



Midlands Contemporary Arts Programme Quarterly Report

Heartland

Reporting Period September 2016- end December 2016

Please summarise how you think your project is progressing. We are particularly interested in any lessons learned and key achievements. Please also include any delays to the project that are anticipated:

Progress so far...

2015-2016: Ben Osborne, freelance photographer, came up with the idea of the Heartland project and started to build the partnership team, consisting of land owning organisations in the Shropshire Hills, conservation and art experts.

Up to September 2016: Artist brief written and edited. Brief published by TrustNewArt and the project partners. 120 applications received by deadline 3 October. After a shortlisting meeting on 7 October the partners decided on 11 artists/artist collaborations to invite to an Open Day 4 November. This day helped the artists to get to know the place (via minibus tour and short outdoor talks) and help them see and understand the beauty and fragility of the landscape, hear some background stories and learn about conservation work. During lunches and coffee stops the partners and artists had a chance to mix and mingle, exchange ideas and thoughts and ask any questions relevant to their proposals. By 11 November all of the eleven artists had submitted a short feedback statement in response to the Open Day and their initial ideas. From these the partners shortlisted six to attend a final interview 18 November. The successful artists were Tony Plant, Mary Keith and Stan's Cafe, all of which were pleased to accept the commission.

Ben Osborne, in his role as facilitator, met with each artist in December for an induction, to form important relationships with key stakeholders, talk about the documentation for the project, which he will take on, and start to discuss a schedule for the Heartland activities in 2017.

Lessons learned and key achievements...

A long and thorough recruitment process really helped the project team find the right artists, who each of the partners and organisations were happy with. The recruitment process was crucial in ensuring that the final art programme really focuses on participation, provides a variety of art forms and gives us national and local representation. Particularly the Open Day was invaluable to get to know the applicants and for the artists to experience the Shropshire Hills. We received much positive feedback from the day and some artists completely revised their initial proposals, being inspired by their day in the Shropshire Hills.

Participation:

Please complete this section with data for this reporting period:

This activity	Number
Artists	<input type="text" value="11"/>
Others taking part	<input type="text" value="N/A"/>
Audience	<input type="text" value="N/A"/>

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

- N/A All age ranges
- N/A Children under five
- N/A Children (five to 11)
- N/A Young people (12 to 15)
- N/A Young people (16 to 19)
- N/A Young people (20 to 24)
- N/A Adults (25 to 64)
- N/A Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

N/A Disabled people

N/A People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

N/A Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

N/A Black or Black British (includes African, Caribbean)

N/A Chinese

N/A Any other ethnic group
(Please describe below in no more than 10 words.)

Please give details of the results of your activity.

If none applies, write 'Not applicable' or 'N/A'.

This activity	Number
Number of performance or exhibition days	<input type="checkbox"/> N/A
Number of new products or commissions	<input type="checkbox"/> N/A
Period of employment for artists (in days)	<input type="checkbox"/> 9
	<hr/>

Number of sessions for education, training or taking part.
'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)

N/A

Volunteering

Number of volunteers involved in this period _____ N/A

Number of volunteer hours _____ N/A



Midlands Contemporary Arts Programme Quarterly Report

Heartland

Reporting Period Jan 2017- 27 April 2017

Please summarise how you think your project is progressing. We are particularly interested in any lessons learned and key achievements. Please also include any delays to the project that are anticipated:

Progress so far...

All three artists are well within their research and development, marketing and promotion has gone out about the Heartland project, key audiences and stakeholders have been updated and consulted and Ben Osborne is doing a great job facilitating and documenting the progress. On Sat 8 April the project partners held a soft launch at Carding Mill Valley to mark the start of the Heartland programme and promote events, workshops and art work to be created throughout the season in the Shropshire Hills. BBC radio Shropshire and the Shropshire Star promoted and reported on the event.

Mary Keith:

Mary has set up a programme of 8 workshops to invite people to form singing groups and explore the landscape vocally. These outdoor workshops cover a wide area of the Shropshire Hills. During the indoor workshops, linked and located in the local community and connecting rural audiences, Mary will create and record bespoke soundtracks and soundscapes for the Heartland project, allowing listeners a new emotional experience of the hills. Mary has already written a song for the Heartland project called 'Take Heart', which she performed with a choir during the project launch 8 April. Part of this song, recorded at Carding Mill Valley, was played on BBC radio Shropshire during an interview with Mary about the Heartland project.

