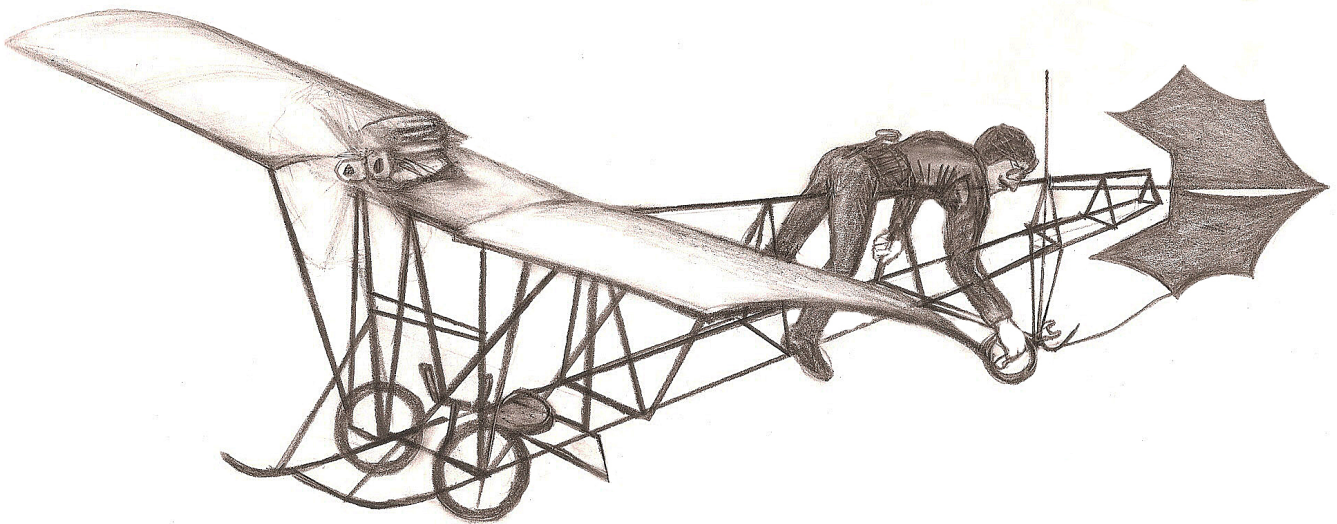


Building Whilst Flying:

Learning from the Creative People and Places programme



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 Ruth Melville Research

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Building Whilst Flying

“How do you build an aeroplane whilst flying it at the same time?”

A response to a question posed by artists Sarah Butler and Nicole Mollett, who asked Place directors: “What question/s do you think we should be asking about Creative People and Places?”

Front Page Credits:

Image: Nicole Mollett

Text: Sarah Butler, from the More Than 100 Stories creative commission

Why this document?

Our objective is to bring together the rich mix of learning from Creative People and Places to present a clear and concise overview.

As an action research programme, Creative People and Places (CPP) has produced a variety of outputs and learning during its first two years of operation – evaluation reports, research and comment pieces, notes from peer network events and blog pieces. A three year national evaluation has been commissioned and this report particularly focuses on outcomes from the first year of reporting.

We hope this report will be of interest to other places looking to develop the creative life of their communities, as well as to the CPP network itself. It brings together the key learning points and provides an overall commentary to:

- Share the learning with the wider sector
- Signpost the different learning reports, research and data
- Encourage an open and inclusive debate

To achieve this, at what is an early stage of the evaluation, we explore both what is known so far, and also the emerging challenges and opportunities.

There is a wealth of research on CPP so far. Within this short overview, we don't have space to reflect the richness of individual Places stories, analyse successful case studies or present the depth of data available. Therefore, we aim to signpost the research as clearly as possible so the reader can explore topics further. We also link explicitly to the CPP creative commission, More Than 100 Stories and draw some of our section titles and cover image from this.

**Share
learning**

**Signpost
other
documents**

**Encourage
debate**

Find out more

For a reflective account of the CPP journey, follow the **More Than 100 Stories** blog at www.creativepeopleplaces.org.uk/100-stories-blog

What is Creative People and Places?

