



# CREATIVE

# PEOPLE

# AND

# PLACES

**END OF YEAR 2 REPORT**  
Progress and outcomes



LOTTERY FUNDED



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Thank you to all the CPP places which have contributed to the national evaluation in year two by submitting monitoring data, local evaluation documentation, participating in interviews and case studies. Your ongoing input to the evaluation is much appreciated. Thanks also to the national steering group, and in particular to A New Direction and Arts Council England in their respective coordination and funding roles.

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# Executive summary

## Introduction

One of Arts Council England's goals 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 Creative People and Places Programme (CPP) aims to support this ambition by providing investment in parts of the country where people's involvement in the arts is significantly below the national average, with the aim of increasing the likelihood of participation.

Arts Council England has invested around £37 million across three initial funding rounds<sup>1</sup>. Only places which appeared in the bottom 20% of adult arts participation<sup>2</sup> were able to apply for funding. The first round of CPP places<sup>3</sup> were announced in June 2012 (seven places), the second in May 2013 (11 places) and the third in May 2014 (three places). In June 2015, Round 1 CPP places were invited to apply for future CPP funds (£5.3 million was awarded in October 2015, with a further £7.5 million to be allocated in 2016). Six of the seven CPP places were awarded funds and will begin to deliver later in 2016. The second tranche of future CPP funding opened to applicants in April 2016.

## The national evaluation

Arts Council England commissioned A New Direction (AND) to undertake the programme evaluation on behalf of all of the CPP places, which is managed by a steering group of place representatives. Ecorys was contracted in December 2013 to undertake the national evaluation (a meta-evaluation with primary research), one of several commissions which make up the overall programme evaluation. Other evaluation commissions include: thematic studies to explore emergent themes of interest in greater depth (e.g. artistic quality and excellence in engagement); 'More Than 100 Stories'<sup>4</sup>, a creative commission presented through writing and illustration; three annual CPP conferences to share learning; and, annual Audience Spectrum and Mosaic profiling to better understand the programme's audiences nationally.

This report is the second annual report of the three year national evaluation commission focussing on the progress and achievements of CPP in the period to January 2016. The aim of the overarching programme evaluation is to understand what worked and what did not work in the programme and to capture lessons to inform the work of the sector, with an emphasis on generating new knowledge in terms of engaging communities in the arts and culture and sharing this with practitioners and other stakeholders. There are three core evaluation questions set by Arts Council England, which guide the national evaluation commission:

### Evaluation questions

- 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 were lessons learned?

<sup>1</sup> <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/creative-people-and-places-fund/successfulapplicants/>

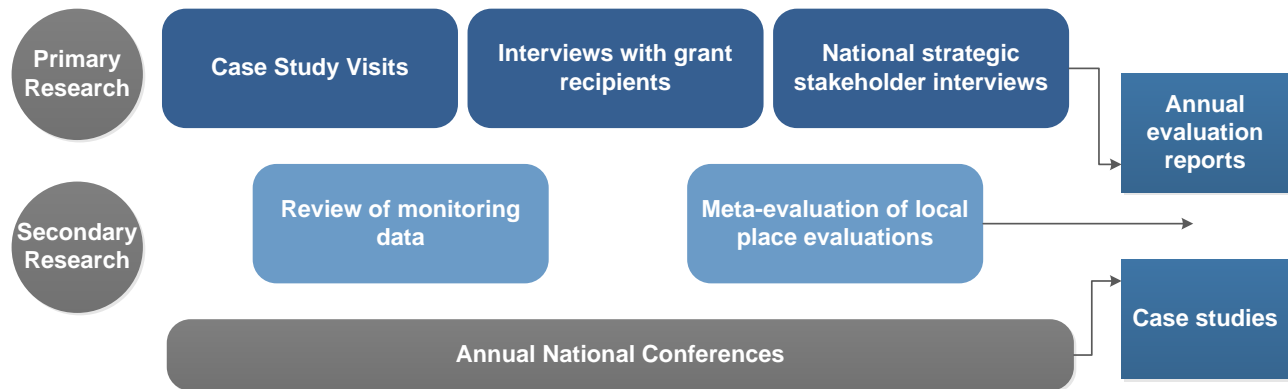
<sup>2</sup> According to the Active People Survey

<sup>3</sup> The term used to describe the region/ geographic area successful in applying to the CPP programme

<sup>4</sup> <http://www.creativepeopleplaces.org.uk/100-stories-blog>

To answer these questions, the national evaluation has taken a theory-based approach and developed a logic model which is detailed in the full report. This shows how the CPP programme has been developed to address an identified need, the outputs and outcomes it is expected to generate and ultimately how it will contribute to wider economic and social impacts (or longer-term outcomes). Research undertaken as part of the national evaluation is testing the model and has been designed to build upon, rather than duplicate, local place evaluation efforts, using a meta-evaluation framework to systematically and comprehensively review local place evaluation outputs<sup>5</sup>.

**Figure 1 Evaluation methodology**



Since April 2015, the following tasks have been completed for year two of the evaluation:

- **Production of four progress reports** (submitted in July, September and November 2015, and February 2016) which have included a review of available quarterly monitoring narrative reports and data submitted by places to Arts Council England to assess progress in relation to achievement of programme outputs and facilitate learning and sharing of good practice.
- **Meta evaluation** of available local place evaluation documents (e.g. annual reports/reviews, research at specific events, audience analysis or lessons learned documents) using a pro-forma which provided a framework for undertaking a consistent assessment of the quality of these outputs and extracting relevant information for the national evaluation. Thirteen places submitted evaluation material for review during year two; the nature of these outputs varied from interim evaluation reports reflecting on the local programme to reviews of specific events or case studies.
- **Completion of semi-structured interviews** with grant recipients (CPP management team) in nine (CPP places and eight national strategic stakeholders (senior managers at Arts Council England, AND, from the national steering group) to explore their views on the progress with delivery, outcomes, additionality, lessons learned and sustainability (Autumn/Winter 2015/16).
- **Completion of 4 qualitative case studies** (Autumn/Winter 2015) focussed on partnership working with non-arts partners (Transported - Boston and South Holland and Heart of Glass - St Helens) and community engagement approaches (Made in Corby and Creative Barking and Dagenham) to explore emerging themes and outcomes in greater depth and test the early findings from year one. Case study subjects were selected in consultation with the national steering group<sup>6</sup>.

<sup>5</sup> Review of available local place evaluation documents (e.g. annual reports/reviews, research at specific events, audience analysis or lessons learned documents) using a pro-forma which provided a framework for undertaking a consistent assessment of the quality of these outputs and extracting relevant information for the meta-evaluation.

<sup>6</sup> A group made up of Arts Council England, representatives from CPP places (including evaluation managers, project directors, and a critical friend) and network coordinators with responsibility for evaluation, peer learning and communications. Chaired by AND and Woodhorn Museum. The group's remit includes support for programme evaluation, peer learning activity and communications.

## CPP programme structure

**Arts Council England:** Each CPP place was provided with a Relationship Manager to work with them from an early stage to provide support at the development stage and with quarterly meetings, reviewing monitoring information, overseeing draw-down of funding and delivering against the agreed business plan.

**CPP Partnerships and Governance:** Places were required to set up consortiums to apply for the grant, supervise the development of plans and implement programme delivery. The broad range of sectors involved represents a shift for Arts Council England, who is for the first time making links with and resourcing new organisations from outside of the arts and supporting new leaders to deliver on its goals. Consortiums consist of around five organisations with at least one member from the local community and one organisation designated as the lead (not necessarily from an arts background). The majority of lead partners are arts organisations and there are a wide range of different consortium partners, although most are arts organisations, local authorities or voluntary/community sector bodies (averaging between three and six in number). Places use a combination of written narrative and data reporting to monitor their progress quarterly, as required by Arts Council England.

**Peer learning network:** Places are supported by a network of their peers to explore specific themes within their programmes and practices through regular networking events and use of the Basecamp virtual network forum (which has around 230 subscribers) with specific groups for marketing and evaluation. Themes are driven by places' needs and more recently project leads have begun to manage the agenda for these events in area/regional clusters, in an effort to ensure that the network is truly self supporting, whilst being facilitated by the network Peer Learning Coordinator (a part-time role primarily to facilitate learning within the network).

**Community involvement:** Community engagement and involvement is an important aspect of CPP. Monitoring information suggests that places continue to use a combination of different approaches to engage local communities, including regular means such as panels and closed steering groups, public meetings and community conversations and focus groups/consultations. Overall, local communities are involved in commissioning, delivering and evaluating arts programmes to different degrees in different places.

**Critical friend:** Places were required to appoint a critical friend (professionals in the arts and academia), primarily to support and challenge places with regards to local place evaluation. In most cases, the critical friend has played an important role in guiding and advising places, mostly in the planning stage, but also sometimes in the delivery of projects and as reported in year one, the role has had wider application in practice.

**Local place evaluation:** CPP areas have to undertake a local place evaluation, which according to the latest available monitoring information, is underway in at least 16 places. Most places have commissioned an external evaluator/consultancy (predominantly universities), while in two cases the evaluator is a member of the consortium. A range of evaluation methods are being used including participant surveys, participatory approaches, interviews, case studies and other techniques such as social return on investment (SROI) analysis.

## CPP programme reach and outcomes

In terms of process outcomes, all of the 21 places across the three programme rounds have completed the development phase (formulating partnerships and structures and consulting with the community), the planning phase, and are now in the delivery phase and implementing the planned events and activities. The delivery of activities overall appears to be on track, according to national strategic stakeholder and grant recipient interviewees as well as monitoring information submitted by the places. Round 1 places are now "in the thick of it" and on schedule as they move towards the final stages of Phase 1. A number of Round 2 places are also progressing well but others described delays in implementing their work plans. As this was also the case with Round 1 places in 2014, there is now a greater acceptance among all involved of the time it takes to establish CPP local programmes because there is a better understanding of the hurdles places have to overcome in the initial period after funding is approved and the impact and outcomes of the national

programme are being realised. The Round 3 places are just starting to deliver with some teams in place and recruitment ongoing, but certain projects are up and running with full programming planned for delivery in 2016.

A clear theme running through the progress reports, case studies and interviews is the continued importance of partnerships that places form, either as a consortium with non-arts organisations in the public, private and voluntary sector or with each other. Many but not all of the CPP places that appear to have strong and successful consortiums are being led by arts organisations. However, there are examples of successful consortiums being led by non-arts partners. What is clear is that a breadth of perspectives is important. At this stage in programme delivery, the early lessons from working in this way are being learnt and the advantages of a consortium approach to delivery are being realised. Arts Council England is now considering whether it would welcome a consortium approach on other programmes as a result of the success of CPP to date. Places' partnerships with organisations beyond the arts sector are proving to be very important with regards to reaching audiences, pooling expertise, building capacity and achieved outcomes. Partnership activities between CPP places were more frequent and more formal in year two. During year two of the evaluation, the peer learning network has continued to provide a forum for places to come together to share learning.

The CPP programme has achieved more than one million 'visitor/audience'<sup>7</sup> engagements to September 2015. This figure includes participants and anyone who has engaged with the programme in some way. As places are only required to submit sample data, the actual reach of the programme will be greater. This, coupled with the Audience Agency findings<sup>8</sup> that the majority of participants came from within the places and 90% were from medium to lower engagement groups (see Section 3.1.2) makes a compelling case, which is supported by the findings of the qualitative research with national strategic stakeholders and sample of grant recipients.

**Table 1 Cumulative figures for three indicators - Q3 2013/14 to Q2 2015/16**

	Cumulative Totals
Number of activities/ events	1,599
Activity duration (hours)	39,187
Visitor/audience engagements (Inc. participants)	1,023,158

Round 1 places account for almost three quarters (72%) of the total achieved number of visitor/audience engagements and the same proportion of activities/events, based on analysis of the monitoring data which has been provided by the majority of places each quarter. Places have taken a variety of approaches to audience development ranging from grassroots or small scale participatory activities to targeted performances, co-creation, go see events and more broad reaching events and festivals. The evidence presented so far clearly demonstrates that places now have a better understanding of how to engage local audiences as shown by the reach of local programmes and the places' confidence in their artistic offerings and appeal, as well as audience feedback. As in year one, the qualitative research identified that people are motivated to take part in the arts if the activities/events deal with issues that are relevant to their lives, their community or society as a whole. This year, there is more evidence of sustained engagement with the arts, although this remains an area where there is currently limited data available so little can be reported on the achievements of the national programme in this regard.

As would be expected, there is a much broader evidence base on which to assess the impact and outcomes of the CPP programme at the end of year two compared with year one when grant recipients (outside of Round 1) generally felt that it was too early to report on tangible outcomes. However, there is also acknowledgement among all involved in the CPP programme, that there is scope to improve how programme outcomes are captured and disseminated.

<sup>7</sup> Places are asked to report data for a sample of 'visitors/audience' for quarterly monitoring.

<sup>8</sup> The Audience Agency (April 2016) Creative People and Places Profiling and Mapping – Year 2 National Report (unpublished)

There are some common outcomes threads being evidenced, albeit on different scales. Firstly, CPP is shifting perceptions of artistic excellence among local communities and arts professionals in a number of ways. Individuals who have engaged with CPP have increased awareness of different art forms, altered and more positive perceptions of the arts. Communities now have more opportunities to participate in arts events and activities and by doing so their views on what art is and how good it is are changing. In the arts sector and beyond, CPP has altered people's perceptions of participatory art and the quality of the outputs these methods can produce. It is clear that CPP is increasing knowledge, confidence and empowerment among the individuals, groups and organisations involved. Furthermore, CPP is shifting perceptions of artistic excellence by demonstrating the transformative power of art, which in turn is changing the local context for the arts in CPP places. It also appears that the programme is shaping Arts Council England policies by showcasing different ways in which it is possible to deliver artistic excellence and by demonstrating a different leadership model.

Secondly, CPP consortiums are increasing capacity in the arts: by being a central point of contact for local communities, artists, and interested parties; supporting smaller organisations (both arts and non-arts); helping to professionalise practice; and supporting young people into employment in the creative industries – which collectively is helping to meet local needs and grow artistic ambitions.

The final common outcome thread relates to one of the intended impacts of the CPP programme longer term, which is an increased sense of community pride. The qualitative data collected for the evaluation in year two shows that the national programme is developing an increasing sense of community pride, moving beyond the small pockets of success that it achieved in this regard in year one.

## **CPP programme excellence and good practice**

With no single definition of excellence that suits the range of contexts and approaches being developed, each CPP place has come up with its own definition or interpretation of what excellence is. Most places now have a firm grasp of what excellence looks like in the context of their own projects and how it might be achieved in practice. After much grappling with how to articulate, ensure and measure excellence, some of the earlier rounds of places are now beginning to evidence how excellence has been achieved within their own projects and have adopted their own approaches and principles which they believe will guide them towards achieving excellence within their projects.

What is emerging across CPP is a collection of different approaches to arts programming, different processes of community engagement and different impacts and outcomes that are each indicators of excellence. CPP has given places the opportunity to pilot different approaches in order to refine their approach for achieving excellence. While Arts Council England has not specified a quality framework for CPP, it has recommended that places obtain 360-degree feedback to create a holistic picture of excellence. However, so far there is limited evidence that places have adopted this approach.

Activities identified by interviewees as being innovative or successful in terms of engaging communities have been able to sustain the engagement of local communities over time and involved finding 'meaningful' and 'relevant ways to reach out to individuals that provide a variety of ways for people to engage and enable people to shape as well as to experience art.

CPP is increasingly being recognised for its excellence in art, which has not only raised the profile of CPP, but is having a positive impact on the sector too. There is some strong evidence that there are increased levels of confidence, recognition and ambition arising from the programme. It has enabled places to be more artistically ambitious, which is a good indication of the progress made towards excellence and demonstrates that places have grown in confidence to be more innovative and risk-taking.



## Year Two programme summary

Drawing on the available primary and secondary data, all of the short-term outcomes set out in the logic model are being achieved by the national programme – to varying degrees as would be expected. The success of places appears to be relative to the programme round in which they feature, the strength of their consortium, and the breadth of partnership working. However, it is still too early to make a full assessment of the progress of Round 3 places as some are yet to start to deliver their full programmes.

The short-term outcomes which the evidence suggests the programme is achieving overall are:

- More people engaged in, inspired by, and enjoying the arts (although despite the growing evidence base, data showing the extent to which these people are ‘new’ to the arts, engaging more than they did previously, or in fact are people who were already well engaged could still be strengthened through quarterly progress updates and the Audience Agency work).
- Increased understanding of the arts and the confidence to make informed choices.
- Increased excellence and innovation in the arts (including understanding what works well and less well).
- Increased capacity and capability in arts provision.
- Increased revenue for the arts (in a small number of places).
- Excellence in engaging and empowering communities.

Whilst the first outcome is stated as a short-term outcome in the logic model, it is also a key programme goal in terms of outcomes that contribute to sustainability (in the medium and longer-term).

Some of the Round 1 and 2 places are also demonstrating good progress towards the programme’s medium term outcomes; creative people; sustained and informed arts participation irrespective of circumstances and background (building on their achievements in year one) and building the foundations for creative places; sustainable arts and cultural provision.

## Lessons learned

Many of the lessons learned in year two build upon the same themes arising in year one (partnership formation, planning phase, delivery phase, monitoring and evaluation, and sustainability). The lessons from the first round of CPP places have allowed later rounds to learn from their experiences, which has enabled some Round 2 and 3 places to hit the ground running and progress at a faster pace, albeit one which still involved spending time going through the business planning process for places to be ready to deliver CPP activities and events.

- There is greater acceptance that partnership formation can take longer than some may anticipate which will ultimately have an impact on the outcomes and how these can be evidenced within the timeframe for the national evaluation. It is therefore important to ensure that the local evaluations are in a position to capture this effectively, especially as Round 3 places have higher income targets. Places need to make sure partners have the capacity to commit to the consortium, work together to establish and maintain trust, and are flexible enough to respond and develop as the programme progresses.
- As in year one, the amount of time involved in the planning stages has been greater than anticipated; therefore a lot the evidence of outcomes has come from Round 1 and some Round 2 places. It is important that places strike a good balance in relation to time and capacity for planning and implementation.

- Allowing sufficient time to engage and involve local people in the planning and/or delivery process is another lesson learned. In year two, there are now some good examples of a variety of different approaches which have been successful in securing community engagement (see Section 4). However, it is still too early to say whether the evidenced outcomes have been sustained and translated into longer term change. Moreover, it is not possible for the evaluation to examine all approaches in detail. Therefore Arts Council England needs to ensure that CPP places are prepared and ready to capture and share the successes and challenges of their projects. Having time to reflect and respond is key.
- Local context and project management are different in each place and some are more complex than others. This is an area where further work and learning would be beneficial to better understand what facilitates and hinders progress, and what challenges could be potentially averted based on the lessons from other places.
- Whilst improvements have been made in relation to the collation and reporting of excellence and good practice, there is a need for more places to gather full 360-degree feedback to strengthen the evidence base, showcase examples and contribute to peer learning.
- Mechanisms for peer learning are working better in year two and should continue to support further development of the evidence and new knowledge base.
- Around two-thirds of places were in a position to share local place evaluation outputs for review; therefore learning in relation to the effectiveness of local place evaluation approaches and methods was limited for some areas.
- There is insufficient evidence from across the whole programme that CPP places have made significant progress in relation to sustainability planning from year one. However, some places are actively pursuing opportunities. It is clear that places are seeking to move towards sustainability in partnership, developing an ethos of collective responsibility for sustainability.

## Conclusions

The CPP programme is succeeding in its aim to engage and inspire more people from places of least engagement in the arts. The reason why programme reach is increasing is in no small part due to the range of methods places are using to create art and the quality of the resulting art they deliver.

At the end of year one, the need to better understand audiences was identified by national strategic stakeholders as a key challenge for the programme. One year on, it is clear that places are meeting this challenge. CPP is enabling places and partners to test different approaches to community engagement that is a catalyst for creativity, and artists and communities are learning from each other. The evidence base for excellence is too much stronger than at the end of year one but it tends to come from the same small number of Round 1 and 2 places and so there is clearly more that other places could do to record and share their achievements with the wider CPP programme network and beyond. All those involved with CPP appear to agree that the programme has so far succeeded in developing a “more healthy arts ecology”, which the quantitative data is starting to support to some extent. There was a common perception amongst national strategic stakeholder interviewees that the same outcomes would not have been achieved without the CPP programme, and definitely not at the same scale.

Central to this success are strong partnerships working collectively to change and evolve and respond to local needs and demands. There appears to have been a shift from places not seeing arts and culture as what they do to being a critical part of what they do. However, there were some concerns that CPP has not engaged as well as it might with existing arts providers which may have caused some tensions and could be improved upon in future. At this stage in programme delivery it appears timely to take stock of local CPP partnerships, building on the research completed to date and with sustainability in mind.

## Next steps

In the third and final year of the evaluation, Ecorys will continue with each of the following tasks, whilst liaising with the national steering group and drawing on outputs from the other evaluation strands to produce the final evaluation report in January 2017:

- continue to review quarterly monitoring data and provide quarterly progress updates (July, October 2016 and January 2017);
- the meta-evaluation will continue to review available local place evaluation documents (e.g. annual reports/reviews, research at specific events, audience analysis or lessons learned documents) using a pro-forma which provides a framework for undertaking a consistent assessment of the quality of these outputs and extracting relevant information for the national evaluation (Autumn/Winter 2016);
- five further case studies will be set up to explore different themes and the work of other places in more depth. As before, the focus and location of the case studies will be agreed in conjunction with the national steering group (completed throughout 2016);
- a sample of grant recipients and national strategic stakeholders will be interviewed again to explore progress and achievements, building on the evidence base gathered to date. Interviews will explore a range of themes including peer learning (completed throughout 2016).

# 1.0 Introduction

This is the second of three annual evaluation reports on the progress and achievements of the Creative People and Places (CPP) programme. This report considers the period to January 2016. It aims to illustrate the scale and scope of the CPP programme overall, while at the same time reflect the variety of approaches individual CPP places have taken to producing arts events and activities, as far as possible.

