think the project did change [perceptions on ageing]. Some of the activities during the Takeover really had the opposite effect. It really showed older people as not doing very much and it didn't create any new opportunities... I didn't learn about any new things that I might want to do as a result of being part of it.

for me the whole essence of the takeover was things being done by older people, with older people, for older people. And to have any young helpers working with older people, reinforced the message that old people are looked after by young people

- Quotes anonymous by request

Another interviewee also stated that she felt as if there had been too much of a focus on the negative elements of ageing, rather than showcasing the vibrancy and exuberance that comes with age, saying: 'there were too many downbeats'.

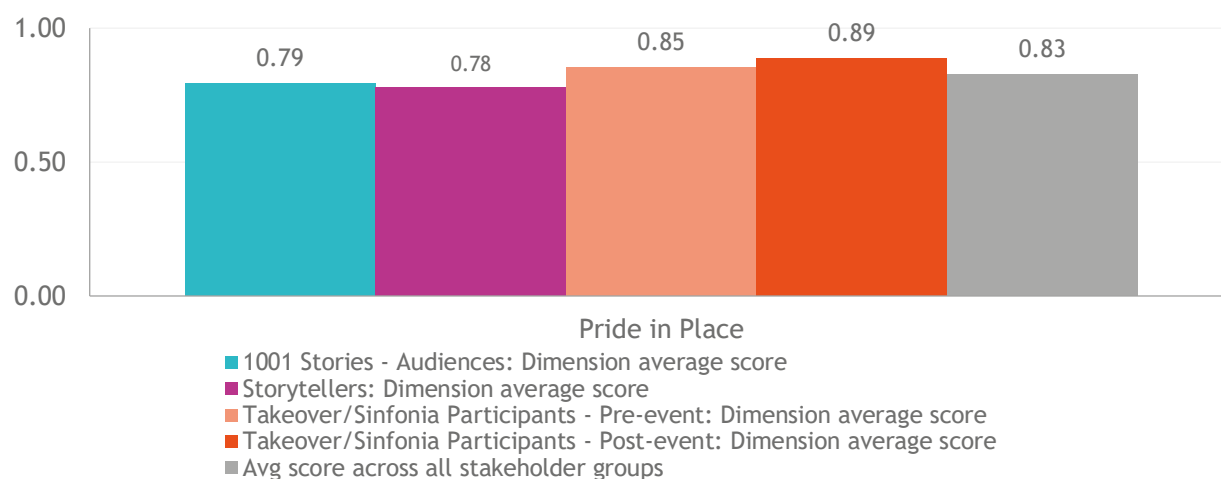
Indicator - Increased pride in Leeds

The Community Outcomes question on pride attracted the lowest agreement score across all 'dimensions', however it still suggests a strong level of agreement as a result of engaging with 1001 Stories.

- Pride - It made me feel proud of my local area (Community Outcomes - Pride in Place) - average overall score 83
- Local Impact - It's important that it's happening here (Qualities - Local Impact) - average overall score (Peer reviewers only) 89

Nevertheless, Peer reviewers clearly felt that 1001 Stories was important for Leeds - rating 'it's important that it's happening here' at 89, their highest score across the dimensions.

Pride - It made me feel proud of my local area (Community Outcomes - Pride in Place)



- Audiences average agreement score 79
- Storytellers average agreement score 78
- Takeover and Sinfonia participants average agreement score pre-event 85
- Takeover and Sinfonia participants average agreement score post-event 89

Local Impact - It's important that it's happening here (Qualities - Local Impact)

- Peer reviewers average agreement score 89

This sense of belonging that older people built through their engagement with Leeds Playhouse also extended outwards into the city of Leeds. The opportunity to meet and perform with a diverse range of older people opened new avenues for connection to different communities in Leeds. This was connected to a sense of pride attached to the

Takeover having happened in Leeds. The following quotes illustrate these feelings of wider belonging and sense of place in Leeds:

It did make me quite proud that Leeds could support this sort of event - James

Every time you get to know someone, you get to know a bit more about the place. You never stop learning about a place and so different layers there, there are various people I've got to know through Sinfonia who through the takeover who live in various parts of Leeds that I. And also, particular memories of certain things in Leeds. - John

I do feel as if the city's more part of me, not just round the area where I live, but sometimes, the area where you live everything can be there, or you can imagine, but everything around that area is there. - Marlene

Indicator - Collaboration

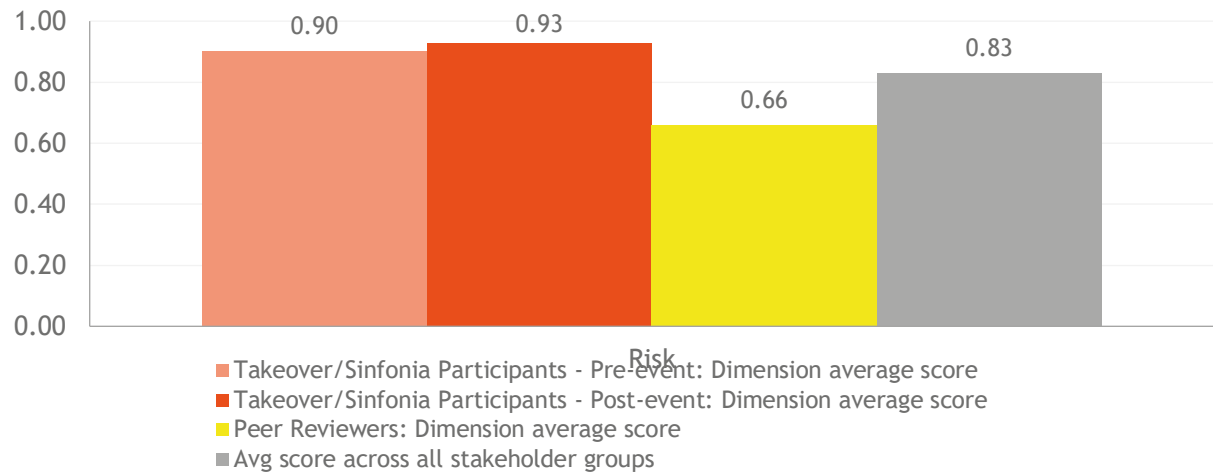
For the participants - Storytellers and Takeover and Sinfonia participants, the dimensions relevant to their 'agency' in the project, and the partnership they felt with the artists/curators to achieve the outcomes were scored highly.

- Risk - The artists/curators really challenged themselves with this work (Qualities - Perception) - overall average score 83
- Intention - I felt able to shape the intention of the project (Qualities - Facilitation) - overall average score 83
- Respect - I was treated as an equal (Qualities - Facilitation) - overall average score 83

On average the agreement score was 87 for the element of collaboration and involvement in the process that the participants felt - from having empathy with those shaping the presentation of the stories to being involved with the developed of a new way of working. This to an extent reflects a level of co-creation, or at least strong agency in the outcomes and outputs of the project by those who helped to create it. Peer reviewers, agreed it was a challenge and a new way of working, but to a lesser extent - with an average score of 69.

Risk - The artists/curators really challenged themselves with this work

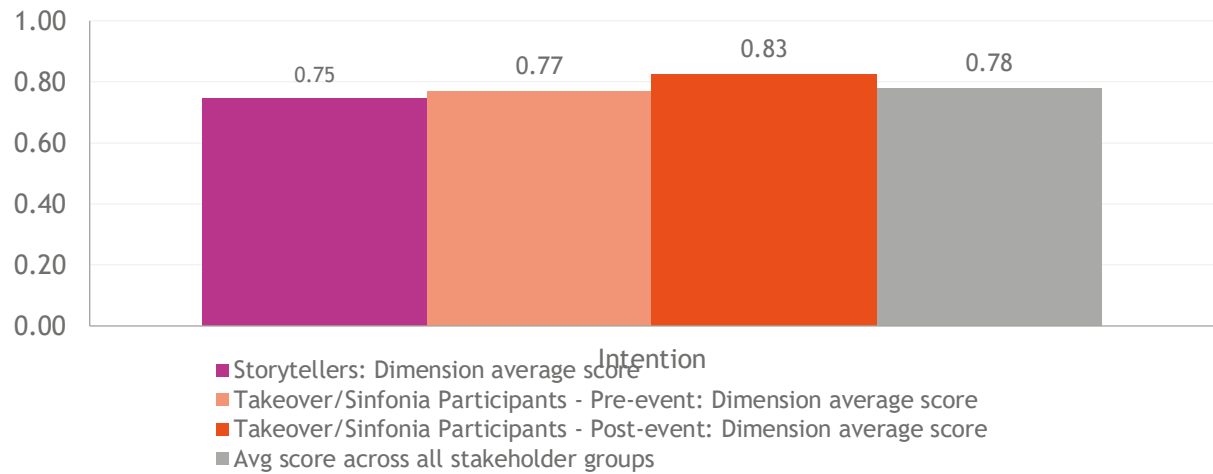
Qualities perception



- Takeover and Sinfonia participants average agreement score pre-event 90
- Takeover and Sinfonia participants average agreement score post-event 93
- Peer reviewers average agreement score 66

Intention - I felt able to shape the intention of the project

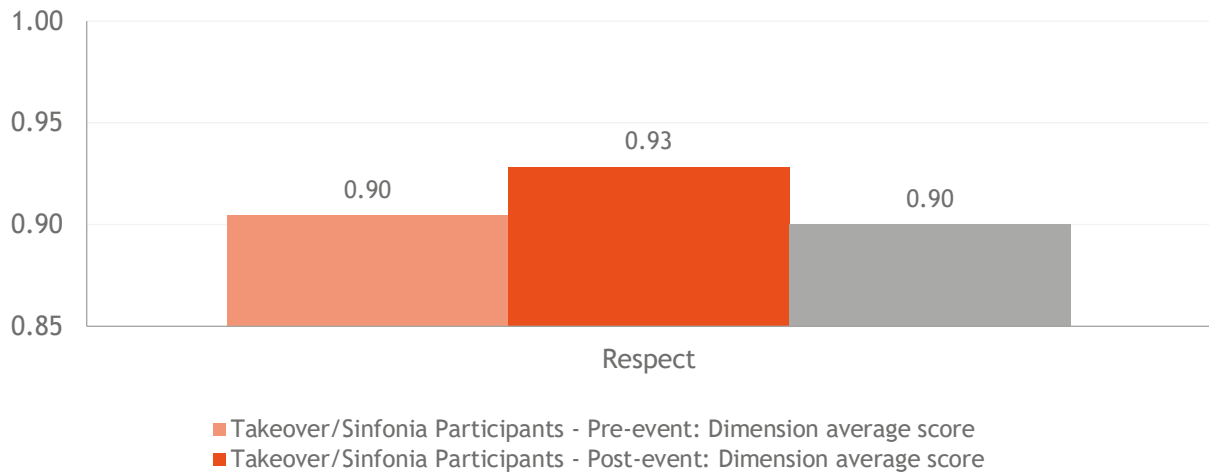
Qualities facilitation



- Storytellers average agreement score 75
- Takeover and Sinfonia participants average agreement score pre-event 77
- Takeover and Sinfonia participants average agreement score post-event 83

Respect - I was treated as an equal

Qualities Facilitation



- Takeover and Sinfonia participants average agreement score pre-event 90
- Takeover and Sinfonia participants average agreement score post-event 93

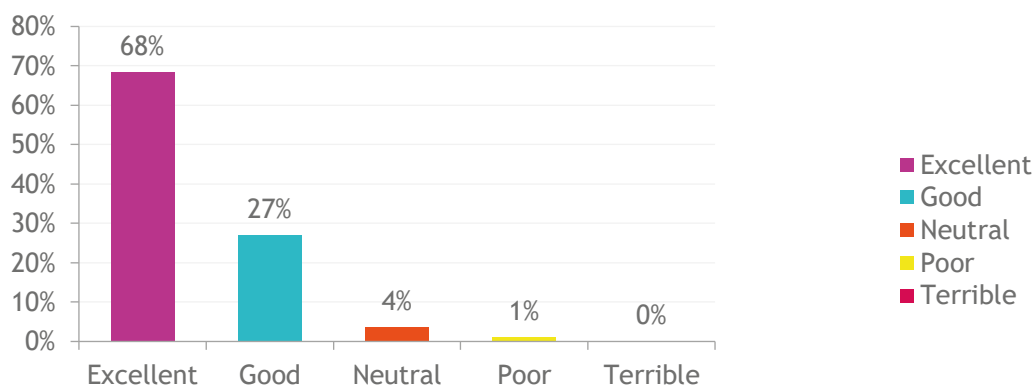
Indicator - Enjoyed the experience

Audience experience

There were high ratings for the experience overall by audiences.