Creative People and Places is about more people choosing, creating and taking part in brilliant art experiences in the places where they live.

A core ambition for Arts Council England is for more people to experience and be inspired by the arts, irrespective of where they live or their social, educational or financial circumstances.

The CPP programme aims to support this ambition by providing investment in 21 places where adult arts participation was in the bottom 20% in England, with the aim of increasing the likelihood of participation.

The programme takes place in the context of reductions in public sector funding and a time of austerity, in places with low arts engagement and limited arts infrastructure. The Arts Council has invested around £37 million across three funding rounds from 2012 to 2016. Funding was based on a three year programme with a ten year vision, and awarded to seven places in Round 1 (2012), eleven places in Round 2 (2013) and three places in Round 3 (2014).

While sharing low arts participation rates, each of the 21 CPP Places has a unique mix of issues in terms of arts infrastructure and engagement. CPP encourages a bespoke approach at a local level to deliver innovative approaches relevant to local context.

At the heart of the programme are three core values:

- 1 **Action Learning:** Taking risks and learning from success and failure. Experimenting in new approaches and practices and sharing learning with the network and beyond.
- 2 **People shaping the arts:** CPP Places work with their local communities to co-commission and co-produce art, achieving excellence in both art and the process of engaging communities.
- 3 **Unusual partnerships:** Sustainable partnerships to lead and deliver are encouraged across the subsidised, amateur, voluntary, community, public and commercial sectors.

21 places

£37 million investment

3 year programme

10 year vision

Three core questions guide the National Evaluation:

- Are more people from places of least engagement experiencing and inspired by the arts?
- To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?
- Which approaches were successful and what lessons were learned?

Find out more

Background on the programme, www.creativepeopleplaces.org.uk

CPP National Evaluation and Peer Learning programmes,
www.creativepeopleplaces.org.uk/frequently-asked-questions

What we know so far

After more than two years of programming and a year into the evaluation of CPP, most Places are delivering activity and feel positive about the progress they are making.

In this section we outline outcomes in terms of reach and range.

Reach

More people from places of least engagement are experiencing the arts.

Over 800,000 people came to at least one of over 1,200 events and activities taking place in an area of typically low engagement across the network from Oct 2013 to July 2015¹.

**800,000 people
visiting 1,200
events**

75% of CPP participants come from neighbourhoods likely to have medium or low arts attendance². Furthermore 50% come from neighbourhoods with the lowest attendance – showing CPP is particularly good at attracting this group as only a third of households in England are in this category.

**50% of
participants from
least engaged
areas**

Audiences come from a range of socio-economic groups. 40% of the CPP audience came from the 'low cost rented sector', 'younger households in affordable housing' and 'families of limited means', compared with a quarter of the national population.

**7,600+ volunteer
hours**

CPP attracts participants who don't usually engage with the arts. That this is shown by more than one dataset – participation figures, postcode analysis and socio-economic groups – indicates real impact. As more evaluation data is gathered, this should provide a broader picture and generate further learning.

Volunteers have contributed significantly to the CPP programme. In the six months from October 2014 to March 2015, 550 volunteers committed over 7,600 hours across 13/14 Places.

¹ Figures from Arts Council England Quarterly monitoring

² Figures from Postcode analysis by The Audience Agency using Audience Spectrum

Research shows that both participation and engagement have provided individuals with an opportunity to meet new people and build new relationships. Moreover, Places reported that they were starting to see how new arts experiences are helping individuals to develop their skills and confidence, as well as raising their aspirations for the local area.

“[An] Afghan woman with six kids and a husband who can't work because of severe PTSD... Teresa said Climb Aboard was the first time she'd seen her laugh.”

Creative Black Country CPP

Find out more

The Audience Agency. *Creative People and Places: Profiling and Mapping - Year 1 National Report*. CPP, 2015.

www.creativepeopleplaces.org.uk/our-learning/audience-profiling-and-mapping

Ecorys. *Creative People and Places End of Year 1 Report*. CPP, 2015.

www.creativepeopleplaces.org.uk/our-learning/year-1-ecorys-report-process-progress-and-emerging-outcomes

Range

The programme has already delivered a broad range of arts in engaging and novel ways.