The evidence presented is drawn from a range of sources. These include: quarterly monitoring reports submitted to Arts Council England (for the period up to 30<sup>th</sup> September 2015); local place evaluation outputs; and qualitative data collected through interviews with national strategic stakeholders at Arts Council England and A New Direction (AND), a sample of grant recipients, and staff, partners and participants in the case study areas (see Section 1.4 for more details). The report focusses on the impact and outcomes of CPP at a time when the first round of places to receive grants is moving towards the end of this funding (finishing between March and October 2016). In June 2015, Round 1 CPP places were invited to apply for future CPP funds (£5.3 million was awarded in October 2015, with a further £7.5 million to be allocated in 2016). Six of the seven CPP places were awarded funding and will begin to deliver later in 2016. The second tranche of future CPP funding opened to applicants in April 2016.

Local programmes in receipt of CPP grant awards are named by their region/place name throughout the report, and referred to as 'places' in a national context. They are identified by name in illustrative examples of outcomes and good practice. Organised around three core evaluation questions, this report builds on the year one findings, identifying key areas of impact and issues that require greater focus during the final year of the evaluation.

This section provides a brief overview of the CPP programme and the national evaluation.

## 1.1 Creative People and Places Programme

One of Arts Council England's goals is for more people to experience and be inspired by the arts, irrespective of where they live or their social, educational, or financial circumstances. CPP aims to support this ambition by providing investment in parts of the country where people's involvement in the arts is significantly below the national average, with the aim of increasing the likelihood of participation.

In addition, the programme aims to empower communities to take the lead in shaping local arts provision and encourage long-term collaborations between arts organisations, museums, libraries, local authorities, the private sector and communities to develop inspiring programmes that people want to get involved in. Alongside this, the programme aims to learn lessons in relation to providing excellence in art, engaging communities and establishing sustainable arts and cultural opportunities. The aims of the CPP programme are set out in full in the box below.

### CPP aims

- More people from places of least engagement to experience and be inspired by the arts.
- Communities to be empowered to take the lead in shaping local arts provision.
- The aspiration for excellence to be central to the activity that is supported (both excellence of art and excellence of the process of engaging communities).
- Lessons to be learned from past experiences and an environment to be created where the sector can experiment with new approaches to engaging communities.
- Lessons to be learned about how to establish sustainable arts and cultural opportunities which is made freely available across the cultural sector.

## CPP aims

- Partnerships across the subsidised, amateur and commercial sectors to be encouraged.
- Projects to demonstrate the power of the arts to enrich the lives of individuals and make positive changes in communities.

Source: <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/creative-people-and-places-fund/>

Only places which appeared in the bottom 20% of adult arts participation according to the Active People Survey<sup>9</sup> were able to apply for funding. The first round of places was announced in June 2012, the second in May 2013 and the third in May 2014 resulting in funding for a total of 21 places (see Figure 1.1). Arts Council England invested around £37 million across the first three funding rounds (see Annex 1: CPP places and funding rounds) and each place was required to develop a 10 year vision, the sustainability of which is discussed in Section 3.3.

<sup>9</sup> Based on an average of findings from 2008/9 and 2009/10

Figure 1.1 Location of CPP places<sup>10</sup>



## 1.2 CPP programme structure

**Arts Council England:** Each CPP place was provided with a Relationship Manager to work with them from an early stage. The Relationship Manager has an important ongoing role, holding quarterly meetings, reviewing monitoring information, overseeing draw-down of funding and supporting the area to deliver against the agreed business plan. They also provide support with aspects such as partnership development.

**CPP partnerships and governance:** Places were required to set up consortiums to apply for the grant, supervise the development of plans and implement programme delivery. The broad range of sectors involved represents a shift for Arts Council England, who is for the first time making links with and resourcing

<sup>10</sup> Hull and East Yorkshire Council for the Voluntary Services, the host organisation for Roots and Wings, the Creative People and Places project in Hull, went into liquidation at the end of 2015. The remaining Arts Council funds that were committed to this project have been reserved for Hull and work is underway with a group that are interested in applying to run a CPP project in the area.

new organisations from outside of the arts and supporting new leaders to deliver on its goals. Consortia consist of around five organisations with at least one member from the local community and one organisation designated as the lead (not necessarily from an arts background). A review of place-level documentation in year one showed that the majority of lead partners are arts organisations, and there are a wide range of different consortium partners, although most are arts organisations, local authorities and voluntary/community sector bodies. Consortium partners average between three and six in number and include organisations such as local partnerships; housing associations; local authority Public Health teams; police; churches and venues/visitor attractions. The majority have established some form of steering group which is responsible for setting the strategic direction, design and delivery of the programme. Some places also have an advisory group that represents project participants and tends to be comprised of a broad range community members/groups and wider national strategic stakeholders. Places use a combination of written narrative and data reporting to monitor their progress quarterly, as required by Arts Council England.

**Peer learning network:** Places are supported by a network of their peers to explore specific themes within their programmes and practices through regular networking events, use of the Basecamp virtual network forum (which has around 230 subscribers), and annual conferences. Themes are driven by places' needs and more recently project leads have begun to manage the agenda for these events in area/regional clusters, in an effort to ensure that the network is truly self supporting, whilst being facilitated by the network Peer Learning Coordinator (a part-time role primarily to facilitate learning within the network). In addition, specific Basecamp groups for marketing and evaluation are in operation. National peer learning events up until January 2016 have focussed on the themes of artistic quality, sustainability, collaborative working, marketing, and evaluation. In addition, Project Director Days (June 2014, October 2014, February 2015, November 2015, February 2016) bring together CPP leaders who make-up the national network. More recently, critical friends have joined Project Directors for part of their two day gathering to discuss self generated themes. Together these different aspects of peer learning support action research in the places; reflections on the effectiveness of these different aspects and the outcomes of peer learning are provided in the remainder of this report.

**Community involvement:** Community engagement and involvement is an important aspect of the CPP vision. Monitoring information suggests that places continue to use a combination of different approaches to engage local communities, including regular means such as panels and closed steering groups, public meetings and community conversations and focus groups/consultations. Overall, community members seem to be involved in commissioning, delivering and evaluating arts programmes to different degrees in different places. Section 4 focusses on the various methods of community engagement and successes places have demonstrated this year.

**Critical friend:** Places were required to appoint a critical friend (professionals in the arts and academia), primarily to support and challenge places with regards to local place evaluation. In most cases, the critical friend has played an important role in guiding and advising places, mostly in the planning stage, but also sometimes in the delivery of projects. As reported in year one, the role has had wider application in practice.

**Local place evaluation:** CPP areas are also required to undertake a local place evaluation. Fifteen places responded to a web-based questionnaire distributed by AND in summer 2015 in order to obtain an update on the status of local evaluations. Two of the places responding to this survey had not yet made arrangements for local evaluation, although one of these has since submitted evaluation outputs for the meta evaluation task (see Section 1.4), along with two other places which did not respond to the survey, which suggests that local evaluation is underway in at least 16 places. Most of these places have commissioned an external evaluator/consultancy, while in two cases the evaluator is a member of the consortium. The majority of places (10) have commissioned a university to undertake their evaluation while others had commissioned a research company. A range of evaluation methods are being used including participant surveys, participatory approaches, interviews, case studies and other techniques such as social return on investment (SROI) analysis.

### 1.3 CPP national evaluation programme: objectives and core research questions

Arts Council England commissioned AND to undertake the programme evaluation on behalf of all of the CPP places, which is managed by a steering group of place representatives and attended by an Arts Council England representative. It was a specification that the commissioned party was a representative of one of the CPP places; AND is a consortium member of CPP Barking and Dagenham in London.

The aim of the CPP programme evaluation is to understand what worked and what did not work in the programme and to capture lessons to inform the work of the sector, with an emphasis on generating new knowledge in terms of engaging communities in the arts and culture and sharing this with practitioners and other national strategic stakeholders. The programme evaluation is underpinned by three core questions, which are outlined below.

#### Evaluation questions

- 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 were lessons learned?

The CPP programme evaluation is comprised of a number of different projects, including a national evaluation which will provide an overarching assessment of the programme as a whole, drawing on the findings of project-level monitoring and evaluation as well as other secondary sources and primary research, to synthesise evidence of effectiveness and good practice. Ecorys was commissioned to undertake the national evaluation in December 2013 and this report is the second annual report of this three year commission. Other projects which are being taken forward as part of the programme evaluation include:

- **Thematic studies** to explore emergent themes of interest in greater depth (e.g. artistic quality and excellence in engagement) Consilium Research in partnership with Thinking Practice has been commissioned to undertake a thematic study on Excellence in CPP. This will be completed by August 2016.
- **'More Than 100 Stories'<sup>11</sup>**, a creative research commission, drawing together themes of work across the national programme and presenting them through writing and illustration (writer Sarah Butler and illustrator Nicole Mollett have been commissioned to deliver aspects of this piece of work).
- Three CPP **annual conferences** (each hosted by a different CPP place) where project teams come together to reflect, share and explore new learning.
- **Annual Audience Spectrum and Mosaic profiling** to better understand the programme's audiences nationally.

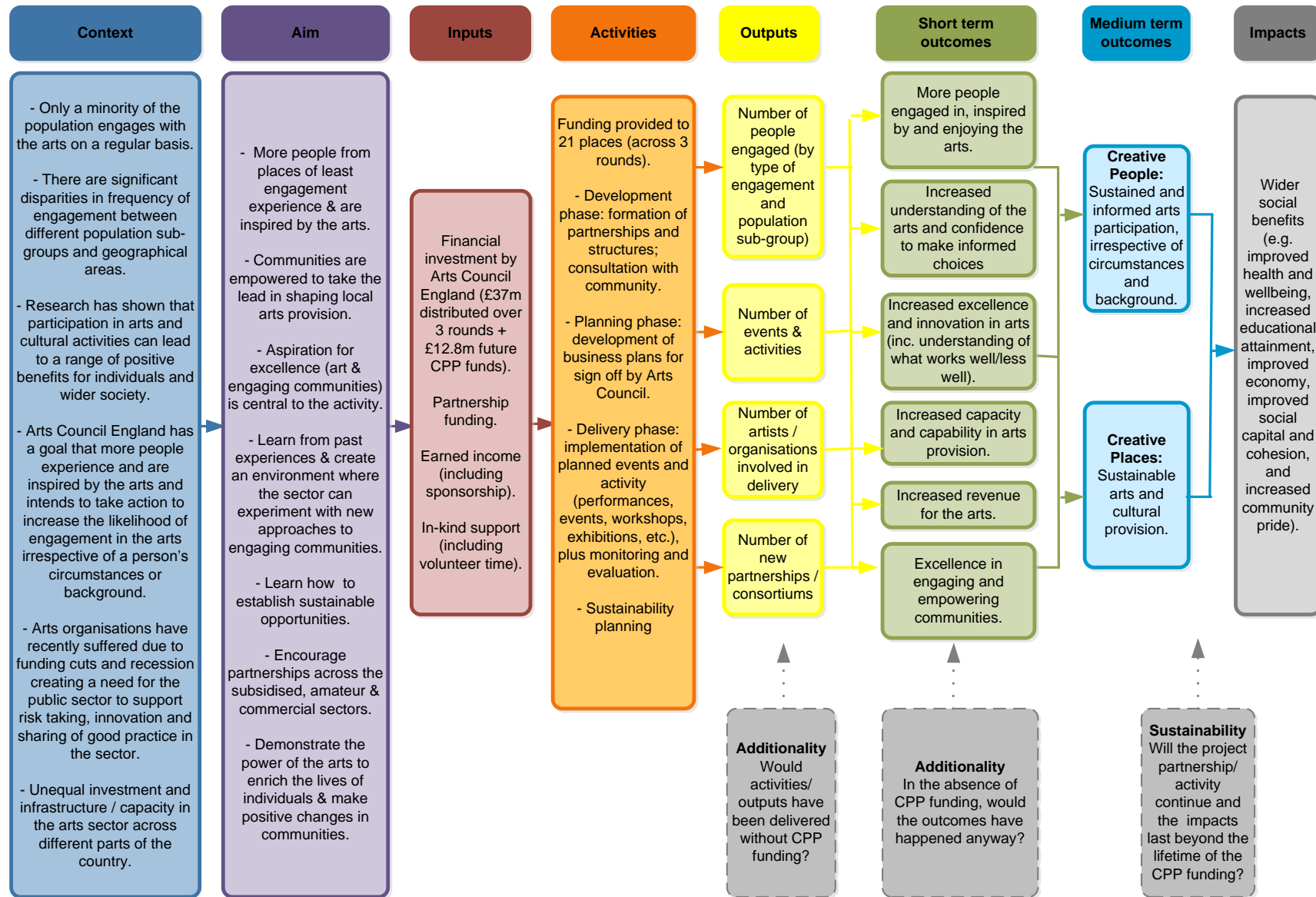
The national evaluation has taken a theory-based approach which is illustrated by the logic model shown in Figure 1.2. The purpose of the logic model is to show how the CPP intervention has been developed to address an identified need and is expected to generate a series of outputs and, in doing so, produce a range of outcomes (or changes) for those involved, ultimately contributing to wider economic and social impacts (or longer-term outcomes), achieved by increasing arts engagement. Research undertaken as part of the national evaluation is testing the existence of these mechanisms in the context of the CPP programme. To reflect the development of CPP in year two, some minor amends have been made (the additional input of future CPP funding and sustainability planning as an activity), however the logic model continues to hold true, as the report explains throughout. The research questions underpinning the national evaluation are set

<sup>11</sup> <http://www.creativepeopleplaces.org.uk/100-stories-blog>



out in Annex 2. The questions are structured according to the three core evaluation questions, along with a set of questions which have been introduced to explore process aspects (at programme and place level).

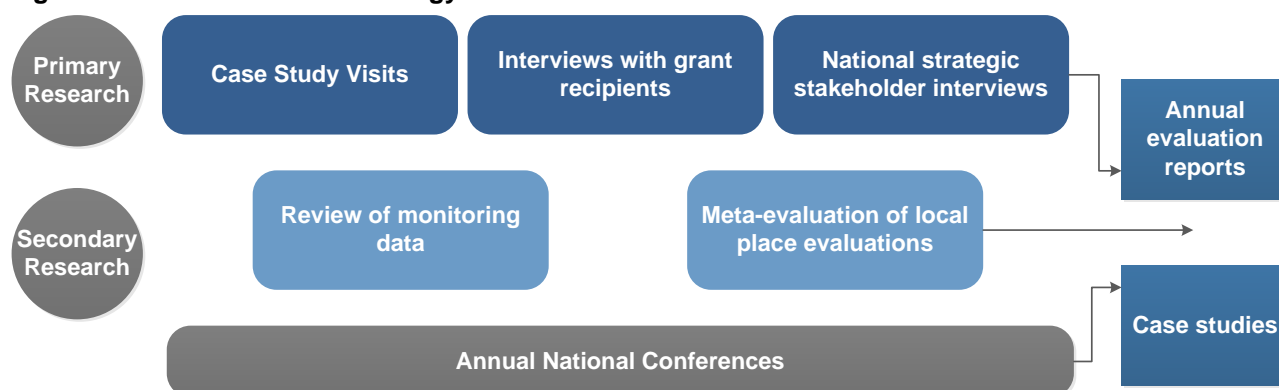
Figure 1.2 CPP programme logic model



## 1.4 Methodology

The evaluation methodology is shown in Figure 1.3 below.

**Figure 1.3 Evaluation methodology**



Since April 2015, the following tasks have been completed for year two of the evaluation:

- **Production of four progress reports** (submitted in July, September and November 2015, and February 2016) which have included a review of available quarterly monitoring narrative reports and data submitted by places to Arts Council England to assess progress in relation to achievement of programme outputs and facilitate learning and sharing of good practice.
- **Meta evaluation** of available local place evaluation documents (e.g. annual reports/reviews, research at specific events, audience analysis or lessons learned documents) using a pro-forma which provided a framework for undertaking a consistent assessment of the quality of these outputs and extracting relevant information for the national evaluation. Thirteen places submitted evaluation material for review during year two; the nature of these outputs varied from interim evaluation reports reflecting on the local programme to reviews of specific events or case studies.
- **Completion of semi-structured interviews** with grant recipients (CPP management team) in nine CPP places and eight national strategic stakeholders (senior managers at Arts Council England and AND) to explore their views on the progress with delivery, outcomes, additionality, lessons learned and sustainability (Autumn/Winter 2015/16).
- **Completion of four qualitative case studies** (Autumn/Winter 2015) focussed on partnership working with non-arts partners (Transported - Boston and South Holland and Heart of Glass - St Helens) and community engagement approaches (Made in Corby and Creative Barking and Dagenham) to explore emerging themes and outcomes in greater depth and test the early findings from year one. Case study subjects were selected in consultation with the CPP National Steering Group<sup>12</sup>.

<sup>12</sup> A group made up of ACE, representatives from CPP places (including evaluation managers, project directors, and a critical friend) and network coordinators with responsibility for evaluation, peer learning and communications. Chaired by AND and Woodhorn Museum. The group's remit includes support for programme evaluation, peer learning activity and communications.

## 1.5 Structure of the rest of the report

The remainder of this report is structured as follows:

- **Section 2** provides an overview of the CPP programme's progress and achievements to date.
- **Section 3** presents evidence on the reach of the programme (evaluation question 1).
- **Section 4** considers the aspiration for excellence (evaluation question 2) and presents examples of good practice.
- **Section 5** highlights lessons learned, building on issues identified in year one.
- **Section 6** presents the conclusions, considers programme additionality and outlines next steps.

A list of funded places is provided in Annex 1, the research questions for the evaluation are set out in Annex 2, a summary of the meta-evaluation is provided in Annex 3 and the four case studies completed during year two are provided as separate, stand-alone documents and can be found at:

[www.creativepeopleplaces.org.uk/our-learning](http://www.creativepeopleplaces.org.uk/our-learning)

## 2.0 Year two programme overview

Section 2 provides a summary of what outputs and outcomes the CPP programme has achieved during year two of the evaluation drawing on evidence from the CPP places' quarterly monitoring reports, local evaluation outputs and the primary qualitative research carried out with a sample of CPP places and national strategic stakeholders.

### 2.1 Overall progress against work plans

**The delivery of activities overall appears to be on track**, according to national strategic stakeholder and grant recipient interviewees as well as monitoring information submitted by the places. As described by one grant recipient, Round 1 places are now "in the thick of it" and on schedule as they move towards the final stages of phase 1 (with activity scheduled to end between April and October 2016 depending on the place). A number of Round 2 places are also progressing well but others described delays in implementing their work plans. As this was also the case with Round 1 places in 2014, **there is now a greater acceptance among all involved of the time it takes to establish CPP local programmes because there is a better understanding of the hurdles places have to overcome in the initial period after funding is approved and the impact and outcomes of the national programme are being realised**. The Round 3 places are just starting to deliver with some teams in place and recruitment ongoing, but certain projects are up and running with full programming planned for delivery in 2016. Round 3 places have the challenge of meeting increased targets for earned income which is having a bearing on the delivery of local programmes and making it challenging to stay on target. Importantly, as a national strategic stakeholder observed, in comparison to last year, **places have now developed a clearer vision and direction of travel**; a 'shift in gear' having become more confident and they are achieving their goals on many levels, as we go on to discuss.

**No major changes were made to places' work plans** but there was some evidence of approaches and budgets being tweaked in Round 2 places in order to extend impact. For example, The Cultural Spring - South Tyneside and Sunderland, made minor changes to their budget, reallocating money from their workshop programme to the Your Art Fund<sup>13</sup>. This was in response to the higher than anticipated demand, the quality of the ideas submitted, and the greater potential for sustainable change. Another example comes from East Durham Creates, where they moved away from their season/festival approach which had involved a great number of events being delivered in short spaces of time, four times a year. Though the first season had been a great success, the consortium felt that, going forward, the pressure on capacity and resources would be too great during a season. Also a more balanced programme featuring regular activities would develop audiences in a more long-term fashion and give more opportunities for participants to engage deeply with grass-root art activities. In Creative Scene - Kirklees, the team have had to respond to changes outside the realms of the local CPP programme (such as the closure of local venues as a result of cuts to local authority funding) and adapt the participatory elements to reach audiences in new settings.

**There is some evidence of places tracking progress against work plans**. For instance, bait - South East Northumberland, regularly reviews progress against their key research questions, developed in partnership with their critical friend, each quarter. Monitoring data is analysed alongside the CRM data, which helps to

<sup>13</sup> Your Art is a scheme designed by the Cultural Spring to support community led arts activity in the Cultural Spring wards. It can be used to develop a new group, enable a group to work with an artist or arts organisation, support a community group to Go and See a performance or exhibition or give support towards the purchase of equipment and/ or resources for arts activities. There is £3,000 allocated per ward. The awards range for £400 - £1,000 with investment made on a ward by ward basis, quarterly by a panel of Cultural Spring staff and community champions. For more information see <http://www.creativepeopleplaces.org.uk/our-impact/your-art>

evidence progress on all three ambitions (increase levels of art engagement, be driven by local people, and have a positive impact on wellbeing). Although making good progress overall, they have often had to adapt to the needs of local participants, which has made it challenging to meet some deadlines. One example is the dance development work with older people, which was originally envisaged to be a nine month project but it became apparent that more development work would be required to be able to produce the end project. In practice it took an extra six months to make the professionally produced dance film. Other ways in which places have tailored delivery to meet participants' needs are explored in Section 4 (concerning excellence in engaging communities). Tracking progress against work plans was not a key focus for discussion with grant recipients in the interviews this year but drawing on all the available evidence it is clear that places are taking an action research approach to delivery, as was originally intended for the programme, adapting, reviewing and refining delivery in light of what they learn through the process.

### 2.1.1 Partnership working

In this section we outline how effectively partnerships are working in practice at this point in time. **A clear theme running through the progress reports, case studies and interviews is the continued importance of partnerships that places form, either as a consortium, with non-arts organisations in the public, private and voluntary sector or with each other** (each is discussed in more detail below). First we introduce some key findings on partnership working in general that emerged from year two of the evaluation.

*“Really spending time and attention on partnerships is key.”* (national strategic stakeholder).

Naturally, Round 1 and to some extent Round 2 places have developed stronger partnerships than those in Round 3 and which are now embedded within and outside of CPP, with some areas moving towards sustainable partnerships which are planned to last beyond the duration of the CPP funding (national strategic stakeholder). These include Heart of Glass - St Helens and LeftCoast - Blackpool and Wyre – for more on sustainability see Section 3.3. There was a perception that to be successful, consortiums must actively respond to change.

