CREATIVE PEOPLE AND PLACES

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Acknowledgements

Photo credits (front cover):
Heart of Glass. A Right St Helens Knees Up, performed by residents from local sheltered housing associations at a sold out Citadel Theatre in 2016. Photo: Stephen King

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 CPP programme 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 invested around £37 million across 21 Places[1] over three different funding rounds as part of Phase 1 of CPP.[2] Only places which appeared in the bottom 20% of adult arts participation[3] were able to apply for funding. The early recipients of Phase 1 have already completed delivery and have now begun to deliver Phase 2 (a second three-year phase of activity).

The national evaluation

In 2013, Arts Council England commissioned AND to coordinate a national programme evaluation on behalf of all 21 local CPPs. This was the first time that an external organisation had been tasked with the coordination of an evaluation for an Arts Council England programme. A national network of local place representatives was established to steer the evaluation and, in December 2013, Ecorys was contracted to undertake the meta-evaluation, which comprised of a review of local monitoring and evaluation data supplemented by a small amount of primary research.

Drawing on a wide range of sources[4], this final evaluation report on the first phase of CPP presents the overall outcomes to January 2017, highlighting a variety of successful approaches to producing local arts programmes and learning.

The aim of the overarching programme evaluation is to understand what worked and what did not work and to capture lessons to inform the sector, with an emphasis on generating new knowledge around engaging communities in the arts and culture and sharing this. There are three core evaluation questions, set by Arts Council England to guide the national evaluation commission:

- 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?

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[1] The term used to describe the region/ geographic area successful in applying to the CPP programme.
[2] http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/creative-people-and-places-fund/successfulapplicants/
[3] According to the Active People Survey.
[4] Quarterly monitoring reports submitted to Arts Council England (for the period up to 30th September 2016); local evaluation outputs; qualitative data from interviews with national strategic stakeholders including Arts Council England and a sample of Place Directors, and staff, partners and participants in the case study areas.

CPP Programme Structure

Arts Council England

Relationship Managers
Quarterly meetings
Review monitoring
information
Draw down funding
Support partnership
development

National Steering Group

Place representatives
Advisory role
Manages national
evaluation,
peer learning &
communications
Commissions thematic
research

CPP

3 Rounds
Consortium-led
Av.5 arts & non-arts partners
Advisory steering group
Community engagement & action
Critical friend support & challenge
Local evaluation

Member-led
Basecamp virtual network
Project director meetings
National peer learning
events
Annual conferences
Learning website
Commissions research

21 Place-based projects

Peer learning network

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 and 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 has tested the existence of these mechanisms in the context of the CPP programme.

The evaluation design has attempted to build upon, rather than duplicate, local Place evaluation efforts, using a meta-evaluation framework to systematically and comprehensively review local Place evaluation outputs.

Methodology

Primary research

12

Case study visits

Av. 5 interviews/ groups

32

Place director interviews

16

National strategic stakeholder interviews

Incl. 2 focus groups

Secondary research

c.290

Quarterly monitoring reports

8-19 places each quarter

c.200

Local evaluation outputs

4-15 places each year

Outputs

11 progress reports
12 case studies
3 annual evaluation reports

CPP programme reach and outcomes

At the end of year 3, the improved quality and quantity of local evaluation outputs, combined with local CPPs' progress with project delivery, provides more compelling evidence than in previous years that **the overall programme is achieving all of the short-term outcomes in the logic model**:

- More people engaged in, and inspired by, and enjoying the arts)
- Increased understanding of the arts and confidence to make informed choices
- Increased excellence and innovation in the arts (including understanding of what works well and less well)

- Increased capacity and capability in arts provision
- Increased revenue for the arts
- Excellence in engaging and empowering communities

Throughout, local CPPs have made mixed but generally good progress against work plans, action research has informed local programme design and delivery, and the **overall picture is positive**.

Partnership-working continues to be valued, providing opportunities for mutual learning, improved access to communities at grassroots level and additional complementary expertise and assets. CPPs have increasingly been supported by partners to build up local capacity, capability and local infrastructure. They have done this through co-ordinating and improving networks of people, improving knowledge of local venues and providing opportunities for developing the skills of participants, volunteers and arts professionals. **The best partnerships are locally relevant, flexible and responsive.** However, ongoing challenges include making sufficient time and effort to make partnerships work successfully and managing differing expectations.

The programme has achieved almost **1.45 million audience/visitor engagements** nationally to date. According to interview data and the Audience Agency findings[5], **CPP is successfully engaging more people from areas of least engagement in the arts[6].**

> *"It certainly has reached people who do not normally engage in the arts…for all we say CPP took longer than expected actually it's been remarkably quick and successful in terms of reaching people that are normally considered difficult to reach…but I think it has demonstrated that you do that if you work locally…"* (National strategic stakeholder)

The Audience Agency's national profiling and local evaluations indicate that **a disproportionately high level of people (in relation to the proportion of the cohort in English households) from places of low engagement have been involved with CPP**.

Across the CPP programme in its first three years, 91% of visitors belonged to one of the medium or lower engaged Audience Spectrum segments of the population, compared with 77% of the English population, which demonstrates that the programme is working. A similar picture is seen with the Mosaic Profile. CPP is therefore increasing engagement in the arts among individuals that have not previously engaged/do not engage regularly and also inspired those who do engage in the arts to engage more, which is a significant achievement.

