



# Moving Towards an Understanding of Youth Theatre Provision in the Liverpool City Region

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## Background

This research investigated existing youth theatre provision for 10-25 year olds offered by not-for-profit youth arts and community/third sector providers within the Liverpool City Region (LCR) by:

- attempting to map existing youth theatre provision within LCR, and
- identifying young people within geographical communities and communities of interest that aren't currently served by youth theatre provision.

It is part of a scoping project that is assessing how youth theatre providers within and outside of the newly formed Liverpool City Region Theatre Network (LCTN) can work towards a 'sustainable business model' for youth theatre provision in the region. Whilst there is no set definition of a 'sustainable business model', in particular when operating on a regional level, Collective Encounters has interpreted this as youth theatre providers having a good understanding of their value proposition, partners/relationships, costs/ resources, activities, revenue/income and marketing channels <sup>1</sup> and that these models are resilient in that they are able to adapt to changes to the external environment.

Over the last decade there has been much discussion within the creative and cultural sector as to how organisations can be less reliant on public investment in the arts, and adapt to business models that are both sustainable and resilient. Resilience relies on a strong sense of purpose, predictable financial resources, strong and diverse networks, a skilled and respected workforce; innovation and experimentation. Furthermore, on a regional level, it is about ensuring youth theatre providers are efficient in their approach, understand their value and can adapt where and how they work.

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<sup>1</sup> [https://static.a-n.co.uk/wp-content/uploads/2016/12/making\\_adaptive\\_resilience\\_real-ACE.pdf](https://static.a-n.co.uk/wp-content/uploads/2016/12/making_adaptive_resilience_real-ACE.pdf)



It is hoped this document will be shared by the LCRTN with all youth theatre providers in the LCR; to inform and support their strategic planning and as an asset to make a case for the work they do.



## Definitions

For the purposes of this research **youth theatre** is defined as narrative **based live performance created by, with and for young people** and so extends to spoken word/performance poetry, hip hop, capoeira, carnival etc. We recognise that narrow definitions of theatre are euro-centric and therefore potentially exclude people and communities from different ethnic backgrounds. This is in line with the commitments Liverpool organisations have made within the LARC/COoL Race Equality Manifesto.

## Research questions

1. Where in the Liverpool City Region is youth theatre provision happening and where are the young people participating from? Where are the gaps in provision?
  - a/ Where are youth theatre activities happening and who is leading them?
  - b/ How many people participated in youth theatre activities provided by LCRTN members in August 2022?
  - c/ Which geographical areas are not being served by youth theatre activities?
  - d/ Which communities of interest are not being served by youth theatre provision?
  
2. How and where do youth theatre providers disseminate participation opportunities to young people?
  - a/ What are the most effective ways of sharing opportunities to young people?
  - b/ Which social media platforms are used to start and sustain engagement with young people?
  
3. How sustainable, accessible and inclusive are youth theatre activities in the Liverpool City Region?
  - a/ The number of organisations who cite inclusion adaptations (travel support, support workers, accessible venues, communication support, training for practitioners in trauma-informed practice, food).
  - b/ The number of organisations offering participation opportunities at no cost to the participant.



c/ The number of organisations who offer specific provision for young people with social, emotional or mental health needs or neurological differences.

d/ Ways to promote inclusive youth theatre practice.

e/ Who invests in youth theatre provision in the LCR?

## Research methodology

This report has been prepared from the responses to a questionnaire that has been sent out to all LCRTN members and other youth theatre providers and stakeholders in the Liverpool City Region, and from a small number of case studies.

The research uses mixed methodology, and makes use of both quantitative and qualitative survey data, and narrative case studies. The research was devised and implemented by a team of four, working with the steering committee made up of Harriet Warnock (freelance producer), Gillian Miller (Royal Court Liverpool), Mark Da Vanzo (Liverpool Everyman and Playhouse) and Gordon Millar (Unity Theatre, Liverpool).

A process of consultation was used to map organisations that should be invited to participate, LCRTN members being invited to populate a shared mapping document (see appendix for full list). This document was used both to 'snowball' further contacts, and as the basis for the survey. In total 43 youth theatre providers were identified as potential respondents.

Although some data was made available to the researchers from some participant organisations early on, it became clear that more consistency and greater scope was needed. A series of survey questions was compiled in consultation with LCRTN members and the steering group. Data was collected in November and December 2022.

At the same time, ten organisations were asked if they would like to take part in more in depth case studies; selected on the basis of geography and diversity of practice. Seven responded positively. Case studies were recorded between November 2022 and January 2023. Open questions (exploring gaps in youth theatre provision, engagement by young people, funding, the sustainability of provision, creative practice) were asked allowing respondents to create



their own narratives that reflected their own priorities and understanding of practice. Interviews transcribed and analysed using Grounded Theory <sup>2</sup> which allows for intuitive and developing understanding of the themes to emerge from the data. The results of the qualitative and quantitative analysis were triangulated and brought together in summary findings including areas for development and strengths and a detailed findings section.

## Limitations

The research was limited by time and resources. It should be interpreted as a pilot study to identify gaps in both knowledge about youth theatre provision in the Liverpool City Region and the provision itself.