Over the first two years of delivery, individual Places have developed a multitude of engagement activities, and across the whole of CPP this has resulted in a vast array of approaches including:

Incorporating art in a non-art focussed event. LeftCoast (Blackpool and Wyre) added arts components to a transport festival to reach new audiences in Wyre. The festival brought new visitors to the area, 33% having never been to the festival before. 75% of festival visitors in the first year did not perceive themselves to have attended or participated in any arts or creative activity within the last 12 months and in further research attendees reported actively seeking out further arts opportunities.³

Linking art with sport and heritage. Heart of Glass in St Helens used a unique partnership mix (rugby club, housing association, local authority, and local cultural venues) to engage their target audiences. The bait programme in South East Northumberland built on local people's enthusiasm for the rich heritage of the area, programming contemporary

³ Data from local evaluation reports

art responses which successfully allowed for blurred boundaries between arts and heritage in a number of projects.

Using the familiar to gradually involve new people. In Right Up Our Street (Doncaster) Arts Supporters worked for an extended period in communities, initially using familiar settings such as job centres, GP surgeries and local libraries to encourage mass participation. Once engaged, participants were artistically challenged through the art creation process and drawn into a broader conversation about art.

Creating a sense of urgency and scale. The Appetite team in Stoke-On-Trent were determined to make things happen quickly. They built an 'appetite' for the arts by working with community groups to encourage people to go to 'inspirational' events. The resulting high attendance rates showed it is possible to achieve large-scale participation within a short time-scale.

Developing and supporting new volunteer led producer and promoter networks. Cultural Connectors (locally recruited volunteers, many new to the arts) in Barking and Dagenham played a key role in informing people about what was going on and bringing the local community together for a series of summer outdoor events.

Partnerships to put art in everyday places. Transported (South Lincolnshire) and a large local haulage company, FreshLinc, commissioned an artist to work with company staff. As a result artwork was produced on the sides of lorries which travel across the locality (and all over Europe), engaging drivers and bringing art to new locations.

A catalyst for change. There is a real sense amongst and across Places that the programme has been a major driver for making new things happen. Within the arts, national strategic stakeholders and key decision makers are trying different approaches to engagement and to work in consultation with communities. Beyond the arts, community, voluntary, public and private sector partners have a greater idea of the potential and value of art to deliver on their needs, beyond the previous focus on diversionary activity to a more holistic approach.

Find out more

Case studies available from www.creativepeopleplaces.org.uk/our-impact

Ecorys. *Engaging Communities in the Arts*. CPP, 2015.

www.creativepeopleplaces.org.uk/our-learning/engaging-communities-arts

Ecorys. *Engaging Communities in Arts Events*. 2015.

www.creativepeopleplaces.org.uk/our-learning/engaging-communities-arts-events

Challenges & opportunities

CPP is about taking risks, sharing and learning. Much of the learning so far has been around the challenges and opportunities CPP offers.

In this section we explore some of the challenges and learning emerging so far under the four general areas of: learning and sharing; consortium working and partnerships; excellence; and arts infrastructure.

Each section is headed by a quote from the More Than 100 Stories commission, or from one of the peer learning days, to encourage those inside and outside CPP to think beyond these potentially limiting categories.

We don't have to know all the answers: Learning and sharing

This section explores the issues related to experimentation, risk taking and sharing learning, and how the structures to support action learning are working.

'Pressure of the clock ticking'

Timing has been a major issue within CPP delivery. Places have struggled to balance the requirement to fit a large programme's structures and timings with the commitment to a creative and experimental learning approach.

As a result, the set up in all Places took considerably longer than expected and the time needed for consortium building impacted on the timelines for programme delivery, local place evaluation and achieving early outcomes.