A need to better understand audiences was identified in year 1 and at the end of year 3, all the evidence points to this having been achieved. **A range of effective methods to engage audiences** were identified, including establishing sustained dialogue with local people and putting on small, frequent events. **Sustained engagement** was linked to locally relevant events and activities, taking activities to people's localities and working symbiotically with the community to understand local interests. A wide range of examples can be found in the full report.

Cumulatively, the evidence suggests that **CPP has facilitated changing perceptions of the arts at the individual, community and arts sector level**. This ranges from individuals viewing artistic excellence in different ways, to CPP changing perceptions within Arts Council England about how different leadership models can produce excellence in art, the latter exceeding the original expectations for the programme.

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[5]The Audience Agency (2017) Creative People and Places Profiling and Mapping 2014-2016 National Report.
[6] The report states that in its first 3 years CPP has attracted 1.3 million participants based on verified postcode data. This compares to a figure of 1.45 million visitor/audience engagements recorded via the analysis of quarterly monitoring data submitted to Arts Council England. This difference can be explained by the varying data sources, numbers of responses and reporting periods.

As a result of engaging in CPP, more individuals feel **empowered by and confident in discussing art** as their level of ownership increases. The qualitative evidence indicates that participants from Round 1 CPP Places in particular are thinking about the arts in a different way and are actively challenging and questioning what 'excellent art' is and their relationship to it. They also **experience a greater sense of belonging** in their community as a result of participating in the arts.

The changing perceptions of art at the individual, community and programme level are helping to **change the local context for art in CPP Places**. Two Places have secured Ambition for Excellence grants and non-arts partners have begun to incorporate more arts practice into their everyday work. In general, local CPPs are demonstrating increased confidence (in comparison to previous years) in terms of what they want to deliver and how they will deliver it.

An **increasing number of Places are bringing in revenue for the arts**, particularly by supporting individuals to apply for grants for example through Arts Council England's Ambition for Excellence Grants, but also by linking in with the local council or by crowdfunding to raise revenue from the public.

Furthermore, in year 3, **more CPPs (especially those funded in earlier Rounds) are achieving the medium and longer-term outcomes of the logic model**:

- Creative people – sustained and informed arts participation irrespective of circumstances and background
- Creative places – sustainable arts and cultural provision

The primary and secondary data is also showing that **at least eight local CPPs are making demonstrable progress towards achieving some of the longer-term outcomes of the programme**, including:

- Improved health and wellbeing
- Improved social cohesion
- Increased community pride

More people across different CPPs are reporting feeling **increased pride in their community** which, in some cases, has lead to a greater sense of community cohesion, particularly in areas where people have been inspired to become activists for their community.

CPP programme excellence and good practice

CPP Places have come a long way in terms of their thinking, design and experience of delivering excellence in art and excellence in community engagement. **Excellence in art and community engagement is now understood by many Places as a continuum**, as highlighted by the thematic research piece on Excellence in CPP[7] and in various discussions arising from the *People Place Power* national conference[8]. There are ongoing challenges in achieving the right balance but importantly CPP has provided Places with the opportunity to pilot and refine different approaches. The best examples of excellent art and community engagement come from CPPs that have consciously taken a holistic and multi-faceted approach to forge a mutually beneficial relationship between the arts and the community.

There has been a notable shift towards excellence being embedded into everyday practice, which is also evident in the number of tangible examples which have emerged from Places alongside an openness to sharing their learning and experience. Furthermore, partnership working has raised the level of ambition for excellence and also helped to achieve excellence.

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[7] Consilium Research and Consultancy and Thinking Practice (2016) CPP Thematic Research. What it does to you. Excellence in CPP - http://www.creativepeopleplaces.org.uk/our-learning/what-it-does-you-excellence-cpp
[8] Robinson, M. (2016) People, Power, Place. Increasing arts engagement a national conference. Conference Report. 27-28 September 2016. Thinking Practice - http://www.creativepeopleplaces.org.uk/our-learning/people-place-power-conference-report

Local CPPs approaches to excellence range from being very structured to fluid but in general, **Places would agree that achieving excellence requires them to take a more holistic view of quality in terms of the whole process and all those involved.** Quality processes are important so that groups can demonstrate that they are able to develop and deliver projects.

Key learning is that achieving excellence is about ensuring that the community, artists and CPP team have time and **space to openly reflect** with each other and take on board feedback.

CPP is increasingly being recognised for its excellence in art, which has not only raised the overall profile, but is starting to have 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 with new and different opportunities. Moreover, CPPs are increasingly being compared to National Portfolio Organisations (NPOs), which receive regular funding from Arts Council England.

Lessons learned

Throughout, the learning has been focused on three key areas: process issues; outcomes and looking to the future. There is now greater recognition that establishing local CPPs is resource and time intensive and requires up to one year's lead-in time, and thoughtful and pragmatic programming decisions. Round 2 and 3 Places have been able to learn from the earlier CPPs and some have hit the ground running and progressed at a faster pace. A small number have taken longer to start delivering after spending a lot of time planning and developing activities with their local communities. This highlights the **importance of getting the right balance between time and resources for the planning phase and for implementation.** CPPs also need to ensure that they have **sufficient capacity to deliver**, which is an area requiring greater focus in the future.