The quantitative data provides a snapshot of activity during one month of youth theatre in August 2022. Future studies would be better planned over a 12-month period to enable activity that takes place during the academic year to be included.

Most organisations do not consolidate data on young people's postcodes. Well resourced youth theatre providers (predominantly but not exclusively based in Liverpool City Centre) are more likely to consolidate postcode data from young people however this is less true for those with limited funding. Results on postcode data contained in the detailed findings section should be treated with caution.

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<sup>2</sup> <https://www.groundedtheoryonline.com/what-is-grounded-theory/>



## Summary findings: strengths

- There is a rich and diverse youth theatre offer in the Liverpool City Region: activities range from short term festivals, creating new work with young people, inviting young people to performances, summer schools, trips and visits to major arts and cultural venues and exhibitions and importantly long-term embedded provision within communities that are not always outcome orientated but provide youth theatre sessions throughout the year. Youth theatre activities are led by a whole range of organisations from mainstream theatre buildings and touring theatre companies to youth organisations and community centres.
- Youth theatre in the Liverpool City Region has a long history: many of the organisations that took part have been delivering youth theatre activities for decades, their practice is well-developed and they are embedded within or well-known amongst the communities they seek to serve.
- Small youth theatre providers have embraced different funding agendas ensuring their long-term survival: there were many examples of organisations securing non-arts funding (for example from the health, education, well being sectors) from a range of partner organisations evidencing a strong understanding of ‘value proposition’ and the ability to adapt this approach to appeal to a diverse range of investors.
- The ability to adapt their practices to ensure all young people can be included in provision is of great importance to most youth theatre providers: many organisations operate in an inclusive way, having evolved their approach through reflection and reflexive practice. Some organisations have dedicated workers whose role it is to look after the wellbeing of young people and signpost them to specific support.
- There were some examples of collaborative practice between building-based theatre working in partnership with smaller grassroots companies, and where this did happen it worked well.
- Youth theatre activity in the Liverpool City Region reaches a vastly diverse group of young people; this is particularly true for young people whose self-declared identity is a protected characteristic under the Equality Act 2010.





- Funding sources and partnerships are diverse: a wide and diverse range of trusts and foundations support youth theatre provision in the Liverpool City Region and this is supplemented by some public funding via housing associations, Arts Council England and Youth Music. A small number of building-based organisations are able to draw upon corporate sponsorship.

### Summary findings: development areas

- The quantitative survey showed only a small percentage of young people are engaging in youth theatre provision in the Liverpool City Region when compared to census data. Further research is needed to identify the factors contributing to this.
- Youth theatre provision is unevenly distributed across the Liverpool City Region boroughs, and mainly happens in urban centres (for example Liverpool City Centre, Birkenhead Town Centre).
- Inclusive practice (adapting work so you account for a broad spectrum of participation needs) was not found across the board: there are many organisations that work proactively with specific communities of interest and some organisations that work inclusively. However, there is no strategic approach for delivering inclusive practice across the region.
- Funding is mostly short-term meaning it is difficult to plan long-term: local authorities could play a greater role in funding youth theatre provision and investment in fundraising support for smaller, grass-roots organisations might enable them to draw down investment from a more diverse range of sources. .
- Currently opportunities are only being communicated to a small percentage of young people, with organisations targeting the same groups. Further research is needed to identify effective mechanisms and channels for reaching young people outside of the geographic and demographic areas currently being served.
- When collecting and storing data the use of digital interfaces and technology was rarely or never mentioned and further research is needed to identify how and where digital interfaces and technology are being embedded into youth theatre practice. This



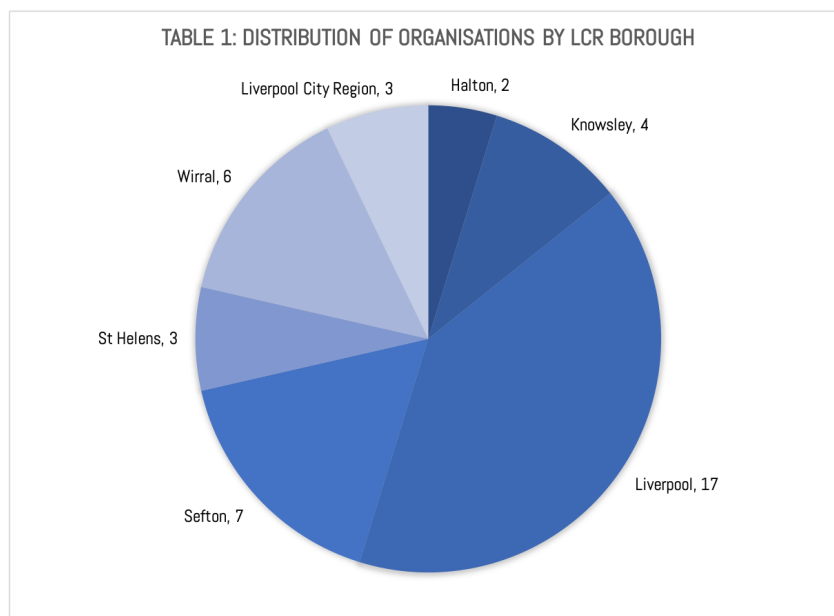
research would also assess the barriers to using digital interfaces and technology faced by youth theatre providers and the young people themselves.