Mary is a well-organised artist and has been very forthcoming when the partners asked her to move her workshops into the summer, rather than holding them in the autumn. Mary also has a large network of choirs and individuals that follow her projects.

Mary held the first of her workshops at Carding Mill Valley 23 April with 35 people attending. The event received positive feedback from participants:

"It was such a delight to join in singing with you on Sunday.

I'm not a confident singer and have never sung in a choir so I loved the opportunity to sing outdoors, no pressure, and enjoyed your relaxed and inspiring approach.

It was great to understand your research and what inspired the music and words.

Thanks for accommodating two 12 year old girls hanging around, who picnicked independently, fed us our lunch between songs, and loved the freedom to play, with their Mum's not too far away. How magical for them to bathe in a lake with a choir either end singing across the water?!"

Tony Plant:

Tony Plant has spent 2 weeks, one in February, one later in spring, in the Shropshire Hills for his research and development. He familiarised himself with the landscape, explored it at different times and weather conditions, engaged with visitors and users of the Hills and talked to members of the National Trust team, particularly the countryside manager and rangers. Tony learned about outdoor conservation work and different tools, growth of bracken and gorse, and practiced his new way of creating lines and shapes into the landscape with a brush cutter.

During his R&D Tony stayed at a campsite. A NT tenant farmer kindly offered a closely located empty Elizabethan barn as a space for Tony to draw and paint his impressions of the landscape; small-scale portable abstracts that reflect the vibrant colours and striking lines of the hills.

Tony has expressed a strong interest in working with trained NT volunteers to help him 'draw' his interventions into the landscape with brush-cutters.

Stan's Cafe:

Ben Osborne, project facilitator, showed James Yarker various sites in the Shropshire Hills to look for a location for 'The Camp'. The big favourite was Earl's Hill, one of the few hilltops that give a 360 degree view of the whole of the Shropshire Hills. This site however is only accessible via a very steep ascent and has cliffs dropping off. As The Camp will include overnight stays and Stan's Cafe loved the site for artistic reasons – getting people 'beyond the car park' is one of the aims of the project – the project partners and James Yarker all visited the site together to discuss issues, practicalities like toilet facilities, H&S and compromises. This compromise was found with the idea of a lower, more accessible smaller, second camp for overnight stays. The two camps are linked between the steep ascent; Stan's Cafe (about 4 or 5 actors will be present during the event 21 – 23 July) will ask participants and visitors of the camp to bring water, firewood etc. up from one camp to the other.

Whereas the daytime event proves easy (drop in, stay as long as you wish), the overnight stay element proves more difficult: Number restrictions, age restriction or accompanied by an adult, H&S, what to bring, overnight behaviour in the outdoors, advance booking etc. Stan's Cafe have drafted a prep-list for overnight visitors.

Stan's Cafe are currently building the structure of The Camp in their Birmingham workshop.

Lessons learned and key achievements...

Mary Keith: Some messages are conveyed very simply, but effectively (performed Hawaiian song about 'keeping the land sacred', perfectly linking into conservation and sustainability message).

Tony Plant: learned that he had to focus his work; in his words "fewer, but BIGGER". The project partners learned that they should encourage him to make the 'by-products' aka small-scale, vibrant drawings from his R&D phase, visible to visitors.

Stan's Cafe: finding a good compromise is important.

LAUNCH EVENT

Number

Artists

Others taking part

Audience

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

All age ranges

Children under five

Children (five to 11)

Young people (12 to 15)

Young people (16 to 19)

Young people (20 to 24)

Adults (25 to 64)

Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

N/A Disabled people

N/A People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

N/A Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

N/A Black or Black British (includes African, Caribbean)

N/A Chinese

N/A Any other ethnic group
(Please describe below in no more than 10 words.)

Please give details of the results of your activity.
If none applies, write 'Not applicable' or 'N/A'.

This activity

Number

Number of performance or exhibition days

Number of new products or commissions

Period of employment for artists (in days)

Number of sessions for education, training or taking part. 'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)

Volunteering

Number of volunteers involved in this period _____ 25

Number of volunteer hours _____ 75

MARY KEITH: WITHIN AND WITHOUT 23 APRIL

Number

Artists

Others taking part

Audience

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

All age ranges

Children under five

Children (five to 11)

Young people (12 to 15)

Young people (16 to 19)

Young people (20 to 24)

Adults (25 to 64)

Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

N/A Disabled people

N/A People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

N/A Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

N/A Black or Black British (includes African, Caribbean)

N/A Chinese

N/A Any other ethnic group
(Please describe below in no more than 10 words.)