As highlighted earlier, **local CPPs continue to evolve and strengthen their partnerships, which are change-makers and are worth the effort required to develop and nurture relationships.** CPPs have overcome many of the early challenges to partnership working and continue to evolve and strengthen partnerships evident in increasing levels of collaboration and the numbers of new partnerships that have been established.

CPP is also **creating valuable learning and capacity development for its partners**, including NPOs, and this goes beyond the arts sector, which reflects local CPP's growing confidence and presence in areas. There is evidence of consortia partners learning new skills which is enabling them to better meet the needs of local communities. However, this has worked well for some CPPs but not so well for others.

Allowing sufficient time to engage and involve local people in the planning and/or delivery process is another lesson learned as is ensuring that learning is shared. Overall, CPPs have generally been successful in terms of engaging with local communities and artists. In doing so, they have learnt that art and arts experiences can take time to grow and develop, to be authentic, engaging and genuinely community-led.

CPPs are now in a better position to reflect on their experiences and have become more comfortable with accepting that things do not always go to plan, and that it is as important to highlight what does not work as what does, which is all part of the learning process. This has included learning not to try to do too much. CPPs have valued the opportunity the programme has provided in terms of peer support and peer learning.

After some initial reluctance to prioritise **monitoring and evaluation**, there is evidence to suggest that this area of work is increasingly being valued and demonstrating its worth in evidencing the success of the programme.

Sustainability is increasingly on the agenda for local CPPs and several have successfully brought in increased revenue for the arts, most often at the individual level through support with grant applications.

Conclusions

CPP was launched in 2013, with some excitement and trepidation about what achievements and learning the programme would bring. It represents the first arts programme which explicitly focuses on the two key metrics of engagement and excellence in locations where historically, widespread audience engagement has been below average. It is also the first time that Arts Council England has commissioned an external organisation to lead the evaluation. Therefore on several counts, programme activity was, at least initially, considered to be somewhat risky. However, CPP has always had the potential to deliver something new and aspirational, and to learn from action research and evaluation.

At the end of year 3, the interviews and increased breadth of local evaluation data that has emerged in this last year indicate that all of the short-term outcomes around audience engagement and increases in understanding of the arts, excellence, capacity and capability and revenue for the arts are being achieved to a greater or lesser extent. The local CPPs that have demonstrated increased revenue for the arts have had the full three years in operation suggesting that if other places adopt a similar approach (which involves gradually diversifying their income) then this outcome (increased revenue for the arts),will also be achieved. Increasingly, the evidence indicates that more local CPPs appear to be achieving the programme's medium-term outcomes around sustained and informed arts participation and sustainable arts and cultural provision, and some of the long-term wider societal benefits such as improved health and wellbeing.

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

The qualitative and quantitative data unanimously indicates that more people from places of least engagement are experiencing the arts. Commonly, interviewees highlighted how successful the programme has been in engaging non-attenders and were keen to point to its effectiveness in targeting places of low arts engagement in comparison with other arts programmes, which is a significant achievement.

The Audience Agency national profiling and some local evaluation data shows that a high proportion of people taking part are from groups with low engagement with the arts.

The evidence suggests that CPP has changed individual, community and sector perceptions of the arts and that participation in CPP leads to greater empowerment, confidence and an increased sense of belonging in communities, which has in certain Places led to a greater sense of community cohesion.

Alongside this developing knowledge-base, it is apparent that local CPPs are demonstrating increasing confidence (in comparison to previous years) in terms of what they want to deliver and how they will deliver it. Places continue to consolidate their focus in terms of brand identity and their established local presence and are increasingly willing to share learning.

Similarly, the benefits of partnership working have been better documented and shared. Although, more research into non-arts partners' experiences of CPP and what they have gained from their involvement would further equip local CPPs to lead and support new partnerships to achieve mutual gains. The extensive and largely successful work of the Peer Learning Network among CPP Place Directors should be extended to other team members.

To what extent was the aspiration for excellence of art and excellence in the process of engaging communities achieved?

From the interviews and review of local evaluations, it is clear that excellence in art and community engagement is now understood by many Places to be linked and the programme has been influential in promoting that understanding.

The depth and breadth of examples that are considered to be excellent has grown as has local CPPs' confidence in sharing these.

Based on the interviews, it seems that in general 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. However, based on the evidence to date, there are limited examples of CPPs adopting a full 360-degree feedback approach to create a holistic picture of excellence as advocated by Arts Council England.

Partnerships in many forms have proved to be both a source of inspiration with regards to excellence and a means through which the learning from CPP can be disseminated. More generally, CPP is increasingly being recognised for its excellence in art, which has raised its profile and is starting to have a positive impact on the sector through increased recognition, ambition and links with NPOs.

Which approaches were successful and what were the lessons learned?

Commonly, and despite different local contexts, there are some approaches that have been successful because they share particular principles (such as inclusiveness, flexibility and patience) which have helped some local CPPs to achieve at and beyond the level of their initial aspirations for the programme. A range of effective audience engagement methods have been developed.