*“Partnership working is a constant evolution.”* (national strategic stakeholder).

National strategic stakeholder interviewees believed that the strongest partnerships bring about the most interesting and exciting outcomes, an assertion supported by the qualitative data collected for this evaluation and illustrated throughout the report and case studies (see Section 3.2 on outcomes). Drawing on the interview findings, strong partnerships take 12-18 months to run smoothly and bring about the following benefits which are helping to achieve the aims and objectives of local CPP programmes:

- expand partners' horizons beyond thinking about self-interests to thinking about what is going to be beneficial for communities and places, which is advantageous to both partners and CPP places as they work to achieve joint outcomes;
- build trust among partners, providing a stronger foundation on which to build;
- share expertise and information enabling places to discuss and evaluate different perspectives;
- help to sustain conversations that are “rooted in a place” with each other, partners outside of the consortium and ‘gatekeepers’, local people; and
- help to reach a common understanding around the expectations for the partnership, the activities to be implemented, what inputs are required from each partner, and how excellence should be defined and evidenced locally.

As put forward by a national strategic stakeholder, partners have had to demonstrate “generosity and a spirit of engagement” to achieve these benefits.

### *Consortium partnership-working*

**Although partnership-working as part of a consortium is a pre-requisite for all CPP places, there is variety in terms of their make-up and the purpose they fulfil.** At the time of writing the end of year one evaluation report, places had on average between three and six consortium partners (plus the lead organisation). Consortium partners were mostly arts organisations, local authorities' arts and culture departments or similar and voluntary/community sector bodies (predominantly representative bodies like local voluntary sector councils or youth focussed organisations). Some consortium partners also include housing associations, sports organisations, venues and visitor attractions, NHS, police and a church. More recent research into consortia by Catherine Bunting and Tom Fleming published in October 2015<sup>14</sup> showed similar patterns; 100 organisations were involved on consortia across 21 CPP places; 53% of them are cultural organisations and 26% charities/community/voluntary sector organisations. Most consortia are being led by cultural organisations, others by less-traditional ones such as a housing association (LeftCoast - Blackpool and Wyre), a rugby league club (Heart of Glass - St Helens) and the Canal and River Trust (Super Slow Way - Pennine Lancashire).

**Many but not all of the CPP places that appear to have strong and successful consortiums are being led by arts organisations. However, there are examples of successful consortiums being led by non-arts partners** like Heart of Glass - St Helens and LeftCoast - Blackpool and Wyre. At the time of the year two interviews, there were mixed perceptions among national strategic stakeholders regarding whether consortiums need a strong artistic lead. On the one hand they highlighted how arts organisations being in the lead can bring experience, direction and ambition for artistic excellence. Yet on the other hand, non-arts leads have demonstrated their abilities to bring broader experience with new connections and means of engaging audiences and are supported by arts partners who *“understand their role and will be adventurous re content”* (national strategic stakeholder). **What is clear is that a breadth of perspectives is important** as we discuss below in relation to working with non-arts partners.

**At this stage in programme delivery, the early lessons from working in this way are being learnt and the advantages of a consortium approach to delivery are being realised.** Arts Council England is now considering whether it would welcome a consortium approach on other programmes as a result of the success of CPP to date (see Section 6 for more on this). One major benefit of consortium partnership-working was described by East Durham Creates as the pooling of expertise and the sharing of responsibilities. The consortium “went through a learning curve to see how they could work together” and agreed that some partners would lead on certain areas, for example commissioning, engaging the least engaged, working with local communities to develop ownership and creating cultural hubs (mini arts venues in community centres). Another major benefit is the potential consortiums can offer with regards to sustainability (see Section 3.3). However, here like in other places consortiums face challenges that evolve with the stage in delivery. Commonly, these challenges include agreeing whether consortiums will make decisions about governance or delivery (raised during the CPP National Conference in 2015 and the end of year two interviews with national strategic stakeholders), and finding a balance in the power dynamics between the lead organisation and other consortium members (as highlighted in the consortium research report). These specific issues have not been explored in detail in the evaluation research but as we move beyond the mid-point of the evaluation it may be useful to consider how present these challenges still are, and what impact they may have on the outcomes achieved.

### *Non-arts partnerships*

**Places also set up partnerships with organisations beyond the arts sector, which are proving to be very important with regards to reaching audiences, pooling expertise, building capacity and achieved outcomes.** Across the programme, CPP places are working with non-arts partners “to a scale that hasn't been done before” (national strategic stakeholder). Key points are outlined here while the structure, impact

<sup>14</sup> <http://www.creativepeopleplaces.org.uk/sites/default/files/Governance%20and%20consortium%20working.pdf>

and effectiveness of non-arts partnerships are discussed in depth in two of the year two case studies (Transported - Boston and South Holland and Heart of Glass - St Helens).

Non-arts partners include universities which bring research and other expertise to the work of CPP places, for example assessing impacts on cultural identity or calculating social returns on investment. Places have either formed longer-term research partnerships or commissioned one off research reports.

The benefits of non-arts collaborations include being able to reach out to people who do not engage with the arts and being able to reach more vulnerable groups such as refugees or people suffering from mental illnesses, as well as securing new streams of funding, as demonstrated by bait - South East Northumberland, in partnership with Northumberland County Council Public Health for their 'Arts for Health' programme. Another example of a place taking a broad perspective on partnerships is Transported - Boston and South Holland, which collaborates with health partners, community groups, the local council, a haulage company and libraries, among others, as explored in depth in the evaluation case study.

The challenges with non-arts partnerships highlighted by national strategic stakeholders and the research into consortiums included difficulties around defining what art is, differences in organisational style, taking too little time to engage hard-to-reach groups and thoroughly evaluating the impact arts have on them, and finally the lack of understanding by arts organisations of how to work with businesses beyond asking for sponsorship and in-kind support.

### 2.1.2 Partnerships between places

**Partnership activities between CPP places were more frequent and more formal in year two**, compared to year one, based on a "culture of togetherness", as a national strategic stakeholder described it. Partnerships take various forms and pursue different aims. For example, some places join forces for programme delivery to jointly commission and tour art work (e.g. 'The Colour of Time' by Creative Barking and Dagenham, Right Up Our Street - Doncaster and Luton Creates), whilst others come together to organise continuing professional development events for artists (e.g. LeftCoast - Blackpool and Wyre, Creative Scene - Kirklees, Super Slow Way - Pennine Lancashire, Heart of Glass - St Helens). CPP places are also pooling knowledge and resources by sharing critical friends (e.g. Appetite - Stoke-on-Trent and Heart of Glass - St Helens) and by jointly commissioning local evaluations (e.g. Heart of Glass - St Helens and Super Slow Way - Pennine Lancashire and their work with the University of Central Lancashire). At the time of writing in January 2016, it was too early to explore the impact of these different partnerships between CPP places but it will be important to see they develop over time, what outcomes are achieved during year three of the evaluation, and what learning can be drawn and shared.

During year two of the evaluation, **the peer learning network has continued to provide a forum for places to come together to share learning**. Increasingly during this time it has become more streamlined in response to feedback from Directors whom together are "the collective force and drive behind what to do next" (national strategic stakeholder), and the reports suggest that it is working well. The peer learning network has become;

*"quite director focussed because the most impactful stuff involves bringing directors together"*  
(national strategic stakeholder).

For example, on a strategic level, a working group has been established to explore how places could influence arts sector policy more widely, the idea for which was developed during a Directors' meeting in November 2015 and a meeting with Arts Council England has since take place. In the final year of the evaluation will consider any actions arising in assessing the impact and outcomes of CPP.



Grant recipients emphasised how being part of wider programme helps; while on the surface the places might not have a lot in common and “look different”, it has been “good to have shared learning and peer support” (grant recipient). In the future, there will be a joint day for Directors and critical friends as requested by places, which indicates that the network is being shaped by those involved and provides an effective form for peer learning.

Places are also working together in less formal ways by sharing knowledge and experience freely on specific, cross-cutting issues that all projects are interested in such as engaging communities and amateur artists. The National Conferences and Basecamp (as well as informal meetings between places) provide platforms to exchange learning.

## 2.2 Overall programme outputs to September 2015

This section of the report presents cumulative data on the national programme outputs from Q3 2014/15 when the first Round 1 places started delivering local programmes to Q2 2015/16, which represents the most recent data submission<sup>15</sup>. Arts Council England monitoring templates provide the framework for narrative and data returns, detailing progress in key areas and outputs in the delivery phase. The year one evaluation found that while these templates had brought greater consistency to monitoring, places needed further guidance and encouragement to submit progress reports as per funding requirements. Since the last evaluation report, this recommendation has been actioned and the quality of the monitoring data has much improved over the course of year two of the evaluation.

The number of places submitting progress reports has fluctuated over time, with a maximum of 19 out of 21 places reporting any quarterly data in any one period. Key findings are briefly summarised in section 2.2.1 and more detailed findings follow.

### 2.2.1 Key messages

Looking across all available monitoring data up to September 2015, the following key observations can be made:

- Since its inception, CPP has achieved more than one million visitor/audience engagements.
- The number of activities and events put on by places has steadily increased every quarter.
- Visitor numbers as well as event budgets have also been steadily rising.
- The data shows a trend towards shorter, more focussed events over time.
- Hundreds of volunteers helped to deliver activities every quarter with total numbers increasing over time, though the number of unique volunteers is not known.
- Activities described as visual arts were consistently the most common art form, whereas museums/galleries were the least common throughout all quarters, although this may, to some extent, reflect the available infrastructure in the places.
- Since places only collected very small samples of data on their audiences' previous arts engagement, little reliable conclusions can be drawn without consulting the research conducted by the Audience Agency<sup>16</sup>.

<sup>15</sup> Places are granted with two quarters to report data to allow for data capture from partners, analysis and reporting. This table does not include data provided for Q2 2013-14 because it was collected differently using an earlier version of the quarterly monitoring form provided by Arts Council England.

<sup>16</sup> The following places have consistently provided some data on previous arts participation; Right Up our Street - Doncaster, First Art - Derbyshire, Creative Scene - Kirklees, Transported - Boston and South Holland, Market Place - Fenland and Ideas Test - Swale and Medway.

## 2.2.2 Detailed findings

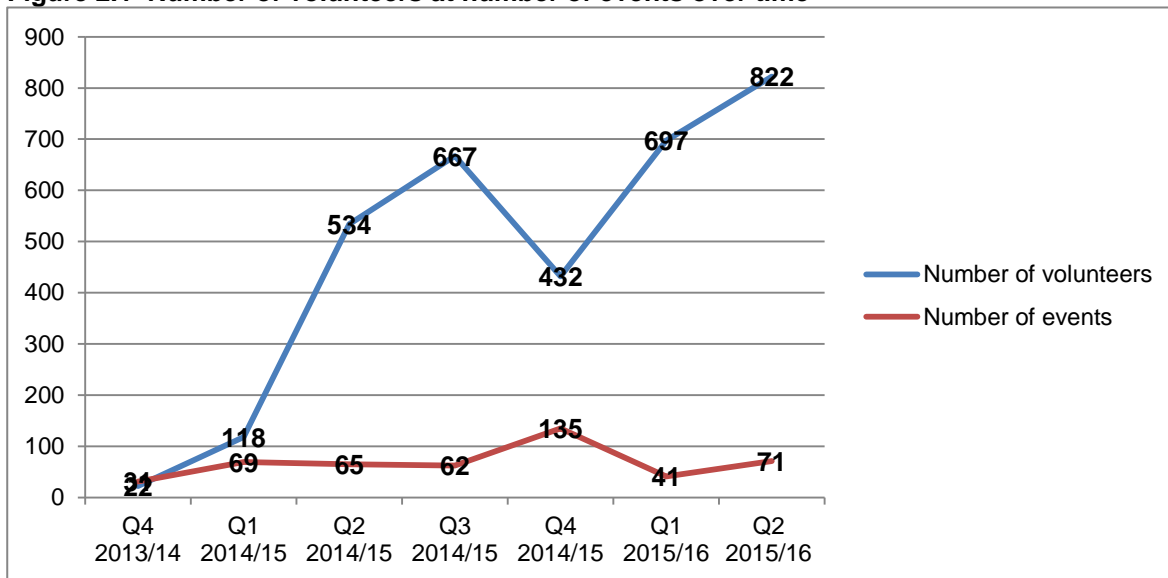
As shown in Table 2.1, **the CPP programme has achieved more than one million visitor/audience engagements to September 2015, note that this figure also includes participants.** As places are only required to submit sample data, the actual reach of the programme will be greater. Almost 1,600 activities/events have been delivered with a total duration of around 39,000 hours.

**Table 2.1 Cumulative figures for three indicators - Q3 2013/14 to Q2 2015/16**

	Cumulative Totals
Number of activities/ events	1,599
Activity duration (hours)	39,187
Visitor/audience engagements (inc. participants)	1,023,158

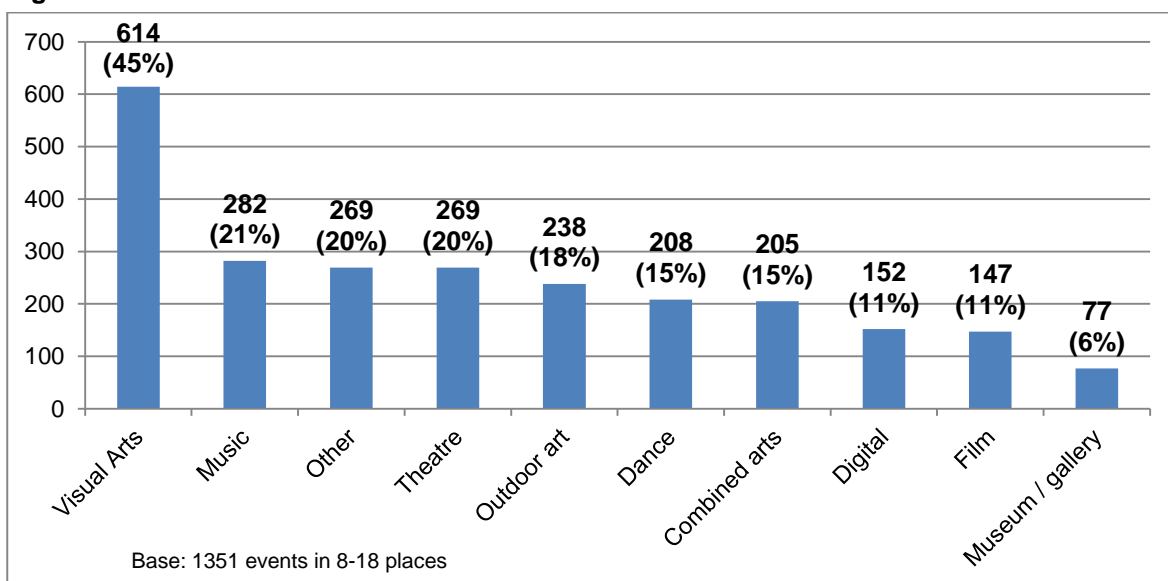
- Over the past year between 17 and 19 places consistently submitted quantitative data and narrative reports each quarter making it possible to observe and analyse trends in this time period.
- **As may be expected, the number of activities and events taking place increased every quarter**, explained in part by the fact that as time went on more places began delivering activities and submitting monitoring data. However, over the past year (Q2 2014/15 to Q2 2015/16) data was received from a relatively stable sample of 17 to 19 places, and still **the number of activities showed a steady upward trend**, reaching 245 in Q2 2014/15, providing evidence to support the popular perception among interviewees that most places are making good progress with programme delivery (see Section 2.1).
- **The duration of activities and events generally became shorter in Q1 and Q2 2015/16** while the number of events rose steadily in the same period. This is a reversal of early trends when the duration of activity increased at first up to Q4 2014/15 (8,879 hours); declining to 4,430 hours in Q2 2015/16.
- **Visitor/audience engagements peaked in Q2 (July to September) in both year one and two**, probably aided by the expectation of warmer summer weather. Overall, there was a **steady increase in visitor/audience engagements each quarter** with the exception of Q2 2014/15 which saw a peak of 329,481; more than a third of the total cumulative figure of 1,023,158. This was mainly due to activity in Appetite - Stoke-on-Trent and Art for Hull which drew large crowds through fixed outdoor installations.
- Between Q4 2013/14 and Q2 2015/16, places reported that 3,292 volunteers helped to deliver 474 events, giving 24,997 hours of their time. As Figure 2.1 below shows, the **number of volunteers has varied over time**, but is not necessarily proportionate to the number of events at which they worked. It should be noted that places did not report the unique number of volunteers, and double-counting of individuals is very likely to have occurred, as is known from the narrative reports. Volunteers were involved in the CPP programme on a regular basis through schemes such as Arts Ambassadors (Made in Corby, SceneMakers - Kirklees and Community Bridgebuilders – Peterborough Presents) and also through sitting on panels or committees. They helped with the implementation and the planning of events, supported data gathering exercises and evaluations. One-off volunteering was more common when places needed help during events when volunteers would act as stewards, ambassadors, or moderators during workshops.

**Figure 2.1 Number of volunteers at number of events over time**



- **The art forms used by places varied every quarter. Visual arts have consistently been the most popular art form**, and museums/galleries the least popular. The cumulative data for each art form (as defined by the monitoring form) is shown in Figure 2.2 below.

**Figure 2.2 Art form – cumulative data for Q4 2013/14 – Q2 2015/16**



One **major gap in the monitoring data relates to information on previous arts engagement** amongst the audiences that were reached by places. The number of places which asked their visitors whether they had engaged with the arts in the past 12 months increased from three to 10 places by Q2 2015/16. Unfortunately, the number of events during which they collected this data fluctuated greatly (between three and 72 events from Q4 2013/14 to Q2 2015/16) meaning that in every quarter the sample size varied, making comparison by quarter very difficult.

As a result, it is most useful to look at the **cumulative figure**. This shows that, based on a sample of 252 (16%) events and activities, **60% of visitors had engaged with the arts in the last 12 months**. As the sample of activities is quite small, this result needs to be interpreted in conjunction with the research from the Audience Agency, the case studies and interviews, which provide more reliable and positive evidence (see Section 3.1 below).

## 2.3 Programme outcomes and strength of evidence

This section summarises the main programme outcomes in year two of the evaluation in brief before providing an assessment of the strength of evidence from the meta-evaluation of local place evaluations. Programme outcomes to date are discussed in more detail in the remainder of the report.

### 2.3.1 Programme outcomes at the end of year two

**In terms of process outcomes, all of the 21 places across three programme rounds have completed the development phase (formulating partnerships and structures and consulting with the community), the planning phase, and are now in the delivery phase and implementing the planned events and activities.** However, the Round 3 places are still in the early stages of delivery and yet to implement all programme strands. In October, Round 1 places were invited to apply for future CPP funding to the first of two further rounds (£5.3M awarded 2015, £7.5M allocated to 2016). Six of the seven Round 1 places were awarded funding and will begin to deliver later in 2016. The second round opened to applicants in April 2016.

**At the end of year two of the evaluation, the delivery of activities overall appears to be on track,** according to national strategic stakeholder and grant recipient interviewees as well as places' monitoring reports. The Round 1 CPP places are nearing the end of phase 1 with reported end dates ranging from April to October 2016.

**Drawing on the available primary and secondary data, all of the short-term outcomes set out in the logic model are being achieved by the national programme – to varying degrees as would be expected.** Places' success appears to be relative to the programme round in which they feature, the strength of their consortium, and the breadth of partnership working. However, it is still too early to make a full assessment of the progress of Round 3 places as some are yet to start to deliver their full programmes.

The short-term outcomes which the evidence suggests the programme is achieving overall are:

- More people engaged in, inspired by, and enjoying the arts (although despite the growing evidence base, data showing the extent to which these people are 'new' to the arts, engaging more than they did previously, or in fact are people who were already well engaged could still be strengthened through quarterly progress updates and the Audience Agency work).
- Increased understanding of the arts and the confidence to make informed choices.
- Increased excellence and innovation in the arts (including understanding what works well and less well).
- Increased capacity and capability in arts provision.
- Increased revenue for the arts (in a small number of places).
- Excellence in engaging and empowering communities.

Whilst the first outcome is stated as a short-term outcome in the logic model, it is also a key programme goal in terms of outcomes that contribute to sustainability (in the medium and longer-term).

As highlighted above, **the majority of places have not yet evidenced achievement of the short term outcome of increased revenue for the arts.** This information is generally lacking from the financial information provided to the evaluation team to date. It should be noted that Round 1 and 2 places were only required to generate 10% match funding, which could include in-kind support. The proportion increased to 25% match funding for Round 3, which is having an impact on programming decisions as they consider how to meet the target within the required timescale. Increasing revenue for the arts is one aspect of sustainability, progress towards which is discussed in Section 3.3.

**Some of the Round 1 and 2 places are also demonstrating good progress towards the programme's medium term outcomes; creative people; sustained and informed arts participation irrespective of circumstances and background (building on their achievements in year one) and building the foundations for creative places; sustainable arts and cultural provision.** Furthermore, this year there is some evidence of progress towards achievement of the longer-term programme impacts around wider societal benefits, such as improved health and wellbeing and increased community pride. Examples are provided in Sections 3 and 4 of this report where we also discuss how specific outcomes have been achieved and for whom. As we go on to discuss later, at this stage it is clear that some CPP places are making excellent progress, particularly in relation to:

- shifting perceptions of artistic excellence, of participatory art, and of the transformative power of art;
- increasing knowledge, confidence and empowerment among individuals, groups and organisations;
- increasing capacity and ambition, developing local infrastructures, supporting smaller organisations, helping to professionalise practice, and supporting young people in to employment in the creative industries ; and
- increasing sense of community pride as they show local communities what is possible and help them to feel differently and more positively about where they live.

These outcomes are evident in personal stories and as the result of specific events/activities, and are increasingly evident at CPP place level and nationally.

**Year two of the evaluation has also uncovered some unexpected outcomes** which are discussed in Section 3.2. In reflecting on achievement of the programme outcomes it is clear that the logic model still holds true, although it is important to note the additional inputs (future CPP funds) and activities (planning for sustainability) which have been identified as contributing factors.