- There is a lack of specialist provision for some young people experiencing challenges: activities that engage refugees and asylum seekers; disabled/neurodivergent young people and 'looked after' young people are only being delivered by a very small number of organisations and mostly with short term projects.
- Collecting accurate and comparable data: if demographic data on young people was collected in a form that better aligned with the Census more meaningful insights could be gained. However, this is not without its ethical challenges in particular when there is a need to allow participants and audiences to respond to identification and demographic questions using their own language and words. It's also important to remember young people's identity is often fluid so the rationale for and purpose of collecting any demographic and identity data should be clear from the outset.

## What is happening, who is taking part?

The first research question surveyed what is happening, where it is happening, who is delivering it and how many young people are taking part. It also hoped to garner data on the backgrounds and identity of those taking part.

To address these questions Collective Encounters first identified a total of 43 organisations and key contacts involved in delivering youth theatre activity through consultation with LCRTN members and local authority teams. Table 1 shows the distribution of these organisations across the LCR boroughs.



A total of 19 organisations took part in the research (equal to 45% of potential respondents based on the number of youth theatre providers identified through the consultation), and the appendix lists who and how this was collected.

We looked at the 2021 Census to find out the population of people aged 24 years or under in the Liverpool City Region, 455,055. This showed there are higher concentrations of young people in Liverpool (33%), followed by Knowsley and Halton (29%) then Sefton, Wirral and



Combining the limited quantitative data with qualitative data resulted in insights on the likelihood of young people taking part in youth theatre activities, with specific examples:

- Knowsley is a borough spreading over a large geographical area however it has just one regular, year-round youth theatre offer in Prescot. This offer serves its immediate area well however it's hard for young people from other parts of the borough to get to, particularly as the cost and limited availability of public transport can act as a barrier.
- It's a very similar experience for young people in the Wirral; whilst there is one youth theatre provider in Birkenhead it has a very limited reach beyond its immediate area.

Summary figures for the number of young people attending youth theatre activities and performances is based on that supplied by just 15 organisations and this told us that in 3605 young people were reached by these organisations in LCR in August 2022. It is not certain whether this level of activity is replicated across the other 28 youth theatre providers in LCR, however the 'potential' column in the table below demonstrates what this could look like.

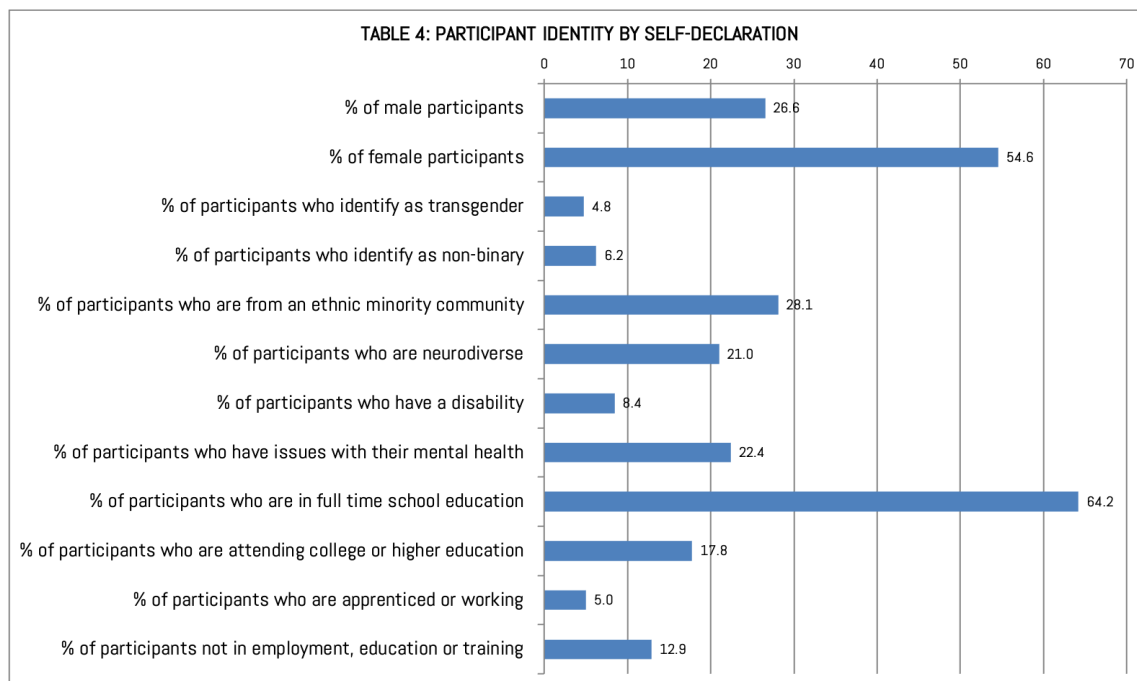
TABLE 3: REACH OF YOUTH THEATRE PROVISION IN LCR IN AUGUST 2022 BASED ON 15 PROVIDERS' DATA	Reported	Potential
Total number of youth theatre sessions in August	693	1980
Total number of individual participants	2457	7020
Total incidences of participation	10951	31288
Total number of young audience members for invited shows	1148	3280

Comparing figures on the reach of provision with the 2021 Census data tells us that youth theatre activity in August 2022 is likely to have engaged at least 0.8% of the population of people aged under 24 across the 6 boroughs of the Liverpool City Region. If this comparison is scaled up to include non-respondent youth theatre providers the potential of this reach is 2.2% of the Liverpool City Region population aged between 0 - 24 years in any one month.