- 95% rated their overall experience as 'excellent' or 'good' (68% said 'excellent')
- The Net Promoter score 38
- 60% said they were extremely likely (9 or 10 out of 10) to recommend this event to a friend or colleague (52% scored this question 10 out of 10).

How would you rate your experience overall?



Base 193

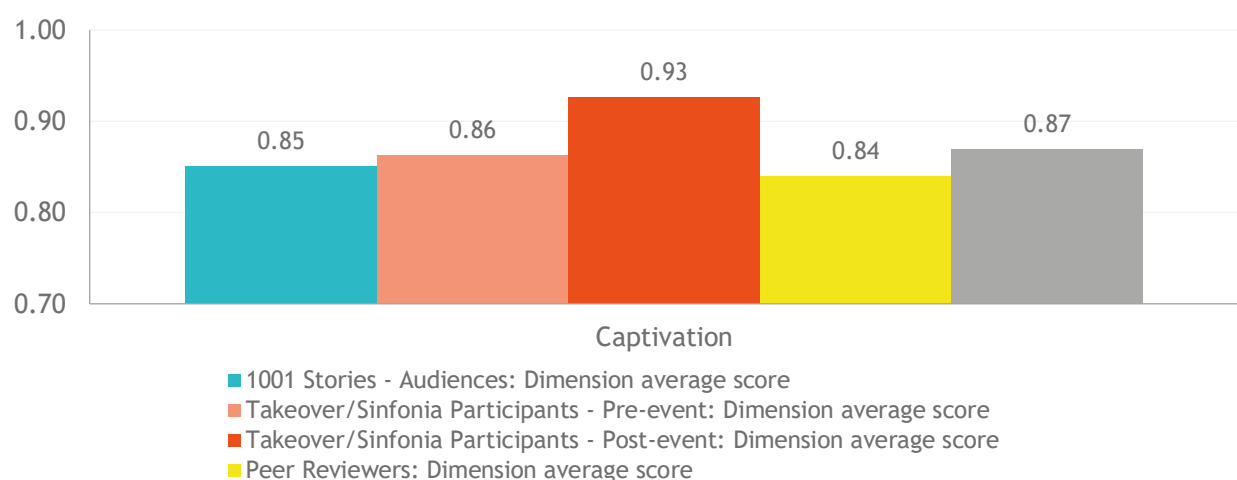
Enjoyment dimensions

Enjoyment is further assessed in relation to Qualities dimensions - in terms of the ability of the performances to hold attention, its production qualities and aesthetic - all rated highly.

- Captivation - It was absorbing and held my attention (Qualities - Experience) - average score overall 87
- Rigour - It was well thought through and put together (Qualities - Perception) - average score overall 85
- Presentation - It was well produced and presented (Qualities - Perception) - score 83 (Peer reviewers only)
- Excellence - It was one of the best examples of its type that I have experienced (Qualities - Perception) - average score overall 84
- Beauty - It was visually beautiful (Qualities - Perception) - average score overall 85

There are increased levels of agreement by Takeover and Sinfonia participants between pre and post event surveys. The Takeover events were described as ‘joyous’, celebratory and made everyone happy. Peer reviewers had their highest ratings strongly agreeing with an average score of 76. Compared to scores for a selection of Leeds Playhouse productions 1001 Stories tracks slightly above, particularly for Takeover and Sinfonia participants average agreement score post-event.

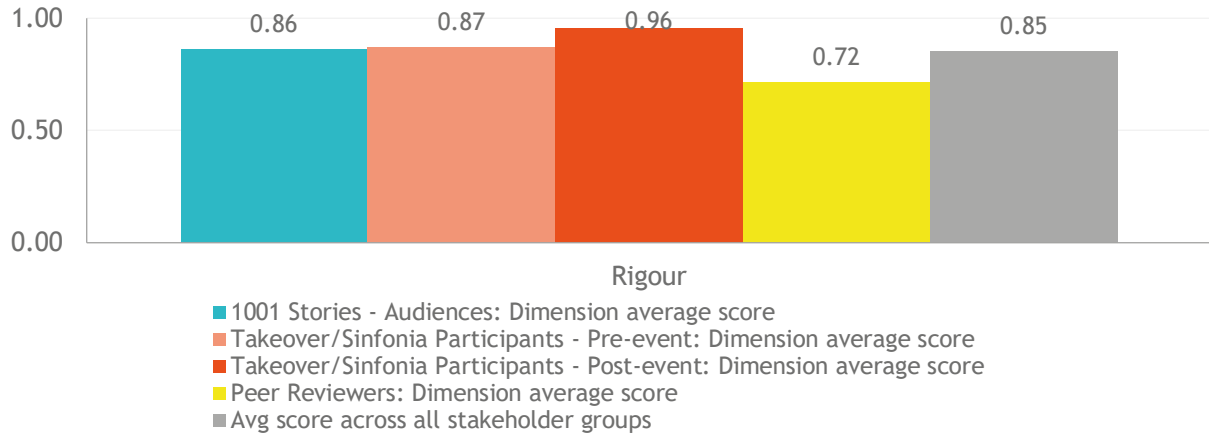
Captivation - It was absorbing and held my attention (Qualities Experience)



- Audience average agreement score 85
- Takeover and Sinfonia participants average agreement score pre-event 86
- Takeover and Sinfonia participants average agreement score post-event 93

- Peer reviewers average agreement score 84
- (Average public agreement cores for selection of Leeds Playhouse productions range from 74-89)

Rigour - It was well thought through and put together (Qualities - Perception)

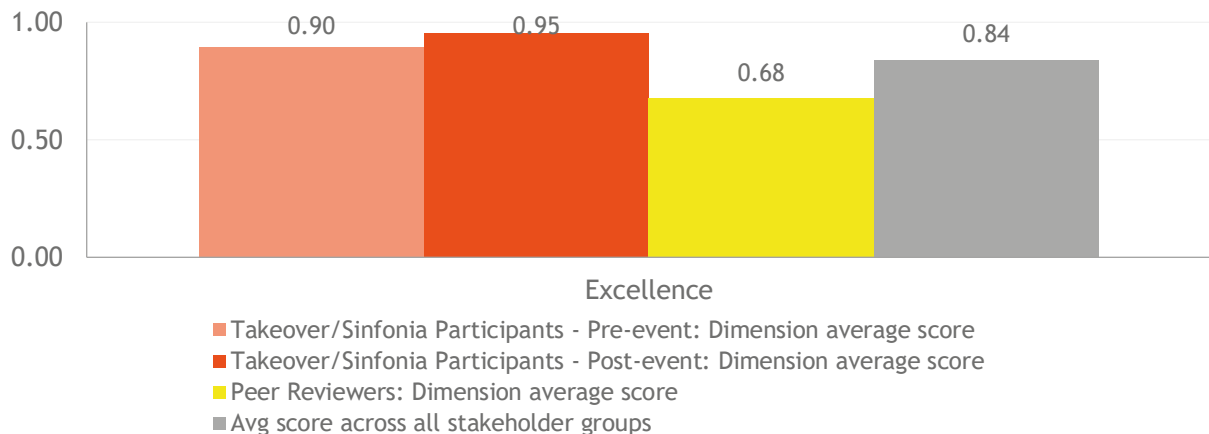


- Audience average agreement score 86
- Takeover and Sinfonia participants average agreement score pre-event 87
- Takeover and Sinfonia participants average agreement score post-event 96
- Peer reviewers average agreement score 72
- (Average public agreement scores for selection of Leeds Playhouse productions range from 76-91)

Presentation - It was well produced and presented (Qualities - Perception)

- Peer reviewers average agreement score 83

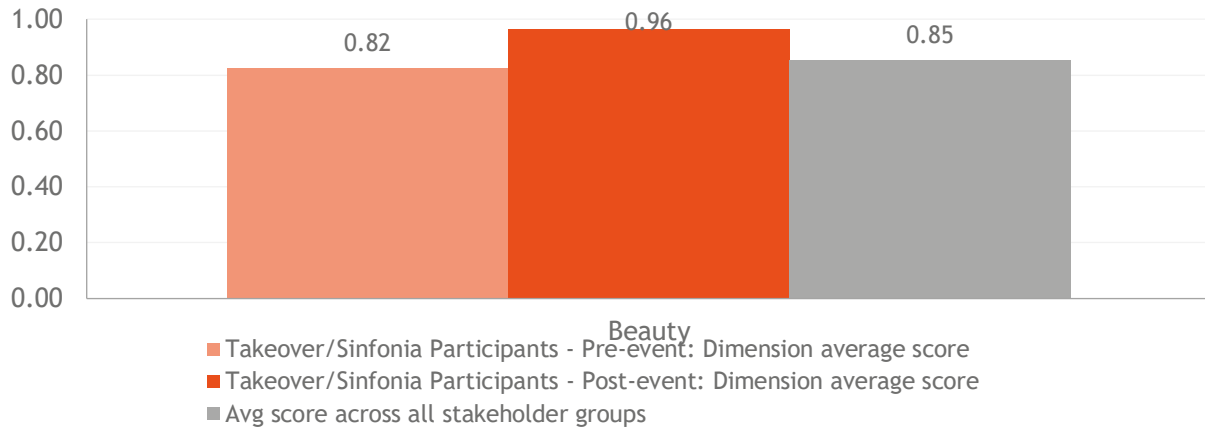
Excellence - It was one of the best examples of its type that I have experienced (Qualities - Perception)



- Takeover and Sinfonia participants average agreement score pre-event 90

- Takeover and Sinfonia participants average agreement score post-event 95
- Peer reviewers average agreement score 68

Beauty - It was visually beautiful (Qualities - Perception)



- Takeover and Sinfonia participants average agreement score pre-event 82
- Takeover and Sinfonia participants average agreement score post-event 96

This indicator encapsulates the feeling of celebration and joy associated with the Takeover event at Leeds Playhouse. The interviewees reported that the Takeover was a ‘happy’ and ‘joyous’ event and had left ‘massive smiles’ on their faces, as the following quotes show:

It was really good, it just brings joy to us, the fact that we've had this experience. Because that's what life is all about being in the right place at the right time. Bring the joy. And that's what it did, it brought the joy. I've got a massive smile on my face now. It did, it did bring me joy. - Isola

Just joyful. In the dance warmups and stuff there would be a moment where I couldn't stop smiling, in fact I couldn't stop smiling for a long time, so yeah, it was great. - John

This contributed towards the celebratory atmosphere that was felt during events. One interviewee reported the joy of being able to spontaneously request songs from a DJ after a performance and dance the night away:

After the fashion show and the DJ was there and there was about six of us there and we were just dancing and telling the DJ what song we wanted him to play. We were there for about twenty minutes after everybody left, but we were enjoying ourselves, because he was there, and we were just dancing to songs and everything else. Nobody said dance, or whatever, but there were just a few of us having a really good time. - Isola

Indicator - Felt welcome

There was an overwhelming sense of feeling welcomed and at home at the Leeds Playhouse during the Takeover. The staff and volunteers who supported the Takeover were reported to be very supported and encouraging of everyone who took part, as the following quotes reflect:

They were always there and, you know, are you alright, I felt confident enough to say all this that I felt. Tell them how I felt, really. So, there was definitely support. Over and above support. - Marlene

The Playhouse staff and volunteers are brilliant at making you feel welcome, and everything. - Liz

I think it is brilliant and I also think that in Leeds, we are incredibly lucky to have a place like the playhouse. Leeds Playhouse. the way in which it opens its doors, and it invites in everybody. Supports everybody, is absolutely fantastic. - John

Alan Lyddiard (Creative Director) also reflected that this support was extended not only to the older people but everyone who was involved, noting a clear atmosphere of care amongst older people and the delivery team:

'There was a real sense of care, and we had some brilliant support workers involved in the process. Not just the story gatherers and the participants'

This level of support and encouragement contributed to a welcoming atmosphere, with interviewees reporting that they felt relaxed and included in all aspects of the Takeover. This welcoming atmosphere contributed to the sense of confidence described against other indicators, as older people viewed their performances as happening in a 'safe space', as the following quotes suggest:

As far as feeling welcomed and safe, it was great... not that I am usually inhibited! I can say from all of the group, that it was very relaxed and that they had no qualms about going up on the stage and performing. - James

As participants this extended to their 'ownership of the space' for the Takeover. Its celebratory nature, combined with the projects emphasis on creating voice and spaces for older people, led to a greater sense of ownership over the space itself. A number of interviewees reflected on the significance of the café space at the Playhouse as an ongoing meeting point as a result of taking part in or attending the Takeover, as the following quotes highlight:

You can meet up, you can have lunch, you can talk. So, in that sense you could see [The Playhouse] as a meeting point. Where, you can meet at the Playhouse, have something to eat, have a drink and you're probably not actually go to the - not to actually go to an event, you can go and socialise there, as well.