Please give details of the results of your activity.

If none applies, write 'Not applicable' or 'N/A'.

This activity	Number
Number of performance or exhibition days	<input type="text" value="1"/>
Number of new products or commissions	<input type="text" value="1"/>
Period of employment for artists (in days)	<input type="text" value="1"/>
Number of sessions for education, training or taking part. 'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)	<input type="text" value="1"/>

Volunteering

Number of volunteers involved in this period _____ N/A

Number of volunteer hours _____ N/A



Midlands Contemporary Arts Programme Quarterly Report

Heartland

Reporting Period May 2017- 27 July 2017

Please summarise how you think your project is progressing. We are particularly interested in any lessons learned and key achievements. Please also include any delays to the project that are anticipated:

Progress so far...

We are half-way through our Heartland project, with Mary Keith having held most of her singing workshops and soon creating the soundscape for the shuttle bus, Tony Plant having created a large amount of his landscape interventions, but some still coming up, and Stan's Cafe's The Camp taking place in two weeks' time.

The partners have been busy spreading the word via social media, websites, and printed materials, as well as interviews and press releases. An information wall about the project has been created at Carding Mill Valley, including facts about where to find Tony's landscape interventions. A filming crew from 'Escape to the Country' interviewed and filmed Tony and the rangers about the landscape interventions, our work and conservation cause (release date not known yet, probably between 6 – 12 months).

Mary Keith:

Mary has now delivered 7 out of her 8 signing workshops, indoors and outdoors 'Within and Without', with workshops having over 50 participants at times. Ben Osborne has continuously documented the workshops through photo, film and sound. Once the last workshop is completed Mary will create the soundscape from these sessions, which will be played on the Shropshire Hills shuttle bus in August and September.

Feedback for Mary's workshops shows the new way of experiencing the landscape by participants experienced with singing and those who've never tried it before, encouraging people to return as visitors, learn something new about the place and seeing the landscape with new eyes:

"What an absolutely fabulous project Mary Keith's Heartland Singers is - so inclusive - all ages and backgrounds getting to know and work with each other (even dogs allowed to come!), a real sense of going deep into the landscape on many levels, and sharing of local and general knowledge, and surprising facts. All then wound into Mary's amazing emerging songs, each created in a different way. I really appreciated her sharing different approaches to material and methods of composing too. And then, best of all, the pleasure of everyone singing together. And it's free! An extraordinary thing in this day and age. Thank-you to the funders! You've surely got your moneys worth and more. And of course thank-you from all of us to Mary"

"It's the first time I have actually sung in a wild space and I've been trying to understand the difference it made to my perception of the great outdoors. At the moment the best I can say: through word and song, I was able to engage with the natural environment on a more profound, emotional level, compared with the purely visual experience which walkingand cycling, give. I almost felt part of the natural space"

**Thank you for a wonderfully stimulating and inspirational afternoon!*

What a brilliant way to connect with a part of Shropshire I knew very little about.

The songs we sang really brought the area to life, adding an emotional dimension as we thought about times past.

My favourite bit of the afternoon was when we were literally singing the landscape with the Nipstone melody on Nipstone Rock: the shape of the rock combined with Miss Merry and the emperor moth - building up the harmonies of the ostinatos with a large group of singers was sensational. And imitating the cuckoos with a male call and female longer response made a beautiful soundscape between the rocks.

Now I want to find out more about that area, and will definitely be going back very soon to walk and gather whinberries.

Great that the songs will be played on the Shuttle bus, and I'm looking forward to the event in September to hear all the strands brought together - what a heartwarming project.

**Sitting against the rocks, feeling their support. Enjoying the sense they have emerged out into the open for all to see and enjoy. A wonderful sing.*

**Hot, hot day seeking shade, we found songs and breathing, the fabulous tunes cooled and refreshed us, thank you.*

**Close to spiritual experience - in the cathedral of the landscape. Thank you for the words, the music, the cake. I'll come back and do the route again.*

**Perfect day for it, brilliant songs connecting not just to the landscape but also to the people of the past (and of myth and legend) Loved that. Wish I'd been able to come to more.*

**The ancient stones push through the turf*

And stand upon the hill

neighbour hills seem far away cuddling the land.