National data captured pre-Covid shows diminishing youth theatre participation across the board. Over the last decade various national surveys<sup>3</sup> have observed a decline in children and young people's participation in theatre, drama and live performance. Whilst there is no directly comparable regional or recent data available for the 10 - 25 age range the lower than expected participation figures per population head in the Liverpool City Region during August 2023 (as reported above) is likely to be following this trend. This could be explained by a rise in the availability of digital, film and gaming, the more recent increase in the cost of living, reduction in creative arts subjects taught within school and/or different or new hobbies or interests taken up during or after the pandemic.

Table 4 has been taken from information provided 9 out a possible 15 respondents. It shows the self-declared identity across youth theatre activities. In order to make the data meaningful demographic and self-declared identity has been compared with 2021 Census information below, however this also has limitations as at present the Office for National Statistics are not able to provide analysis across multiple variables, for example age.

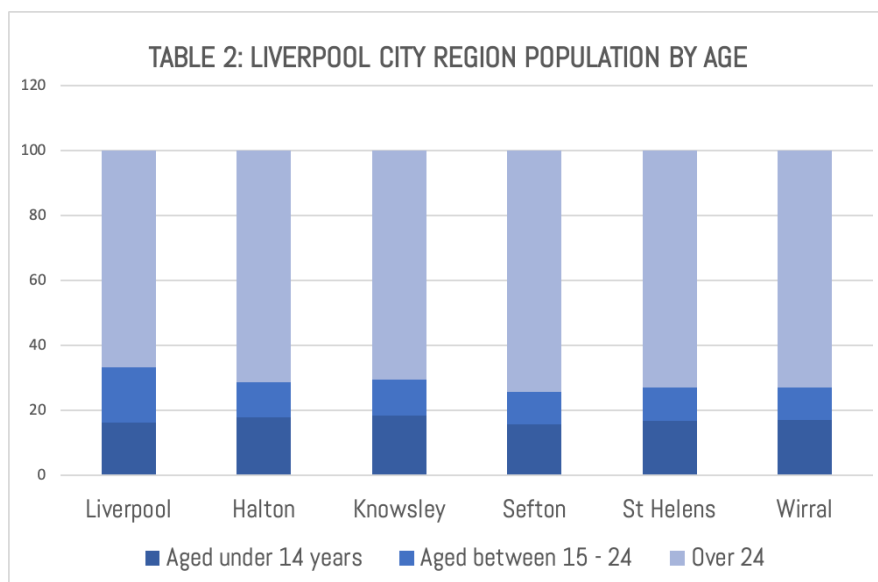


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[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/955163/Taking\\_Part\\_Survey\\_Child\\_Report\\_2018\\_19\\_V2.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/955163/Taking_Part_Survey_Child_Report_2018_19_V2.pdf)



St.Helens (26%). The table below shows a breakdown of the percentage of population aged under 14 years, between 15 - 24 and those over 25 years, and that the additional youth population in Liverpool is due to a higher number of 15 - 24 year olds (+7% when compared to other boroughs).



Postcode from young participants was difficult to collect and just 7 organisations were able to supply this. Unfortunately, 3 sets of data have been excluded as it was drawn from the same partnership project. Due to the small sample size and duplicate reporting conclusions from the postcode data should be treated with caution however the information did show that:

- There are clusters of activity in Central and South Central Liverpool (L1, L7, L8), North Liverpool (L4), Bootle (L20), and Birkenhead (CH41).
- For one activity based in Central and South Central Liverpool 50% of participants were drawn from L8.
- Participants were drawn from all areas of Liverpool and also Warrington, while a third project, based in Birkenhead, served a large number of young people from the same area.



The 2021 Census tells us that the self-declare gender and sexuality of young people in England aged 16 - 24 years:

- 1% identified as trans.
- 6.91% identified as lesbian, gay, bisexual or another minority sexual orientation.
- Are twice as likely than other age groups to identify as bisexual.