We sit in the cafe, and now, other people come and join us that might have gone and sat at a separate table. You get a lot more from people, get to know a bit more about them. So, it's a greater sense of involvement. - James

Indicator - Felt comfortable/it was 'accessible'

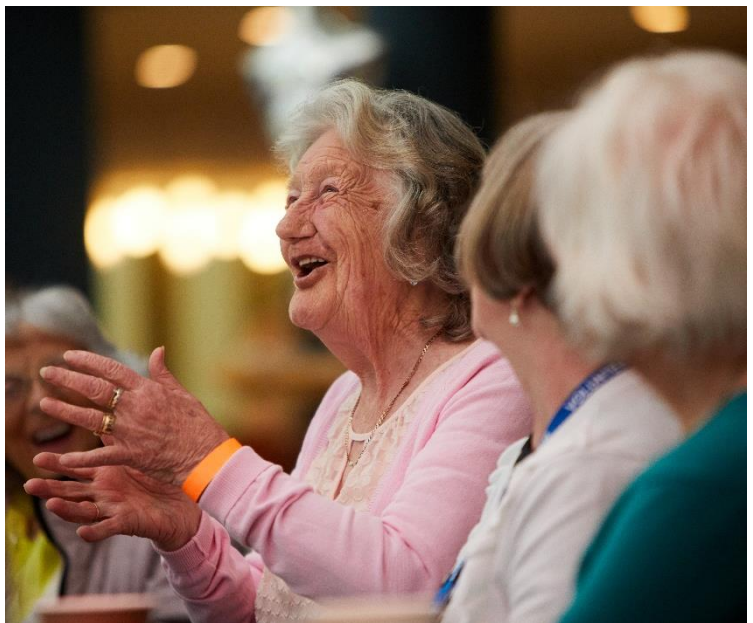
This indicator is assessed in terms of there being an equality about the approach so that involvement was inclusive by design.

Interviewees reported that the process of sharing their stories was authentic and not tokenistic. It enabled them to share the intersections of their lives, including being an older person (but not being defined by it). The performance of Sinfonia was seen to be a significant part of the work which enabled a platform for older people to tell their stories and showcase their abilities and creativity as older performers. The representation of older people in this performance was noted as important, as well as there being representation of different communities in Leeds and disabled older adults.

I went to see the Performance Ensemble's 'Sinfonia', and that was a bit like the whole 1001 Stories summed up. In that people performed up to their abilities, and a bit beyond. They all wore white, a uniformity - they came up and they sang, they sort of danced or moved and it was really well done and I think that summed up the whole experience really, of using people's abilities. And showing their different experiences to each other. So, it was representation, rather than tokenism. - James



Dominoes, Takeover Open Decks Closing party Photos Mike Pinches



Sinfonia Dress Rehearsal Photo David Lindsay, Takeover, Burton's Reunion Photo Mike Pinches

Findings – Outcomes

Storytellers named the top three benefits the experience provided them with as “developed skills/experience I already had”, “increased sense of wellbeing” and “inspired me to do more creative activities”. They also highly rated, “inspired me to further my pre-existing creative practice”.

Otherwise Takeover and Sinfonia participants strongly agreed it had a positive impact on their mental wellbeing, which increased over the period of the project from pre to post event; increased confidence; and improved artistic skills.

Indicator - Felt connected to other people

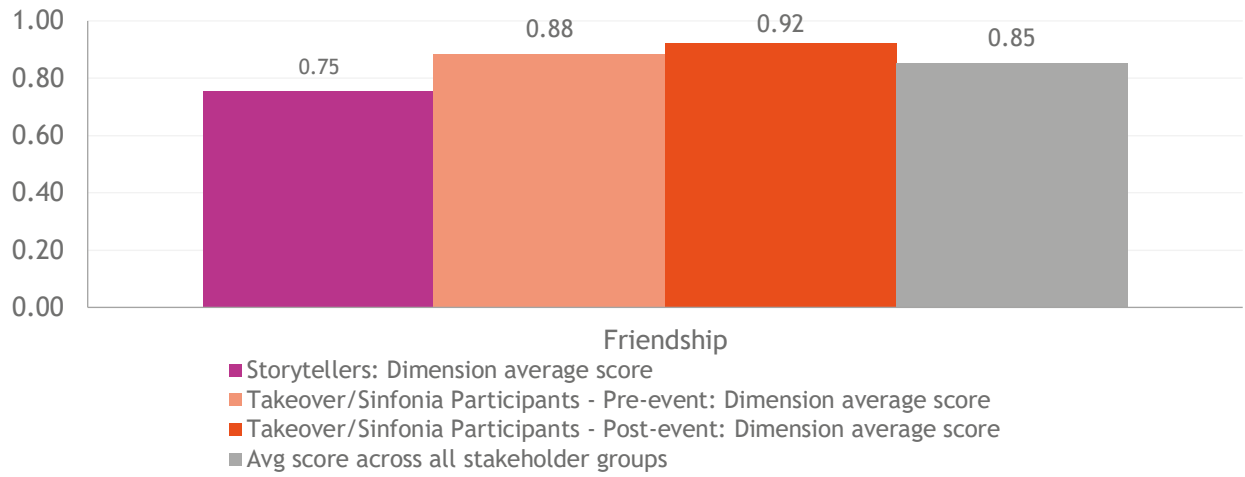
There is strong agreement that 1001 Stories offered something new and different in terms of community outcomes. Whether through the Storytelling or participating or performing in the Takeover there were many opportunities to connect with other people - whether in an audience, within a community or with others involved - whether they were new people or those you already had a relationship with. These are strong indications of the ability of such a project to have an impact on social integration and cohesion within and between communities, effectively catalysing new friendships. On average dimensions under this indicator attracted an average score of 83.

- Connection - It helped me to feel connected to people in the community (Social Outcomes) - average overall score 80
- Friendship - I felt close to the other people involved (Social Outcomes) - average overall score 85
- New People - I got to know people who are different to me (Social Outcomes) - average overall score 82

Connection - It helped me to feel connected to people in the community (Social Outcomes)

- Audiences average agreement score 80

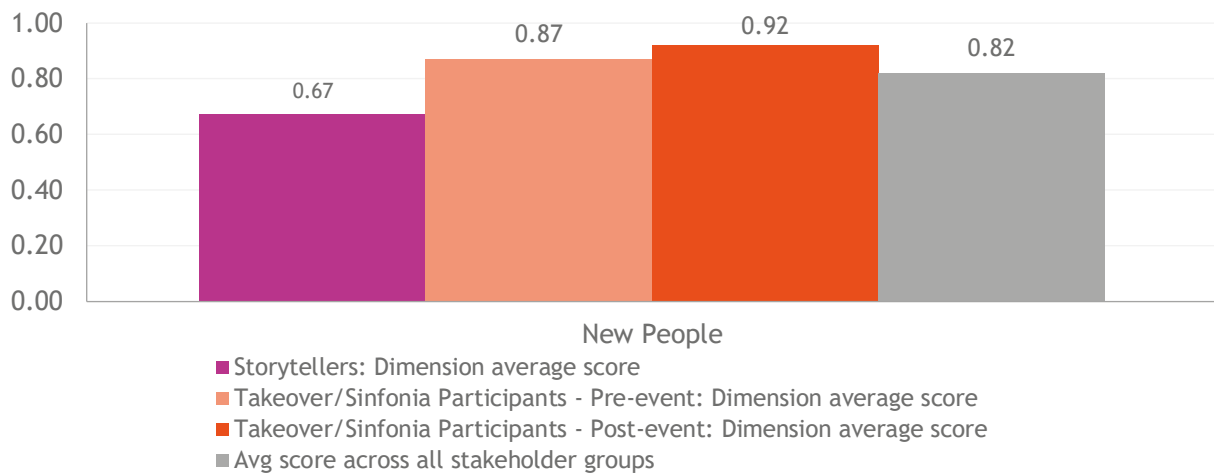
Friendship - I felt close to the other people involved (Social Outcomes)



- Storytellers average agreement score 75
- Takeover and Sinfonia participants average agreement score pre-event 88

- Takeover and Sinfonia participants average agreement score post-event 92

New People - I got to know people who are different to me (Social Outcomes)



- Storytellers average agreement score 67
- Takeover and Sinfonia participants average agreement score pre-event 87
- Takeover and Sinfonia participants average agreement score post-event 92

1001 Stories and the Takeover provided opportunities for older people to develop new connections or enhance already-existing connections. The variety of the programme, and the different audiences it attracted, provided myriad opportunities for these connections to be developed across the two-week Takeover. This sense of connection to others contributed to feelings of being included and having importance:

In the run up to the event I enjoyed meeting with other people, and it did encourage me that people do still have a life in older age and I kind of like that connectivity. Any chance to have a conversation or meet someone new it was a good day for me. - Edwin

Audience members who did not contribute stories or perform also found opportunities to connect with new people. They reported that they had developed new friendships and met up with each other after the Takeover. These friendships developed around shared interests that had been discovered through taking part in events at the Takeover - for example, walking and crafting.

This event has made me feel that I could actually make friends. I've learned so much from them, too. I made some friends and some of them are not far from my area. And they said we're having lunch in the library; would you like to come over? I would. I will join them.- Koukab

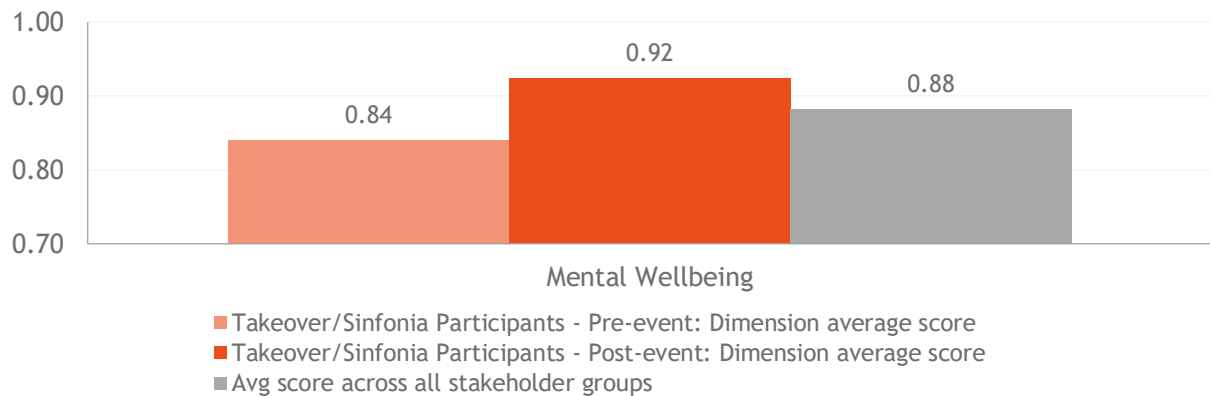
And I've made friends two new friends and we've actually met up. Which is really nice. They're single, they're looking for things to do. So that was absolutely wonderful. - Marlene

Indicator - Increased health and wellbeing

The increase in score between pre and post event for this measure demonstrates how involvement through participation, in the Takeover and Sinfonia, has significant positive outcomes. How this increased wellbeing felt or materialised is personal to each participant's lived experience.