Lessons have been learnt around the different stages of the process, namely around the significant amount of time it takes to set-up CPPs and the subsequent effects on the speed, breadth and depth of programme delivery, and the importance of balancing resources.

The structure, make-up, commitment and capacity of partnerships remain of critical importance to the effective delivery and impact of CPP and to its future. Importantly, the evidence suggests that partnerships are generally setting aside more time for reflection which is paying dividends, reflected in successful (and transparent) adaptations to local arts programming, improvements to monitoring and evaluation, and a growing evidence base that can better demonstrate the impact and outcomes of CPP.

At the same time, there is strong evidence to suggest that mechanisms for sharing learning are working effectively. They provide support and challenge through peer advice and review, and the Peer Learning Network is increasingly a vehicle for dissemination. CPP is now being recognised as a source of good practice and learning among the wider arts sector.

There is evidence to suggest that monitoring and evaluation is becoming increasingly valued. However, the extent to which CPP is changing the practice of arts organisations is as yet unknown, and the evaluation in year 3 has observed a seemingly widening gap between CPPs that have established plans for sustainability and those that are currently lacking. Thinking ahead to phase 2, the sustainability issue will only grow in importance with a view to the achievement of a 10-year vision.

What next at the end of phase 1?

In the first three years, the extent to which CPP has changed the local context for the arts has been an ongoing line of enquiry that it has not been possible to fully answer in this timeframe. It is clear that to a greater or lesser degree, CPP has changed arts engagement opportunities locally, and related levels of engagement within CPP areas, and that this has led to a range of positive outcomes at the level of the individual, communities, and in some cases, for the arts.

However, there has been common agreement among interviewees that the picture is mixed in terms of CPPs' level of ambition and aspiration and it is still too early to say whether even examples that have been highlighted as excellent are going to continue beyond the period of Arts Council England funding. The question is whether local CPPs will continue to have a positive impact beyond the funding period, and what that will mean for the local arts workforce, which is another area of limited evidence to date. Together with leadership, this area requires greater focus if CPP is to continue to achieve its overall vision.

With this in mind, we set out a summary of the outstanding gaps and areas for future learning:

- There is a need for more research on the minimum and ideal staffing structure for core CPP teams and the current and potential role of volunteers in increasing the capacity of CPP places.

- The voices of non-arts partners should be increasingly heard to document more what they have gained from their involvement, what they need from the arts sector, and what they can offer.

- There is scope to explore the potential for working with the voluntary and amateur arts sector to develop and share learning based on the increased capacity and momentum these partners can bring.

- A further relatively unexplored area is the role and potential of commercial partnerships, which may have particular opportunities around income generation.

- The success to date of the Peer Learning Network could be broadened as has been acknowledged and hopefully its role will increase in importance in phase 2.

- It is important for local CPP Places to consider further what kind of engagement is desirable and essential that consistent monitoring of previous engagement levels and the sustainability of engagement happen across all CPPs to inform programme development, share impactful stories and generate new income.

- The timeliness of delivery of monitoring returns must be improved in order that more up to date information is available to aid the action learning which is integral to the CPP programme. It is noted that the time allowed for the turnaround of monitoring returns for phase 2 has been reduced.

- Lastly, the role of local evaluation going forwards must be given consideration as this has implications for being able to demonstrate the success of the programme and the extent to which it has met its overall aims within a 10-year vision.

1.0 Introduction

In 2013, Arts Council England commissioned A New Direction (AND) to coordinate a programme evaluation on behalf of all 21 local Creative People and Places (CPPs). This was the first time that an external organisation had been tasked with the coordination of an evaluation for an Arts Council England programme. A national network of local Place representatives was established to steer the evaluation and, in December 2013, Ecorys was contracted to undertake the meta-evaluation, which comprised of a review of local monitoring and evaluation data supplemented by a small amount of primary research.

Drawing on a wide range of sources[9], this final evaluation report on the first phase of CPP presents the overall outcomes from the programme to January 2017. It highlights a variety of successful approaches to producing local arts programmes and learning that was shared along the way. The 21 Places were funded through three different funding rounds in 2013 and 2014 as part of phase 1; a three-year funding phase of activity (see Figure 1.1). Arts Council England invested around £37 million across these first three funding rounds and each place was required to develop a 10 year vision, the sustainability of which is discussed in Section 3. Only Places which appeared in the bottom 20% of adult arts participation according to the Active People Survey[10] were able to apply for funding. This report comes at a time when the first recipients of phase 1[11] have already completed delivery (finishing between March and December 2016) and have begun to deliver phase 2; a second three-year funded phase of activity. In contrast to previous annual reports, Places in receipt of grant awards are identified throughout by their CPP names rather than locations, reflecting the now firm establishment of local brands.