### 2.3.2 Meta evaluation of local programme evaluations

The meta-evaluation has involved an assessment of local CPP evaluations in terms of their relevance to the key research questions of the national evaluation and the credibility of the findings presented, as well as a synthesis of the information they contain. It is recognised that drawing together data from across the places is a challenge given that each one is collecting and reporting information in different ways; however, at national level the logic model and research questions provide a framework for this analysis.

**In total, 13 places provided evaluation materials during year two but the format of these materials and the research methods employed varied.** This is much higher than the four places which submitted evaluation outputs during year one and this increase in local evaluation material has been of benefit to the national evaluation, helping to supplement the material collected through interviews and case studies (see Section 1.4). It is also known that some places are due to report evaluation findings in the coming months and it is hoped that all places will share local evaluation outputs during the third and final year of the national evaluation. This section presents an overview of the findings from the meta-evaluation process although the findings from local evaluation activity to date have been drawn upon throughout the report where relevant.

#### *Scope of local evaluations*

Most places shared documents that reviewed specific activities, either as a brief summary of participant numbers and outcomes or in a more detailed, case study format covering the processes, outcomes, challenges and lessons learned.

However, **five places provided more holistic (interim) evaluation reports which looked at the local programme more widely** and in some cases also provided supplementary documents that detailed specific evaluation tools and processes.

## Evaluation reporting – bait - South East Northumberland

The evaluation of bait is ongoing until June 2016. Evaluators produced a progress report in 2015 which was based upon an assessment of programme data, discussions with stakeholders and analysis of a survey of 404 people from South East Northumberland which provided baseline data on perceptions of, and engagement with, arts activities.

**Half of the places have clearly structured their evaluation tasks around the national evaluation research questions**, typically summarising their findings or framing their evaluation plan around the these questions. Five of these places also stated some additional local-level questions (or areas of investigation).

## Defining local outcomes – Transported - Boston and South Holland

In addition to exploring tangible delivery outcomes such as demand and supply, the local evaluation is also looking for evidence of a range of personal and social outcomes and potential economic outcomes (over the longer-term). By understanding the ‘how’ and ‘what’ of Transported it is intended that the evaluation will also highlight successful approaches and lessons.

**Three projects have developed – or are planning to develop – a theory of change** (or ‘story of change’ for Transported - Boston and South Holland) that is based on the national evaluation questions and/or their own, local research questions.

In addition to reports or written outputs some places have produced online resources such as blogs or videos as a way of sharing their findings with a wider audience.

## Sharing evidence online – Creative Scene - Kirklees

In Kirklees, SceneMakers have been recruited in each community to steer the programme and encourage community engagement. The Making a Scene blog documents their journey and provides a record of their successes and lessons: <http://www.makingascene.net/>

## Sharing evidence online – bait - South East Northumberland

bait’s ‘time to’ website contains a ‘review’ section which is dedicated to documenting what has happened in the programme so far (including through the stories of those taking part) and sharing the learning from across the programme: <http://www.baitime.to/review>

Nationally, through the collaboration with Huckleberry Films, several short films have been produced to share evidence of impact and learning. This longer film which is aimed at the sector examines some of the approaches taken for CPP: <https://youtu.be/u0Wv3wzG1T4>. There are also five thematic snapshot films, see here: <http://www.youtube.com/c/CreativepeopleplacesOrgUkCPP>.

### *Methods used*

**A variety of quantitative and qualitative evaluation methods have been used across the 13 places, including interviews, focus groups and surveys.** Participatory action research has been utilised within three places by employing creative methods of engaging with the public. Other places have used more innovative or participatory evaluation techniques, such as online blogs and creative means of capturing data from participants.

The tools used to evaluate Appetite in year two included both creative consultation tools and more traditional surveys and semi structured interviews. Creative methods included a ribbon wheel, created by artists to collect feedback from audiences at the Big Feast event and use of tea pots and sugar cubes to allow voting amongst visitors to the Hunt and Darton café.

**Several of the places indicated their intentions for continuing and developing their evaluation programme. Some places have developed their own indicators of progress for individual projects and activities;** it is anticipated that the projects can then monitor their own progress against these indicators to feed into their wider theory of change. However, it has been noted that some of the smaller-scale projects or activities may find it difficult to collect relevant data (for example, due to a lack of capacity). In particular, Ideas Test - Swale and Medway, has noted that some of its 'Small Commissions' are led by just one artist, who would find it difficult to collect – and manage – the data by themselves.

Overall, five of the places that have submitted evaluation materials have not provided any clear information on how their evaluation is structured, the progress they have made or what they intend to do in the future. In contrast, more than half have supplied detailed documents which clearly highlight the structure, and the future development of their local evaluation. It is recognised that the timing of delivery and/or the scheduling of evaluation activity may mean that not all places had comprehensive outputs available to share for this year two report, although sharing the details of the evaluation framework and the timing of future outputs would be helpful to demonstrate the extent to which local evaluations are able to contribute to the national evaluation questions.

### *Exploring the national evaluation questions*

The assessment also considered the extent to which the local place evaluations had provided relevant and useful information to answer the national evaluation questions at this stage. This assessment is summarised in Annex 3.

**As in year one, the most popular theme to be explored in the local evaluation outputs is participation (which links to the first national evaluation question), although in some cases there is recognition that more needs to be done to establish the extent to which these are people who are had previously demonstrated a low level of engagement with the arts** (as opposed to regular attenders – see Section 3.1). The primary method of exploring this issue is through counts and surveys of those attending events, although when collecting demographic data achieved sample sizes vary (for example, to date, in one place it has only been possible to collect demographic data from a sample of 59 attendees). Some places have been able to supplement this quantitative data with qualitative research to explore issues such as motivation and inspiration effects, for example, the feelings of pride referenced by some of the participants in the Big Summer Night Out in Made in Corby.

**The issue of excellence, both in terms of art and community engagement (representing the second national evaluation question), has received more attention than in year one.** Some places have explored excellence of arts through the views of participants while others have consulted with other stakeholders or considered the extent to which the local programme has increased access to high quality art for local people. For example, bait - South East Northumberland, collected feedback from both stakeholders and participants; the evidence presented suggests that both groups agreed that the programme had provided activities which have increased access to high quality art. Similarly, the assessment of excellence in community engagement is illustrated with reference to the extent of involvement of local people, particularly those from hard to reach groups. The theme of excellence is discussed further in Section 4.

<sup>17</sup> Further information about creative consultation techniques can be found in Creative Evaluation Techniques – Creative People and Places Evaluations. Creative Communities Unit, Staffordshire University (2015).

**The review suggests that some useful insights have been generated in respect of which approaches have been most successful, although only six of the places that submitted evaluation outputs have shared lessons of this type in their reporting** (for example, in Right Up Our Street - Doncaster) the 'celebrating but elevating' approach – which involves building capacity in local artists and communities while also raising aspirations through ambitious programming – was felt to have worked well and generated high satisfaction levels), while seven places identified lessons about process or delivery (for example, in East Durham Creates consultation found differences of opinion within the consortium around the parameters of the programme due to the diversity of organisations and sectors. This was mitigated through increased frequency of meetings, deeper work on a shared vision which built on partner's individual strengths, and development of a 'test and learn' ethos). Lessons learned are explored in Section 5.

As anticipated, **the amount of local evaluation evidence (and extent to which this addresses the questions posed by the national evaluation) has increased substantially compared to the end of year one** (when only four places submitted evaluation outputs for review) which means that the year two report is able to present a greater depth and breadth of evidence related to the key evaluation questions. It is expected that this trend will continue throughout year three, particularly with the submission of final evaluation reports for the Round 1 places which would be expected to take a holistic look at the local programmes and draw out findings on both process (lessons) and impact.



## 3.0 Programme reach and outcomes

Section 3 explores the reach of the CPP programme in more detail to answer the first core evaluation question – are more people from places of least engagement experiencing and being inspired by the arts? Differences between programme rounds are highlighted. Drawing on the progress reports, meta-evaluation findings and the qualitative research in particular, it demonstrates what is known about what motivates participants to engage with the arts and what difference participating in the arts makes to them as individuals, local communities and the wider arts sector.

### 3.1 Are more people from places of least engagement experiencing and being inspired by the arts?

According to all of the available data, collected through the primary qualitative research, the review of quarterly monitoring data, the meta-evaluation, and the audience profiling carried out by the Audience Agency, the CPP programme is achieving its aim to engage more people from places of least engagement in the arts. As highlighted in Section 2, **the quarterly monitoring data indicates that the programme has achieved at least 1 million visitor/audience engagements nationally to date.** This, coupled with the Audience Agency findings<sup>18</sup> that the majority of participants came from within the places and 90% were from medium to lower engagement groups (see Section 3.1.2 below) makes a compelling case, which is supported by the findings of the qualitative research with national strategic stakeholders and sample of grant recipients:

*“Yes massively, we have the strongest evidence we have for a programme of this type”* (national strategic stakeholder)

As shown in Table 3.1, **Round 1 places account for almost three quarters (72%) of the total achieved number of visitor/audience engagements and the same proportion of activities/events, based on analysis of the monitoring data which has been provided by the majority of places each quarter.**

**Table 3.1 Cumulative totals by CPP programme round**

	Cumulative Totals Round 1	Cumulative Totals Round 2	Cumulative Totals Round 3	Cumulative total
Number of activities/ events (% of cumulative total)	1,161 73%	382 24%	56 4%	1,599
Activity duration (hours) (% of cumulative total)	28,486 73%	10,418 27%	283 <1%	39,187
Visitor/audience engagements (% of cumulative total)	739,065 72%	236,097 23%	47,996 5%	1,023,158

However, **despite the improvements in monitoring data, some challenges that were first outlined in the end of year one evaluation report remain.** Demographic monitoring of audiences in the quarterly progress reports is limited and the data therefore needs to be interpreted with caution. Whilst it can be supplemented with forthcoming new research by the Audience Agency, the differing timings of the various evaluation strands make it difficult to provide a complete picture of engagement at any one point in time. Furthermore, **while the numbers engaged are ever increasing, there is concern about whether and**

<sup>18</sup> The Audience Agency (April 2016) Creative People and Places Profiling and Mapping – Year 2 National Report (unpublished)

**how CPP places can sustain audiences for the arts** as the Round 1 places begin to move beyond phase 1 with reduced budgets and the 10 year legacy plan becomes a practical reality.

*“Of course they are, but will they still go when the funding goes. Are you creating audiences for the arts or CPP projects?” (national strategic stakeholder).*

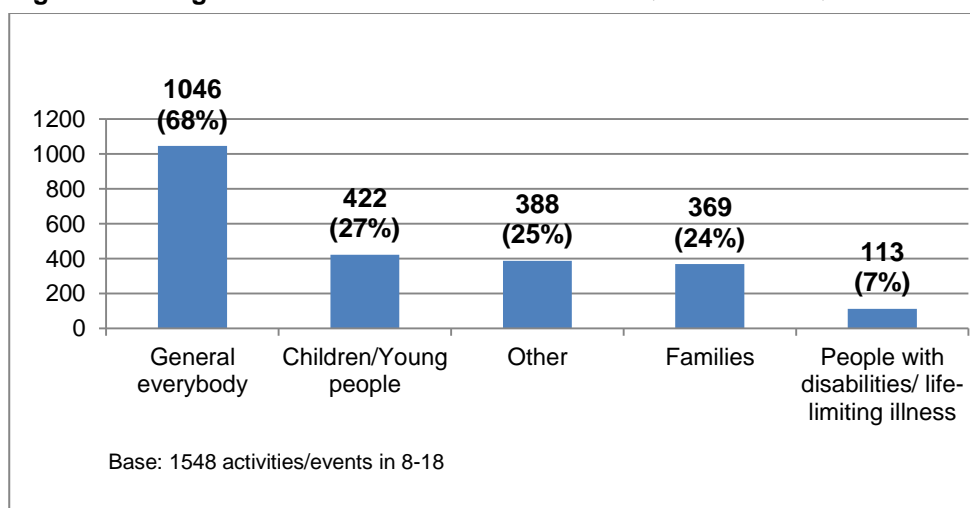
Of increasing importance are the methods through which places engage audiences. On the one hand engagement numbers are increasing, in part because there are more opportunities in these areas, but as frequently highlighted by interviewees, the numbers are also increasing because of how well places are presenting these opportunities to attract audiences and invite communities to help shape local programmes (the focus of Section 4). The methods through which places reached out to new audiences in year two varied greatly and included working through community gatekeepers, the local media, and generally providing multiple channels to be engaged as we go on to discuss. Positively, grant recipient interviews revealed that places have an even greater understanding of what motivates people to participate and how to sustain engagement successfully; which is a significant step forward from year one and is promising for the future.

In the remainder of this section programme reach is discussed in more detail, first in relation to the types of audiences places have targeted up to September 2015

### 3.1.1 Target audiences

Figure 3.1 clearly shows that **the majority of places targeted the general population**, which was also the case in year one. This may be explained by places’ intention to reach as many people as possible in the early stages of local programmes. **Places have however taken a variety of approaches to audience development ranging from grassroots or small scale participatory activities to more broad reaching events and festivals** (as introduced in the year one evaluation report and discussed in Section 4 of this report). Children and young people accounted for 27% of the overall target audience and families 24% of the total. The extent to which places targeted families and children/young people was usually similar and the focus on both has increased over time. One quarter (25%) of the target audience for CPP was ‘other target groups’ which included carers, people with depression, substance misusers, the elderly, homeless young people, specific cultural groups and ethnic minority groups; all generally under-represented in the arts.

**Figure 3.1 Target audience – cumulative data for Q4 2013/14 – Q2 2015/16**



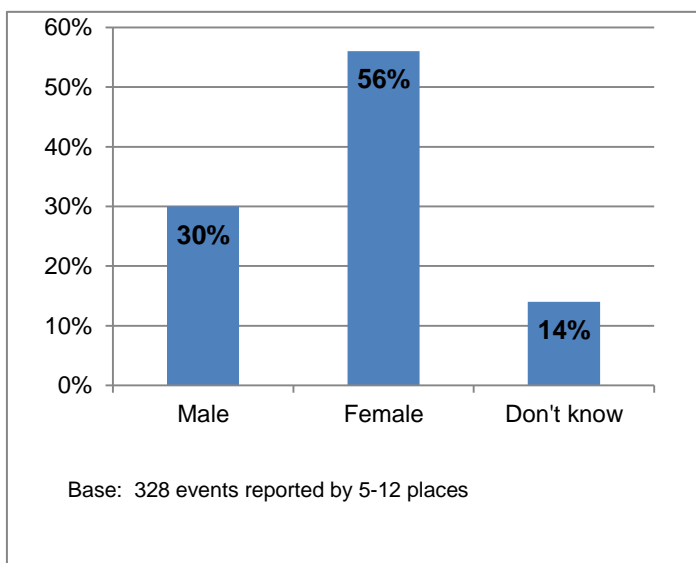
### 3.1.2 Audiences reached

#### *Audience demographics*

Arts Council England’s monitoring form asks places to submit **demographic data** (age group, gender, ethnicity and socio-economic background, and disabilities/illnesses) for a sample of engaged audiences. The year one evaluation report highlighted that there was a gap in terms of demographic data and although this data has improved in quantity and quality over time, improvements across the programme overall during year

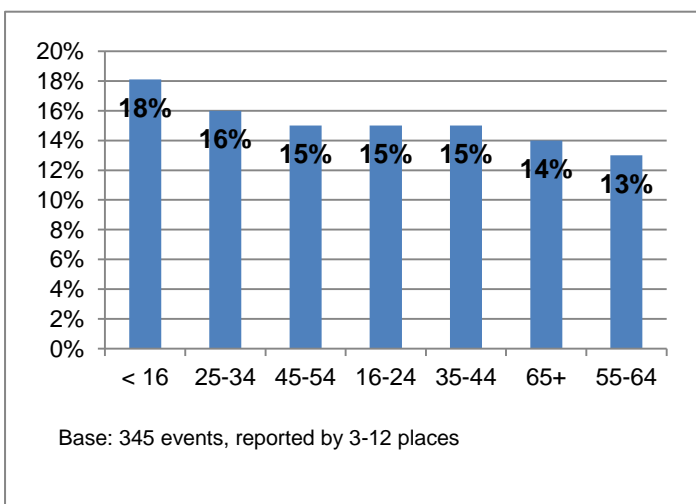
two were limited. This was apparently due to places lacking the tools and/or capacity to collect personal data, as well as sometimes being reluctant to ask participants for this data.

**Figure 3.2 Gender breakdown of visitors/audience – cumulative data for Q4 2013/14-Q2 2015/16**



As shown in Figure 3.2, data was provided by a maximum of 12 places each quarter for a total of 328 activities/events, which is just 21% of the total number and means the data should be interpreted with caution. Monitoring data on the gender of visitors consistently showed that more females (56%) engaged in activities/events than males (30%).

**Figure 3.3 Engagements by age group in activities/event-cumulative data for Q4 2013/14 - Q2 2015/16**



Demographic data on age was provided for slightly more activities/events (345 or 22% of the total sample) but there were no clear patterns. Cumulative data shows that, overall, the under 16 age group was engaged most often (18%) followed by 25-34 (16%) and 45-54 year olds (15%); but again these findings should be interpreted with caution.

There was insufficient data for analysis on ethnic and socio-economic background as well as the extent of disability and life limiting illnesses.

### *Reaching the least engaged*

As noted above, **the evidence to demonstrate that places are reaching the least engaged audiences comes from many sources.** In the first instance, CPP projects are located in places where engagement in the arts is low and the majority of activities/events are targeting the general population and are therefore likely to draw some visitors from medium to less engaged groups. The Audience Agency research<sup>19</sup> provides evidence of this. Analysis of 36,215 postcodes from 19 places matched to an Audience Spectrum segment showed that, up to December 2015, 90% of visitors fell into the medium and lower engaged segments of the population. The three most prominent Audience Spectrum segments, across both the CPP National participant profile and the Average place participant profile, are Trips & Treats, Facebook Families and

<sup>19</sup> The Audience Agency (April 2016) Creative People and Places Profiling and Mapping – Year 2 National Report (unpublished)

Dormitory Dependables<sup>20</sup>. 55% of all participants belong to one of these three groups. Although the differing timings of the various evaluation strands make it difficult to provide a complete picture of engagement at any one point in time, over the course of the year two evaluation, the qualitative research and the local evaluation outputs that places have shared provide some evidence to suggest that places continue to reach audiences who were previously the least engaged. However, it should be noted that not all places had provided evidence on this point at the time of writing. **Even where hard output data exists, there are some concerns that not enough is being done to reach beyond people who already engage and so places continue to work on this and evaluate their progress through local evaluations.** Going forward, the Audience Agency plans to examine how audience profiles change, depending on the type of event and entry cost, which will help places in preparing for and delivering against sustainability plans (see Section 3.3).

### Examples from local evaluations

**Transported - Boston and South Holland** – Across the first two phases, 47,000 people attended. The Mosaic analysis indicated that half of the audience lived in areas that were least likely to engage and just under half were from groups with a medium likelihood of engaging. Only 2% of audience members being typical arts audiences.

**Right Up Our Street - Doncaster** – The Programme has reached 29,867 people who participated 52,348 times, and 66% of whom were new to the arts.

**bait - South East Northumberland** - To end of June 2015 the programme delivered 5651 hours of activity, 32,382 audience engagements and 8081 participant engagements. Audience Agency analysis of over 500 postcodes strongly indicates that the programme is involving non-traditional arts attenders.

### 3.1.3 Methods for audience engagement

Interviews with a sample of grant recipients demonstrate the **wide variety of methods that places are using to reach target audiences**, including those previously least engaged. Most often local communities first become engaged through other means. Most commonly audiences are reached by building on the existing arts infrastructure (e.g. Home - Slough, The Cultural Spring - South Tyneside and Sunderland) and working with local voluntary community groups (e.g. bait - South East Northumberland, East Durham Creates, Super Slow Way - Pennine Lancashire).

**By developing links with local artists and arts organisations, places are able to reach those who already engage with the arts and work together to reach new audiences** through focussed complementary work, such as recruiting community arts workers to do face-to-face audience development (e.g. Creative People and Places - Hounslow). Voluntary community groups can act as 'gatekeepers' to local audiences who may have an interest in the arts. As part of its major commissions strand, The Cultural Spring - South Tyneside and Sunderland, has worked with artists to develop ideas that could be delivered in the community in partnership with existing groups such as young carers, youth groups and older people. By working through familiar routes, they have encouraged people to get involved in major arts events, while at the same time offering people the opportunity to take part in decision panels to inform the arts programme. Offering communities a range of ways to get involved with the arts has proved to be an influential success factor in engaging communities (see Section 4). Several places highlighted the importance of building

<sup>20</sup> Trips and Treats (Suburban households, often with children, whose cultural activities usually are part of a day out or treat (Medium engagement)), Facebook Families (Harder pressed suburban and semi-urban households for whom arts and culture plays a small role (Lower engagement)) and Dormitory Dependables (Regular but not frequent cultural attenders living in city suburbs and small towns (Medium engagement)).

effective relationships with gatekeepers and face-to-face audience development work to reach diverse audiences. Other methods of engagement include leafleting and advertising through local media.

*"Some people might never come to a workshop or a performance but actually if we could work in partnership with the local media, we might be able to change their attitude" (grant recipient)*

Ideas Test - Swale and Medway, has also used local media to recruit community activists. Other direct routes involve taking art to local people. Creative Scene – Kirklees, is taking a small scale touring programme around the local area to attract, engage and inspire new audiences and Market Place - Fenland and Forest Heath, is putting on taster days. The interviews found that to grow demand, places often adopt numerous methods of engagement, both in the early stages of programming as is the case for Round 3 places, and to maintain audiences over time with success. In addition, all places now have active websites which provide information on local programmes, how and where to find out more information and get involved, and all places use social media to raise their profiles.

This year there were **several examples of places using data to inform their approaches to audience engagement**.