**We've been here over a decade and I have never been up to Nipstone before. I'm not sure whether it needs to be promoted more, or whether I want to keep it for myself.*

**The words gave life to the land. So beautiful to sing in the natural environment.*

**Love these outdoor sessions and the whole concept of songs relating to the landscape.*

**Wonderful afternoon thank you so much. Do it again, maybe a winter sing song walk.*

**So uplifting and energising at the same time. Love the matching of the words to the rock.*

**Another wonderful afternoon of singing memories- against the backdrop of cloud shadows passing over the hills.*

**A brilliant afternoon. singing combined with a bit of history, geography (and Latin!)*

**I loved learning something of the stories/histories of the places through the songs. It makes me want to find out more. Up at Nipstone I got thinking of our voices bouncing off the hardness of the rock and being absorbed into the softness of the heather and being dispersed by the wind along with the sounds of the birds etc.*

**Black clouds turn to sunshine as we jump the gate.*

**Really lovely sing, I love the way you weave a creative/optional activity into each session - it really adds something special.*

"In the beginning I thought I'd just come to one or two of the workshops, but I very quickly realised I don't want to miss any of them..."

"A highly original project; when you've sung outside in the open air and then inside, the songs catch the meaning of the places you've been in, in a totally different way. It's what the best art does- makes you see things differently- which can be quite inspiring."

**Surprisingly I loved singing in Carding Mill Valley, I love that bit of the landscape and around, and being part of the songs you have created is great.*

**There's something overtly feminine about the landscape- the dips, the folds, bubbling, sighing- really not only sensual but almost sexual- fantastic.*

**As I left & joined the main road..I looked up & was overcome again by the beauty of The Lawley & Caer Caradoc hills facing me. I saw a pair of Humpback whales who surfaced millions of years ago, calling to their pod.. & imagined their sound echoing across the landscape..*

Well it wasn't the gin! just your songs that fire the imagination.

**Singing and history and nature and stories- and energy balls! Thank you!*

**So Special!*

**Wonderful, Mary - a thought- dark grey clouds casting their shapes in shadows across the sunny green valley, or words to that effect!*

**Another joyful afternoon.*

**A piece of perfect pulchritude!*

**The singing was wonderful, but the experience offered so much more as well...*

The warm relaxed inclusive feel of the afternoon made it easy to get to know new people and reconnect with old friends.

I learnt of the plight of the curlew, how to spot a red kite, the call of a sky lark, the flight of a swift.

The stone circle as a trading post was a new idea to me and having us trading words was perfect.

The history and the stories brought the area to life and I especially liked knowing about the things around us that inspired the songs we sung.

A stunning part of Shropshire that I haven't explored before.

I will return, and maybe sing a song on Stapeley Hill!

Thank you Mary for a memorable afternoon.

**The wind blew, the rain came in gusts and we sang and sang and it was great- wonderful- brilliant*

**A wonderful afternoon of wind,rain,cold and beautiful harmonies, views, whales and sheep.*

**Revived my lust for singing, inspirational, fun, buzzing singalong.*

**Uplifting, inspiring and heartwarming- the wind blew, it rained and we made beautiful harmonies.*

Tony Plant:

Tony Plant and the NT ranger team consisting of staff and volunteers have created large circles in the slopes on the way from Carding Mill Valley to the reservoir, which can be seen from the pipe walk. This work took Tony and the team the best part of a week, equipped with brush cutters. The rangers finished Tony's work a few weeks later when the weather and working schedule allowed, and Ben Osborne took photographs of the landscape interventions. They do indeed look like Darwin's raindrops (a fossil occurrence at Carding Mill Valley, that Darwin thought to be the first signs of life, and have recently been proven to be a mix of fossilised bacteria and ancient raindrop marks). Volunteer photographers have informed me yesterday that the bracken growth creates a wonderful play of colours within and without these circles.

Tony wants to create further circles in the opposite hill formation, not cutting the whole inside, but only the outer circle. We are also talking about an evening lantern event around these circles, which should provide great photography opportunities. Mary Keith might get involved with her singing groups.

Stan's Cafe:

'The Camp' event will take place 21-23 July. The partners and Stan's Cafe General Manager have worked together on marketing, drafting a stewarding schedule for the event throughout the day and night, working with the local community and stakeholders around Earl's Hill, providing car parking space etc. We currently have 16 bookings for the first night and 11 for the second night (20pax per night). We are very much focused on sorting out practicalities and details at this stage, and trust the actors to create a memorable and engaging performance.