Learning includes:

- Avoid a natural tendency to rush and 'panic programme' to give a sense of something happening and meet growing expectations locally.
- Ensure time is put aside to go through the full learning cycle of do, reflect, and plan before 'doing' again.
- Recognise that experimenting with new ways of engaging people in the arts, and with new partners is time-consuming and it doesn't necessarily give quick outcomes.
- Allow time to set up consortia and partnerships as good and effective community governance, working with a range of cross-sector partners, takes a lot of time to set up

and to manage. Although more sustainable in the longer term, it must not be seen as a quick fix.

Place matters

Local specificity is one of the clear benefits of the CPP approach. Places can design governance and programming to suit the local assets and barriers. These different responses at a Place level have been the source of some of the most innovative approaches.

Furthermore, sharing learning to understand which approaches work is most effective when local differences are taken into account and there isn't an implicit assumption that something that worked in one place would necessarily work elsewhere.

Evaluation

Evaluation and monitoring operates at three levels within CPP: monitoring within each Place of basic audience and event characteristics to a national template; a local evaluation linked to the aims of the Place, and the three research questions of CPP; a national evaluation which draws the monitoring and local evaluation together and provides learning across CPP as a whole. The national evaluation is a three year process and at the time of writing we have only one year of data.

Generally good relationships have been formed between local evaluation teams and Places, with evaluations designed to meet local aims and delivered through a range of commissioning and partnership approaches. The range of methods includes:

- More traditional marketing and audience development based analyses
- Use of evidence based health impact approaches
- Use of Social Return on Investment
- Social, economic and cultural impact analyses
- Arts based participative action research approaches⁴ that actively engage local people in conversations about their interaction with the arts, and directly feed into the programming.

⁴ See blogs.staffs.ac.uk/ccu/evaluateappetite/appetite-case-studies

Don't 'panic programme'

Take time for reflection

Good partnerships grow slowly

Recognise that place matters

Creative outcomes from locally bespoke evaluation

Value of sharing with peers and 'critical friends'

A key learning is that these varied approaches: give a much richer set of learning around what changed and what led to these changes at a Place level; provide lessons for the network; and show the value of designing research at a local level. They do, however, provide a challenge and a need for a creative approach to bring them together into the national meta-evaluation.

Peer learning

Finding peers with whom you can share openly is invaluable for creativity and learning. The peer learning network has been extremely effective, harnessing the varied skills of the highly experienced reflective practitioners who make up the programme leads at Place level. Conversation at the events is open and challenging, then written up usefully to provide learning across the network.

Although a relatively high time commitment for busy programme leads, the events are well attended and seen as useful. Online spaces can work as well (for example the Basecamp online discussion space is used by most or all the Places and is seen by the network to be useful particularly in terms of sharing requests for help and ideas) but work more as noticeboards than discussion areas.

This underlines the value of face to face contact for sharing and reflecting – particularly when there is a need for openness about failures as well as successes.

Critical Friend

The critical friend is a key asset of CPP and most Places have appointed highly experienced cultural practitioners and researchers. Places use their Critical Friends as facilitators, coaches, and quality and evaluation advisors, as well as to challenge and question their programmes. In many cases, Critical Friends take a role in maintaining the ambition of the programme and the focus on CPP principles.

The roles have evolved within each Place to suit the relative skills of Programme Director and Critical Friend. Critical Friends are beginning to work together across the network and have the potential when working together to offer a 'critical befriending' to the CPP programme as a whole.

This is a relatively new type of role but is becoming increasingly used within the arts and elsewhere and is a great way to add a flexible high level resource to a small organisation.

Find out more

Robinson, Sara. *Greater than the sum of its parts: unlocking the potential of peer learning*. Blog post, 02 July 2015. CPP website.

www.creativepeopleplaces.org.uk/blog/greater-sum-its-parts-unlocking-potential-peer-learning

Ecorys. *Creative People and Places End of Year 1 Report*. CPP, 2015.

www.creativepeopleplaces.org.uk/our-learning/year-1-ecorys-report-process-progress-and-emerging-outcomes

Making sure everyone is invited: Consortium working & new partnerships

The range of consortia and breadth of partnership development is an early success of CPP.