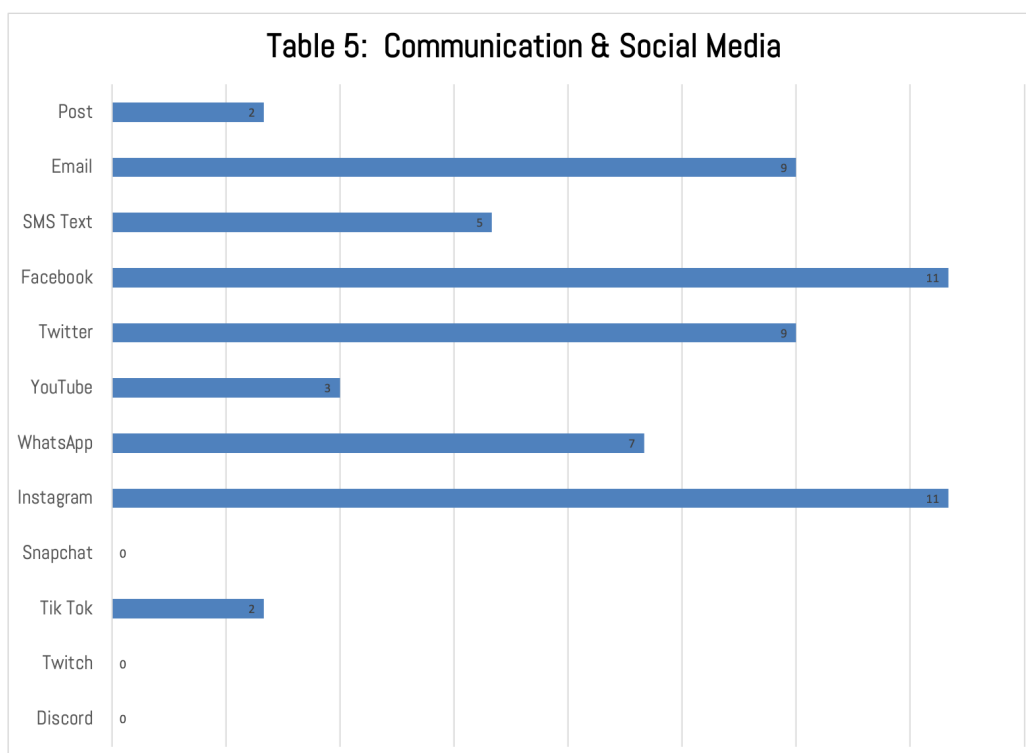
The 2021 Census also tells us that people who identified within the 'mixed or multiple ethnic groups' had the youngest average age across high-level ethnic groups – this was 19.

On the basis of age national trends, and local but not age specific data, it seems reasonable to conclude that on the basis of table 4 that the activities offered by youth theatre providers in the Liverpool City Region are reaching more young people than the national average who identify as LGBTQ+, and who are from a non-white ethnic group.

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## How are young people being reached?

The second research question identified the most effective channels through which to engage and maintain communication with young people. Table 5 represents data from all 15 survey respondents. The table shows that although Facebook and Instagram are used the most, there isn't one uniform way that any organisations communicates and most have to work across a number of platforms in order to engage with young people.





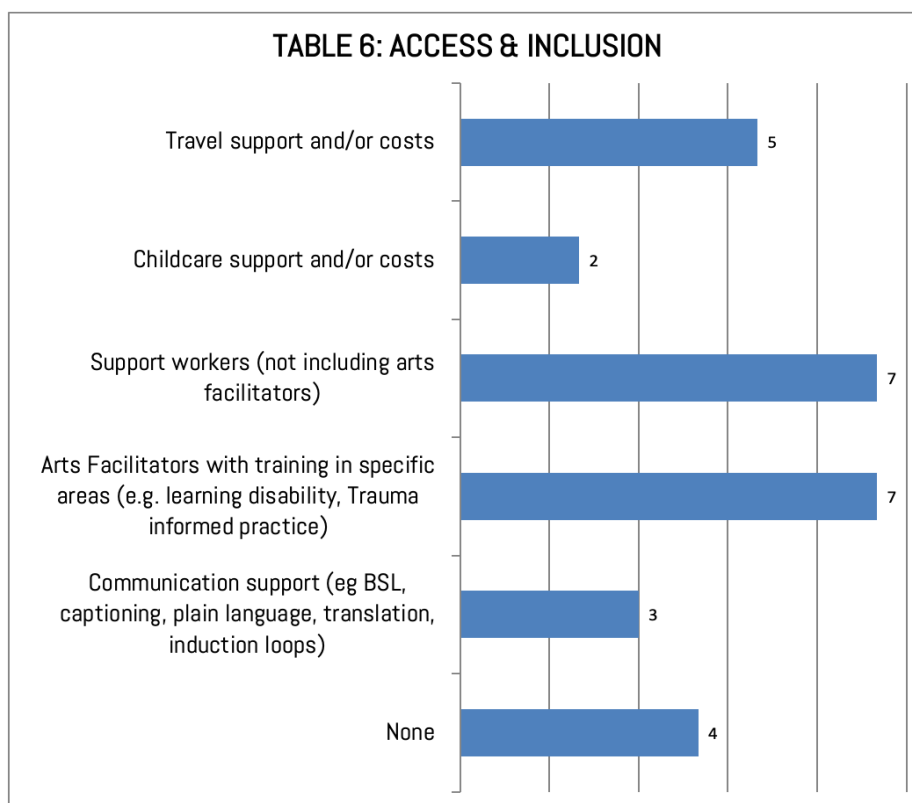


## How sustainable and inclusive is youth theatre provision in LCR?

The final research question explored sustainable, accessible and youth theatre practices in the Liverpool City Region and more specifically,

- How many youth theatre providers offer adaptations to young people (travel support, support workers, accessible venues, communication support, training for practitioners in trauma-informed practice, food)?
- What the cost of youth theatre provision for young people was, and whether organisations were providing some of these services free of charge?
- How many organisations offer specific provision for young people with social, emotional or mental health needs or neurological differences.
- How inclusive youth theatre practice was being promoted?
- Who invests in youth theatre provision?