- Mental Wellbeing - It had a positive impact on my mental wellbeing (Social Outcomes) - overall average score 88)

Mental Wellbeing - It had a positive impact on my mental wellbeing (Social Outcomes)



- Takeover and Sinfonia participants average agreement score pre-event 84
- Takeover and Sinfonia participants average agreement score post-event 92

I don't want my health stopping me - I still fight. They opened something in me that I never thought I would. I want to pass the message to all people - Koukab

A number of the interviewees described how the process had been cathartic for them. They shared things that had been challenges in their lives and felt moved by audience members responses to them when shared publicly. The following quotes highlight this sense of catharsis experienced through the story sharing process:

[Sharing my story] helped me because I'd had breast cancer and all those illnesses, and I'm still here. I found that we have our good days and bad days and ups and downs. Despite everything that I've been through I'm still here to tell the tale and I can feel good that I can share that with somebody, and I feel good that it's mine. - Isola

I think you feel a bit you've got a purpose. You need to speak. I spoke from the heart. I felt relieved to say who I am, what I am. - Koukab

This led, in some cases, to a greater reported sense of wellbeing:

I feel I can perform and feel more comfortable. When I say comfortable, it's seat of the pants sort of stuff. But I can move forward with joy and I look forward to performing and that's a new thing, So, yes in that sense. it has increased my wellbeing. - John

Indicator - Felt inspired

The stories have longevity, and continue to inspire and resonate with the Storytellers and others. The presence of the stories online making up a [digital archive](#)⁷, alongside the performances as part of the Takeover, were perceived as an important aspect of the legacy of the project, as this quote highlights:

The idea of the stories was to give everyone chance in the community had a chance to tell their story, short or long. I read quite a few of them on the website, and they're fascinating. That's a very different legacy, that website 1001 stories. It's taking it's time to put them all on the website, obviously it's a huge task, but they were fantastic. - Liz

Resonance - It will stay with me for a long time (Outcomes - Insight and reflection)

- Peer reviewers average agreement score 68

Indicator - Increased skills and confidence - participants

Confidence and skills development go hand in hand. Across the Storytellers and Takeover and Sinfonia participants there are high scores for both gaining new skills, as well as developing or improving on existing skills. Confidence came more from the opportunity and realising what you could do when supported and performing with others, including professionals.

Skills - I gained new skills (Outcomes - Economic outcomes)

- Storytellers average agreement score 73

Artistic Skills - I improved my artistic skills (Outcomes - Economic outcomes)

- Takeover and Sinfonia participants average agreement score pre-event 91

⁷ <https://1001stories.org.uk/stories>

- Takeover and Sinfonia participants average agreement score post-event 93

Interviewees reported that the process of telling their stories and performing them as part of the Takeover had helped them to build their confidence. The performers in particular found audiences' positive responses to be reaffirming and encouraging. The process of performing took some of the older people out of their comfort zones but they felt well supported and excited to contribute towards the variety of performances that happened as part of the Takeover, as the following quotes illustrate:

It takes you a bit out of your comfort zone. They encourage you to be more involved, which I think has been beneficial to me, because it has made me more confident than I used to be. Being confident at performance also gives you a bit of the feel-good factor, really. Once you actually on the stage, and you are doing something in front of an audience and they appreciate what you've done, you get that feel good factor - David

The actual confidence now that I've told that story and I've got up there, and I've told my story I feel confident that I can do that again. It's given the opportunity to talk about yourself, without being selfish if that makes sense. - Isola

I had a stroke recently I was not a confident speaker. I used to be... So, when they asked me to come to speak and I stood up and spoke and it seemed like everybody liked what I said, and I felt that I was part of that group and part of the event. - Koukab

The event that was reported most often was the Fashion Show, where older people were able to showcase their favourite outfits on a catwalk:

We did a fashion show it makes you feel amazing. Over twenty of us took part in the fashion show and it was really nice, so that was another positive for me. It filled me with confidence. The feedback was amazing to think that I had cancer, the fact that it helped me feel so, so confident, enough to walk on the catwalk. - Isola

The older people felt a huge sense of achievement through performing, especially as for some people it took them out of their comfort zones. Performing with other older people as part of a company was also seen to be significant and led to an enhanced sense of connection with others (as mentioned against other indicators). The professional production added to the sense of confidence for the member of The Performance Ensemble, who developed his sense of being a 'dancer' through his interaction with other professional members of the Ensemble.

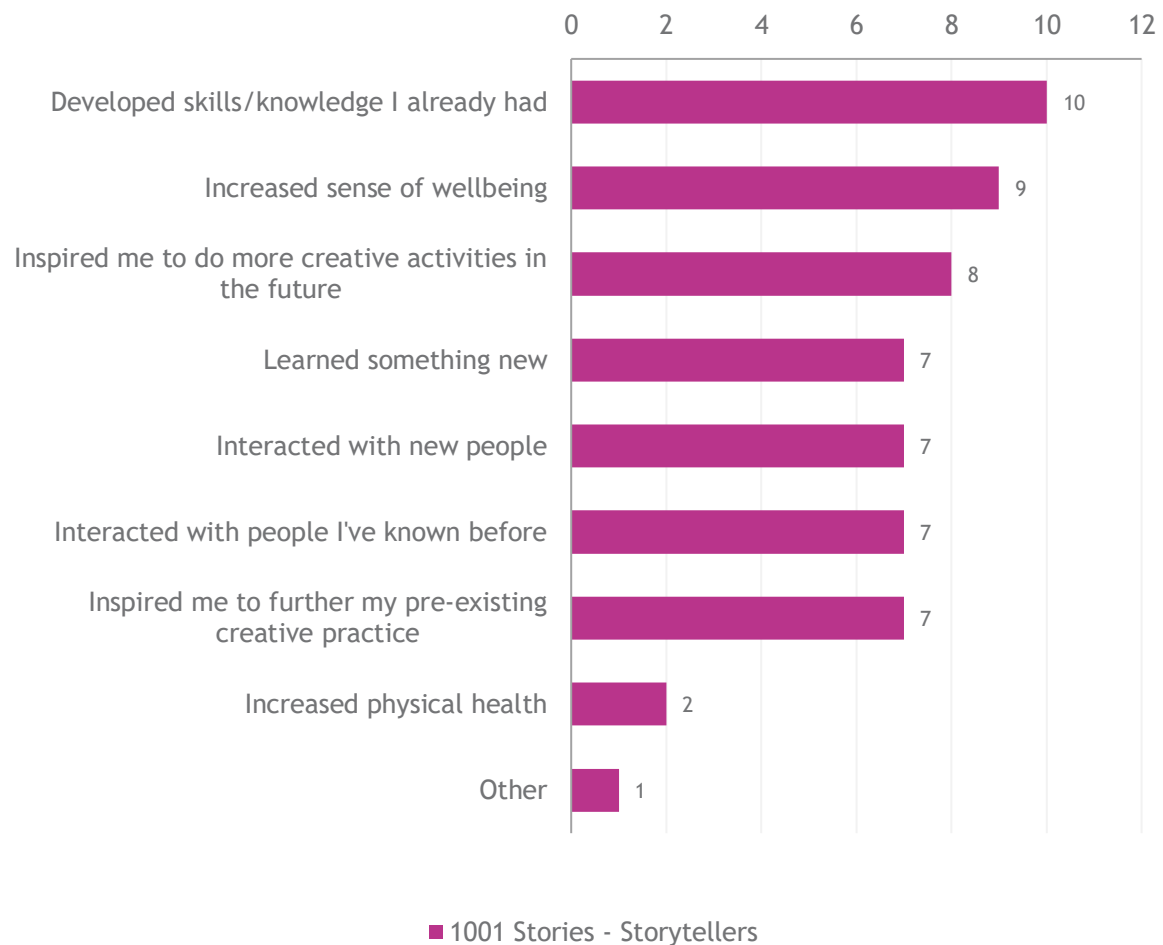
It was incredibly positive and yeah, for me, it was mind-blowing because it was the first time I had really been part of a whole stage people moving about, it was the first time I'd

ever really done contemporary dance, so there I am doing contemporary dance with professional dancer for and it was just incredible. - John

Storytellers - Overview of benefits

The benefits for Storytellers reflect the indicators, as asked through the dimensions questions. From skills and knowledge development, learning, inspiration to be creative or develop creative practice, to interacting with new people and improved wellbeing.

Which of the following benefits do you feel this experience has provided you with?



Base 34

Hopes for the legacy

All the interviewees shared a strong desire for there to be a legacy from 1001 Stories or for a similar project to happen again. Some of the interviewees expressed sadness that the project had come to an end and that they had felt a bit of a lull after the excitement of

the Takeover. While there was this experience of a ‘lull’, interviewees reported that the experience had been ‘wonderful’ and ‘joyous’, as the following quote reveals:

I feel like it was a great thing to be part of it was wonderful. If nothing like that ever happens to me again then it was a wonderful part of my life, so great stuff. - John

Alan Lyddiard (Creative Director) expressed his hope that the newly awarded NPO status of The Performance Ensemble could provide opportunities for a permanent space from which to operate from. There was a clear hope and expectation from the interviewees that this type of work that centred the voices and talents of older people should continue post-Takeover, as the following quotes highlight:

I'm a bit sad that it's finishing, but it's somewhat buffered by the fact that there are several of us. I personally would like to see something like 1001 voices happening every year. - James

I wish it would be a yearly thing because I think so many of us, carers as well are just hidden. You don't get out to speak to anyone or to want to do something, but it's where to start. It's opened a lot for me this 1001 Stories, opened a lot. - Marlene

I was hoping that we'd got some more. I'm hoping that they do something like this again. - Isola

A few of the interviewees shared some thoughts on how they would hope future work of this type might look. While they viewed the programme as diverse and exciting, they felt as if there may have been too much happening at one time which limited what they were able to see or do during the Takeover. A number of interviewees also noted that while they had enjoyed the two week block at the Playhouse, they had felt very tired after their involvement as the following quotes highlight:

I was absolutely shattered each day, but I went down and I took part in as many activities and workshops that was going on. - Marlene

In fact, I'm still recovering. I'm really tired. I'm doing so much now. - James

I felt as though I was over flooded because I was just so stimulated by everything. I'm finding it hard trying to remember all the things that I even saw because I had so much in such a very short amount of time. - Marlene

On the day I went I went and did the aerial thing, then I had to go upstairs and do the video link and then I came down and I had some lunch and then by that time, I needed to go - I didn't get to do the juggling event. But I'd attended two events in that one day

which I thought was really good and then had some lunch and then it was time to go home. One day, I was doing the fashion show I don't want to do both days and I don't want to fall and not be able to do the fashion show. I thought, no, I can't take that risk. I did roller-skate back in the day, but I just thought no. Not right now. - Isola

Awareness and LEEDS 2023 context

While there was an overarching feeling of celebration, a large number of interviewees reported that they wished the Takeover had received better publicity to ensure more older people could share the experience. Interviewees mentioned that older people who were not already connected into Leeds Playhouse did not know the Takeover was happening, and that a lot of people attended through word of mouth. They recognised the challenges of marketing an event of this scale and type, but hoped that future work could do more to get the word out so that the stories were seen or heard more widely, as the following quotes highlight:

We did complain a little bit the first week because, unless you actually came to Heydeys, or had anything whatsoever to do with the Playhouse, nobody really knew about it.

It's such a pity, because the place could have been absolutely heaving. Because so much fantastic stuff and such a range of stuff on offer. It was just. And it was free, you know. Marketing is very difficult publicity's very difficult but it's the big essential.

It was a fantastic idea, it was flawless. The only thing is, that it wasn't publicised. We felt like they could have reached out to the Black community, the Asian community because we had, and I think they really appreciated knowing about it and I think we would have got more people. Not a knock on anybody, what they've done, or anything, it's that it was so good, you wished that more people knew about this, so if they said they were doing it again for next year, I think it would be even more attended. You know to give people enough time to prepare for it.

- Quotes anonymous by request

Indications from bookers (which was through the Leeds Playhouse ticketing system), were that audiences were hearing about 1001 Stories through email, followed by Social media, website or the Leeds Playhouse season brochure. A breakdown is included in the Appendices, however, it is not specific about Leeds Playhouse and LEEDS 2023 for the digital the sources.