However it does raise a number of issues:

Places are taking a range of approaches to consortia forming albeit within the constraints of the lead organisation model. These include models new to the arts sector, involving often previously unconnected organisations. For example LeftCoast has a housing authority as lead body; Made in Corby has Groundwork and bait has Public Health on the consortium. In total less than a quarter of consortium members are Arts Council core funded organisations (NPOs or MPMs).

The type of partner shapes the focus of delivery both positively (new opportunities) and negatively (the need to understand partner capabilities especially in areas with mainly voluntary sector consortium partners).

Different sector organisations need to work together as equal partners. To work effectively, each partner must recognise the others' skill and knowledge. The resulting skills mix creates a locally specific approach. For example, Heart of Glass' model emphasised community and art equally, without either dominating.

Places are engaging in an extensive number of delivery partnerships, over 800 by mid 2015. These include links with all sectors, allowing co-commissioning and co-production of new artwork and first views. For example, Transported's Art on Lorries, working with a haulage company; East Durham Creates' links with Easington Social

800+ delivery partners

The right partners at the right level

The right challenge at the right time

Centre leading to 220 local people attending the first live screening of Billy Elliot The Musical outside a professional cinema.

Potential for sustainability. As stated above, these partnerships are already bringing a new understanding of the value of arts and culture. They also deliver on diverse agendas with organisations in the private, voluntary, community and statutory sectors, offering the potential for sustainable arts funding in the longer term.

Optimising local delivery. CPP has offered the right challenge at the right time to encourage and enable arts organisations to experiment with new partnerships and risk different delivery approaches. What particularly works is that Places are able to develop their own approaches that fit the locality, adapting to the needs of the partners best suited to deliver to their communities.

These partnerships and connections have paid off in terms of **raising the profile of the arts in civic leadership settings.** For example LeftCoast's involvement in the Blackpool Town Centre strategy.

Find out more

Bunting, Catherine & Fleming, Tom. *Creative People and Places: Governance and consortium working*. 2015.

www.creativepeopleplaces.org.uk/our-learning/governance-and-consortium-working

Ecorys. *Place Governance and Partnerships*. CPP, 2015.

www.creativepeopleplaces.org.uk/our-learning/place-governance-and-partnerships

It's rare you get the same answer twice: Excellence

Achieving excellence in both arts and the process of engaging communities is at the heart of CPP.

There's no simple definition for excellence, it arises through discussion, process and critique. Discussing artistic excellence within the CPP programme has been a core part of the learning and sharing, and is an area which is being continually debated and redefined. Because co-commissioning, co-production and co-creation lie at the heart of the programme, the art produced reflects this, is context specific, and no single definition fits the range of work or contexts. CPP has begun to collectively shift the value and image of certain types of arts practice, and develop different understandings of what we mean by 'audience development'.

“We are trying to push risk taking, we want things to have high production and performance values but equally we want things to be sustainable and replicable, so it’s balancing a whole range of different criteria which is complex.”

CPP Place director

CPP art is different: It needs to reflect the communities involved in its creation. This doesn’t mean world class art can’t be produced, but that the quality lies in the whole art experience from start to finish, not simply the product at the end. This involves placing excellent socially engaged art at the heart of a major Arts Council England programme for the first time.

One approach Places have taken is programming ‘extraordinary art in an ordinary place’: putting on what would traditionally be defined as high quality art, but using the ‘ordinary’ as a hook. For example, Ideas Test’s ‘Davy Jones’ Locker’ project involved performing live music by living composers in people’s living rooms in Swale and Medway. As well as introducing some very unfamiliar music to a comfortable setting, the project also asked the ‘hosts’ to act as promoters and bring in their own audience of at least eight people.

CPP participants have an understanding of what makes excellent art. In a vote in Stoke-on-Trent a majority of people chose: ‘art that is inspiring’ and ‘art that makes people see things differently’. In Doncaster, people began to discuss the multiplicity of forms of art, and recognise the many ways that it is possible to engage with the arts.