*"Even the people who said they were low or non engagers, the statistics show that over 80% said they would like to seek out more similar activities. The follow up was that 90% of them had actually done something else. This reinforces our dispersed distribution so rather than doing big events we are more about doing small scale stuff at a local level" (grant recipient).*

In Ideas Test - Swale and Medway, for example, they started on the basis that they would try and reach a cross section of the local population to find out what people were doing and compare this with segmentation research. The postcode analysis which was completed at end of 2015 was very similar to the segmentation graph for their area and showed a low proportion of arts engagers which provided evidence to suggest that they were reaching people. By investing in a CRM system and collecting audience postcodes on a regular basis, bait - South East Northumberland, has been able to show that they have reached an increasing number of least engaged audiences, and that some participants have become regular visitors of programme events. East Durham Creates refined their targeting approach after finding that their first festival was mainly attended by people who already engaged in the arts. They now focus on specific sub-groups such as families, older people or adults with financial difficulties and have been able to increase engagement with the arts among these groups as a result.

#### 3.1.4 Motivating and sustaining engagement

The CPP programme comes under Arts Council England's Goal 2 (more people experience and are inspired by the arts) and requires places to be able to motivate local communities to engage with the arts in ways that inspire them so that engagement is sustained. In year one, motivations for engagement were not a focus for the evaluation, however there was some evidence that places were researching motivating factors as part of efforts to improve their understanding of local audiences; one of the main challenges for CPP at that point in time. The evidence presented so far clearly demonstrates that **places now have a better understanding of how to engage local audiences as shown by the reach of local programmes and the places' confidence in their artistic offerings and appeal, as well as audience feedback** (where available). Through the interviews with grant recipients and national strategic stakeholders this year, there appears to be a high level of understanding around motivations and how best to encourage sustained engagement with the arts. The impact and outcomes of engagement is covered in Section 3.2.

**As in year one, the qualitative research identified that people are motivated to take part in the arts if the activities/events deal with issues that are relevant to their lives, their community or society as a whole.** Frequently, interviewees talked about how local communities are motivated by wanting to make their area a better place to live. They spoke of places having very strong senses of identity, which people are very committed and passionate about and want to see on the map - to be celebrated and have some worth, particularly in areas where there may be negative perceptions and a desire to "visualise" how things could be

different. One of the ways that places are able to do this is by motivating local people to engage with the promise of some longevity that CPP offers as a three year funding programme.

*"From an organisational point of view and also for the participants, they know they have time to develop. When we say we're going to bring in an artist you can see it in their eyes, they think it is someone who is just going to come and go. But when we tell them they will be here for at least six months it makes a huge difference" (grant recipient).*

Places have also found that audiences are motivated by opportunities to create art, try something new, be 'hands on', and see their feedback being implemented in local arts programmes. Interviewees discussed how giving local people the freedom to do things in their own way helps to develop trust and creates a sense of excitement.

Other factors that reportedly influence motivation levels are activities being local and easy to get to, and being free or low cost. There is a perception that engagement is partly related to social class, which is supported by evidence from the Taking Part survey<sup>21</sup>, and partly to having venues to go to, and an acknowledgement that both are self-fulfilling.

*"People engage locally because it is local and it's practical" (national strategic stakeholder)*

This year, there is more evidence of **sustained engagement** with the arts, although this remains an area where there is currently limited data available so little can be reported on the achievements of the national programme in this regard. For local people to be interested enough to maintain their engagement with the arts when they may not have engaged previously, local programmes must successfully inspire participants to return. Grant recipients described what they mean by inspiration in the context of CPP:

*"Building of energy, excitement, confidence"*

*"Life is hard work and when you're paying the bills, going to work and coming home, never able to raise your head. That inspiration is that empowerment and entitlement to the art and seeing that it has a place"*

*"For a lot of people it is about making people hungry for more. They want to feel like that again and do that thing again, whether it is being a creator themselves or just about finding opportunities to experience"*

Some places are taking local people to see different art forms in action to help them see what is possible. In The Cultural Spring - South Tyneside and Sunderland, the team have taken participants to see professional dancing among other things, which has opened doors and inspired them to decide what they want to do. Other similar examples in Creative Scene – Kirklees, include taking participants to a local illumination event, where people were able to see the potential for getting artists to do digital illumination through participatory walks and lantern workshops, which proved inspiring.

As one grant recipient suggested, being inspired means that local people want to find out more, to try something, connect with other people, and continue to progress and develop - also motivating factors. One way in which CPP is offering people the chance to progress and develop is by giving them opportunities to build skills and knowledge in the field of managing events, commissioning art, writing funding applications and networking, which many places incorporate into programme delivery.

<sup>21</sup> Data from the Taking Part survey has consistently shown that those classified as being in the lower socio-economic group are less likely to have engaged with the arts in the last year compared to those in the upper socio-economic group. See: [https://data.gov.uk/dataset/taking\\_part-englands\\_survey\\_of\\_culture\\_leisure\\_and\\_sport](https://data.gov.uk/dataset/taking_part-englands_survey_of_culture_leisure_and_sport)

*“We know we’ve got some groups and communities within CPP areas who are very active in working for CPP effectively in order to create what it’s doing and that is providing the kind of knowledge and sophistication that communities need in order to define what they want for themselves which is quite a complex process and CPP has been amazing in doing that, in some ways I think that might be some of the most profound findings which is looking at it very simplistically CPP is both providing opportunities to take part...but is also providing the skills so that communities can create its own creative future, its own creative life...there have been other initiatives that have been community focussed but sense that this is quite limited [in contrast]” (national strategic stakeholder).*

Relatedly, one mechanism to achieve sustained participation is the development of structures which enable community members to become regular organisers of and promoters for art events. Examples include:

- Volunteers schemes such as the Arts Ambassadors (Made in Corby, SceneMakers - Kirklees, Community Bridgebuilders - Peterborough and Cultural Connectors - Barking and Dagenham) which aim to connect community members with arts events and activities in the area.
- Panels consisting of community members who meet regularly to either judge funding applications or proposals for new art developments, such as the Barking and Dagenham’s People Going Places panel, and Made in Corby’s Big Ideas panel.

These and other examples are the focus of Section 4 (covering excellence in community engagement).

## 3.2 Outcomes

As would be expected, **there is a much broader evidence base on which to assess the impact and outcomes of the CPP programme at the end of year two** compared with year one when grant recipients (outside of Round 1) generally felt that it was too early to report on tangible outcomes. **However, there is also acknowledgement among all involved in the CPP programme, that there is scope to improve how programme outcomes are captured and disseminated.** In year two, the majority of Round 2 and 3 places were interviewed or shared local evaluation outputs for review and while it is still too early for Round 3 places to report on outcomes, Round 3 grant recipients discussed their experiences of delivering the local programme during interviews this year and also what they hope to achieve.

Irrespective of where CPP places are at with programme delivery, **there are some common outcomes threads being evidenced, albeit on different scales.** The supporting evidence makes it increasingly clear that some of the same outcomes are being heard through individual participant’s stories, and through a range of perspectives on partnership work and the changing “arts ecology” within CPP places and beyond. This section is organised by each of these broad outcomes (rather than considering outcomes for individuals, local communities and the arts as in the end of year one report). Illustrative examples are provided here with more detailed examples presented in the case studies.

### 3.2.1 Shifting perceptions of artistic excellence

**The CPP programme is shifting perceptions of artistic excellence among local communities and arts professionals,** which is an important outcome because it helps to achieve other outcomes, as we go on to explain. Based on the available evidence, there are three main ways in which perceptions of artistic excellence are shifting as a result of CPP (note that the range of approaches to excellence and examples of excellent art are the focus of Section 4).

Firstly, there is evidence that **individuals who have engaged with the CPP programme have increased awareness of different art forms, altered and more positive perceptions of the arts.** For example, Made in Corby’s qualitative evaluation showed that members of the Big Ideas Panel, who had not been involved in the arts before, gained a better insight into the various arts activities in Made in Corby as well as broadened their views on what art is to different people and who can get involved.

*“I’m aware of the arts but didn’t know all that was going on. I’m amazed at how much we have that I didn’t know existed.”* (Big Ideas Panellist)

**CPP is giving communities more opportunities to participate in arts events and activities and in doing so is changing local people’s views on what art is and how good it is.** The qualitative evidence suggests that local programmes are helping to change people’s perceptions of art for the better and to reduce barriers to engagement that may exist, such as “is it for me?” and “will there be people there like me” (national strategic stakeholder). In shifting people’s perceptions of excellent art and their ability to engage with it, the programme is encouraging sustained engagement with the arts (a medium term outcome in the programme logic model).

Moreover, there was **some evidence to suggest that CPP is now shaping Arts Council England policies by showcasing different ways in which it is possible to deliver artistic excellence and by demonstrating a different leadership model.** The CPP leadership model was described as “*CPP is not about the leader as guru*” (national strategic stakeholder). The potential influence of the CPP model on future Arts Council England policies is discussed in Section 6.

Secondly, interviews with national strategic stakeholders and grant recipients indicate that the **CPP programme has changed people’s perceptions of participatory art and the quality of the outputs these methods can produce.**

*“The programme has definitely raised the value and profile of community based work, and it has been fantastic for testing different approaches...The biggest achievement is in raising the profile [of community engagement in the arts] and the debate”* (national strategic stakeholder).

This viewpoint was shared by some grant recipients who when interviewed this year said that CPP has been an important initiative in terms of shifting perceptions of what excellence is, who decides what excellence is and who can make high quality artistic decisions.

Participatory art is integral to all local CPP programmes in some shape or form, all be it delivered in different ways. Therefore, receiving recognition for participatory art methods as one way of delivering excellent art is significant in helping CPP places move towards more sustainable arts and cultural provision (a medium-term outcome in the programme logic model) because participants are becoming part of the local arts infrastructure.

Thirdly, there is strong evidence to suggest that the **CPP programme is shifting perceptions of artistic excellence by demonstrating the transformative power of art, which in turn is changing the local context for the arts in CPP places** (see Section 6.1). Feedback from Boston Borough Council on their work with Transported in Boston and South Holland for instance has highlighted that working with Transported helped them to create a sense of civic pride and improve the cultural offer of Boston for both locals and visitors. As a result of Transported’s successful collaboration with FreshLinc on the *Art on Lorries* project, Boston Borough Council found confidence and inspiration to work with Transported to create *Boston Hero*, a project which celebrates community-nominated unsung heroes in artwork installed on the side of Boston Borough Council’s fleet of bin lorries, that has brought inspirational artwork to every doorstep in Boston (See Boston and South Holland case study). In bait - South East Northumberland, partners are starting to use their own resources to maintain artistic provision that they started with CPP because they see its value. The Northumberland Recovery Partnership has been able to build on their work with CPP to make a successful bid for funding to continue the arts mentoring programme.

**Shifting perceptions of artistic excellence is both an outcome from the CPP programme and a facilitating factor that is helping the programme to achieve other outcomes, including increased knowledge, confidence and empowerment.**



### 3.2.2 Increasing knowledge, confidence and empowerment

**The CPP programme is increasing knowledge, confidence and empowerment among the individuals, groups and organisations involved.** There are lots of examples of “personal stories” and “personal journeys” where local people have participated in CPP activities and developed their knowledge and confidence in the arts.

For example, based on local evaluations and the case study interviews, Made in Corby has contributed towards positive outcomes for many individuals over the past two years. Feedback from choir members who performed alongside the Royal Philharmonic Orchestra as well as local people who performed in ‘No Way Back’ performance showed that participants had gained self-confidence, developed new skills such as song writing, dancing or acting, and made new social contacts. They told stories of having surpassed their own expectations which hugely contributed to their personal growth as well as giving them new ambitions in life. Many also mentioned their plans to continue their engagement in the arts (see case study). There are also anecdotal stories of how being part of CPP has helped to improve the mental wellbeing of individuals, however at this stage in the evaluation, only bait - South East Northumberland, has shared hard evidence (via the use of the Warwick Edinburgh Mental Wellbeing Scale).

As well as being positive outcomes for the individuals involved, **individual’s affirmative stories of learning more about the arts and growing in confidence are helping to promote the benefits of engaging with local CPP programmes to others.** As described by one national strategic stakeholder, these stories are what communities need to engage with the programme. Sharing these stories can help individuals to become empowered in the process, in recognition of what they have experienced and achieved, which can also help others to feel empowered with regards to the possibilities.

At the group level, Creative Barking and Dagenham has built a growing network of Cultural Connectors which are involved in all aspects of the programme, from design to decision making. Local Cultural Connectors bring the arts to everyday life by helping to arrange trips and visits, sitting on funding panels, assisting artists, curating and producing festivals, leading workshops, taking photographs, doing office work, stewarding and welcoming guests at events, helping Creative Barking and Dagenham to interview staff and freelancers and are developing their knowledge and confidence in the arts and in life as a result (see case study).

There are also examples from Round 1 and Round 2 where CPP places are increasing the confidence of partners – both arts and non-arts organisations. In Heart of Glass - St Helens, for example, there is a growing acknowledgement amongst local people that this is a place where exciting things can happen and, the general feedback on the programme has been along the lines of “I can’t believe that has happened here.” Encouragingly, there are already signs that Heart of Glass is helping to bring confidence in the arts sector, as artists and community groups are already starting to apply for different types of funding and are becoming more independent and feeling more optimistic going forwards.

*“It feels different. It feels like there is an energy and things are starting to interconnect. Our commitment to this kind of holistic approach is starting to pay dividends now and starting to knit together.” Heart of Glass*

### 3.2.3 Increasing capacity and ambition

CPP Places are working with partners inside and outside of the arts to develop local infrastructure in many different ways. **The main ways in which CPP consortiums are increasing capacity in the arts in year two are: by being a central point of contact for local communities, artists, and interested parties; supporting smaller organisations (both arts and non-arts); helping to professionalise practice; and supporting young people into employment in the creative industries – which collectively is helping to meet local needs and grow artistic ambitions.**

*"One of the outcomes is that we have an explicit infrastructural role which we hadn't been expecting but there isn't anybody that could step into that gap. The difference between most local organisations is very small and we are in the position to make connections, give advice and create opportunities that realistically nobody else here will be able to do" (grant recipient)*

The evidence provided in the progress reports indicates that **CPP places are offering support to amateur groups**, in the most recent update on Q2 2015/16 for example, places gave a variety of examples of how they supported local amateur groups in Q2 (although 7 places did not provide any information). They:

- offered skills workshops (Ideas Test - Swale and Medway)
- assisted groups to become independent or constituted, or supported the writing of funding proposals (Transported - Boston and South Holland, Right Up Our Street - Doncaster)
- supported the set up of steering groups to plan arts activities (Creative Barking and Dagenham, LeftCoast - Blackpool and Wyre)
- offered funding for local amateur groups to realise their ideas (many places are known to do this but not everyone reported it in their narrative reports in Q2).

In addition, **CPP places are increasing capacity for the arts locally by supporting the use of non-traditional venues to programme extraordinary art in ordinary places**, which continues to be a successful way of reaching target audiences. This year, a wide range of non-traditional arts venues have been used including (from the Q2 2015/16 progress report):

- community centres, village halls (Creative Barking and Dagenham, Transported - Boston and South Holland, Made in Corby, East Durham Creates, Creative Scene - Kirklees, bait - SE Northumberland)
- town centre/ city square (Transported - Boston and South Holland, Luton Creates, Appetite - Stoke on Trent)
- parks (Right Up Our Street - Doncaster, Creative People and Places Hounslow, Creative Scene - Kirklees, The Cultural Spring - Sunderland and South Tyneside, Appetite - Stoke on Trent)
- pubs (Right Up Our Street - Doncaster, Creative Scene - Kirklees, The Cultural Spring - Sunderland and South Tyneside)
- retail sites/ shopping centre (Ideas Test - Swale and Medway, Appetite - Stoke on Trent)
- an old bus/van (Creative Barking and Dagenham, Heart of Glass - St Helens)
- an old factory (Creative Barking and Dagenham)
- church (bait - SE Northumberland)
- rugby club (Right Up our Street - Doncaster, Creative Scene - Kirklees)
- train station (Creative Scene - Kirklees)
- libraries (Transported - Boston and South Holland)

By offering support for local networking, amongst other things, **places are helping to professionalise practice**. LeftCoast - Blackpool and Wyre, delivers a regular programme of artist networking events to which they invite a guest speaker. They also have an active artists' network/forum, as does Market Place - Fenland and Forest Heath. Bait - South East Northumberland and Creative Scene – Kirklees, broker contacts between different art and interest groups. Tailored training events and workshops are offered in Market Place - Fenland and Forest Heath, bait - South East Northumberland and Heart of Glass - St Helens, and 'Go See' trips brought networking opportunities in Transported - Boston and South Holland, and East Durham Creates. During year two there have been examples of one-off events designed specifically to provide attendees with the space to network – such as Appetite's - Stoke-on-Trent, Xtrax Seminar at Big

Feast, which was aimed at artists and producers wanting to create or tour work together. A further example is the long-standing arts marketing partnership group which covers fundraising and development work with art and cultural venues in the LeftCoast - Blackpool and Wyre area.

**Some CPP places have supported local people in to creative careers, supporting the achievement of wider societal benefits.** For example, Creative Barking and Dagenham Cultural Connectors have secured freelance work with dance companies through the support and contacts of Creative Barking and Dagenham. So far, 15 people have accessed new paid creative jobs or contracts in the borough (see case study). However, national strategic stakeholders said that this was still a challenge in rural areas such as Transported - Boston and South Holland, where there is a more limited infrastructure.

At the same time as increasing artistic capacity, the programme “has upped the level of ambition and vision in these places” (national strategic stakeholder).

*“CPP has stretched imaginations and realities of what is possible locally”* (national strategic stakeholder).

The Cultural Spring - South Tyneside and Sunderland, for example, were said to be more ambitious now, thinking about how art can be used to transform a place. In a national strategic stakeholder’s opinion, CPP has kick-started new ways of thinking and they are bidding to be a UK Capital of Culture, which it was argued, would probably not have been the case without CPP.

Increasing the level of ambition is also a resulting outcome from shifting perceptions of excellence and increased knowledge, confidence and empowerment. CPP is raising ambitions amongst individuals, groups and organisations.

### 3.2.4 Increasing sense of community pride

One of the intended impacts of the CPP programme longer term is an increased sense of community pride. **The qualitative data collected for the evaluation in year two shows that the national programme is developing an increasing sense of community pride, moving beyond the small pockets of success that it achieved in this regard in year one.** According to interviewees, people living in the CPP places have commonly experienced feelings of isolation and disadvantage that have left them feeling ignored. As put forward by a national stakeholder, the CPP programme has re-focused attention on these places and in co-creating opportunities to engage, communities have been able to see the possibilities that exist where they live and how they can be involved in “*reshaping the narratives*”, which has led to an increasing sense of local pride. The four case studies completed for the evaluation this year found that CPP programme activities and events have changed people’s perceptions about where they live. In addition, local artists and creative people are now starting to see CPP places including Creative Barking and Dagenham as a more attractive place to live and work, as the local programme has improved the borough’s identity as a creative place and increasing the visibility of its arts and cultural offer. An increasing sense of community pride was also evident at the national CPP conference in June 2015, where CPP places and local programme participants shared their stories.

**Underpinning achievement of all outcomes are strong partnerships.** As discussed in Section 2, partnerships with organisations beyond the arts sector are proving to be very important with regards to reaching audiences, pooling expertise, building capacity and achieved outcomes. For instance, in Boston and South Holland, Transported’s aim for CPP was to build a new infrastructure to deliver the arts through, which was not dependent on arts organisations, artists, and art venues, but dependent on the partnerships with the non-arts sector. This meant that Transported collaborated with the private sector, local authorities and community organisations to deliver a new kind of the arts experience which was accessible and relevant to people that do not normally engage with the arts. So far, Transported has worked with around 50 partners, with each project providing an opportunity to establish a new partnership or strengthen an existing partnership further (see case study).

### *Unexpected outcomes*

Several examples of unexpected outcomes were identified through the national strategic stakeholder interviews in year two. As reported earlier, **the scale and scope of particular models of partnership working have become more formalised than was originally envisaged for the programme** and offer great potential. Places are co-commissioning arts activities and events (or are in discussions to do so), which is something that national strategic stakeholders not anticipated on its current scale. For example the three CPP places in the North West are working together with Creative Scene – Kirklees, to co-commission strategic touring. It will be important to assess how these arrangements are delivering in practice and their impact upon local communities within and across places over time to see what can be learnt from their experiences, and how the learning may inform plans for sustainability. In addition, by working in partnership, **CPP places have jointly developed ideas and tools that have proved to be useful for CPP and have resonance outside of the network** – such as the tools that came out of a peer learning event that focussed on quality in the CPP programme, which were said to “demonstrate the collective intelligence of the network” and to be something that CPP could do more of (national strategic stakeholder).

### **3.3 Progress towards sustainability**

There was a general perception amongst interviewees that everyone is thinking about sustainability and making steps towards securing a legacy but as a national stakeholder highlighted – they are “not really there, with a few exceptions”. **There is insufficient evidence from across the whole programme that CPP places have made significant progress from year one** but the range of methods they outlined last year remain active opportunities. Below is a summary of the methods and progress in brief during year two.

- **Funding opportunities** (e.g. income generation models, set up of a local cultural fund and building links with the private sector). In The Cultural Spring - South Tyneside and Sunderland, charges are being made for quite a lot of activities but often on an affordable basis such as a £2 voluntary contribution to the cost of materials – but after some local people have attended a free first round of activities, they have found that even this limited charge can be a barrier for those who cannot afford to pay. According to a national strategic stakeholder, some places are relying a lot on fundraising and not generating earned income, which was of concern given the amount of funding they would need to raise to underwrite CPP. There was also some uncertainty about whether CPP consortiums should become organisations and if not, how they would be able to fundraise without that status. Other places are trialling donation models – pay what you think it is worth e.g. Appetite - Stoke-on-Trent and bait - South East Northumberland. In East Durham Creates they are exploring pricing structures such as the cultural hub programme where the venue sets the prices at a level which they think will work and they keep 50% of the ticket price and CPP gets the remainder to reinvest.
- **Partnerships within and outside of the arts** (e.g. links with local industries and health practitioners). For example in Home – Slough, they are taking a “movement” approach rather than marketing with the aim of encouraging businesses to buy in to a longer term strategy of engaging with the arts and helping Slough to become a place where the arts can thrive and their businesses can grow as a result. They are seeking to demonstrate the return on investment through projects with specific industries on a local trading estate.
- **Growing audiences and local buy in** (e.g. build confidence and engagement, and aligning with local authority priorities) which looks different in different CPP places. LeftCoast - Blackpool and Wyre, for example is able to make links with existing entertainment venues that do not exist elsewhere. As interviews with national strategic stakeholders highlighted, places’ abilities to grow audiences and local buy in can depend on where they are to raise private and philanthropic income: “depends on ecology of place”. Therefore places are considering different and appropriate opportunities such as developing links with health partners in the North East region and Heart of Glass - St Helens, setting up as own organisation.