While there was a greater sense of connection to the city of Leeds for some of the interviewees, there was an overarching sense of a lack of awareness of LEEDS 2023 and

the programme for the year. While this was a Partnership project within LEEDS 2023, there was a perceived lack of information to support the involvement of older people in the wider year of culture, as the quotes below highlight:

All we know is it's a year of culture for Leeds. There's not much out there to tell you what exactly is going on, and how you can be involved should you wish to. - David

There are a few pink double decker buses driving around with LEEDS 2023 on, but that doesn't inform you of anything. There seems to be an absence of communication and no, it just made me feel that this is something going on in isolation. - Edwin



Proud to be me Fashion and Urban Angels Workshop, Takeover Photos Mike Pinches

Conclusions

Process

1001 Stories was a hugely ambitious project with a five year gestation period. While it has been a flagship project of LEEDS 2023 Partnership Strand (having been originally conceived as a bid book project for the European Capital of Culture), the gestation has gone through several iterations, and it was not delivered on the scale that it was conceived as.

The scale went from that worthy of a European Capital of Culture project to the more constrained circumstances of a year of culture driven by Leeds City Council and West Yorkshire Combined Authority. Along its progress it was also impacted by the Covid-19 pandemic.

However, the key partners LEEDS 2023, Leeds Playhouse and Leeds Older People Forum stayed solidly behind the wider ambition of the work and of the unique vision for creating bold contemporary work with older people and establishing Leeds as a centre for this work.

The final conception of the project continued to be challenged and compromised by cuts to funding (and funding avenues being cut off), contractual issues and delays to other fundraising, leading to outdoor work being cut from its programme (and a large part of targeted audience lost).

It was nevertheless a pioneering project in terms of its model of delivery, which is recognised by those who were involved as participants. 1001 Stories was also trailblazing in its model of producing - as it was driven by a smaller, project funded organisation, The Performance Ensemble, engaging in a complex multi-partner project, including with much larger institutions. The time, effort and resource required, using freelance workers to drive bigger partners, however, proved challenging for the smaller organisation, which was exacerbated as a dedicated producing resource was not greenlit until September 2022, when it was required 3-4 months earlier.

Engagement

The process of story gathering and delivery of the Takeover event was expertly managed. The target of 1001 Stories was exceeded (reaching 1200 stories), representing people from the majority of wards across Leeds (and further afield) - including different communities of interest, place, identity and culture. As was the number of active participants in the process, creatives and volunteers involved in the project. Livestreaming and the digital archive have also delivered and exceeded on their targets.

Marketing

The project did not reach its audience targets, falling short for the Takeover event at Leeds Playhouse from figures expected - audiences and income.

The evaluation by The Performance Ensemble and Leeds Playhouse, recognised that insufficient resource was available for maximising the marketing effort. While Leeds Playhouse championed the project it was only one of many major productions that its teams were committed to. The Takeover also coincided with another major project for LEEDS 2023, which further diverted attention and marketing resources.

Marketing was compromised due to the later than planned confirmation and organisation of the Takeover programme, which decreased the lead-up time for the marketing effort, as well as by insufficient resources, which The Performance Ensemble could not compensate for within the time available and their own resource (chiefly freelance staff delivering to project funding). Essentially the project did not benefit from a dedicated marketing resource.

Evaluation

Independent evaluators were contacted but lack of capacity in the project delivery team and leadership on data collection at Takeover led to patchy inconsistent information capture.

Assessment against indicators

The evaluation indicators, drawn from LEEDS 2023 evaluation framework, were in the main achieved. The project was considered successful by those involved, and the production of Sinfonia, in particular, was identified as an artistic success and highly rated.

Engaged and involved a diversity of people:

The project was over-represented in its participants and audiences, compared to the population of Leeds, for older people. It attracted younger people to the Takeover, and involved people who identified as d/Deaf and as a disabled person, and those with different levels of engagement or interest in culture or cultural activity from across the communities of place, interest, culture and identity across Leeds.

Quality of Engagement:

There are multiple stories, and high ratings, for the ability of audiences, participants, artists to have learned something new about or discovered something or someone or some place new through the project.

Through the telling of and listening to stories, participants and audiences alike, increased their knowledge of the cultural heritage of the people and places of Leeds. This changed perceptions of ageing in audiences, but also changed the perceptions of those participating about themselves and the older communities of Leeds.

It was universally considered to have increased pride in Leeds, and it was felt to be a project which was good for Leeds to have developed and presented.

The ratings and comments demonstrate the agency and ownership of participants in the process, and the value of the expert facilitation by professional creatives - enabling participants to feel confident in performing on the same platform and excitement about being involved in a new approach to creating work. The performers felt well represented in the main by the project, and were well looked after and welcomed.

There was widespread joy at the celebratory nature of the final performances, and audiences appreciated its aesthetic and beauty.

Outcomes:

In its ability to enable people to connect, the project supported social integration and cohesion, leaving lasting friendships amongst its participants.

As a result of increased agency, learning, connecting with others and the enjoyment, wellbeing amongst audiences and participants was increased.

Between inspiration, increased confidence and the acquisition or development of skills, 1001 Stories left a legacy with its participants. Whether it set people on a new path, with new skills, or helped them realise more fully a path they were already on, it is clear that the creativity of those involved was stimulated.

Legacy

As well as the 1001 Stories digital archive, and the memories and ambitions for the future of those who were involved, the partnership evaluation has identified key legacies from this project:

- Alan Lyddiard's vision, the support of the partners and the quality of the work created resulted in a successful application for The Performance Ensemble to join the Arts Council England National portfolio from April 2023, with investment of £250,000 per annum.
- As a vital and radical legacy of the sustained support and of LEEDS 2023, the city now has in The Performance Ensemble, the UK's first, permanent older artist ensemble.

- The Performance Ensemble's long-term ambition is that, working in partnership, Leeds is recognised as an international centre for creative ageing and ultimately, that the organisation can find a permanent home for this work.

Learnings

Reflections on process...

Despite the delays, interruptions and funding challenges along the gestation and delivery of this project, 1001 Stories has nevertheless enabled The Performance Ensemble to become more embedded across Leeds' community and cultural sectors? It has highlighted the challenges of this along the way, however, it is has also demonstrated the possibilities. 1001 Stories also provides a model which can be developed to increase the representation of older people in the cultural life of the city, and to embed culture and creativity within communities.

A few comments in the evaluation prompt the question of further work to be done in evolving models of working with older people. These include, allowing a project to be wholly delivered by older people, a greater focus on an ableist approach (as opposed to a concern for overcoming the negativities of age) and perhaps greater agency in the design and delivery by older people - to avoid any sense that older people need always to be cared for by younger people.

Key learnings from partnership review:

- Dedicate more time and resource to fully explore the scope and potential of complex projects in advance and ensuring all Playhouse / host entity departments are engaged fully in project scoping at earliest stages
- Reach and record full agreements on obligations and responsibilities in advance with all project partners
- Ensure complex projects have an appropriate senior single point of contact in the Playhouse / host entity leadership team with capacity to bring the work to fruition

Appendices

Storytelling partners

Ward Name	Takeover Partner/Activity Provider	Other Story Gathering	No of orgs/groups
Adel & Wharfedale	(NHS Charities) Care Delivery Service, C/o Holt Park Active, Holtdale Approach, Leeds, LS16 7RX		1
Alwoodley	753 Unlocked C/o 122 Wigton Lane, Leeds, England, LS17 8RZ; Ebony Milestone Events, C/o 16 The Laurels, Moortown, Leeds, England, LS17 5GA.	Moor Allerton Elderly Care, 57 Cranmer Bank, Moor Allerton, LS17 5JD	3
Ardsley & Robin Hood			0
Armley	(Armley Spinners) The Spinners of Aire, Leeds Industrial Museum, Canal Road Leeds LS12 2QF	New Wortley Community Centre, 40 Tong Road, Leeds LS12 1LZ; Armely Helping Hands, Strawberry Lane, Armley, Leeds, LS12 1SF	3
Beeston & Holbeck	(Moving with Joy) Lychee Red Chinese Elders Project, C/o Beeston Village Community Centre, Beeston Park Place LS11 8DQ; Pyramid of Arts, 62 Barkston House, Croydon Street, Leeds LS11 9RT; (with 100% Digital Leeds) Holbeck Together, The Old Box Office, 99 Domestic Street, Holbeck, Leeds, LS11 9NS	MHA Communities South Leeds, St. Andrew's Methodist Church, Beeston, Old Lane, Leeds, LS11 8AL South Leeds Independence Centre, 2 Atha Crescent, Beeston, Leeds LS11 7DB	5
Bradford, UK	The Cellar Trust, The Old School Farfield Road, Shipley BD18 4QP		1
Bramley & Stanningley	Bramley Baths, Broad Lane, Bramley, Leeds LS13 3DF	Bramley Ukelele Group, Bramley Lawn Social Centre Rossefield Lawn, Bramley, Leeds, LS13 3TG; Bramley Elderly Action, Bramley Community Centre, Waterloo Lane, Bramley, Leeds LS13 2JB	3

Burmantofts & Richmond Hill	(Burtons Reunion), Burmantofts Senior Action, 75A Stoney Rock Lane, Leeds LS9 7TB; Urban Angels Circus, Patrick Studios, East Street Arts, St Mary's Lane, Leeds LS9 7EH , Decodance C/o Mill 6, First Floor, Mabgate Mills, Macaulay St, Leeds, LS9 7SW	RHEA, 8 Long Cl Ln, Leeds LS9 8NP, UK	4
Calverley & Farsley		MHA Communities Farsley, St John's Church, New Street, Old Road, Farsley, Pudsey, LS28 5DJ	1
Chapel Allerton	Feel Good Factor, 53 Louis Street Chapeltown Leeds LS7 4BP; Seven by Seven, C/o Northlight Arts Centre, Potternewton Lane, Leeds, LS7 3LW	LBEA, 3 Reginald Terrace, Leeds LS7 3EZ, UK	3
Cross Gates & Whinmoor	Crossgates Friends and Neighbours, Station Road, Leeds LS15 7JY	Swarcliffe Good Neighbours Scheme, Swarcliffe community centre, Stanks Gardens, Leeds, LS14 5LS	2
Farnley & Wortley		Neighbourhood Action in Farnley, 307 Lower Wortley Road, Lower Wortley, Leeds LS12 4QA, UK	1
Garforth & Swillington		Neighbourhood Elders Team, Dover Street, Garforth, Leeds LS25 2LP, UK	1
Gipton & Harehills	Zest, The Old Fire Station Gipton Approach, Leeds LS9 6NL; (Rempod) Engage Leeds, C/o GIPSIL, The Old Fire Station Gipton Approach, Leeds LS9 6NL; Touchstone BME Dementia Service, Touchstone Support Centre, 53-55 Harehills Avenue, Leeds LS8 4EX; Sikh Elders Service, Touchstone Support Centre, 53-55 Harehills Avenue, Leeds LS8 4EX; Association of Blind Asians, Touchstone Support Centre, 53-55 Harehills Avenue, Leeds LS8 4EX	Action for Gipton Elderly (AGE), 5-11 Oak Tree Drive, Leeds LS8 3LJ, UK; St James's Hospital, Beckett Street, Leeds LS9 7TF; Space 2, The Old Fire Station Gipton Approach, Leeds LS9 6NL;	8
Guangdong, China	Kapok Theatre Company, Guangzhou		1
Guiseley & Rawdon			0