1.1 Creative People and Places Programme

One of Arts Council England's goals is for everyone to have the opportunity to experience and be inspired by the arts, irrespective of where they live or their social, educational, or financial circumstances[12]. CPP aims to support this ambition by providing investment in parts of the country where people's involvement in the arts could be higher, 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 and art experiences, 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

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[9] Quarterly monitoring reports submitted to Arts Council England (for the period up to 30th September 2016); local evaluation outputs; qualitative data from interviews with national strategic stakeholders including Arts Council England and a sample of grant recipients, and staff, partners and participants in the case study areas.
[10] Based on an average of findings from 2008/9 and 2009/10.
[11] http://www.artscouncil.org.uk/funding/creative-people-and-places-fund#section-4
[12] Great art and culture for everyone (2013), http://www.artscouncil.org.uk/great-art-and-culture-everyone

freely available across the cultural sector

- 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/

Figure 1.1 CPP locations[13]

[13] Roots and Wings was the original CPP for Hull but the lead organisation went into liquidation at the end of 2015. Hull recently received CPP funding from 2017-2020 in January 2017 with Hull UK City of Culture 2017 as its launch pad. There will be a new project name but this was not announced at the time of writing.

1.2   CPP programme structure

Figure 1.2 provides a summary of the CPP programme structure. More details on each aspect are provided in previous evaluation reports.

Figure 1.2 CPP Programme structure

CPP Programme Structure

Arts Council England

Relationship Managers
Quarterly meetings
Review monitoring information
Draw down funding
Support partnership development

National Steering Group

Place representatives
Advisory role
Manages national evaluation, peer learning & communications
Commissions thematic research

CPP

3 Rounds
Consortium-led
Av.5 arts & non-arts partners
Advisory steering group
Community engagement & action
Critical friend support & challenge
Local evaluation

Member-led
Basecamp virtual network
Project director meetings
National peer learning events
Annual conferences
Learning website
Commissions research

21 Place-based projects

Peer learning network

1.3   CPP national evaluation programme: objectives and core research questions

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 this meta-evaluation which has provided an overarching assessment of the programme as a whole, drawing on the findings of local CPP monitoring and evaluation as well as other secondary sources and primary research, to synthesise evidence of effectiveness and good practice. Other projects which are being taken forward as part of the phase 1 programme evaluation include:

- **Thematic studies** to explore emergent themes of interest in greater depth (for example, excellence in engagement, consortium and governance, and exploring programme-wide approaches to shared decision making with participants[14]).

- **'More Than 100 Stories[15]'**, a creative research commission, drawing together themes of work across the national programme and presenting them through writing and illustration.

- Three **annual conferences** (each hosted by a different local CPP) where teams come together to reflect, share and explore new learning. The third conference, which took place in Doncaster in 2016, was the first conference to be opened out to a non-CPP audience[16].

- **Annual Audience Spectrum and Mosaic profiling** to better understand the programme's audiences.
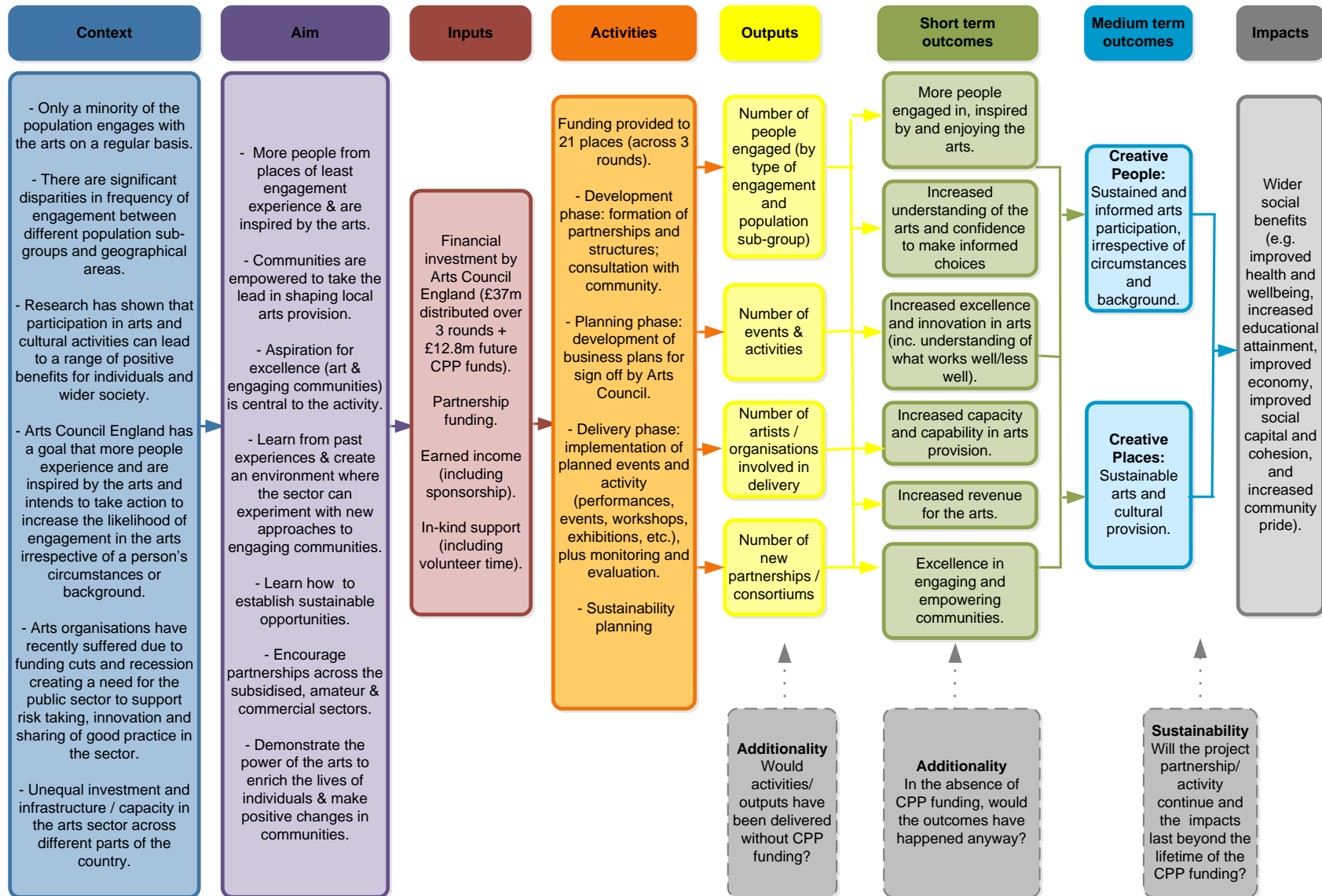
The national evaluation has taken a theory-based approach which is illustrated by the logic model shown in Figure 1.3. The purpose of the logic model is to show how the CPP programme has been developed to address an identified need and is expected to generate a series of outputs and, in doing so, produce 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. After some minor amendments were made to reflect the development of CPP in year 2 (the addition of future CPP funding as an input and sustainability planning as an activity), no further changes have been made as the logic model continues to hold true for activity delivered in phase 1. The detailed research questions underpinning the national evaluation are set out in Annex two. The questions are structured according to the three core evaluation questions, along with a set of questions which were introduced to explore process aspects (at programme and place level).