Table 6 below shows what kinds of support are offered by 11 of the 15 respondents of the survey.





Specific provision and ways to promote inclusive practice was drawn from the case studies. Examples of accessible and inclusive practice included providing activities for young people with specific experiences, free of charge or pay what you can schemes; providing youth worker type support to signposting to other services and care for young people's wellbeing. More organisations offer at least some form of support (7) than not (4). Specific examples include:

"We offer to pay for all travel to activity locations. We always have [a young person's support charity] in the room as support workers for delivery".

"We provide access performance including BSL, audio described & relaxed performances for our co-productions".

"Youth worker/well being officer - childcare i.e. lunches and snacks provided all day - arts facilitator trained neuro divergent awareness training - primary school trained teacher".

"Support workers are always in space and arts facilitators have training to meet the needs of YT in particular".

"We work with arts facilitators...who are trained to aid health and wellbeing for young people".

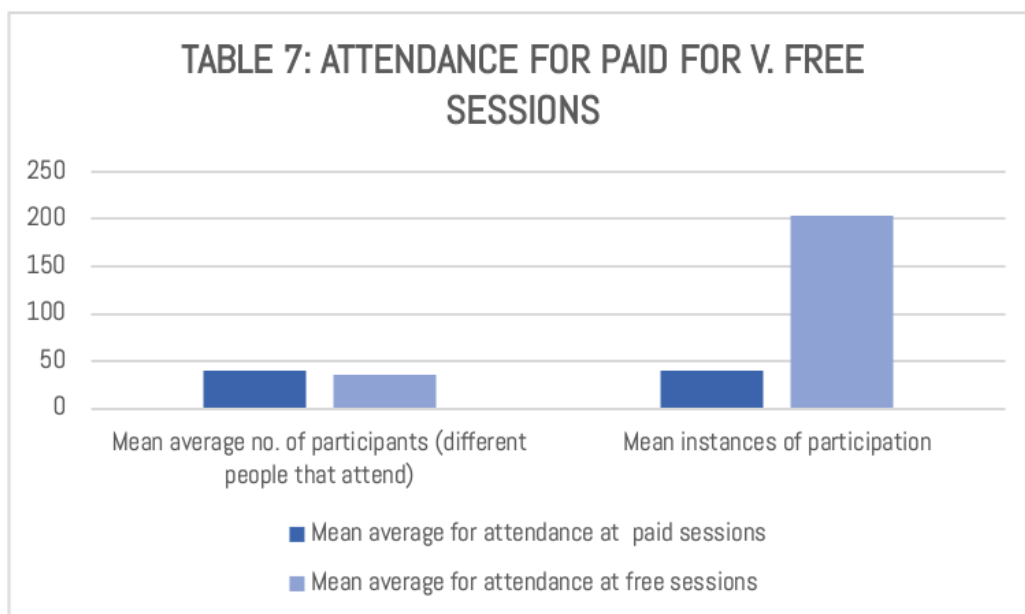
"My team are experienced youth workers with training in various skills and specialisms".



A total of 9 organisations provided 61 sessions for specific groups or communities of interest or experience and these included:

- Looked after young people
- Displaced young people and their families
- Black/Global Majority Community
- LGBTQIA
- Free School Meals and young people aged 10-18
- Young people aged 6-10 primarily but not exclusively from global majority or disadvantaged backgrounds
- Families/children on low incomes

Organisations offering participation opportunities at no cost was 12 which translated into a total of 54 free youth theatre sessions delivered during August 2022. Unsurprisingly, in particular in the context of the cost of living crisis, there were significantly higher rates of repeat attendance for free youth theatre sessions, as demonstrated in Table 7.





There was a varied approach to recruitment, with some organisations having an ‘open door’ or ‘drop in’ policy while others only recruited at certain times of the year. Most split young people into age categories, with a small number offering specialist groups for those with protected characteristics (LGBTQ+, neurodivergent). A small number also had young people referred to them through partners and SENCOs (Special Educational Needs Coordinators) and even fewer held auditions for places. Reaching young people happened through schools, on social media, to audiences at shows, word of mouth, networking at other events e.g. sports events. Although these approaches are only reaching a small percentage of young people and further study is needed as to how we can broaden reach.