Co-commissioning and co-production is underway across CPP. Most Places have directly involved the community in the planning of activity, selection of commissions and management of delivery. For example in many Places, including Barking and Dagenham, Corby, East Durham and Swale and Medway, community representatives sit on a decision-making body, which governs the wider arts programme of the Place.

Also Places have reported an **increased willingness of existing arts organisations to work differently**, to engage in new partnerships and try different approaches to engagement and to work in consultation with communities. This will embed excellence in engagement into mainstream arts delivery.

Excellence in the process and product of art is ensured through consultation, artistic advisory groups, decision panels, artistic critical friends, and local expertise. Place Directors ensure excellence through applying quality principles to community commissioning and have co-developed ‘Taking Bearings’ with curator and researcher Claire Doherty. This is a compass style toolkit to ensure quality is built into the process of commissioning, development and production. This builds on, amongst other work, quality guidelines from bait and Transported. It was developed at a peer learning day involving 80 network members and artists Sarah Butler and Nicole Mollett.

“Artistic excellence is one of the biggest questions for the programme. It’s better that it’s more a conversation than a standard set in stone as it’s not straightforward...”

What we are learning is that things are changing and indicators around art are very simplistic, so there are outcomes which are not necessarily captured within that. When you look at excellence and quality you need to think about the context as well.”

CPP Place director

Find out more

Case studies

For all case studies see www.creativepeopleplaces.org.uk/our-impact

Ecorys. *Engaging Communities in the Arts*. CPP, 2015.

www.creativepeopleplaces.org.uk/our-learning/engaging-communities-arts

Ecorys. *Engaging Communities in Arts Events*. 2015.

www.creativepeopleplaces.org.uk/our-learning/engaging-communities-arts-events

Ideas Test. *Davy Jones' Locker case study*. 2015. CPP website.

www.creativepeopleplaces.org.uk/our-impact/davy-jones-locker

Quality principles

Doherty, Claire. *Taking Bearings*. CPP, July 2015.

www.creativepeopleplaces.org.uk/our-learning/taking-bearings

bait. *Quality Guidelines*. bait CPP, 2014.

www.creativepeopleplaces.org.uk/our-learning/bait-quality-guidelines-o

Creative responses: Developing the arts infrastructure

Engagement with the arts infrastructure is key to ensuring sustainability of both supply and demand of art at a local level.

This can include spaces, capacity to commission or support networks in the local area. All Places have begun to engage with this although in different ways and at different speeds.

Learning includes:

Building a sustainable ecology for arts. While in some places there was little or no arts activity, more often, Places found it was disjointed, clustered into groups and individuals cut off from each other and resources. In East Durham and Barking and Dagenham, for example, the CPP Places supported connections between cultural producers and then linked them to community groups to begin to build a more sustainable arts ecology.

Creating or enhancing a sense of activity and potential within the arts sector. In Blackpool, LeftCoast identified the large number of creative producers living and working in the town. Harnessing their enthusiasm, LeftCoast worked with them to develop their skills and supported them to showcase and build on their work, creating excitement and a sense of Blackpool as a 'place to be'.

Raise awareness more effectively of the arts. CPP Places have helped raise awareness of the level and range of existing arts provision. This can mean inspiring people to attend future events and become more involved in the arts. For example Transported found that 70% of their participants hadn't attended any other arts activity in the previous year, and Ideas Test found that 91% of low engagers who came to one of their events then went on to seek out and attend a second arts event as a result⁵.

Positively working with the voluntary and amateur arts sector is seen by all Places as part of their role, and was an aim of the programme from the start. This aim has broadened to a recognition that developing links with voluntary groups beyond the arts can be extremely creative. Almost half of Places have worked directly with voluntary arts groups so far, and nearly all have worked with the voluntary sector in general. These groups provide Places with a route into the community - acting as delivery partners and providing the core components of any local arts ecology. Learning includes: using a micro-commissioning approach to identify and support individuals (and groups) previously 'under the radar' for statutory funding; and the value of working with individual artists and enthusiastic community members, as well as groups.