- **Capacity building among the existing and developing arts infrastructure** that is being put in place with CPP funding (e.g. exploring and addressing the training needs of community teams to design and co-commission arts activities). In year two there is further evidence of upskilling - “undoubtedly one of the good outcomes of CPP” (national strategic stakeholder) but there is also recognition that this will be very difficult to continue, especially in smaller rural areas.
- **Management structures** (e.g. by building a formal community arm into the management structure or phased withdrawal from delivery built in at the planning stage). There are examples in year 2 where CPP places are making arrangements to redirect resources in different ways on the basis that the future CPP funds are approximately one-third of the funding distributed in the first phase. In Right Up Our Street - Doncaster, they have done development work across the communities that have been the locations for in-depth work to try and encourage sustainability. It is too early to know what the outcome will be but there was a perception that if it does work it could be a positive step that will help to sustain the programme.
- **Resources** (e.g. shared venues that may have a primary purpose e.g. library but can be used for another e.g. community arts-based activities). This year some CPP places have sought to broker links with NPOs for example bait - South East Northumberland, with the aim of being able to sustain some activities even in the absence of CPP.

From Arts Council England’s perspective, “CPP feels fundamental to our way of working” and the partnerships it has created are likely to continue in some form. CPP has delivered some really interesting examples which are believed to have resonance across the cultural sector and considered to be testament to the work of CPP. However, Arts Council England has not yet decided if and how these partnerships will be maintained.

## 4.0 Programme excellence and good practice

Section 4 examines the evidence base in relation to the core evaluation question: to what extent was the aspiration for excellence in art and excellence in the process of community engagement achieved. Based on the primary research and the local place evaluation reports received to date, most of Round 1 and some of the Round 2 CPP places are now seeking to evidence excellence in terms of both the programme content and the methods used to deliver the programme; however, for most of the Round 2 and 3 CPP places it is too early to focus on excellence in any depth. Here we examine their progress and explore the concept of excellence in greater detail.

### 4.1 To what extent was the aspiration for excellence in art achieved?

#### 4.1.1 Defining excellence

Despite the wealth of literature and various measures for assessing artistic excellence that exist, the use of the term artistic excellence can refer to or mean many things to different people and therefore excellence is subjective and open to ever-changing interpretations: “a shared understanding of what quality outcomes might be, and definitions for excellence remain elusive.”<sup>22</sup>

According to Sir Brian McMaster “excellence in culture occurs when an experience affects and changes an individual.”<sup>23</sup> Art should not only be encouraging excellence, innovation and risk-taking, but also encouraging wider and deeper engagement with the arts by audiences.

The CPP programme aims to strike a balance between artistic excellence and an increase in engagement through providing excellent opportunities for the target communities. **With no single definition of excellence that suits the range of contexts and approaches being developed, each CPP place has come up with its own definition or interpretation of what excellence is.** The year one evaluation highlighted this as an issue and Arts Council England responded by recommending that CPP places adopt a 360-degree feedback approach as a way of gauging whether activities and projects are considered to be excellent.

There are broadly two main schools of thought when it comes to the issue of exploring the relationship between excellence in engaging communities and excellence in the art. Most CPP places generally regard the two as being mutually dependent on each other, to the extent that community engagement is considered to be fundamental to excellent art. Conversely, some would argue that people can engage in different ways with excellent art, and these do not have to be participatory in either the creation, process or the experience.

*“Can you have excellent art without excellent engagement?”* (national strategic stakeholder)

However, there was a consensus that whether as a participant or as an audience member, the engagement with the arts should be excellent.

#### 4.1.2 Earlier challenges faced

The notions and complexities around excellence means that what is considered to be artistic excellence in one place is not necessarily viewed in the same way in another place. Therefore some grant recipients expressed the importance of creating their own definition of what artistic excellence is so that it reflects the

<sup>22</sup> dha & the Institute for Cultural Practices (2013) Paul Hamlyn Foundation ArtWorks Evaluation Interim Report. University of Manchester.

<sup>23</sup> McMaster, B. (2008) Supporting Excellence in the Arts - From Measurement to Judgement. DCMS.

context they are working in. To some artistic excellence is about setting levels of quality that they can aspire to, without being too prescriptive.

*“Artistic excellence allows space for a new reality. It creates a moment for a previously unimagined possibility; creating potential in people, in places, in things, in processes. It has to be authentic; bad art is pretending to be art, it might look like an art object but if it lacks the depth and resonance and meaning, then it is just cosmetic”.* (grant recipient)

According to another grant recipient, great art work “inspires, challenges and makes you reconsider, update your thinking, fall in love with a particular situation, theme or topic, or gives you a renewed energy about something”. Moreover, quality of process or engagement and quality of work should not be thought of as exclusive things.

Leaving definitions aside, at this point in programme delivery, excellence is something which all CPP places are striving for. **Most places now have a firm grasp of what excellence looks like in the context of their own projects and how it might be achieved in practice.**

Initially some places found it challenging to strike a balance between striving for excellence and also attaining their targets for attracting new audiences and to encourage community engagement. This is also true when it comes to getting the right balance between grassroots or small scale participatory activities versus more broad reaching events and festivals which attract larger audiences. Places have learnt that striving for artistic excellence alone is not enough to achieve the levels of engagement that they expect.

*“One of our early projects commissioned some very interesting work. Artistically it was very successful but in terms of engagement, it didn't make them engage more. In some of the settings it was tolerated rather than taken on board... Projects that don't want to do this are not the right projects for us even if they are excellent artistically.”* (grant recipient)

Early on some places also found it difficult to find artists and organisations with the desire and expertise to deliver on both artistic quality and quality of engagement.

After much grappling with how to articulate, ensure and measure excellence, some of the earlier rounds of places are now beginning to evidence how excellence has been achieved within their own projects and have adopted their own approaches and principles which they believe will guide them towards achieving excellence within their projects.

## **4.2 To what extent was excellence achieved in the process of engagement?**

**What is emerging across CPP is a collection of different approaches to arts programming, different processes of community engagement and different impacts and outcomes that are each indicators of excellence.** With no single metric for measuring excellence, some CPP places have adopted a fairly structured approach towards achieving excellence and have developed their own quality frameworks and check lists (e.g. bait - South East Northumberland, East Durham Creates, and Ideas Test - Swale and Medway), whereas other CPP places prefer to have a more instinctive and fluid approach to excellence rather than being constrained to conventional assumptions about quality and excellence (e.g. Heart of Glass - St Helens, and Transported - Boston and South Holland).

*“When we developed a quality framework, we felt much more comfortable with a more holistic way of looking at quality. For something to be ‘excellent’ there needs to be ambition, risk taking, meaning, relevance, collaborative ownership, involving people, producing and performance values, sustainability, replicability and not separating quality of community engagement and quality of art.”* (grant recipient)

*"If we try to homogenise that or try to create a five-step guide to quality what would that look like? What it would end up doing is the complete opposite of that. Quality shouldn't be an assembly line or a standardised rubber stamp." (grant recipient)*

Despite the different approaches CPP places have adopted, generally **places would agree that achieving excellence requires them to take a more holistic view of quality in terms of the whole project process and all those involved.** Most importantly, many places recognise that it is necessary to explore the notion of excellence by using different 'lenses' or perspectives including that of the participants.

*"Each group will have its own needs. Excellence is making sure those needs are met in best way possible. There's not one shape that fits all, therefore there is no single model or quality standards as such." (grant recipient)*

It is also clear that places have developed a better understanding of what constitutes excellence and quality in their work by being inspired by their partners and other organisations that have shared good practice and can demonstrate positive outcomes for participants engaged through their arts activities. This allows places to work towards a shared sense or understanding of what constitutes excellence and how local contextual differences influence the precise meaning of excellence and quality for their own projects.

*"We work with a consortium member that is a national art producer; in terms of having clear criteria on quality of artists. They are very experienced and can confirm, acknowledge and credit the level of excellence in the programme. We work hard with them to ensure this." (grant recipient)*

Places are also using the CPP national conferences and Basecamp as a platform for sourcing and sharing good practice and as a means to create a dialogue on the subject of excellence. Moreover, compared to year one, there are also more outputs and case studies shared on CultureHive (<http://culturehive.co.uk/>), which highlight good practice examples. The CultureHive is one important platform that can support places in gathering 360-degree feedback, as places can seek peer acknowledgement to affirm whether or not they are achieving excellence. However, so far the majority of the resources available on CultureHive are from a small number of places which are mostly from Round 1.

**CPP has given places the opportunity to pilot different approaches in order to refine their approach for achieving excellence.** Moreover, CPP places have been inspired by excellent practice that they have seen other organisations use.

*"We are testing excellence of various approaches. We think our approach in testing is excellent. We are working in a very integrated way with different organisations using expertise in community engagement and art. Maximising the expertise and sharing information with partners has helped; giving our community panel complete ownership and giving people options and allow them to make the decisions." (grant recipient)*

Mastering excellence and acquiring the necessary knowledge or skills is also something which comes with experience and not being afraid to experiment with different approaches to see what works in practice. It requires places to be reflective and respond accordingly to what participants regard as excellent art and/or engagement in order to achieve quality outcomes.

*"We had a meeting the day before and came away thinking that we are not thinking about quality and are instead thinking about doing. It comes from a lack of experience. Art has to cook...We need to grow, know and experience... It's quite painful". (grant recipient)*

**While Arts Council England has not specified a quality framework for CPP, it has recommended that places obtain 360-degree feedback to create a holistic picture of excellence. However, so far there is limited evidence that places have adopted this approach.** At best some places have addressed the question, but are yet to gather feedback from the full range of stakeholders - participants, community, stakeholders, self evaluation, peer review, and press and media - as recommended by Arts Council England.



Based on the findings of the meta-evaluation, it is difficult to judge the extent to which the aspiration for excellence of art and excellence of the process of engaging communities has been achieved, as few places have referred to this directly in their local evaluations and the strongest evidence of excellence to date comes from a handful of Round 1 places.

Transported - Boston and South Holland ensured that they deliver at least one activity in each of the villages, estates and communities in the area, and Transported's qualitative research indicates that the art is of high quality, as local people appreciate the focus that Transported has on 'making the everyday exceptional' (putting extraordinary art in ordinary places was an important emerging success factor in the year one evaluation). The next phase of Transported's evaluation will assess which aspects of the projects make the biggest difference to the 'excellence of art'.

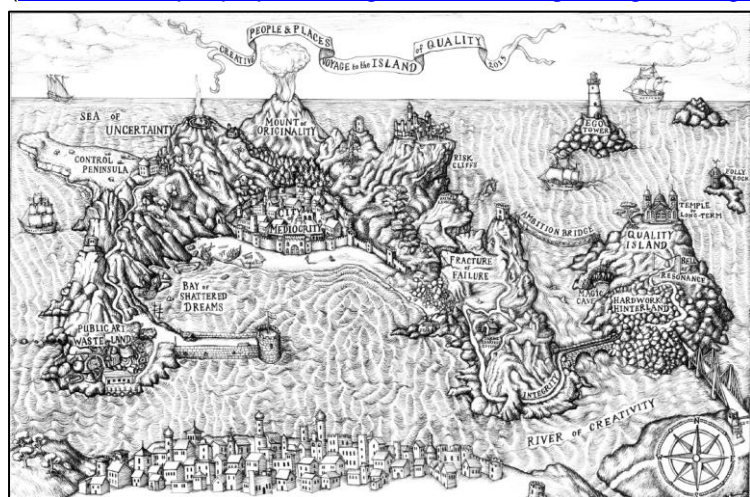
For Right Up Our Street - Doncaster, some members of the public felt that Arts Council England's focus on excellence and 'quality in the art' could be off-putting and as a result, there has been some resistance to measuring excellence. Right Up Our Street has tried to engage communities through a balanced approach of 'celebrating, but elevating', to have an ambitious programming that would challenge the way local people would see 'excellence of art'. This approach has worked well as evaluation shows high levels of satisfaction with the work from a number of different perspectives, including from both previously engaged and newly engaged audience members.

Rather than adopting a 360-degree feedback approach, some places are choosing instead to evidence excellence through their own mechanisms. For example, Ideas Test - Swale and Medway, has developed their own criteria for conducting an artistic quality review.

*"We did an artistic quality review and set a target that 75% or more of output would be good or better in artistic quality. We have met our target and considering a lot of work is sourced from the community, this is very gratifying. Some work is generated by local artists, and some generated by other artists working with local community."* (grant recipient)

With no single metric for measuring excellence, places are testing a variety of approaches, for example Creative People and Places Hounslow is using Sherry Arnstein's Ladder of Citizen Participation as a useful reference point for some aspects of their local programme. Market Place - Fenland and Forest Heath, has sampled events over the summer and asked people to reflect on Market Place's promotion of partnerships, reach of new audiences and value for money, and has discussed at length these three aspects of excellence. Market Place has also looked at the work with John Knell and the Manchester Metrics, which aims to create a standardised and aggregable metric system that measures what the cultural sector believes are the key dimensions of quality.

Some CPP places have taken inspiration from the Taking Bearings - a toolkit to help navigate collaborative artistic journeys, with suggested core ingredients for quality artistic experiences ([www.creativepeopleplaces.org.uk/our-learning/taking-bearings](http://www.creativepeopleplaces.org.uk/our-learning/taking-bearings)).



This resource came out of a peer learning event exploring quality in the context of CPP. Producers, artists, project managers and funders of CPP came together to explore how to develop, test, assess and understand the artistic quality of their work. The resource includes a map of quality by Nicole Mollett and a short story by Sarah Butler, part of the 'More Than 100 Stories' commission. The Taking Bearings tool has acted as a device to enable open dialogue with stakeholders and participants.

Source: Nicole Mollett's Voyage to the Island of Quality, Taking Bearings toolkit.

Taking Bearings includes the following prompts to help CPP places (and other collaborative artistic projects) consider quality at key points in their development:

- Route planning - to help users to figure out what direction they are heading, what they need from their collaborators and participants (and vice versa) and what obstacles they think might meet.
- Packing - to help figure out what skills and knowledge people might need, who they might need to rely on, and what pitfalls might occur.
- Re-routing - to be used when the project 'hits an obstacle'; which mainly focusses on examining what the problem is and what action could be taken.
- Arriving - to be used to reflect on what has worked well, not so well and lessons learnt at the end of a project or phase of their programme.

A thematic study has been commissioned as part of the CPP programme evaluation to explore excellence in more depth.

### 4.3 Which approaches were successful

Excellence is about creating the right conditions to make quality experiences for participants possible through project planning, delivery and evaluation, which is a process open to constant improvement with regular review, reflection and revision<sup>24</sup>.

#### 4.3.1 Excellence in engaging communities

CPP has given places the opportunity to test out a wide range of approaches that can be used to engage communities, and places have been working hard to try to enhance the quality of people's engagement, including work which is either led by or co-created with the local community. Places have gone through a process of testing, learning and sharing to improve the both the level and quality of people's engagement.

**A number of activities were mentioned as being innovative or successful in terms of engaging communities**, such as Appetite's - Stoke-on-Trent supper clubs which are considered to be an innovative way of engaging people. Creative Barking and Dagenham's Cultural Connectors were also mentioned for their role as local advocates and visionaries, which has been an excellent way of "building relationships with people" (national strategic stakeholder).

*"Work that is either led by or co-created with the local community; local people central to work being done; has to be done in a meaningful way; has to be perceived by local people as relevant."* (grant recipient)

Excellence in engagement is not just about enhancing the quality of people's engagement, but also about finding a way to grow the reach of the programme to engage a wider range of participants. According to one national strategic stakeholder, the number of participants has increased because there have been more opportunities generated through CPP, however as more opportunities do not necessarily lead to more engagements, most importantly, it is the way in which these new opportunities were being presented and shaped by those communities which makes them excellent.

A review of the evidence has identified common factors that have been successful in a range of places. This could include places that have offered different ways for local people to get involved, to share their views and even to have the power to shape what happens. It is important to allow "audiences and communities to shape the work as well as experience it" (national strategic stakeholder). Equally, allowing engagement on

<sup>24</sup> Burns, S. (2015) Reflections on developing practice in participatory settings. ArtWorks.

different levels is also crucial as “it’s as valid an experience if someone just wants to go as an audience member as well as a participant. The best places have offered both. They’ve been really successful.” (national strategic stakeholder).

According to one of the national strategic stakeholders, the art practice and product is as good as the process, and some of the work has been artistically ambitious. In LeftCoast - Blackpool and Wyre, excellence in engagement with local people has been the key to LeftCoast’s successful bid for a £700,000 grant, as part of Arts Council England’s Ambition for Excellence fund, to stage a “reimagining” of the King-Kong story. The project will bring together artists of international standing as well as local talent to showcase multiple art forms in a variety of locations across Blackpool and Wyre.

*“It was a huge vote of confidence in Blackpool’s creative community and will bring the very highest quality creative experiences to the amazing locations”* (grant recipient)

In terms of common art forms used by places, there is a strong emphasis on outdoor art both in terms of quality and quantity. In Kirklees, Creative Scene has drawn in larger audiences by using outdoor spaces in town centres or parks that are familiar to local communities to put on extraordinary art. Their activities combine a number of different arts forms such as illumination, circus arts and multi-disciplinary arts to provide different types opportunities for participation, which has worked well. In East Durham Creates, outdoor arts have also been successful, which is not so much about the art form, but about how the experience is sold to people. Creative People and Places Hounslow has also produced an interim evaluation report on outdoor events, which explores the motivation and behaviour of audiences.

#### **Examples of excellence in community engagement**

**Creative Scene - Kirklees** – Creative Scene’s *Like Mother Like Daughter*, which was a live version of a truth game, performed by a cast of real-life mothers and daughters. It received positive reviews including ‘Compelling’ (The Guardian); ‘A sweet, subtle piece’ (Time Out); and ‘A quietly radical gem’ (Civilian Theatre).

**Transported - Boston and South Holland** – the *Light Ships: Engaging Village Communities* project involved the development of a book, which was one long conversation developed out of consultations with local people. People from the communities reported feeling valued, especially that their life, experiences and village was valued in the book.

**Made in Corby** – Frantic Assembly is seen as one of the “most innovative and progressive theatre company around” (The Times). Its co-founder/Artistic Director was raised in Corby, so there is a strong local connection to the theatre company which has a 20-year history of making and touring new works nationally and internationally. Frantic Assembly produced *No Way Back* in collaboration with the people of Corby and Made in Corby.

#### **4.3.2 Excellence in art**

**CPP is increasingly being recognised for its excellence in art, which has not only raised the profile of CPP, but is having a positive impact on the sector too.** CPP is also seen as unique and inspired; it is about art which is relevant to and shaped by the local communities of places and which is “demand led and demand focussed” (national strategic stakeholders). This contrasts with the view of art as being supply focussed; the type of art which is all about the artist and ‘art for art’s sake’.

*“People know excellence when they see it – excellence is meaningful, it’s skilful, it’s both specific and universal and brilliantly executed.”* (national strategic stakeholder)

There is some strong evidence that there are increased levels of confidence, recognition and ambition arising from the programme. It has enabled places to be more artistically ambitious, which is a good indication of the progress made towards excellence and demonstrates that places have grown in confidence to be more innovative and risk-taking. National strategic stakeholders are seeing that more arts practitioners want to engage with CPP because of the interest and traction that CPP has generated over the last couple of years. To this effect, the Swedish Arts Council - Kulturradet are developing a community arts programme based on the CPP programme model.

*“We’re seeing CPP places name checked in more and more of strategic touring applications, outdoor arts, ambition for excellence applications – what you’re seeing is other artists and arts organisations seeing way CPP places are working with communities and wanting to be a part of that... Seeing some really exciting projects that would be cutting edge and innovative anywhere, happening in CPP places.”* (national strategic stakeholder)

### Examples of excellence in art

**First Art - Ashfield, Bolsover, Mansfield and North East Derbyshire** – First Art is now hosting the Bolsover District Festival of Brass. First Art has helped to raise the profile of the festival and attract a bigger audience, including live streaming performances. Moreover, local people see the festival as significant part of their culture and heritage and First Art has given the festival more meaning and weight to the local people. The festival has also been commended by Arts Council England for its technical quality.

**Right Up Our Street - Doncaster** – Right Up Our Street’s Ted Hughes weekend festival is considered to be excellent both in terms of its quality of art and engagement. The festival was a celebration and discovery of the writer, who was brought up in Mexborough, Doncaster. The festival successfully created a network of spoken word and writing groups, which brought together members of a local writing group to perform alongside national poets. According to a national strategic stakeholder, this worked particularly well as there was a two-way relationship and process, so that all of the ideas for the festival came from the local community and it was the artists in the local community that made it happen.

**Creative Barking and Dagenham** – Creative Barking and Dagenham’s *Well* project by artist Geraldine Pilgrim in a former pharmaceutical factory in Dagenham involved around 150 local people including former Sanofi employees and students from Barking and Dagenham College. A national strategic stakeholder described it as “extraordinary” and very moving as it tapped into celebrating the local history and the desire to create a better world and make people well.

**Made in Corby** – Made in Corby launched its programme with concert to celebrate the spirit and soul of Corby which featured the Royal Philharmonic Orchestra alongside an internationally-acclaimed jazz singer and local performers at Corby Town Football Club. Staging the sell out concert at the football club helped to draw in a diverse audience compared to using a traditional venue.

**Heart of Glass - St Helens** – Heart of Glass has championed groups of young people to work with nationally renowned artists such as Duckie. Duckie is a collective of performance artists that create audience interactive experiences that blur the boundaries between theatre, nightclubs and arty show business. Working with Duckie has brought cabaret nights and performances that would not have happened in St Helens previously. Heart of Glass and Duckie have successfully engaged the community with the performances as they have been developed in a joint way with a lot of community input.