Harewood			0
Headingley & Hyde Park	(Moving with Joy) Vandan Group, Cardigan Centre, 145-149 Cardigan Road, Leeds LS6 1LJ; Mindwell C/o Leeds Mind, 82 Cardigan Road, Leeds LS6 3BJ	OWLS, Bennett Road, Headingley, Leeds LS6 3BA; Caring Together in Woodhouse and Little London, 127 Woodhouse Street, Woodhouse, Leeds LS6 2PY	4
Horsforth		MHA Communities Horsforth, Central Methodist Church, Town Street, Horsforth, Leeds, LS18 4AP	1
Huddersfield, UK	(Breaking Bread) The Handmade Bakery, Canal Side, Huddersfield HD7 5HA		1
Hunslet & Riverside	LS-TEN, Unit 1 Kitson Road, Leeds, UK, LS10 1NT; Leeds International Film Festival, C/o Town Hall The Headrow, Leeds LS1 5AT; Leeds Libraries, Leeds Central Library, Calverley Street, Leeds LS1 3AB, Leeds Museums and Galleries, City Museum Cookridge Street, Leeds LS2 8BH; SAGE/Yorkshire Mesmac, 22-23 Blayds Yards, Leeds LS1 4AD;	Carers Leeds, 6-8 The Headrow, Leeds LS1 6PT; Larchfield Care Home, 17 Joseph Street, Leeds LS10 2AD; Hamara, Tempest Road, Beeston, Leeds LS11 6RD, UK	8
Killingbeck & Seacroft	Chapel FM, 1081 York Road, Seacroft, Leeds, UK; The Swan Song Project C/o 1081 York Road, Seacroft, Leeds, UK	Seacroft Friends and Neighbours, C/o 1081 York Road, Seacroft, Leeds, UK East Leeds Recovery Hub, Seacroft Green, Seacroft, Leeds, West Yorkshire, LS14 6JL	4
Kippax & Methley			0
Kirkstall	HOPS, 6 Broadway Kirkstall, Kirkstall LS5 3PT	1152 Club, Abbey House Museum, Abbey Walk, Abbey Rd, Kirkstall, Leeds LS5 3EH; STEP, 244 Queenswood Drive, Kirkstall, Leeds LS6 3ND, UK	3

Little London & Woodhouse	(Zoobin Surty) Karma Dance, 77 Lovell House, 4 Skinner Lane, Leeds, West Yorkshire, LS7 1AR; Swarthmore Education Centre, 2-7 Woodhouse Square, Leeds LS3 1AD; MILIM CIC, Ground Floor, 6 Queen Street, Leeds, West Yorkshire, England, LS1 2TW; Northern Ballet, 2 St Cecilia Street, Quarry Hill, Leeds LS2 7PA; Leeds International Concert Season, Carriageworks Theatre, The Electric Press, 3 Millennium Square, Leeds, LS2 3AD; Leeds City College, Playhouse Square, Leeds, LS2 7BS; Age Friendly Leeds C/o LOPF, Josephs Well, Hanover Walk, Leeds LS3 1AB; Leeds Mens Health and Wellbeing Network, Forum Central, Josephs Well, Hanover Walk, Leeds LS3 1AB; Yorkshire Dance, 3 St Peters Square, Leeds LS9 8AH; Heydays, Leeds Playhouse, Playhouse Square, Leeds, LS2 7BS	Ramgarhia Sikh Sports Centre, 8-10 Chapeltown Rd, Leeds LS7 3AP	11
London, UK	Independent Age, 18 Avonmore Road, London W14 8RR		1
Middleton Park		Middleton Elderly Aid Social Centre, Acre Road, Middleton, Leeds LS10 4LF, UK; BISA, 26 Broom Crescent, Belle Isle, Leeds LS10 3JN, UK	2
Moortown	(International Folk Dancing Workshop) Loidis International Folk Dancing Group, Moor Allerton Sports & Social Centre, Stonegate Road, LEEDS, LS17 6EL	The Meanwood Institukes (Ukelele Group), The Meanwood Institute, Leeds LS6 4LD, St Gemmas Hospice, 329 Harrogate Road, Leeds LS17 6QD Naya Savera, 6 Stainburn Crescent, Leeds, LS17 6NF	4
Morley North			0
Morley South		Morley Elderly Action, 32 Wesley Street, Morley, Leeds LS27 9ED, UK	1

New Kowloon, Hong Kong	Arts Options Limited (Hong Kong) 7C, WING CHAI INDUSTRIAL BUILDING, 27-29 NG FONG STREET, SAN PO KONG, KLN, HONG KONG		1
Otley & Yeadon		AVSED, Ansa Clubhouse, Nunroyd Park, Yeadon, Leeds, Uk LS19 7HR; Memory Lane, Ingots Building, Cemetery Road, Yeadon, Leeds, LS19 7UP North West Leeds Recovery Hub, Suffolk Court Silver Lane Leeds West Yorkshire LS19 7JN	3
Pudsey	Pudsey Ukelele Group, C/o Pudsey Wellbeing Charity, 23 Robin Lane, Pudsey, LS28 7BR		1
Rothwell		Dolphin Manor Care Home, Stone Brig Ln, Rothwell, Leeds LS26 0UD	1
Roundhay			
Temple Newsam	(HOPE) Halton Moor & Osmondthorpe Project for Elders, 8A Coronation Parade, Leeds LS15 0AY; Temple Newsam House, Templenewsam Road, Leeds LS15 0AE ·		2
Ulverston, UK	Dead Good Guides, Swinestead Lane, Baycliff, Ulverston LA12 9RY		1
Weetwood	(Ascendance) Fuse Dance Collective, C/o St Chad's Church, Otley Road, Leeds, LS16 5JT	OPAL, Welcome In Community Centre & Cafe, 55 Bedford Drive, Leeds LS16 6DJ,	2
Wetherby		Wetherby One Stop Centre, West Gate, Wetherby LS22 6NL, UK	1
		Total	89

Additional project work was held in the UK:

- Bradford Cellar Project who shared older perspectives in music
- Huddersfield Handmade Bakery ran baking sessions at the Takeover

- London Independent Age interviewed older people as part of Takeover
- Ulverston, Dead Good Guides shared older peoples stories on opening night

And internationally:

- Guangdong, China
- New Kowloon, Hong Kong, The Performance Ensemble linked in with local story gathering work in Hong Kong and platformed two pieces - the "Gems on the Hill" choir and Art OPTions Limited's "Embrace the Tastes of Life" performance - at 1001 Stories

Ward profiles

Story gathering activity took place across a diversity of wards in Leeds - those crossed out indicate ones where no story gathering took place. However, Storytellers came from all wards across Leeds.

Ward		Arts & cultural engagement		Deprivation levels (IMD)		Diversity*	
Code	Name	Rank	H/M/L	Rank	H/M/L	Rank	H/M/L
E05011397	Headingley & Hyde Park	1	High	17	Medium	12	Medium
E05011396	Harewood (Leeds)	2	High	33	Low	25	Low
E05011382	Adel & Wharfedale	3	High	32	Low	15	Medium
E05011403	Little London & Woodhouse	4	High	12	Medium	2	High
E05011414	Wetherby	5	High	30	Low	30	Low
E05011547	Horsforth	6	High	31	Low	22	Medium
E05011395	Guiselley & Rawdon	7	High	29	Low	28	Low
E05011383	Alwoodley	8	High	28	Low	9	High
E05011413	Weetwood	9	High	22	Medium	13	Medium
E05011405	Moortown	10	High	27	Low	8	High
E05011411	Roundhay	11	High	24	Low	6	High
E05011389	Calverley & Farsley	12	Medium	25	Low	14	Medium
E05011402	Kirkstall	13	Medium	9	High	11	High
E05011549	Otley & Yeadon	14	Medium	23	Low	31	Low
E05011393	Garforth & Swillington	15	Medium	26	Low	32	Low
E05011406	Morley North	16	Medium	20	Medium	26	Low
E05011384	Ardley & Robin Hood	17	Medium	24	Medium	27	Low
E05011410	Rothwell (Leeds)	18	Medium	18	Medium	29	Low

E05011409	Pudsey	19	Medium	15	Medium	24	Low
E05011404	Kippax & Methley	20	Medium	19	Medium	33	Low
E05011412	Temple Newsam	21	Medium	16	Medium	18	Medium
E05011390	Chapel Allerton	22	Medium	11	High	3	High
E05011399	Hunslet & Riverside	23	Low	8	High	4	High
E05011407	Morley South	24	Low	13	Medium	23	Low
E05011392	Farnley & Wortley	25	Low	10	High	19	Medium
E05011391	Cross Gates & Whinmoor	26	Low	14	Medium	21	Medium
E05011386	Beeston & Holbeck	27	Low	6	High	7	High
E05011387	Bramley & Stanningley	28	Low	7	High	20	Medium
E05011385	Armley	29	Low	4	High	10	High
E05011400	Killingbeck & Seacroft	30	Low	3	High	16	Medium
E05011404	Middleton Park	31	Low	5	High	17	Medium
E05011388	Burmantofts & Richmond Hill	32	Low	2	High	5	High
E05011394	Gipton & Harehills	33	Low	1	High	1	High

*Diversity was assessed based on combination of ethnicity, language, country of birth

Impact & Insight toolkit dimensions

Further information on the Impacts and Insights toolkit can be found at

<https://impactandinsight.co.uk/>

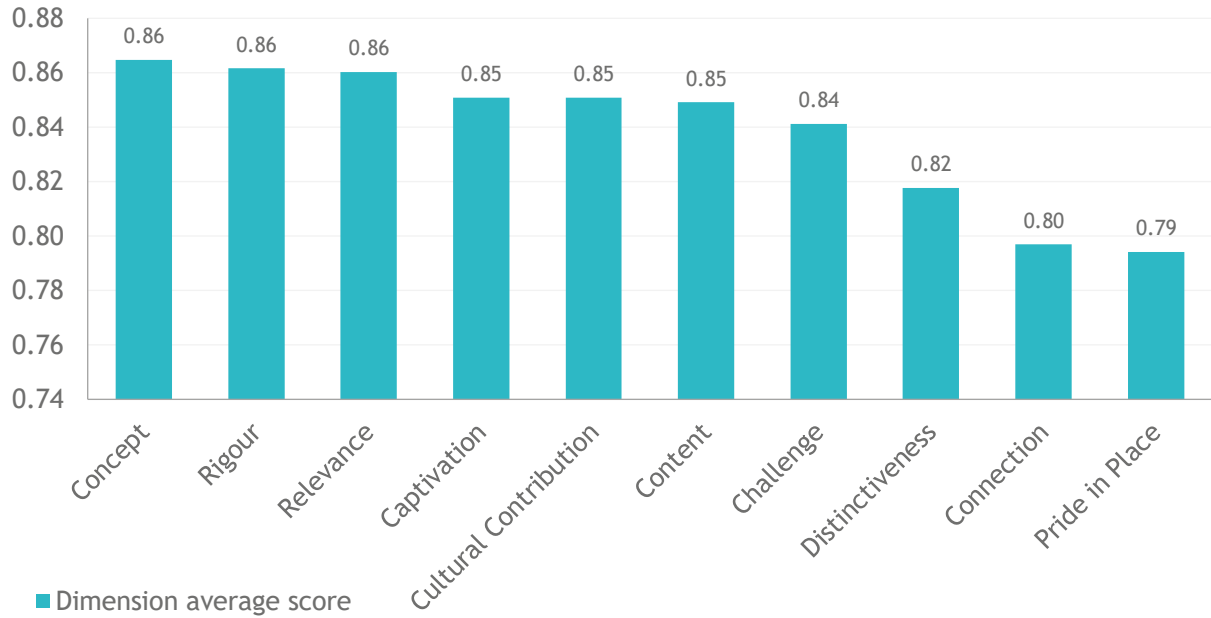
Outcomes

- Cultural: Encourages appreciation and engagement with new and diverse cultural experiences, expanding knowledge and insight, and stimulating creativity.
- Social: Improves personal and social wellbeing to support healthy, safe, and inclusive communities.
- Community: Strengthens ties between communities and their places.
- Economic: Promotes dynamic and resilient local economies that are required to sustain vibrant communities.
- Environmental: Increases awareness of environmental issues and connection to the natural world.