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[14] The national evaluation has commissioned a final thematic piece exploring programme-wide approaches to shared decision making with participants. The research will take two forms: a practical resource will support other projects and organisations, drawing on CPP examples of projects where participants have been involved in shaping and developing commissions. A think piece will explore the ethos that underpins this approach, identifying both the value and challenge associated with giving over power. The report is due in June 2017.

[15] http://www.creativepeopleplaces.org.uk/more-than-100-stories

[16] http://www.creativepeopleplaces.org.uk/people-place-power-conference-2016-presentations

Figure 1.3 CPP programme logic model

Context	Aim	Inputs	Activities	Outputs	Short term outcomes	Medium term outcomes	Impacts
- Only a minority of the population engages with the arts on a regular basis. - There are significant disparities in frequency of engagement between different population sub-groups and geographical areas. - Research has shown that participation in arts and cultural activities can lead to a range of positive benefits for individuals and wider society. - Arts Council England has a goal that more people experience and are inspired by the arts and intends to take action to increase the likelihood of engagement in the arts irrespective of a person's circumstances or background. - Arts organisations have recently suffered due to funding cuts and recession creating a need for the public sector to support risk taking, innovation and sharing of good practice in the sector. - Unequal investment and infrastructure / capacity in the arts sector across different parts of the country.	- More people from places of least engagement experience & are inspired by the arts. - Communities are empowered to take the lead in shaping local arts provision. - Aspiration for excellence (art & engaging communities) is central to the activity. - Learn from past experiences & create an environment where the sector can experiment with new approaches to engaging communities. - Learn how to establish sustainable opportunities. - Encourage partnerships across the subsidised, amateur & commercial sectors. - Demonstrate the power of the arts to enrich the lives of individuals & make positive changes in communities.	Financial investment by Arts Council England (£37m distributed over 3 rounds + £12.8m future CPP funds). Partnership funding. Earned income (including sponsorship). In-kind support (including volunteer time).	Funding provided to 21 places (across 3 rounds). - Development phase: formation of partnerships and structures; consultation with community. - Planning phase: development of business plans for sign off by Arts Council. - Delivery phase: implementation of planned events and activity (performances, events, workshops, exhibitions, etc.), plus monitoring and evaluation. - Sustainability planning	Number of people engaged (by type of engagement and population sub-group) Number of events & activities Number of artists / organisations involved in delivery Number of new partnerships / consortiums	More people engaged in, inspired by and enjoying the arts. Increased understanding of the arts and confidence to make informed choices Increased excellence and innovation in arts (inc. understanding of what works well/less well). Increased capacity and capability in arts provision. Increased revenue for the arts. Excellence in engaging and empowering communities.	**Creative People:** Sustained and informed arts participation, irrespective of circumstances and background. **Creative Places:** Sustainable arts and cultural provision.	Wider social benefits (e.g. improved health and wellbeing, increased educational attainment, improved economy, improved social capital and cohesion, and increased community pride).

Additionality
Would activities/ outputs have been delivered without CPP funding?

Additionality
In the absence of CPP funding, would the outcomes have happened anyway?

Sustainability
Will the project partnership/ activity continue and the impacts last beyond the lifetime of the CPP funding?

1.4 Methodology

The evaluation methodology is shown in Figure 1.4 below.

Figure 1.4 Methodology[17]

Methodology

Primary research

12	32	16
Case study visits	Place director interviews	National strategic stakeholder interviews
Av. 5 interviews/ groups		Incl. 2 focus groups

Secondary research

c.290	c.200
Quarterly monitoring reports	Local evaluation outputs
8-19 places each quarter	4-15 places each year

Outputs

11 progress reports
12 case studies
3 annual evaluation reports

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[17] National strategic stakeholders shared their perceptions during interviews based on their own assumptions and opinions.