Several barriers to closer working with voluntary and amateur arts groups have been identified by Places. They feel that some groups: can feel entitled to work and resources based on longevity or proximity rather than merit or fit; can be unwilling to change or learn from new approaches to arts engagement; and may not have the ability to deliver the quality of art and engagement abilities that CPP requires. Work to overcome these barriers

⁵ Data from local evaluation reports

and change perceptions continues through a partnership between CPP and Voluntary Arts.

Source of competition as well as opportunity. CPP Places face a risk that their presence and size might upset the local arts ecology. There is a risk that they are a well-resourced source of competition, as well as an opportunity for local arts organisations. In terms of partnerships and sustainability funding this is especially true.

“our CPP project is so well resourced it’s the most attractive partner in town.”

CPP Place Director

Learning on how to overcome this links to the discussion on consortia and partnership development above; ensuring that the partnerships created are locally specific, and with clear guidelines which manage expectations of all partners and stakeholders. In particular the CPP Places need to clearly position themselves as an investment programme rather than a funding pot, and an opportunity for positive partnership not a threat.

Find out more

See case studies at www.creativepeopleplaces.org.uk/our-impact

Ecorys. *Creative People and Places End of Year 1 Report*. CPP, August 2015.
www.creativepeopleplaces.org.uk/our-learning/year-1-ecorys-report-process-progress-and-emerging-outcomes

Building whilst flying: Emerging challenges and opportunities

There are a number of emerging challenges and tensions under discussion within the network, in additions to the ones discussed above.

While we can't summarise any coherent learning on these, they are key issues being explored and addressed at a local and network level. We have included them as questions to begin a broader debate underpinned by examples from the CPP programme.

What arises from thinking beyond the traditional in developing a local arts infrastructure?

CPP Places have moved away from a traditional arts development model and are:

- Working with enthusiastic local people in the co-commissioning and co-production of art.
- Working with organisations from varied sectors to enable commissioning in unusual spaces and reaching people in new ways.
- Supporting existing voluntary and funded arts organisations and artists to develop their skills in producing extraordinary art which reaches and inspires people across all communities.

This requires new definitions of what arts infrastructure looks like and offers opportunities, particularly in places where the existing infrastructure was limited or non-existent. However it can also be a challenge to existing funded arts organisations where their models of audience development don't fit these new approaches.

How do we celebrate taking risks and failure?

Excellence in co-production, art and innovation cannot arise without risk taking and the allowance of failure. This is really hard in any grant funded programme that needs to show outcomes and be considered for further funding.

How do we balance the relative value of making a big initial splash to inspire people, with embarking on slow embedded work to develop relationships?

A big tension for Places is over the relative importance and order in which to implement an inspirational event programme to stretch the imagination, and undertake work more incrementally with communities to develop co-production. The freedom given to individual Places to experiment and develop a programme that suited their local needs meant that

each took a different approach to this balance. This is offering an excellent opportunity to learn about what works where.

How to balance the value of autonomy with the value of direction and guidance?

A great deal of the learning from CPP has arisen from the freedom given to Places to design programmes that fit local specificities. At the same time the sense of lack of guidance from funders, and the need to develop ideas and models in time-poor consortia, have resulted in challenges and frustrations. Peer sharing can go a way to support this, but clear and non-moving goalposts are also needed.

Can and should we define and assess excellence in CPP art?

This is an on-going discussion which Places are contributing significantly to at a local and network level and are working to align with the current debates on socially engaged art within academic and practice research outside the network (for example through Heart of Glass' WITH | FOR | ABOUT: Conversations about Collaboration⁶).

How do Places best ensure sustainability?

Places have to develop a vision that covers ten years, with three years initial funding from CPP and the potential for three more. All CPP Places are working on sustainability, and a peer learning event was held to draw ideas together.

Places have developed locally and temporally specific solutions, drawing on their existing partnerships and emerging opportunities. They are looking beyond a simple understanding of what 'sustainability' is and considering sustaining the changes, the experimentation and the learning about approaches in ways that suit their locality, but this isn't a challenge that is easily met when working with communities which often previously have had so little investment.