Named funders of youth theatre provision in the Liverpool City Region include:

- Arts Council (National Portfolio & Grants for the Arts)
- Bruntwood (as a corporate sponsor)
- HAF
- Halton Borough Council Youth Grants & Holiday Activity Fund;
- Henry Smith Charity
- LCVS
- Merseyside Community Foundation
- Regal Entertainments Ltd
- Steve Morgan Foundation
- Youth Music

Some respondents simply stated that various ‘trust funds and foundations’ supported them or ‘too many to mention’, other organisations indicated they have sufficient resources to part-fund youth theatre activities from their ticketed activities, for example:

“Combination of participation fees/annual membership [building-based theatre by other charitable trusts & foundations [and] in kind from [theatre group] in terms of space, support from other departmental staff”.



“Currently, our youth activities are paid for by participants (ticketed), with some core funding to cover our offer. In future, we will be looking into project funding for specific engagement activities, including those for youth engagement”.

No respondent said they received specific funding for youth theatre activities from the local authority other than Halton, however it is highly likely that activities for children and young people form part of any core funding request to statutory bodies or trusts and foundations.

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## Journeying to a sustainable business model

The primary aim of this research is to take the first steps to form a roadmap to sustainable youth theatre provision across the Liverpool City Region. Sustainability relies on a resilient sector with a strong sense of purpose, predictable financial resources, diverse networks, a skilled and respected workforce; innovation and experimentation. In addition to the analysis of the qualitative and quantitative data against the specific research questions Collective Encounters undertook a thematic analysis of the qualitative data drawing on the themes and characteristics inherent within discussions on resilience and sustainability within the arts and cultural sector. A discussion of these themes is below.

### A strong sense of purpose

Understanding the 'value proposition'.

Developing skills for life.

The role of youth theatre in shaping young people's future.

Youth theatre providers have very high levels of awareness as to the personal, social and educational benefits of provision and all seven case studies mentioned either working alongside or drawing on government funding via the NHS, non-arts funding from local authorities (the holiday activities and food programme for example) or schools, which is evidence itself of a strong understanding of the value of their activities within a range of contexts.

Control over the making of original live performance was referred to as an important feature of youth theatre practice, an indicator of the quality of the process and the most successful way of ensuring social, educational and community value was achieved and understood. This operates alongside a recognition that not all young people wish to perform or have a future career in the arts. Young people that didn't want to perform would still play a role in the development of original content, have fun, work as a team, learn stories or something new about the world.



The responsibility youth theatre providers hold for influencing and shaping young people's lives and futures is taken very seriously by them, with organisations or individual arts workers finding out information on behalf of the young people and facilitating introductions; tasks that go above and beyond facilitating a workshop or devising a new youth theatre show. Case studies mentioned that these additional tasks, that supported young people's progression, were nearly always unpaid and in general there is little or no competency framework or funding. Better funded organisations are able to buy in a youth worker or advice and guidance expertise, and some youth theatre provision has been born out of or takes place within a 'youth work' setting where an understanding of good practice is inherent in their approach.

“We have an open door policy in the office; it's art but  
it's youth work too”.

## Diverse networks

Youth theatre providers are well-networked outside of the arts sector.

Routes to alternative provision and progression are available.

Strong evidence of collaborative working and partnership both within and outside the creative and cultural sector was found. Many organisations undertake outreach activity to engage young people who would most benefit from the personal, educational and social impacts of youth theatre activities; organisations spoke of identifying gaps in provision and targeting their engagement work at specifically underserved geographical areas or marginalised groups.

Diverse examples of progression routes for young people were provided, with one organisation successfully signposting 'care experienced' young people to a mainstream theatre's summer school after their targeted summer activities had drawn to a close. Other progression and signposting included facilitating young people to volunteer for a museum; to access health and wellbeing services; to access statutory services; to community provision provided through the football clubs; to higher and further education including apprenticeships; to media companies for a work placement; to grass roots campaigning organisations and



even to a church. The breadth and range of examples given from such a small sample of organisations (7 out of 43 potential respondent youth theatre providers in the Liverpool City Region) evidences how very well networked across and within a whole range of communities youth theatre providers in LCR are.

## Predictable financial resources

[A strong business case.](#)

[Impacts of short-term funding.](#)

[Making the case for a high-quality artistic product and creative process.](#)

Case studies highlighted that drawing funding from non-arts sources to sustain youth theatre provision had enabled each of them to adapt and survive during the last decade of economic uncertainty and reductions in central government funding. This had been achieved by successfully making the case to non-arts funders on the basis of the wider impacts of their work. Organisations had adopted an instrumental approach, and a growing national evidence base on the positive contribution the arts can make to health, education and social agendas had supported this endeavor.

A broad range of activities were being offered and continuous feedback from young people frequently sought to ensure the provision was meeting their needs. However most organisations said it took time to build trusting relationships with young people and that intentions were often limited or hampered by the precarity of short term funding agreements and diminishing funding from statutory sources.

The project based approach to fundraising means there is often a lack in capital monies, with one organisation saying that they found it difficult to replace aging equipment like computers. A lack of space to deliver activities came up as a major issue among those organisations that don't have their own premises, many having to rely on other organisations, work within their opening hours, not being able to store equipment and running the risk of cancellation if the premises had to close. This is part of a wider problem of lack of safe space where young people can meet without being moved on such as cinemas and libraries.