Qualities

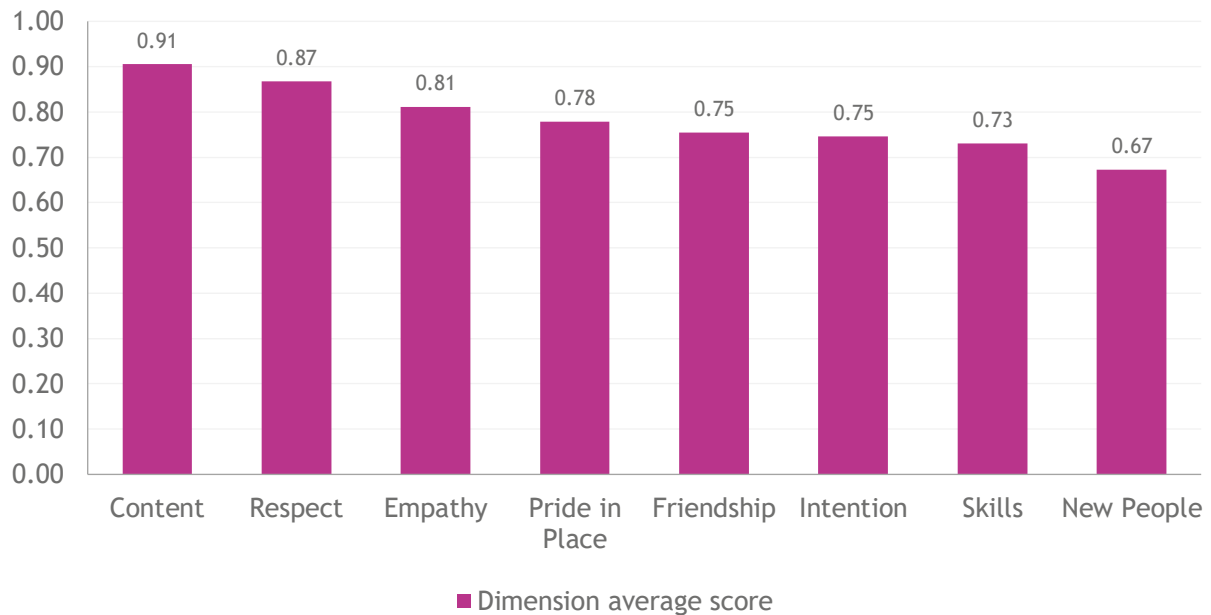
- Subjective assessments about the experience, content or perception of an artwork or performance; or the quality of the facilitation of a participatory process. These are the qualities that may enable other outcomes

Audiences



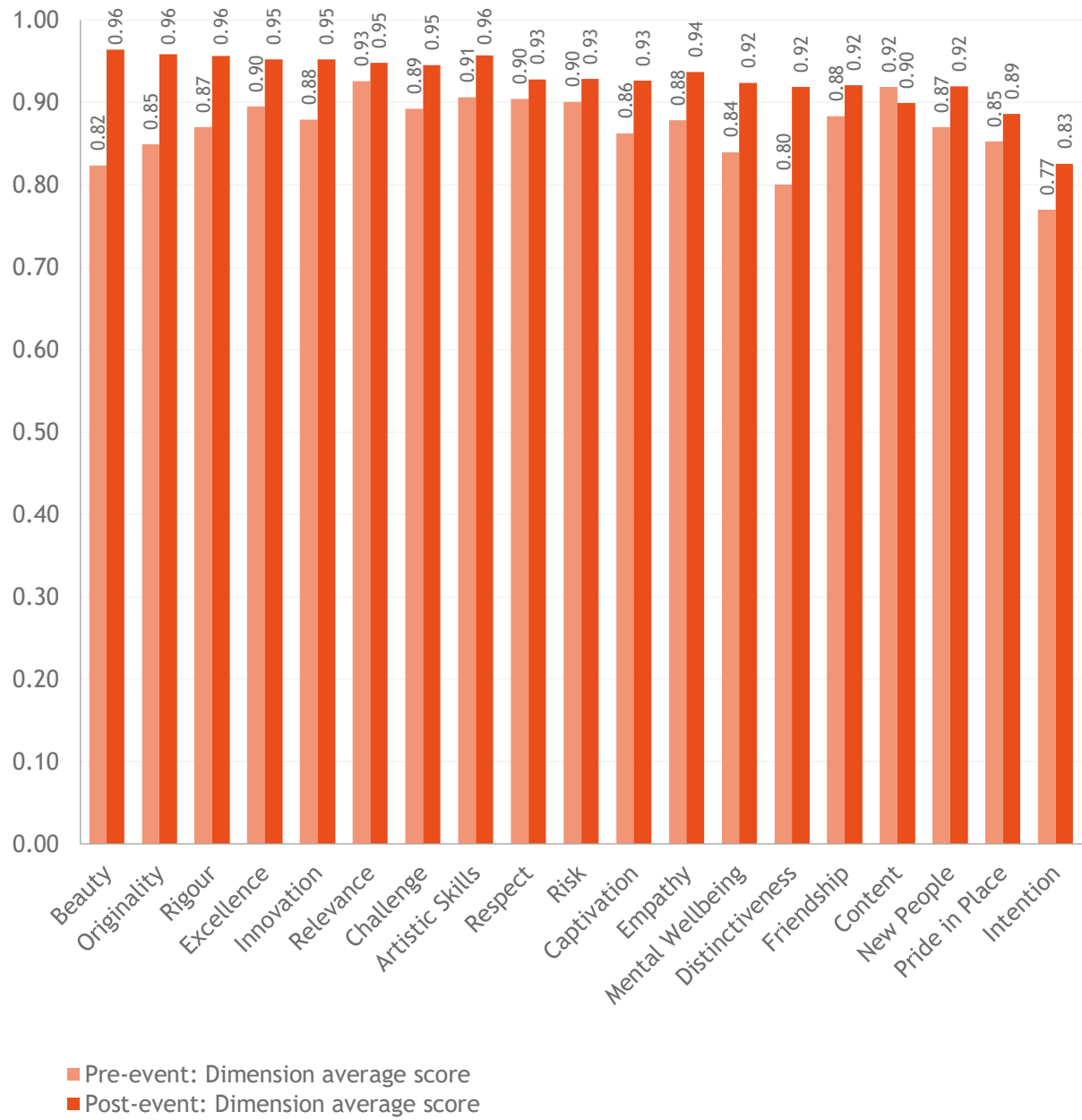
Base 189

1001 Stories - Storytellers



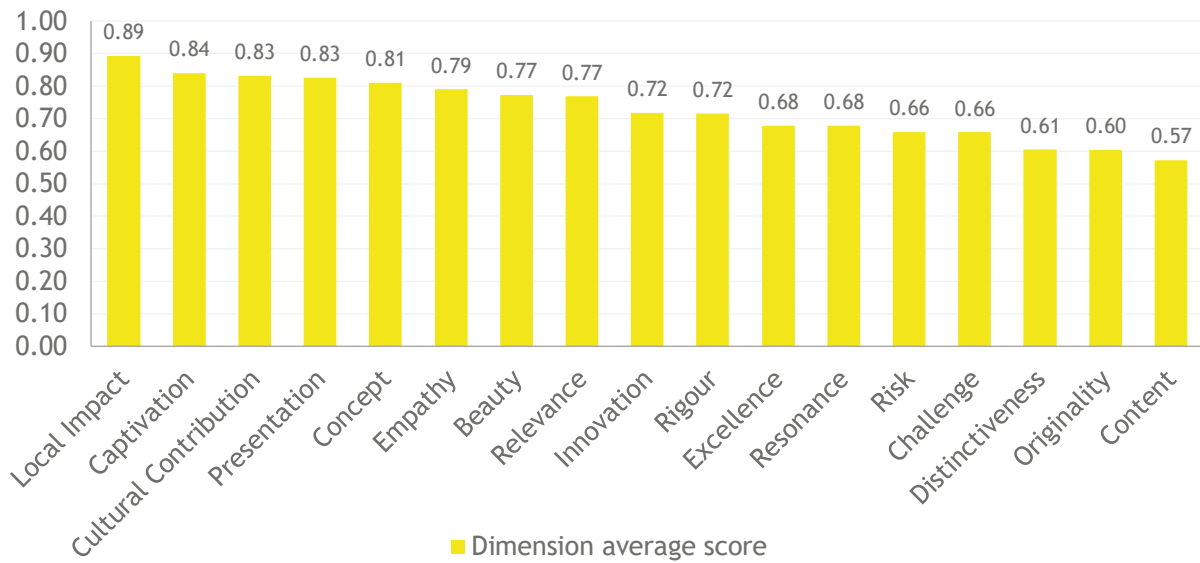
Base 11

Takeover and Sinfonia Participants



Base 18,19

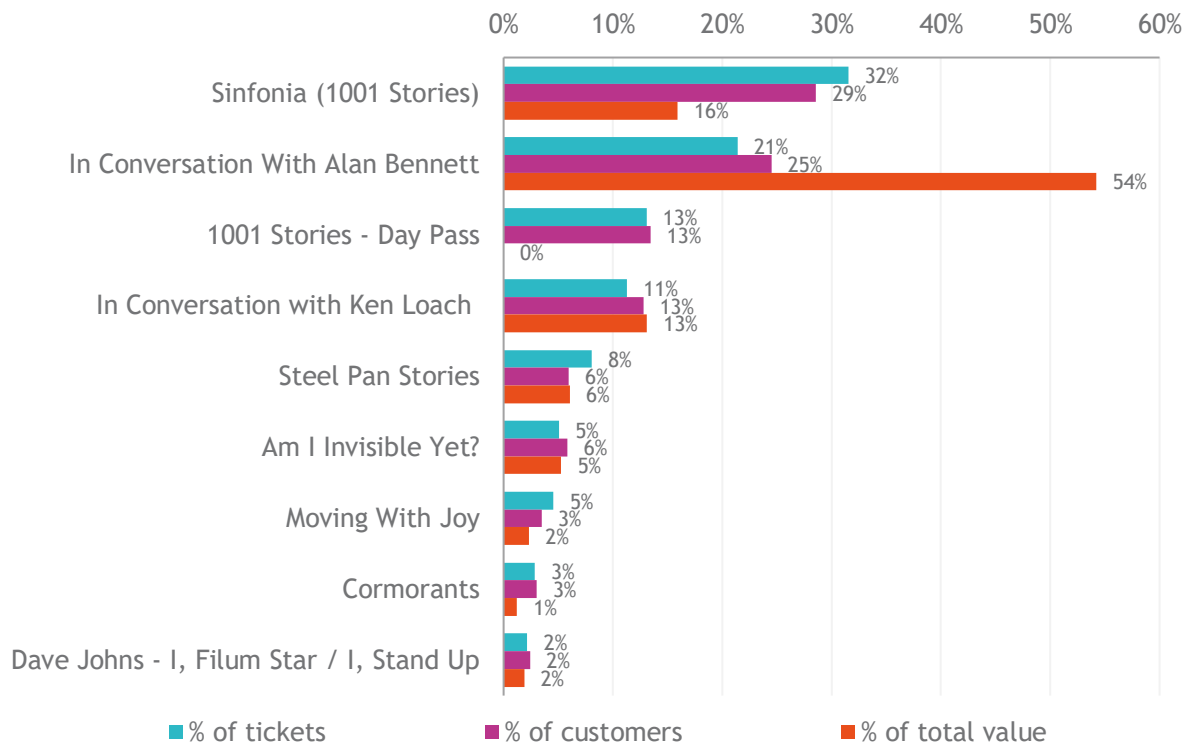
Peer Reviewers (reviewed Sinfonia)