Lessons learned and key achievements...

Criticism around Tony's landscape interventions: We received some via social media, along the lines of 'this damages the landscape, why do we waste money on this'. We expected some feedback along those lines at some point, so Tony asked Peter Carty, Countryside Manager, commented with a statement, explaining that we use the same methods that the rangers use for their conservation work and that the interventions create spaces for wildlife and activity.

Working with Stan's Cafe has shown us the importance of a good balance between supporting and challenging an artist at the planning stage and then trusting their professionalism to deliver.

I would describe Tony Plant's collaboration with the NT ranger team as a key achievement. Working together means that the project is very much imbedded within the team and 'grown from within'.

MARY KEITH singing workshops

Number

Artists

1

Others taking part

6

Audience

245

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

All age ranges

Children under five

Children (five to 11)

Young people (12 to 15)

Young people (16 to 19)

Young people (20 to 24)

Adults (25 to 64)

Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

N/A Disabled people

N/A People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

N/A Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

N/A Black or Black British (includes African, Caribbean)

N/A Chinese

N/A Any other ethnic group
(Please describe below in no more than 10 words.)

Please give details of the results of your activity.

If none applies, write 'Not applicable' or 'N/A'.

This activity

Number

Number of performance or exhibition days

Number of new products or commissions

Period of employment for artists (in days)

Number of sessions for education, training or taking part.
'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)

Volunteering

Number of volunteers involved in this period _____ N/A

Number of volunteer hours _____ N/A

TONY PLANT landscape interventions

Number

Artists

Others taking part

Audience

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

All age ranges

Children under five

Children (five to 11)

Young people (12 to 15)

Young people (16 to 19)

Young people (20 to 24)

Adults (25 to 64)

Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

Disabled people

People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

Black or Black British (includes African, Caribbean)

N/A

Chinese

N/A

Any other ethnic group

(Please describe below in no more than 10 words.)

Please give details of the results of your activity.

If none applies, write 'Not applicable' or 'N/A'.

This activity

Number

Number of performance or exhibition days

ongoing

Number of new products or commissions

1

Period of employment for artists (in days)

10

Number of sessions for education, training or taking part.
'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)

N/A

Volunteering

Number of volunteers involved in this period _____ 8

Number of volunteer hours _____ 280



Midlands Contemporary Arts Programme Quarterly Report

Heartland

Reporting Period end July 2017- October 2017

Please summarise how you think your project is progressing. We are particularly interested in any lessons learned and key achievements. Please also include any delays to the project that are anticipated:

Progress so far...

We have now finished the Heartland project with events, activities and programme around the beauty and fragility of the Shropshire Hills come to an end, but elements of the art work still living on. Feeling a need to celebrate Heartland in one final get-together the partners, Mary Keith and Tony Plant decided to organise whole day/evening event.

Tony Plant offered an artist's walk and talk: Visitors were invited to join Tony on a walk up the valley to view his landscape interventions. Returning to the tearoom Tony gave a talk on how his inspiration of the Shropshire Hills transferred into paintings, reflecting lines and colours of the hills and finally resulting in his landscape interventions. In the evening Tony worked together with Ben Osborne and the project partners to create a choreographed night walk, emphasizing the lines, paths and horizons surrounding his landscape interventions. The walkers, equipped with radios, were carrying torches. Ben Osborne, project facilitator and documentator, took long exposure photographs of this illuminated night time walk.

Mary Keith, on behalf of her singing groups, had organised a final performance of the songs she'd composed for Heartland. This took place at the top car park, close to Tony's landscape interventions and the choreographed walk. The choir then returned to the tearoom, where they kept singing in front of the fireplace. This was very well received and the choir's wish to perform the songs again will be followed up this Christmas.

The soundscape that Mary Keith had created from her workshops and singing sessions was played on the Shropshire Hills shuttle bus in August and September. Whereas feedback for Mary's workshops has been fantastic, not all shuttle bus passengers, many of whom are locals, appreciated the soundscape on the shuttlebus.

Stan's Cafe:

'The Camp' took place 21-23 July. Unfortunately, this was a disappointing experience. As this was an all-weekend, all-outdoor experience the bad weather had a big impact. Despite risk assessments the actors weren't prepared for rain. Much time was spent on carrying heavy items up a hill with visitor engagement suffering. Despite the bad weather visitors still attended, both especially for The Camp, and some people, e.g. dog walkers, just passing by. Feedback, written and verbal, revealed that most visitors didn't feel welcome or engaged.