## 5.0 Lessons learned

Section 5 looks at one of the key evaluation questions for CPP - which approaches were successful and what were lessons learned? This is a question which has been asked of all stakeholders involved in CPP at each stage of the evaluation. As many of the lessons learned in year two build upon the same themes, this section is structured in the same way as in year one, but we have provided an update on the lessons learnt by comparing year two with year one. The lessons from the first round of CPP places have allowed later rounds to learn from their experiences, which has enabled some Round 2 and 3 places to hit the ground running and progress at a faster pace, albeit one which still involved spending time going through the business planning process for places to be ready to deliver CPP activities and events. The lessons learnt are structured around process issues, outcomes and the future.

### 5.1 Process

#### *Partnership formation*

The qualitative evidence and monitoring information provided to date indicates that many places have created new and exciting partnerships that have potential to achieve real and positive change in terms of engaging more people in the arts and inspiring existing audiences to re-engage. The end of year one report described how the process of establishing robust partnerships could be time consuming and achieving a common purpose challenging across sectors and specialisms and local interests. In year two, the evidence from the CPP governance and consortium working report reiterates this point again.

*“The process of consortium development has often been slow and at times frustrating”. (Governance and consortium working report)*

In short, **there is greater acceptance that it can take longer than some may anticipate which will ultimately have an impact on the outcomes and how these can be evidenced within the timeframe for the national evaluation.** It is therefore important to ensure that the local evaluations are in a position to capture this effectively, especially as Round 3 places have higher income targets.

According to the governance and consortium working report, it is important that places have a centralised project governing board to ensure that the local programme is being delivered effectively and that it is achieving its goals. CPP places that have invested a lot of time and energy at an early stage have found that it can help to mitigate potential problems related to long-term collaboration. Based on East Durham’s experience of partnership formation, this requires appropriate planning to be in place and to **have regular consultations** with consortium members to ensure that all partners agree on the parameters of the programme. It also ensures that a **‘test and learn’ environment** can occur and thrive throughout the programme.

#### **Related tips on partnerships put forward by grant recipients include:**

- The importance of building trust and good relationships with partners early on and having sufficient capacity on the ground to deliver.
- Understanding that CPP is a programme which is always evolving and that places need to be very responsive to the changing landscape.
- The importance that local programmes are given greater flexibility from Arts Council England to develop in an organic way, in order to improve how responsive places can be to local communities and audiences.

Arts Council England is reviewing the value of the consortium approach of CPP for its other programmes, and therefore it is important that they take into consideration some of the lessons and tips mentioned above.

### *Planning phase*

**As in year one, the amount of time involved in the planning stages has been greater than anticipated.**

This has led to slower than anticipated progress with programme delivery, local place evaluation and achievement of early outcomes for some places. In year one, there were also implications for the national evaluation as the evidence base on which to draw was less extensive than might have been expected at that stage. In year two, this mostly applies to Round 3 and some Round 2 places and so a lot the evidence of outcomes has come from Round 1 and some Round 2 places.

Where places have faced project management challenges which have resulted in a lot of time being taken to put their programmes together, this can have an impact on the time left for actual delivery highlighting the **importance of getting the right balance between time and resources for planning phase and for implementation.**

## **5.2 Outcomes**

### *Delivery phase*

**Allowing sufficient time to engage and involve local people in the planning and/or delivery process is another lesson learned.** In year one, it was too early to assess how effective methods put in place to achieve excellence in community engagement had been across the programme as a whole. In year two, there are now some good examples of a variety of different approaches which have been successful in securing community engagement (see Section 4). However, it is still too early to say whether the evidenced outcomes have been sustained and translated into longer term change. Moreover, it is not possible for the evaluation to examine all approaches in detail. Therefore **Arts Council England needs to ensure that CPP places are prepared and ready to capture and share the successes and challenges of their projects.**

#### **Related tips on the delivery phase put forward by grant recipients include:**

- Art activities can take time to grow and develop, to be authentic, engaging and genuinely community-led.
- It is important to constantly reflect and be responsive to changes.
- It can take considerable time and effort to get projects up and running and to secure buy-in from local people and partners. However, this investment can pay off when people can see how the project is making a difference and will allow projects take root and pick up some momentum.
- Many places have learnt that of word of mouth is usually the best way for promoting and advertising events.
- It is important the local community is involved in all aspects of the project from design to decision making to create pride and ownership in the project and to have local ambassadors who are advocates for the project
- Workshops or incremental grassroots work can also be quite effective for building relationships with hard to reach groups or local people that do not normally engage. Whereas embedding arts events in general community life and using non-traditional venues (e.g. pubs, stadiums, disused factories, or allotments) can help to engage large number of people.
- Experience suggests that it is also a good idea to phase the delivery of different strands of programme activity, rather than delivering on all aspects at the same time.

**Another lesson is an understanding that the local context and project management of each place is different and some have a more complex set up than others.** This includes issues related to the size of the geographical area and the nature of its administrative boundaries. For example, Heart of Glass - St Helens, covers a relatively small area geographically whereas Super Slow Way - Pennine Lancashire, spans five local authorities (Blackburn, Darwen, Burnley, Hyndburn and Pendle) and only two were engaged initially. This is an area where **further work and learning would be beneficial** to better understand what facilitates and hinders progress, and what challenges could be potentially averted based on the lessons from other places.

The qualitative research carried out in year one of the evaluation found that more guidance on the concept of artistic excellence would be beneficial, particularly as grant recipients' views on the appropriateness of the level of support they had received in this regard were mixed. In response to this **Arts Council England issued guidance in year two on a 360-degree feedback approach for defining and measuring artistic excellence.** In year two, there is a lot more evidence on quality in terms of clarity and some feedback on excellence outcomes **however there is insufficient evidence that CPP places are currently gathering a full range feedback** from participants, community, stakeholders, self evaluation, peer review, and press and media as recommended by Arts Council England.

**There is a need to ensure that more CPP places are actively assessing and reporting on good practice.** For example, places are required to submit case studies to Culture Hive (<http://culturehive.co.uk>), only a few places, mainly those from Round 1, are using this platform to share case studies and good practice. It is important that Round 2 and 3 places start to share material here as way of encouraging more peer learning.

**There is evidence to suggest that mechanisms to share learning are working better now in year two than in year one.** Peer learning has forged a stronger relationship across the programme and there are examples of places sharing tools and templates. This is particularly beneficial for Round 3 places as they enter the delivery phase and has made some aspects and processes of getting a new CPP place up and running more smooth and efficient than with previous rounds. There are several mechanisms in place which aim to facilitate this, such as developing an evaluation compendium as a useful resource for places, and the recruitment of a new communications specialist and a new marketing and communications group on Basecamp, which has been in place since the second half of 2014.

### *Monitoring and evaluation*

At the point of reporting, **around two-thirds of places were in a position to share local place evaluation outputs for review; learning in relation to the effectiveness of local place evaluation approaches and methods was therefore limited for some areas.** The outputs included evaluation questions that reflected the three overarching programme evaluation questions suggesting that the designs are fit for purpose in terms of contributing to the national evaluation. Places are encouraged to learn from this report and their peers together with the local expertise that is in place to produce and share outputs for review in year three.

For example, bait - South East Northumberland, is using the Warwick Edinburgh Mental Wellbeing Scale (WEMWBS), which is an independently validated methodology which can be used alongside other measures and qualitative feedback to establish a strong evidence base of impact on wellbeing. However, it takes time to build a statistically reliable dataset and the work required by partners and/or artists to administer the surveys needs to be considered.

**Related tips on monitoring and evaluation put forward by grant recipients and others include:**

- CPP places recognise the importance of evaluation and more CPP places in year two have been using it to identify barriers to arts engagement and why people do not in engage.
- Greater feedback is vitally important to inform future programme planning and improve delivery to meet audience expectations.
- Case studies are useful for identifying what works and for sharing lessons with other places.
- It is important to consistently capture monitoring data at events and try different approaches to collect this data, e.g. through ticketing events, surveying spectators, or incentives for completing an online survey to monitor how different approaches to delivery effect repeat engagement, and one-off attendance.
- Demographic reporting could be further improved as could the reporting on previous arts engagement.
- Importance of sharing successes and learning through websites, social media, critical reflections working evaluation partners, and peer learning network.

### **5.3 Future**

#### *Sustainability*

In year one, the grant recipient interviews found variable progress in terms of planning for sustainability as might be expected at that point in the overall programme delivery although, by the end of year two, it was envisaged that there would be much stronger evidence that places have robust sustainability plans in place. However, some places are still at a relatively early stage of thinking about how sustainability might be addressed. There has been variable progress to date and all places need to push forward with advanced planning for sustainability.

**Related tips on sustainability put forward by grant recipients include:**

- Greater focus on working in partnership with public, private and community stakeholders, so that consortium members can work together to be responsible for improving the sustainability of the programme.
- Building strong relationships and infrastructure are paramount to helping to deliver a sustainable legacy.
- Most CPP places have championed community groups, local artists and arts programming as the way forward.



## 6.0 Conclusions and next steps

This final section of the year two report presents the conclusions at a significant point in the delivery of the national CPP programme - as the majority of Round 1 places move towards the new CPP funding period, Round 2 places are delivering at pace and Round 3 places begin to implement their full programmes. It covers the main successes, whether these are additional benefits that would not have emerged without Arts Council England funding, how local CPP places have changed over the course of the funding period, and how CPP is helping to address the challenges facing the arts sector. Finally, this section covers areas for improvement and the next steps for the evaluation.

### 6.1 Building on key successes

At the end of year two, the monitoring data, which has been submitted by the majority of places, shows that the CPP programme has achieved over one million visitor/audience engagements (including participants) since its inception and, when supplemented by the Audience Agency data, it is clear that these include people from areas of least engagement who did not previously engage regularly in the arts. On the one hand it can, and has been, argued that if you give people more opportunities to participate in art the numbers participating will naturally increase. However, it is clear from the successes and failures experienced through CPP that this is not necessarily the case and that **the reason why programme reach is increasing is in no small part due to the range of methods places are using to create art and the quality of the resulting art they deliver.**

The evidence base for this report shows that the **CPP programme is enabling places and partners to test different approaches to community engagement, that it is a catalyst for creativity and that artists and communities are learning from each other.** As described in Section 4, excellent engagement comes in many forms and is a process that requires time, consistency, investment and opportunities for local people to be involved where they live, in places that are familiar, and with aspects that they can associate with on some level. Whatever approaches local programmes have taken, there is agreement that communities must be encouraged to take ownership, be given responsibility and be trusted. Together with capable and committed individuals who can push things forward, a culture of co-production with artists has helped to bring in audiences as well as create art. The research has also shown that different levels of engagement can be beneficial, from in-depth engagement that has been life changing for some individuals to the wonder of large scale events that have made local people think about art and their local area in a different way. **At the end of year one, the need to better understand audiences was identified by national strategic stakeholders as a key challenge for the programme. One year on, it is clear that CPP places are meeting this challenge.**

**As an action research project, there are also examples of engagement that have not worked so well.** Anecdotally, national strategic stakeholder interviewees spoke of 'internationally recognised' art that has failed to attract the audiences that CPP places were expecting or to achieve positive feedback. This appears to suggest that peer recognition alone is insufficient to engage people in the arts in areas of low engagement. The examples of excellence discussed in Section 4 of this report are perceived to be excellent from a range of perspectives, although not always the full 360-degree feedback that Arts Council England has advised. It should be noted that while the evidence base for excellence is much stronger than at the end of year one, it tends to come from the same small number of Round 1 and 2 places and so **there is clearly more that other places could do to record and share their achievements with the wider CPP programme network and beyond.**

**As well as demonstrating the short term programme outcomes, to a greater or lesser extent, some places are making good progress towards the achievement of the medium term outcomes and the national programme has achieved some unexpected outcomes**, such as the emergence of co-commissioning models, that are positive not just for CPP but for the arts more widely. A reflection of the increased knowledge, confidence and empowerment gained by CPP places through their experiences of the programme so far, is the coming together of a small group of Directors to meet with Arts Council England and discuss how the lessons learnt from CPP may help to influence Arts Council England policies. From Arts Council England's perspective;

*"CPP feels really fundamental to our way of working, something that is throwing up some really interesting ways of working, approaches that have a resonance across the cultural sector, doesn't feel like a little project...[it] ,feels like a core part of what we're doing which is a testament to the work it's doing...it's raising questions like...partnership working, do we need to encourage that across more broadly, cultural education partnerships are partly building on that, whether would welcome consortia bids, really shaping our thinking" (national strategic stakeholder).*

In sum, **all those involved with CPP appear to agree that the programme has so far succeeded in developing a "more healthy arts ecology"**, which the quantitative data is starting to support to some extent. **Central to success are strong partnerships working collectively to change and evolve and respond to local needs and demands.** The relative strength of partnerships have the power to help or hinder progress within programme rounds and much learning through CPP is being taken forwards and has led to more applications for other funds, for example Grants for the Arts.

**There was a common perception amongst national strategic stakeholder interviewees that the same outcomes would not have been achieved without the CPP programme, and definitely not at the same scale.** Whilst some CPP places began with relatively more arts infrastructure (e.g. LeftCoast - Blackpool and Wyre, Appetite - Stoke-on-Trent and Right Up Our Street - Doncaster) than others (e.g. Creative People and Places Hounslow, Market Place - Fenland and Forest Heath), the scope and scale of engagement would not have happened without Arts Council England funding that centres on partnership working and community engagement. Therefore outcomes from the CPP programme are additional and will be challenging to sustain with reduced financial inputs. In the absence of CPP,

*"it would be business as usual, continued patchy provision with voluntary led providers and a few examples of subsidised work which can lack resources and diversity of provision. CPP has stretched the imaginations and realities of what is possible locally" (national strategic stakeholder).*

**At this stage in programme delivery it appears timely to take stock of local CPP partnerships, building on the research completed to date and with sustainability in mind.** In the year one evaluation report the variable local infrastructure was highlighted as a key challenge facing the arts sector and so in year two the evaluation had sought to examine whether, and how the local context for the arts has changed in CPP places. National strategic stakeholders and grant recipients' views on the extent to which local contexts had changed as a result of being part of the CPP programme at the end of year two were mixed. Naturally, the starting points and programme round in which places were successful have proved to be influential in the nature and pace of change. Some interviewees discussed how much more money the arts has now compared with the start of the programme, but this is sometimes as a result of the success of the arts in attracting funding from non-arts sources. In Creative Barking and Dagenham for example, the Growth Commission is looking at opportunities including the arts which interviewees said would not have been conceived without CPP, which has demonstrated the potential of the arts and that local people are behind the arts locally.

*" [within context of cuts] the fabric of the borough is changing rapidly which means lots of infrastructure, lots of houses being built, it's a place where there is a lot of dynamism, council budgets are going down but they're trying to position borough so that it can access funding that comes with the growth agenda.. how do you turn that into an opportunity for the borough and what*

*they've realised is actually they're a great place to be creative because...it's still relatively affordable for artists they want to be a creative cultural borough where there is lots of activity going on, don't think they would have been able to conceive of that without CPP...it's shown them.. And also people are really behind CPP...and people want to be associated with it" (national strategic stakeholder).*

**More generally, there appears to have been a shift from places not seeing arts and culture as what they do to being a critical part of what they do. The case studies carried out during year two show a shift within communities, and also that non-arts "organisations are seeing that art can do this"** (national strategic stakeholder). The interviews suggest that CPP places now look different in terms of the arts and furthermore some CPP consortiums know better where they fit within the existing infrastructure; while in other places, CPP consortiums are just becoming embedded.

*"In Blackpool, CPP feels like the go-to place" (national strategic stakeholder).*

**However, there were some concerns that CPP has not engaged as well as it might with existing arts providers which may have caused some tensions and could be improved upon in future.** Furthermore, there was evidence to suggest that places have more work to do to find ways to work with organisations operating within the existing arts infrastructure. A national strategic stakeholder suggested that places with existing venues might be limited by what is already there as they strive for innovation.

The ongoing challenge of sustainability in a wider landscape of local authority cuts was said to be harder now than at the start. Whilst the evidence throughout this report has shown that CPP is developing the relationships, networks and "high capacity individuals" who can develop the local arts infrastructure, **the sustainability question remains very much unanswered.**

## **6.2 Gaps and areas for improvement**

This section summarises the gaps and areas where it is hoped there will be improvements during year three of the evaluation.

- At the end of year two, there is a much stronger evidence base than at the same point last year. However, nationally there are still gaps in demographic data and data on previous participation. In addition, there are some CPP places (particularly in Round 2 and Round 3) for which less is known.
- There is some evidence to show what lessons are being learned and how learning is being transferred across the programme and it is clear that the peer learning network, with its new and more streamlined approach, including Director Days, is very useful for those involved. However, there is a sense that there are more lessons that are being learned but not captured and disseminated and CPP places and the wider network should encourage this further so that the potential for learning is maximised.
- Interviews to date show sustainability is high on places' agendas but there are currently gaps in our knowledge about previous arts participation, whether those local people who do now engage are continuing to engage, whether (and how) aspects of CPP like action research and the growing infrastructure will continue, and what will this mean for the CPP legacy.
- From Arts Council England's point of view, there are gaps in the available information about targeted activities working with people with disabilities, and also the digital distribution of art and how local communities are engaging with the digital arts.
- There is scope to strengthen links with the existing infrastructure and to learn from examples where these arrangements are already in place, for example in the North West around strategic touring.
- Relatedly, even in Round 1 places where some great successes have been well evidenced and the work has led to an increase in applications for other funds such as Grants for the Arts, they have not always been successful, and in some areas with very limited infrastructure, there is still no increase in applications.

- Looking forwards, there is a need to gather evidence around what works and what does not work for the multitude of approaches that are being implemented as part of efforts to make CPP sustainable. As was pointed out by a national strategic stakeholder, all local programmes are focussing on building sustainable models with different skills sets, which is a key challenge for project directors in 2016.

Places have taken different approaches and they would hope to see different strategies to developing and evaluating how and why they worked and perhaps a menu of options for empowering local communities and how these might be scaled up to help places decide which approach to adopt. Work is ongoing in this area linked to the peer learning event which took place in January 2016 where various evaluation techniques including Social Return on Investment and Warwick-Edinburgh Mental Wellbeing Scale were shared and an Evaluation Compendium is being produced as a learning document for places. There is a need for more places to share local evaluation outputs during year three, and to ensure that these outputs cover both processes and outcomes.

### 6.3 Next steps

Throughout the evaluation process (for this and other strands), the complexity of assessing the impact and outcomes from the CPP programme has been acknowledged by the CPP network and the evaluators and researchers working with the network. It is a diverse national programme operating in 21 different places, which each have particular contexts that shape and are shaped by the challenges facing the arts and the many partners involved. With this in mind in the third and final year of the evaluation, Ecorys will continue with each of the following tasks, whilst liaising with the national steering group and drawing on outputs from the other evaluation strands to produce the final evaluation report in January 2017:

- continue to review quarterly monitoring data and provide quarterly progress updates (July, October 2016 and January 2017);
- the meta-evaluation will continue to review available local place evaluation documents (e.g. annual reports/reviews, research at specific events, audience analysis or lessons learned documents) using a pro-forma which provides a framework for undertaking a consistent assessment of the quality of these outputs and extracting relevant information for the national evaluation (Autumn/Winter 2016);
- five further case studies will be set up to explore different themes and the work of other places in more depth. As before, the focus and location of the case studies will be agreed in conjunction with the national steering group (completed throughout 2016);
- a sample of grant recipients and national strategic stakeholders will be interviewed again to explore progress and achievements, building on the evidence base gathered to date. Interviews will explore a range of themes including peer learning (completed throughout 2016).

## **Annex 1: CPP Places, programme activities and funding rounds**

Round	Place	Programme name	Programme activities	Funding
3	Slough	HOME	Home Programme will produce diverse, dynamic and distinctive artistic approaches, opportunities and experiences to excite, entertain and enable participation and engagement in the arts in Slough.	£625,000
3	Luton	Luton Creates	Luton Creates is a springboard for Luton to develop into a dynamic and diverse town with exceptional creativity and innovation. Creative Community Forums will be recruited through Luton's well-established Neighbourhood Governance Networks alongside artists and creative producers. With the support of Creative Leaders and Creative Hub made up of artists and creative industries. And drawing on best practice from Critical Friends. These networks will introduce inspirational activity across artforms and challenge preconceptions about what the arts can be.	£686,531
3	Fenland	Market Place	Market Place will connect seven market towns across Forest Heath and Fenland through the development of a strong, confident and ambitious arts community. Community groups, cultural leaders and artists will form Market Place Traders groups in each town to develop ambitious programmes across the voluntary, professional and commercial sectors. Local leaders will feed into a national dialogue around 'missing markets' and ways to change the arts ecology in places with limited arts infrastructure.	£964,218
2	Peterborough	Peterborough Presents	Peterborough Presents will offer small grants to applicants with ideas for arts projects. They also plan to put on large scale participatory events. 'Community Bridge Builders' will be used to engage new audiences. Each year, young people will be offered internships with professional arts organisations.	£725,046
2	Hounslow	Hounslow Creative People and Places	The programme is based on the creation of four hubs around the borough which build awareness of arts activities and put on local workshops and small events.	£929,079

Round	Place	Programme name	Programme activities	Funding
			Hounslow coming together conducts skills development for people to run projects. They also put on high-impact festivals and outdoor art events.	
2	Derbyshire (Ashfield, Bolsover, Mansfield, North East Derbyshire)	First Art	First Art will put on large scale events as well as a 'Go See' series for people to engage with the arts. The programme wants art work to tour in community venues such as schools shops and pubs. It also supports local artists and events to grow.	£1,500,000
2	Corby	Made in Corby	Made in Corby aims to bring iconic artists to Corby as well as commission community artists. The programme involves getting people to attend arts events in and around Corby (Big Nights Out) as well as staging events in the local community (Big Nights In).	£1,000,000
2	Black Country (Sandwell, Walsall, Wolverhampton)	Creative Black Country	Involving community groups, the programme will commission work which resonates with the community. The programme also aims to introduce people to the arts through workshops, debates and meeting artists as well as empowering groups to plan their own art programmes. During Shared Learning days, the public will be invited to review the arts programme so far and shape the future of it.	£2,000,000
2	East Durham	East Durham Creates	Activities in this three year 'test' period of East Durham Creates include working with communities to plan and deliver the Let's Create Commissioning Scheme, Creative Socials and Go & See visits. Three new commissions are being developed through deep local engagement with international artists, trialing unique places as venues. Community venues are also being established as 'Cultural Hubs' programming high quality theatre and dance performances.	£1,500,000
2	South Tyneside and Sunderland	The Cultural Spring	The Cultural Spring has run a number of art taster sessions. They are building an arts programme, a 'cultural calendar' full of events for people to look forward to and generate local pride.	£2,000,000

Round	Place	Programme name	Programme activities	Funding
2	Lancashire (Blackburn, Darwen, Burnley, Hyndburn, Pendle)	Super Slow Way	The activities part of this programme range from 'Go See' events and working with festivals to outdoor theatre performances and putting on family-friendly art events. New art work is commissioned with community involvement.	£1,984,722
2	St Helens	Heart of Glass	The Heart of Glass runs small events to build community interest and provide a regular art programme. The programme commissions local artists as well as organises for touring products to come to St Helens. Local arts organisations can bid for funding for new arts projects and improve their sustainability.	£1,500,000
2	Kingston upon Hull	Roots and Wings	Hull and East Yorkshire Council for the Voluntary Services, the host organisation for Roots and Wings, the Creative People and Places project in Hull, went into liquidation at the end of 2015. The remaining Arts Council funds that were committed to this project have been reserved for Hull and work is underway with a group that are interested in applying to run a CPP project in the area. Roots and Wings ran Culture Clubs to explore art and discuss barriers to engagement. The programme commissioned new work with a focus on building the capacity of the local arts infrastructure, providing more opportunities for people to engage in the arts and celebrating the talent of the city. A 'Go and See' programme was also planned.	£3,000,000
2	Kirklees	Creative Scene	The programme plans to run group workshops and residencies, work with 'Scene Makers' who are creative leaders in their communities, put on 'Go and See' events and to commission work to tour. They also work together with festivals and put on large scale public projects.	£2,000,000
1	Lincolnshire (Boston and South Holland)	Transported	Transported has focussed on projects that take art to where people meet to overcome the specific challenges facing rural areas, and then identified the positive outcomes they deliver in order to recruit sustainable partners.	£2,592,183 plus £700,000 future CPP funding.