Base 5

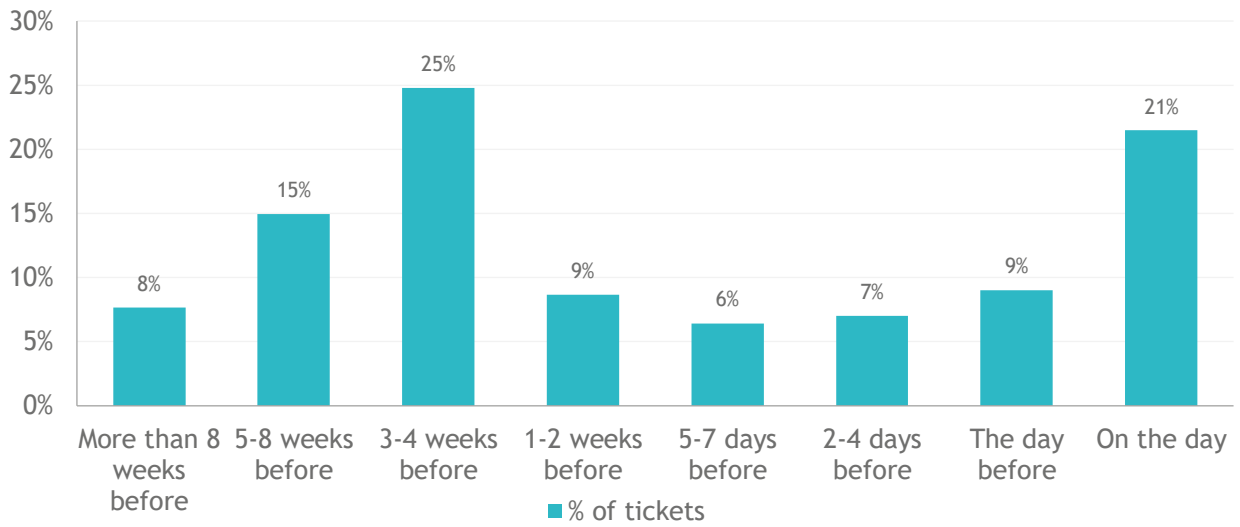
Customer Booker Behaviour

Events attended



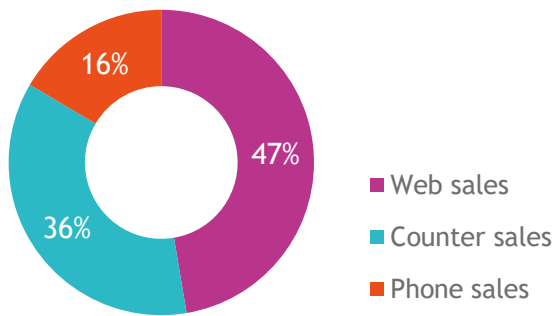
Base Total tickets 3,504, Total bookers 1,526, Total ticket value £39,572

Advance booking



Base Total tickets 3,479

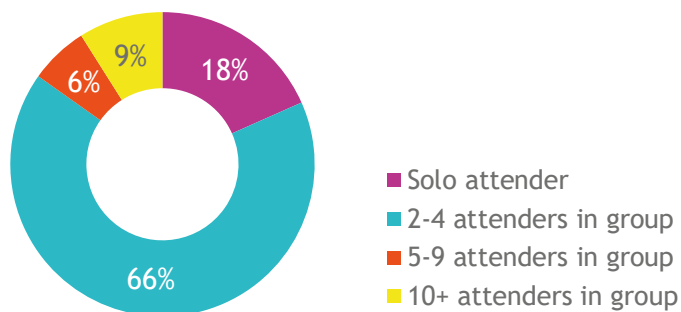
Booking sales channel



Base Total tickets 3,504

Group Size

% of tickets by group size



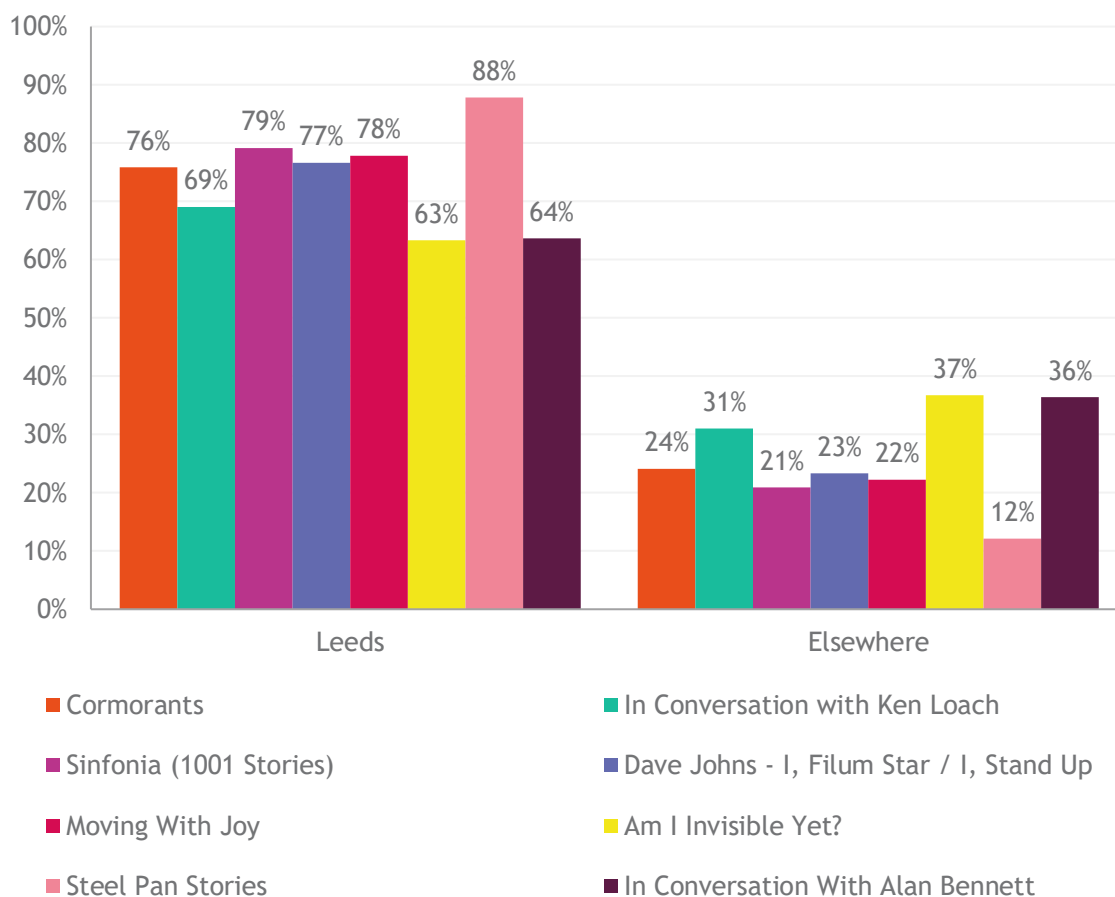
Base Total tickets 3,504

How did you hear about the event?

	No. of tickets	% of tickets
Email	19	38%
Facebook or Twitter	9	18%
Radio	3	6%
Season brochure	7	14%
Website	9	18%
Word of mouth	3	6%
Unknown	3,454	
<i>Base</i>	50	

Base 50

Customer breakdown by Event



First time visitors

	No. of visitors	No. of first time visitors	% who were first time visitors	No. of tickets	No. of tickets from first time visitors	% of tickets from first time visitors (that day)
Sinfonia (1001 stories)						
Monday	0	0		0	0	
Tuesday	45	13	29%	68	17	25%
Wednesday	0	0		0	0	
Thursday	81	29	36%	173	77	45%
Friday	77	21	27%	176	36	20%
Saturday	74	18	24%	152	37	24%
Sunday	0	0		0	0	
In Conversation with Alan Bennett	369	78	21%	712	147	21%
1001 Stories - Day Pass	No data collected (free event)					
In Conversation with Ken Loach	186	61	33%	370	140	38%
Steel Pan Stories	80	15	19%	249	29	12%
Am I Invisible Yet?	83	22	27%	161	47	29%
Moving with Joy	37	13	35%	122	40	33%
Cormorants	32	23	72%	50	37	74%
Dave Johns - I, Filum Star / I, Stand Up	32	3	9%	65	4	6%
<i>Base</i>	<i>1,096</i>	<i>296</i>		<i>2,298</i>	<i>611</i>	

Audience Spectrum

Further information and segment portraits for Audience Spectrum can be found at <https://www.theaudienceagency.org/audience-spectrum>

High Engaged Groups

Metroculturals	Prosperous, liberal urbanites, interested in a very wide cultural spectrum.
M1	Older, established and high-spending professional elites
M2	Younger, mobile, and emerging metropolitan professionals.
Commuterland Culturebuffs	Affluent, professional and suburbanite keen consumers of traditional culture.
C1	Wealthy empty-nesters with comfortable lifestyles in more rural areas.
C2	Prosperous families, living in the commuterbelt of major urban centres.
Experience Seekers	Active, urban, diverse, social, and ambitious regular and eclectic arts engagers.
E1	Socially minded mid-life professionals with varied tastes.
E2	Adventurous students and graduates in diverse areas.

Mid Engaged Groups

Dormitory Dependables	Suburbanites and small towners interested in heritage activities and mainstream arts.
D1	Commuter-town families, investing for the future.
D2	Settled, comfortable residents, enjoying regional life.
Trips & Treats	Mainstream arts and popular culture fans influenced by children, family, and friends.
T1	Modern young families, building a future.
T2	Settled families with established lifestyles.
Home & Heritage	Rural and small-town pensioners attracted to daytime activities and historical content.
H1	Affluent residents of rural idylls.
H2	Settled suburban seniors.

Low Engaged Groups

Up our Street	Sociable retirees looking for inexpensive, mainstream, local leisure opportunities,
U1	Middle-aged inhabitants of semis on the edge of town.
U2	Older residents of terraces and flats in built up areas.
Frontline Families	Frugal, semi-urban renting families, light on arts and culture but heavy on community.
F1	Older families, getting by despite financial challenges.
F2	Younger, cash-strapped families and couples starting out.

Kaleidoscope Creativity	Mixed age urban low-engagers preferring free, local, culturally specific arts and festivals.
K1	Settled and diverse urban communities.
K2	Hard-pressed singles in city tower blocks.
Supported Communities	Culturally low-engaged, health poor, craft circle and church group seniors and youths.
S1	Young, immobile, and hard-up, often relying on welfare to get by.
S2	Elderly residents of sheltered housing with declining health.

Leeds Playhouse production review

- A. This was a hugely ambitious project, mostly very successfully delivered
- Over 1200 Stories were collected from older people across Leeds and captured as a unique digital legacy -
 - 84 local community organisation got involved in contributing to The Take Over of Leeds Playhouse with older people occupying and activating every space in the theatre
 - 1001 Stories was borne out of an holistic, all-consuming and whole organisation ‘project model’ of working that Alan Lyddiard created at Northern Stage many years ago. To even attempt this way of working in a partnership with the drive coming from the external and infinitely smaller partner was incredible.
 - Over 30 visiting older artists and support team came to Leeds contributing to the Take Over from Hong Kong and China with storytelling and choir performances thanks to substantial additional funding gained from China
 - Sold out conversations with extraordinary older artists including John Fox and Sue Gill, Ken Loach and Alan Bennet
- B. Delivery was challenged, delayed and compromised by cuts to funding and delays to confirmation of funds
- LEEDS 2023 faced significant fundraising challenges itself and this, coupled with contract negotiation issues between LEEDS 2023 and Leeds Playhouse led to the original project contribution from the year of culture reducing by almost 50% (£135,000 to £80,000)
 - This in turn meant that that scale and ambition of the project had to be reduced and planned outdoor work in Leeds city centre was cut, resulting in large part of targeted audience being lost

- The Performance Ensemble, working with freelance fundraisers has raised £375,199 to make the project happen. Efforts by The Performance Ensemble to coordinate further fundraising activity with project partners were frustrated and perceived conflicts of interest prevented the project approaching several key arts trusts and foundations
- The project needed an experienced and dedicated producing resource from May 2022 and, due to delays greenlighting the project this was not put in place until September 2022 .

C. Partners recognise the resource and project leadership challenges for a tiny independent arts organisation driving such an ambitious endeavour

- The Performance Ensemble a tiny CIC with no staff, was project funded throughout and had only freelance workers trying to drive much bigger partners to deliver a complex multi-agency project,
- Leeds Playhouse championed the project but it was only one of many major productions that its teams were committed to
- Dedicated staffing was not put in place early enough
- This led to late organisation / confirmation of Takeover programme and in turn caused challenges for marketing and audiences were mixed
- Once in place, the Takeover programme was expertly managed in delivery
- Independent evaluators were contacted but lack of capacity in the project delivery team and leadership on data collection at Takeover led to patchy inconsistent information capture

D. Marketing budgets were under-resourced

- The Performance Ensemble was strongly advised by the Playhouse to budget for and put in place separate marketing and PR resources due to the lack of capacity in the Playhouse team
- The Playhouse marketing team was not engaged in early expectation and budget setting and planning and should have been
- The independent team put in place had mixed success however and the burden inevitably fell back to the Playhouse team for whom the project is only one in a conveyor belt of work

- Collaboration and coordination of marketing effort between partners was an issue - also timing clash with the LEEDS 2023 WOW Barn project meant focus on Takeover was deflected

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