There was a recognition that a focus on the artistic quality of the final creative product was not always possible due to limited resources. Non arts-funders tended to be less likely to understand the need for organisations to pay industry standard rates for skilled practitioners such as writers, designers, composers and musicians. These skills can ultimately lift the quality of any performance and reach a broader audience. Some social funders also required organisations to work in community spaces with very limited technical capabilities, again diminishing the likelihood of reaching new audiences and the quality of the creative and artistic experience for young people taking part.

One organisation stated that they felt they were in competition with other youth arts providers, with the grass roots funding often going to the larger, better resourced organisations. In this case a more joined up approach to fundraising and sharing assets is needed. Some organisations suggested they would support a team of dedicated fundraisers working alongside youth theatre providers in Liverpool City Region and a more strategic and longitudinal approach to evaluating the impact of the work.

## A skilled and respected workforce

Reflective and reflexive practice.

Staff retention, training and volunteers.

Workforce wellbeing.

There many examples of adapting practices in response to the changing needs of the young people, for example some organisations paid for travel expenses for young people or made travel arrangements to allow young people to get to sessions. They also spoke of building relationships with young people over a long period of time in order to build trust, in particular with very vulnerable groups, and adopting a trauma-informed approach when working with those with adverse childhood experiences<sup>4</sup>. However a lack of core funding and high staff turn-over also meant it was hard to train staff to work in specialist areas, meaning young

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<sup>4</sup> <https://pubmed.ncbi.nlm.nih.gov/33129624/>



people with protected characteristics such as young migrants and refugees and neurodiverse young people were often underserved.

With higher staffing ratios being increasingly needed to support young people with additional needs such as those with neurological differences but no additional funding available this work had either been taken on by the lead practitioner, other young people or volunteers. Organisations queried, over the long-term, how sustainable this approach was.

The wellbeing of the arts and cultural workforce is of increasing concern to decision makers, *“It is impossible to consider the resilience of the arts ecosystem without inquiring into the wellbeing of those individuals who make it up”*<sup>5</sup>. Throughout the research there was a general sense the workforce had been managing activities within and against a deluge of crises consisting of (but not limited to): diminishing youth services, local authority and Arts Council England budget cuts; the Covid-19 pandemic; a rise in mental ill health amongst young people; an increasing number of children with neurodiversity diagnosis; cuts to education affecting welfare and statutory services in schools; inflation affecting the buying power of their own budgets; unprecedented increases in energy costs (cited by building based organisations) and how the ‘cost of living crisis’ was affecting the communities they work with. It is not surprising that the longevity of these crises is having an adverse effect on workforce wellbeing.

## Innovation & experimentation

### Digital and technical innovation.

There was no evidence of technical or digital innovation within the creative process in either the case studies or survey results. Market leading social media platforms (Facebook etc) were being used as a means to share opportunities and events with young people however interactive gaming platforms for example Twitch and Discord were not used by any of the respondents as a marketing or creative tool. With national data showing younger people are

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<sup>5</sup> Woodley, S., Towell, P., Turpin, R., Thelwall, S. & Schneider, P. (2018) *What is Resilience Anyway? A review commissioned by Arts Council England* [report]. Available at: <https://www.artscouncil.org.uk/sites/default/files/download-file/What%20Is%20Resilience%20Anyway.pdf>.



the most likely out of all the age groups to engage with arts and heritage online,<sup>6</sup> digital and technical innovation in youth theatre practice is clearly an area for further research and potentially investment.

Ends.

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<sup>6</sup> <https://www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/recent-key-insights>  
Moving Towards an Understanding of Youth Theatre Provision in the Liverpool City Region



## Appendix: youth theatre providers & stakeholders & respondents

Organisation or service identified as a youth theatre provider or stakeholder	LCRTN Member	Survey	Interview case study
20 Stories High	x	x	
A Place for Us CIC		x	
All Souls Drama Club - Southport			
Altru			
Capoeira for All CIC		x	
Collective Encounters	x	x	x
Curious Minds			
Dada Fest			
Formby Youth theatre			
Halton Children's Services			
Heart of Glass			
Homotopia	x	x	
Imaginarium	x	x	x
In another place			
Kitchen Sink Live			
Knowsley Children's Services			
Liverpool City Council			
Liverpool Cultural Education Partnership			
Liverpool Empire Theatre	x	x	
Liverpool Everyman and Playhouse*	x	x	
Liverpool Lighthouse		x	
Liverpool's Royal Court	x	x	
Merseyside Youth Association			



Open Door			
PAFTA			
Pilgrim Street Arts (Wirral Youth Theatre)			X
Positive Impact	X	X	
Sefton CVS			
Sefton Performers Network			
Shakespeare North Trust	X	X	
Shewsbury House Youth and Community Centre			
Space MYA			
St Helens Theatre Royal (Dream Academy)		X	
St. Helens Borough Council			
The Empire Theatre	X		
The Hive			X
The Space (Merseyside Youth Association)			X
Unity Theatre	X	X	
Valley Community Theatre			
Wilful Misfits			X
Wirral Borough Council			
Y Kids		X	X