Round	Place	Programme name	Programme activities	Funding
1	Barking and Dagenham	Creative Barking and Dagenham	The programme recruits volunteers – ‘Cultural Connectors – who are trained to get more people engaged in the arts. They also sit on the decision-making panel of the programme. The programme puts on ‘Go Sees’ for people to attend arts and cultural events together and commissions a range of work. It also provides bursaries for individuals and groups to develop their skills and networks.	£838,500 plus £735,000 future CPP funding.
1	SE Northumberland (Wansbeck and Blyth Valley)	bait	bait runs taster activities to build interest in the arts as well as large mass-participation events. They commission work, bring in touring art and seek to strengthen the local arts infrastructure.	£2,461,400 plus £998,412 future CPP funding
1	Blackpool and Wyre	Left Coast	Left Coast runs a ‘Go See’ programme, puts on creative workshops and is planning an apprenticeship programme, to enable local people to go on placements to art organisations. New art work is commissioned with community involvement and they collaborate with festivals.	£3,000,000 plus £1,000,000 future CPP funding
1	Swale and Medway	Ideas Test	The programme includes running ‘small experiments’ of art projects and involving ‘Community Catalysts’ to encourage art participation. Organisations and individuals can also apply for funding to implement new arts project ideas.	£1,476,000
1	Stoke-on-Trent	Appetite	Appetite has established community hubs which feed into the commissioning process. They also run taster art events, have a city-wide arts programme and facilitate capacity building for artists.	£2,999,431 plus £1,000,000 future CPP funding
1	Doncaster	Right Up Our Street	The programme includes three strands of work: large scale performance events encapsulating the spirit of Doncaster; commissioned work to discover local communities; grassroots development where artists work with volunteers.	£2,570,924 plus £700,000 future CPP funding

## **Annex 2: National Evaluation Research Questions**

# Research Questions

The following table sets out the research questions underpinning the national evaluation along with the main sources of evidence which will be used to answer each one.

Core question	Sub-questions	Monitoring data	Local place evaluations	Consultation	Case studies
Are more people from places of least engagement experiencing and being inspired by the arts?	How many people took part in the programme? (as participants, attendees, artists or volunteers)	✓	✓		
	What was the profile of those who took part? (age, gender, ethnicity, disability, etc.)	✓	✓		
	What motivated people to take part?	✓	✓		✓
	What proportion of those taking part were from the target areas? (those with lowest arts engagement)	✓	✓		
	What proportion of those taking part had not engaged with the arts and culture in the previous 12 months?	✓	✓		
	Did individuals change their behaviour as a result of taking part? (including intentions to engage in the arts in future, change in frequency of participation, change in awareness of the arts)		✓		✓
	What benefits did individuals experience themselves as a result of taking part? (inspiration, new skills, etc.)		✓		✓
	What wider benefits did individuals feel had resulted from the activity? (e.g. community cohesion, wellbeing, etc.)		✓		✓
To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	How many new arts and cultural opportunities were created by the programme?	✓	✓		
	How successful have areas been in leveraging additional funding, attracting in-kind/volunteer support or generating revenue?	✓	✓	✓	
	How many and what type of groups/organisations have been involved in offering opportunities to engage with the arts in the areas?	✓	✓	✓	✓
	How is artistic excellence being evidenced for CPP activities?	✓	✓		✓
	What are the views of those taking part? (quality of art, satisfaction with experience, etc.)		✓		✓
	Is there a relationship between the perceived quality of the art and future intentions to participate?		✓		✓
	How successful were the CPP places at engaging local communities and the target audiences (those who have below average levels of engagement with the arts) in design and delivery? Were new approaches to engagement used?	✓	✓	✓	✓
	What support is being provided to CPP places to achieve excellence?		✓	✓	
	What is the role of ACE in monitoring and maintaining excellence?			✓	

Core question	Sub-questions	Monitoring data	Local place evaluations	Consultation	Case studies
Which approaches were successful and what lessons were learned?	What has worked well/less well in the different CPP areas and why?		✓	✓	✓
	How sustainable are the opportunities/change which has been created and why?		✓	✓	
	How effective are CPP places at identifying and adopting good practice from outside the programme?		✓	✓	✓
	To what extent has the programme generated good practice?		✓	✓	✓
	Have there been any significant unexpected outcomes (positive and/or negative)?		✓	✓	✓
	How effective were the methods for sharing and disseminating learning and good practice across the CPP areas?		✓	✓	✓
	What challenges have CPP places faced and what solutions have been used to overcome these?		✓	✓	✓
	What contextual factors have inhibited or enabled success in the different CPP places?		✓	✓	✓
What lessons can be learned about process/delivery?	How effective was the approach to programme management?			✓	
	What lessons can be learned from the application process?			✓	
	What lessons can be learned from the planning and development phase?		✓	✓	
	How effective was the quarterly monitoring process?		✓	✓	
	How successful was the approach to data collection and management?		✓	✓	
	How diverse and effective were the partnerships in the different areas?	✓	✓	✓	
	How effectively did places make use of their Critical Friend?			✓	
	What can be learned from the approach to commissioning, planning and implementing local place evaluations?		✓	✓	

## **Annex 3: Review of Local Place Evaluation Outputs**

# Review of Local Place Evaluation Outputs

Source evaluation	RQ#1 Are more people from places of least engagement experiencing and being inspired by the arts?	RQ#2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	RQ#3 Which approaches were successful and what lessons were learned?	RQ#4 What lessons can be learned about process/delivery?	Summary
Local CPP evaluation #1	Monitoring data suggests a high degree of additionality in terms increased levels of engagement. The data also suggests that changes in levels of inspiration can have occurred, but this will be confirmed through future phases of the evaluation.	There is discussion of 'excellence of art' being a highly subjective concept and feedback from stakeholders suggests that the programme has provided a good blend of activities which have helped increase access to high quality art. High levels of engagement, including work with those seen as hardest to reach and hardest to help, indicates that the programme has been successful in the process of engaging communities.	A wide range of approaches have been used to engage, inspire and promote excellence. The feedback so far suggests that using incremental work to build up relationships with hard-to-reach or potentially sensitive groups is a very successful approach. Also that using expert artists and curators in generating enthusiasm and transferring skills/knowledge to the benefit of participants or clients is seen as a successful way of engaging and inspiring people.	The programme is still facing challenges in how they can improve process/delivery. A key learning point is the importance of maintaining focus on the ethos of the programme, using case studies to identify what works and to promote it, and to continue to build relationships and infrastructure to help deliver a sustainable legacy.	The national evaluation questions have been addressed and will be explored further in the final stages.
Local CPP evaluation #2	The programme has attracted high numbers of local people from a range of age groups. Across the first two phases, 47,000 people were attracted to the project. The Mosaic analysis indicated that half of the audience lived in areas that were least likely to engage, and just under	Across the project, there was at least one activity in each of the villages, estates and communities in the area. Participatory workshops attracted the fewest proportion of people, despite being more frequent than outdoor events (83% were audiences and 17% were participants). Qualitative research indicates that the	Lessons learned about the overall outputs of the programme and the successes of different approaches have not yet been examined – they will be reported on in the next phase of the evaluation.	Several lessons have been learned about process/delivery. Firstly, more focus needs to be on working in partnership with public, private and community stakeholders, so that they can work together to be responsible for improving the sustainability of the programme. Secondly, the	The approach used for the evaluation will address all of the national evaluation questions over time, as well as the local aims of the research. So far, there has been a focus on two of the questions: engaging the previously

Source evaluation	RQ#1 Are more people from places of least engagement experiencing and being inspired by the arts?	RQ#2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	RQ#3 Which approaches were successful and what lessons were learned?	RQ#4 What lessons can be learned about process/delivery?	Summary
	<p>half were from groups with a medium likelihood of engaging. Only 2% were from typical arts audiences, suggesting that the project has been successful in engaging people from places of least engagement.</p>	<p>quality of the art is perceived to be high – local people particularly appreciate the focus on making the everyday exceptional. The next phase of the evaluation will assess which projects make the biggest difference to achieving excellence.</p> <p>Surveys found that the majority of those from places least likely to engage wanted more arts activities in their area, and just over three quarters said they felt inspired to attend the arts in the future as a result of the project.</p>		<p>programme should develop opportunities to create local leadership which values the arts. Thirdly, there is a need to consolidate the communications plan, to ensure the legacy of the programme can continue. Finally, to continue to improve their understanding of the demographics of the programme, to understand the best way to take the programme forward when the CPP funding ends.</p>	<p>unengaged and the increased supply of excellent art. Postcode data and consultations were used in Phase 1 to examine people’s views about art before the projects kicked off, and phase 2 has collected data on a wide scale to measure changes. Only snapshot data from Phase 3 has been provided at this stage.</p>
Local CPP Evaluation #3	Evidence on this theme is not presented in the outputs shared to date.	Evidence on this theme is not presented in the outputs shared to date.	Evidence on this theme is not presented in the outputs shared to date.	Lessons on process/delivery have been identified through consultations with Consortium members. This revealed a lack of consensus within the Consortium about the parameters of the programme, with uncertainty about the focus. As a result there is a plan to increase the regularity of meetings for members, so that a ‘test and learn’	There are limited findings to date but the outputs do give some insights into the process behind developing the evaluation including the steps being take to ensure that it ties in with the national evaluation (for example, through development of a theory of change).

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				environment can be fostered throughout the programme. It was noted that the Consortium also need to work together to achieve clarity on the rationale of the programme so they can best plan the programme activities, as well as develop a Theory of Change.	
Local CPP Evaluation #4	Findings at this stage of the evaluation are inconclusive (for example, due to a low number of survey responses). However, it is anticipated that the next phase of their evaluation will capture more data concerning 'harder to reach' audiences.	For this programme, 'excellence' is about working with artists active in the community to increase the public's immersion in art. A survey found that 48% of 'low' arts engagers had increased interest in local events after visiting their first activity, and 69% of 'high' arts engagers said the same. However, the majority of these respondents were already actively involved in arts or community groups. Therefore, from the evaluation outputs so far, it is difficult to judge the extent to which the aspiration for excellence of art and excellence of the process of engaging communities has been achieved.	Lessons learned are not presented in the outputs shared to date.	Lessons learned are not presented in the outputs shared to date.	The research process has not been structured according to the national evaluation research questions so outputs to date contain few directly relevant findings.



Source evaluation	RQ#1 Are more people from places of least engagement experiencing and being inspired by the arts?	RQ#2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	RQ#3 Which approaches were successful and what lessons were learned?	RQ#4 What lessons can be learned about process/delivery?	Summary
Local CPP Evaluation #5	<p>There were no ticketed events in the first year of activity which has led to no large-scale collection of audience demographic data. However, the small amount of data that has been collected does give some insight into who is engaging. In particular, the percentage of BME participants was representative of the local population and the majority of the audience were under 16, signalling that the performances were family oriented. However, little more can be said about engagement at this time.</p>	<p>When asking people what their perception of 'quality art' was, the key themes were:</p> <ul style="list-style-type: none"> <li>• 'It makes you see things differently'</li> <li>• 'It elicits an emotional response'</li> <li>• 'It is well crafted and attractive'</li> <li>• 'Interpretations of quality are very personal and individual'</li> </ul> <p>There is still some way to go in engaging communities in the art process. A key finding was that the majority of people 'stumbled upon' the events in the first year, suggesting that the project could do more to promote their activities.</p>	<p>One lesson is that by having free, non-ticketed events, they can attract people who would otherwise face barriers to engaging with the arts. The audience values that the project has been able to bring communities together, provide events suitable for families, have a positive impact on perceptions of the area and that the project is valuing the diverse communities in the area. The approach of embedding the events in general community life (e.g. pubs or allotments), has been really beneficial because it has engaged large numbers of people and it is intended to continue this approach. The launch of the Creative Evaluation Network has been beneficial as it has attracted a number of local representatives to learn about research, data collection and monitoring.</p>	<p>The project has learned the importance of delivering innovative and engaging arts events to successfully engage with a variety of audiences from different backgrounds. Another lesson concerns the importance of consistently capturing monitoring data at events (which will be done through ticketing events, surveying spectators or the provision of postcards with survey links and use of incentives) and the need to continue collecting email addresses at events to create a broader database of contacts.</p> <p>There will be a focus on planning and delivering creative evaluation methods and ensuring enough capacity at events to implement these methods (through the Creative Evaluation Network).</p>	<p>The findings of the research are presented according to the national evaluation research questions. The initial research activities have already allowed some key themes to develop (within each research question) and they have also developed lessons learned at the local level, in response to their local-level questions. Areas where more work needs to be done (in particular on engaging and inspiring people from places of least engagement) have also been identified.</p>

Source evaluation	RQ#1 Are more people from places of least engagement experiencing and being inspired by the arts?	RQ#2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	RQ#3 Which approaches were successful and what lessons were learned?	RQ#4 What lessons can be learned about process/delivery?	Summary
Local CPP Evaluation #6	The local programme has employed 150 artists, who have reached 30,000 people, who participated 49,000 times. Data suggests that 61% of people engaging in the projects were new to the arts. Despite these positive figures, the consultations revealed that some members of the public felt that arts initiative were typically aimed at attracting existing audiences, rather than attracting new people. In the next phase of the evaluation, a priority is to collect more data on who is taking part in the programme, so they can explore this question in more depth.	Some members of the public felt that Arts Council England's focus on excellence and 'quality in the arts' could be off-putting. As a result, there was some resistance to measuring excellence. Communities have been engaged through a balanced approach of 'celebrating but elevating', with ambitious programming that would challenge the way local people would see 'excellence of art'. This approach is seen to have worked well as there were high levels of satisfaction with the work from a number of different perspectives, including previously engaged and disengaged audience members.	A key challenge in the programme was about where it should focus on 'deep engagement' with a small number of people in the community, to help build up capacity and sustainability. A key learning is the need to continually monitor and analyse data to see how the different approaches to delivering the programme effect repeat engagement, rather than one-off attendance.	The evaluation needs to continue to examine data on who is taking part, and whether audiences are different in different spaces, or if it is possible for audiences to cross over between different spaces. Four new objectives for the programme have also been developed to qualitatively test how they can push and challenge people's expectations of quality art: <ul style="list-style-type: none"> <li>• Engage a wider range of voices in decision-making in the arts</li> <li>• Raise the artistic ambition of artists, participants and communities of the area.</li> <li>• Achieve awareness through advocacy of the arts.</li> <li>• Develop and implement a legacy strategy for 2016-23.</li> </ul>	The findings that have been produced so far match up well with the national evaluation questions and provide useful and relevant insights.
Local CPP Evaluation #7	The local programme has engaged 8,000 participants at 25 venues across the borough. Some of the projects encouraged people to move out of their borough and experience arts in other places, but	The programme has helped to promote community cohesion, by providing commission-sensitive, locally-owned arts projects in areas of little cultural provision. All of the decisions are made by local residents, and the programme has aimed	Lessons learned are not presented in the outputs shared to date.	Lessons learned are not presented in the outputs shared to date.	The results so far are more directly applicable to the local level as the national evaluation questions have not been fully addressed at this stage.

Source evaluation	RQ#1 Are more people from places of least engagement experiencing and being inspired by the arts?	RQ#2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	RQ#3 Which approaches were successful and what lessons were learned?	RQ#4 What lessons can be learned about process/delivery?	Summary
	there is no indication of the numbers of people who were involved in this aspect.	to engage communities in that way. 60% of voting power on all arts commissioning comes from the local residents. 100 people have signed up as 'Cultural Connectors' to be local advocates and visionaries for the project. However, the 'aspiration for excellence of art' has not been discussed in the current report.			
Local CPP Evaluation #8	Evidence on this theme is not presented in the outputs shared to date.	Evidence on this theme is not presented in the outputs shared to date.	Lessons learned are not presented in the outputs shared to date.	Lessons learned are not presented in the outputs shared to date.	Evidence which helps to answer the national evaluation questions is not yet available.
Local CPP Evaluation #9	No data has been reported on the characteristics of the audiences so far.	This question has not been addressed in the evaluation outputs in depth. However, this place aimed to engage communities through ensuring that the participatory activities were linked to the locality, enabling them to generate personal and emotional responses from the audiences.	The most successful approach was using games for engaging with people in the beginning, as this helped to break down misconceptions of the arts. Using props was also found to be a good way of engaging people. Market squares were found to be the best location for arts activities and that having mobile activities (rather than static) was good for reaching people. However, some people felt a bit uncomfortable taking part in the interactions, especially	Lessons learned on process/delivery are not presented in the outputs shared to date.	There is some information on engagement, but it is minimal and based on observation rather than actual numbers. Lessons learned in respect of activity have been detailed and it is clear how the project intends to move forward.

Source evaluation	RQ#1 Are more people from places of least engagement experiencing and being inspired by the arts?	RQ#2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	RQ#3 Which approaches were successful and what lessons were learned?	RQ#4 What lessons can be learned about process/delivery?	Summary
			when they tried to record these encounters for monitoring purposes.		
Local CPP Evaluation #10	Both qualitative and quantitative research indicates that many of the project's audience are non-regular arts attenders. From year 1 to year two, the number of attendees grew exponentially, but the proportion of 'harder to reach' audiences (such as men, those over the age of 55 and people from a BME background) decreased. This may have been due to data collection methods but the project aims to address this reduction in year three.	Evidence indicates that the project has inspired an aspiration for excellence, as the audience has become more engaged in defining 'quality art', debating what it is, and even having more say in commissioning art for their local area. From year one there has been a progression of local people being inspired by art, to local people engaging in more complex discussions about art.	The shift towards a model of community engagement in the second year has been more successful than in the first year. In particular, it has brought people together so that they feel a part of something. The community approach makes it easier for people to engage with art, and it means that people from different networks or groups take part in the programme.	Through the evaluation it became clear that there are significant barriers to art engagement in the area, including the cost of attending art, mental health and disability, the 'fear of the unknown' and low expectations. This feedback has informed the programme planning, and changes such as, having easily accessible venues, having free access to events, and producing marketing materials so people would know what to expect, have been put into place.	The evaluation addressed the main questions of the national evaluation, with both quantitative and qualitative evidence provided. Each question has been broken down into thematic subsections, meaning that the questions have been explored in depth and in breadth. Although not all of the findings can be generalised due to sampling issues, there are still some very useful points coming out of the research (especially the qualitative findings) that are highly applicable to the national evaluation.
Local CPP Evaluation #11	Evidence on this theme is not presented in the outputs shared to date.	Evidence on this theme is not presented in the outputs shared to date.	Lessons learned are not presented in the outputs shared to date.	Lessons learned are not presented in the outputs shared to date.	Evidence which helps to answer the national evaluation questions is not yet available.

Source evaluation	RQ#1 Are more people from places of least engagement experiencing and being inspired by the arts?	RQ#2 To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?	RQ#3 Which approaches were successful and what lessons were learned?	RQ#4 What lessons can be learned about process/delivery?	Summary
Local CPP evaluation #12	Some qualitative evidence indicates that people have been inspired to attend artistic events for the first time, but there is no data to quantify the extent of engagement of people from places of least engagement.	Although the findings were not presented in the evaluation outputs, the project team had conversations with audience members about the quality of art, their 'taste' in art, and what they thought would be relevant art to be commissioned for the area. These conversations would suggest that the aspiration for excellence of art is being embedded in this project so far.	Lessons learned about approaches are not presented in the outputs shared to date.	Through conversations with audience members, the project has learned the importance of word-of-mouth in the advertising of artistic events, and the effectiveness of workshops for engaging those from places of least artistic engagement.	Some of the qualitative findings are useful for the national evaluation, particularly in terms of question 1 (engaging the previously disengaged) and question 2 (the aspiration for the excellence of art).
Local CPP evaluation #13	Quantitative evidence suggests that people from places of least engagement make up the greatest proportion of the audience at many events within the artistic programme.	This question has not really been addressed in the evaluation outputs so far. A question asked at one event asked the audience what they'd like to see more of in the future, out of a range of different arts programmes. The engagement in this question indicates that some of the audience are interested in sustaining their engagement in the arts.	Lessons learned are not presented in the outputs shared to date.	Lessons learned are not presented in the outputs shared to date.	The outputs so far are most relevant to the national evaluation in terms of answering questions on engagement and inspiration.