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1.5   Structure of the remainder of the report

- Section 2 provides an overview of the outputs and outcomes achieved by the CPP programme at the end of year 3.
- Programme reach and outcomes are discussed in more detail in Section 3.
- Section 4 focuses on excellence and examples of good practice.
- Lessons learned are discussed in Section 5.
- Lastly, Section 6 presents our conclusions and the implications of the evaluation findings for phase 2 of the programme.

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2.0 Programme overview at the end of year 3

Section 2 provides a summary of the progress, outputs and outcomes achieved by the CPP programme at the end of year 3, drawing on evidence from the quarterly monitoring reports, local evaluation outputs and the primary qualitative research carried out with a sample of local CPPs and national strategic stakeholders.

Key Findings:
- All of the short-term programme outcomes around audience engagement and increases in understanding of the arts, excellence, capacity, capability and revenue for the arts (see Figure 1.3) are being achieved, to a greater or lesser extent.
- The majority of Round 1 and some Round 2 CPPs are achieving the medium-term outcomes, sustaining participation and provision plus certain wider social benefits (impacts) of the programme.
- Throughout, local CPPs have made mixed but generally good progress against work plans, action research has informed local programme design and delivery, and the overall picture is positive.
- Local CPPs have established brand identities and local presence.
- The Audience Agency's national profiling and local evaluations indicate that a disproportionately high level of people (in relation to the proportion of the cohort in English households) from places of low engagement are being involved.
- Partnership-working continues to be valued, variously providing opportunities for mutual learning, improved access to communities at grassroots level and additional complimentary expertise and assets. The best partnerships are locally relevant, flexible and responsive. However, ongoing challenges include making sufficient time and effort to make consortiums work successfully and managing differing expectations.
- At the end of year 3, the improved quality and quantity of local evaluation outputs combined with local CPPs' progress with project delivery provides more compelling evidence than in previous years of the programme's achievements, including wider impacts beyond its original aims. Positively, several CPPs have also employed data collection methods to capture some of the wider societal benefits of the CPP programme, such as improved health and wellbeing.

2.1 Overall progress against work

At the time of reporting, seven local CPPs have finished delivering phase 1 of CPP. Seven local CPPs from Round 1 were awarded a total of £6 million of funding for phase 2 and a further six from Round 2 have been awarded a total of £5.5 million of funding to extend their project over 3 years. Round 3 CPPs are now in the midst of delivery of phase 1 and, according to the most recent quarterly reports (Q2 2016/17), are largely on track although staffing issues have slowed progress in some areas.

The progress of delivery against local CPP work plans has been very mixed throughout the evaluation period but overall the interviews revealed a **positive picture of programme accomplishments.** Year 2 saw local CPPs develop a clearer vision and direction of travel and, in year 3, they have continued to consolidate their focus in terms of brand identity and their established and recognised local presence, and to successfully engage and inspire local people in the arts. This has taken place during a year of major political and social change in the UK, when voters in 20 out of the 21 CPP areas voted leave in the EU

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referendum. The second CPP learning summary, *Faster but Slower, Slower but Faster*[18] and interviews with national strategic stakeholders highlighted that this is perhaps a reflection of a feeling that many of these areas have been forgotten, having experienced the decline of traditional industries and the associated heritage, along with a sense of self-esteem and confidence over the last few decades[19]. This makes CPP particularly pertinent now because, as the learning summary highlights, CPP offers a key way to bolster areas that have previously felt ignored by providing people with a way to feel a sense of pride and develop community resilience as well as to unleash imagination and creativity[20]. These outcomes are increasingly being evidenced to varying degrees, as we go on to discuss.

The decision **to concentrate purely on engagement and excellence was highlighted as a challenging but unique aspect** of the programme by one national strategic stakeholder, and one which has had an impact on the progress of CPPs in delivering their work plans and interpreting these objectives at local level. The nexus between the two is the focus of Section 4.

> *"It [the programme] had a focus on just a couple of metrics, this increasing engagement…and then this slightly more nebulous concept of excellence and those two things I don't think have really been done before and I think that was very challenging…"* (National strategic stakeholder)

Throughout the course of the evaluation there has been a varying rate of progress across all programme rounds. It has become increasingly clear that **the round in which CPPs start is therefore not a key factor in determining progress, and instead the interviews point to other influencing factors such as the calibre and experience of the CPP Place Directors and teams, the capacity of key staff (whether full or part time), confidence levels, the ease with which CPPs have been able to recruit to core team posts and the success of partnership arrangements**.

> *"We reflected recently that we can no longer define them as [Round] 1, 2 or 3, it is much more blurred and we've got to let go of those definitions."* (National strategic stakeholder)

Importantly, and as reported at the end of year 2, **there is now a better sense and acceptance of the amount of time required to get local programmes up and running**. A national strategic stakeholder interviewee highlighted that the 10-year vision for the programme reflects the gradual way it is expected to develop, notwithstanding the challenge of delivering within a phased-funding approach.