Lessons learned and key achievements...

Mary Keith – It's great to have an artist with a good following. 'Within and without' was a very reliable and enjoyable art programme, with potential to live on after the project. Engaging new audiences, like local shuttle bus users, can be more challenging though.

Tony Plant – A fantastic artist, with lots of enthusiasm and energy. Throughout the project the Heartland partners had to ensure that this enthusiasm was accessible to audiences. This was one of the main reasons why the partners decided on a final Heartland celebration day.

Stan's Cafe – Despite the disappointing experience the Heartland partners and Stan's Cafe kept communicating feedback in a professional manner. A lesson learned would be that even with very professional companies with good reputations a small-scale trial run might benefit the whole project and pre-empt difficulties and adjusted expectations.

MARY KEITH Heartland celebration day and shuttle bus soundscape

	Number
Artists	<input type="text" value="1"/>
Others taking part	<input type="text" value="6"/>
Audience	<input type="text" value="Ca.1000, incl. shuttle bus"/>

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

All age ranges

Children under five

Children (five to 11)

Young people (12 to 15)

Young people (16 to 19)

Young people (20 to 24)

Adults (25 to 64)

Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

Disabled people

People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

Black or Black British (includes African, Caribbean)

Chinese

Any other ethnic group
(Please describe below in no more than 10 words.)

Please give details of the results of your activity.

If none applies, write 'Not applicable' or 'N/A'.

This activity	Number
Number of performance or exhibition days	<input type="text" value="9"/>
Number of new products or commissions	<input type="text" value="3"/>
Period of employment for artists (in days)	<input type="text" value="3"/>
Number of sessions for education, training or taking part. 'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)	<input type="text" value="1"/>

Volunteering

Number of volunteers involved in this period _____ N/A

Number of volunteer hours _____ N/A

TONY PLANT Heartland celebrationday

	Number
Artists	<input type="text" value="1"/>
Others taking part	<input type="text" value="10"/>
Audience	<input type="text" value="Estimated"/>

1000

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

All age ranges

Children under five

Children (five to 11)

Young people (12 to 15)

Young people (16 to 19)

Young people (20 to 24)

Adults (25 to 64)

Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

Disabled people

People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

Black or Black British (includes African, Caribbean)

Chinese

Any other ethnic group
(Please describe below in no more than 10 words.)

Please give details of the results of your activity.

If none applies, write 'Not applicable' or 'N/A'.

This activity	Number
Number of performance or exhibition days	<input type="text" value="ongoing"/>
Number of new products or commissions	<input type="text" value="1"/>
Period of employment for artists (in days)	<input type="text" value="3"/>
Number of sessions for education, training or taking part. 'Taking part' means doing the activity (Divide the day into three sessions – morning, afternoon and evening. A 'session' is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)	<input type="text" value="2"/>

Volunteering

Number of volunteers involved in this period _____

Number of volunteer hours _____

STAN'S CAFE The Camp

Number

Artists

Others taking part

Audience

What are the age ranges of the people who benefited from your activity? Mark all relevant boxes

All age ranges

Children under five

Children (five to 11)

Young people (12 to 15)

Young people (16 to 19)

Young people (20 to 24)

Adults (25 to 64)

Adults (65 and over)

**Was your activity directed at, or particularly relevant to, any of the following groups of people?
Please mark any relevant boxes**

N/A Disabled people

N/A People at risk of 'social exclusion' (not being able to take part fully in society because of, for example, poverty, prejudice or isolation)

N/A Asian or Asian British (includes Bangladeshi, Indian, Pakistani or any other Asian background)

N/A Black or Black British (includes African, Caribbean)

N/A Chinese

N/A Any other ethnic group
(Please describe below in no more than 10 words.)

Please give details of the results of your activity.

If none applies, write 'Not applicable' or 'N/A'.

This activity	Number
Number of performance or exhibition days	<input type="text" value="3"/>
Number of new products or commissions	<input type="text" value="1"/>
Period of employment for artists (in days)	<input type="text" value="3"/>
Number of sessions for education, training or taking part. 'Taking part' means doing the activity (Divide the day into	<input type="text" value="6"/>

three sessions – morning, afternoon and evening. A ‘session’ is any one of, or part of one of, these. For example, a half-day education workshop would be one session.)

Volunteering

Number of volunteers involved in this period _____ 1

Number of volunteer hours _____ 6