⁶ www.heartofglass.org.uk/events/with-for-about-conversations-about-collaboration/

What next?

As Round 1 CPP Places come towards the end of their first phase of work, Arts Council England has announced three year continuation funding for six Round 1 areas, albeit with smaller grants. Meanwhile, across the country CPP continues to offer a chance to experiment with programming, developing partnerships and sharing learning.

The National Evaluation continues, with annual meta-reports due in 2016 and 2017, thematic research, postcode analyses of participants (due in 2016 and 2017), and case studies on specific aspects of CPP. In addition the Peer Learning programme will continue to share their reflective discussions. The third annual conference in September 2016 will allow space for sharing and reflecting beyond the network.

We hope the lessons and challenges outlined in this document help further practice and debate around working in partnership to create innovative art practices in new settings. This document could only scratch the surface of the wealth of stories, data and reflection taking place and shared across the network.

More resources

The CPP website offers a number of examples of how practice is developing:

- Our Impact includes a series of case studies highlighting activities across the 21 Places, www.creativepeopleplaces.org.uk/our-impact
- The More Than 100 Stories, creative commission is beginning to draw together a digital collection of creative work, www.creativepeopleplaces.org.uk/100-stories-blog
- Our Learning includes research from the National Evaluation to date, www.creativepeopleplaces.org.uk/our-learning
 - The Audience Agency. *Creative People and Places: Profiling and Mapping - Year 1 National Report*. CPP, 2015. www.creativepeopleplaces.org.uk/our-learning/audience-profiling-and-mapping
 - Ecorys. *Creative People and Places End of Year 1 Report*. CPP, 2015. www.creativepeopleplaces.org.uk/our-learning/year-1-ecorys-report-process-progress-and-emerging-outcomes
 - Bunting, Catherine. & Fleming, Tom. *Creative People and Places: Governance and consortium working*. CPP, 2015. www.creativepeopleplaces.org.uk/our-learning/governance-and-consortium-working
- Arts Council England and CPP network have developed a film with Huckleberry Films, showing the range of approaches and outcomes of the programme to date www.youtube.com/c/CreativepeopleplacesOrgUkCPP⁷

If you require any other information, please see the CPP website, www.creativepeopleplaces.org.uk or email: info@creativepeopleplaces.org.uk

⁷ Created by Huckleberry Films with footage from many contributors. Full list of credits available on our YouTube page.

The Places

An array of learnings are available on the individual Place websites. Places, locations and website addresses provided below.

<i>Project</i>	<i>Location</i>	<i>Website</i>
Appetite	Stoke-On Trent	www.appetitestoke.co.uk
Art for Hull	Hull	www.artforhull.co.uk
bait	South East Northumberland	www.baittime.to
Creative Barking & Dagenham	Barking & Dagenham	www.creativebd.org.uk
Creative Black Country	Black Country	www.creativeblackcountry.co.uk
Creative People and Places Hounslow	Hounslow	bit.ly/1N8ydlT
Creative Scene	North Kirklees	www.creativescene.org.uk
East Durham Creates	East Durham	www.eastdurhamcreates.co.uk
First Art	Ashfield, Bolsover, Mansfield & NE Derbyshire	www.firstart.org.uk
Heart of Glass	St Helens	www.heartofglass.org.uk
Home	Slough	bit.ly/1HuNy4s
Ideas Test	Swale & Medway	www.ideastest.co.uk
LeftCoast	Blackpool & Wyre	www.leftcoast.org.uk
Luton Creates	Luton	www.lutonculture.com
Made in Corby	Corby	www.madeincorby.co.uk
Market Place	Fenland & Forest Heath	www.cppmarketplace.co.uk
Peterborough Presents	Peterborough	www.idea1.org.uk/peterborough-presents
Right Up Our Street	Doncaster	www.rightupourstreet.org.uk
Super Slow Way	Pennine Lancashire	www.superslowway.org.uk
The Cultural Spring	Sunderland & South Tyneside	www.theculturalspring.org.uk
Transported	Boston & South Holland	www.transportedart.com

Authors

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