In contrast to year 2, where no major changes were made to work plans, interviews conducted in year three saw adaptive measures adopted by some places. One issue affecting the delivery of local programmes in year 3 was the application for CPP future funds which inevitably directed some resources away from delivery as projects sought to secure new funding and also raised questions about the scale and scope of delivery going forwards (see Section 3 for more on sustainability). The process of reapplying for next round funding and the fact that the amount would be less was said to disrupt momentum somewhat.

Whilst reduced phase 2 funding was a key reason for work plans to be changed and in some cases scaled down, Peterborough Presents also reported moving towards a more focused work plan in response to local evaluation findings which resulted in the continual re-programming of activities.

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[18] Robinson, M. (2016) Faster But Slower, Slower But Faster; Creative People and Places Learning 2016. Thinking Practice. http://www.creativepeopleplaces.org.uk/our-learning/faster-slower-slower-faster
[19] *Ibid.*
[20] *Ibid.*

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Originally, the local CPP set out to give the community ownership and avoid being overly prescriptive but found this approach to be very time consuming.

> *"We've always been quite vague in our plans, which is something that has actually slowed it right down… putting those plans into the hands of the community is a really slow process."* (CPP Place Director)

As a result, Peterborough Presents simplified their strategy going forward to go into communities with a clearer and more defined idea about the potential community impact of artistic events and activities across different local contexts. By focusing on delivering activities in three areas of Peterborough they will play a bigger role in brokering relationships to create art and arts experiences, which they believe will increase audience engagement as communities begin to experience the benefits of taking part. This highlights how **action research has helped to inform programme design**.

Similarly, First Art reported a change in their approach to delivery – although conversely, from one with fixed strands - to working more directly with local people to find out what they were interested in before making programming decisions. Excellent approaches to community engagement are discussed in more detail in Section 4.

A further example of how **local CPPs have adapted work plans involved responding to the challenges of partnership working**; Right Up Our Street found that their partner had to reconsider their plans in light of the actual resources available and the reality of managing multiple ambitious local projects. Whilst not impacting on the overall delivery of three shows as planned it was noted that their partner overestimated what would be possible in terms of their own capacity and adapted their overall ambitions accordingly.

In terms of tracking progress against work plans, interviews show that there was **clear evidence of places building in time for reflection in line with the principles of action research**. With this came recognition that not all programme aims had been realised but that good progress had nevertheless been made. At times expectations (e.g. in terms of depth of engagement across a certain number of communities; volunteer numbers; partner capacity to manage multiple local projects) had not been realised in the reality of programme delivery. Programme achievements were celebrated despite at times falling short of initial aims. For example, Appetite recognised that their volunteer targets were unrealistically high and accepted that they were not going to reach their initial targets of 2,000. They achieved 628 volunteer engagements in phase 1 and cited difficulties in recruiting and retaining volunteers, highlighting a lesson learned that to make this work they needed more capacity and investment[21]. However, the fact that the initial audience engagement target of 67,800 was reached five times over (366,920) demonstrates just **how successful their overall approach to audience engagement has been, which they put down to the range and diversity of their offer and events and exhibitions being on for long periods of time enabling them to reach large numbers of people**.

Furthermore, national strategic stakeholder interviewees pointed to **strong examples across the programme of places impacting on other agendas** that were not specifically identified at the start of the programme and/or contributing to the longer-term impacts illustrated by the programme logic model, which they considered to be a **major achievement in such a short space of time**. Places are beginning to evidence longer-term impacts such as improved health and wellbeing. Some Places were seen as having exceeded expectations in this way, for example, Heart of Glass which was reported to have done a significant amount of work with local businesses and has contributed to regeneration through a strong

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[21] Appetite Phase 1 Report 2013 - 2016

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relationship forged with their local authority, and bait, which is delivering beneficial health and wellbeing outcomes which are discussed in detail in the case study accompanying this report[22]. Section 4 will look in more detail at the ways in which the programme has achieved excellence and developed good practice in terms of meeting and going beyond its agenda.

2.1.1   Partnership working

This section outlines how effectively partnerships are believed to have been working based on the evidence shared by national strategic stakeholders and CPP Place Directors. Starting with reflections on partnership working in general, the section then explores consortium partnership working, non-arts partnerships and partnerships between Places.

Partnerships have been both necessary and valuable for Places for the duration of the programme and remain very much central to delivery. Compared to previous years Places have become increasingly willing to talk openly and share learning from their experiences and **Round 3 Places are now working more closely with Places funded in earlier rounds.** This is an important and significant move forwards from the end of year 2 which **highlights the value of peer learning** as they begin to put what they have learnt into practice, More widely, Directors' meetings via the peer learning network continue to be a source of ideas and support; for example, Appetite reported being inspired by the work of Cultural Connectors at Creative Barking and Dagenham.

A common theme across interviews with Places and national strategic stakeholders was that **the best partnerships were locally relevant and had the capacity to be flexible and responsive**.

> *"One of the things that's quite important is to not try to necessarily try and force one model of partnership but to think about it in terms of how partners can be useful in different ways."* (National strategic stakeholder)

> "*I would say the most important method would be one-to-one, persistent… face to face conversation.*" (CPP Place Director)

The interviews highlighted **some new and interesting dimensions to partnership working**. To highlight a few - Places in the North East region have come together with local National Portfolio Organisations (NPOs) to discuss shared learning, and Transported borrowed a model from bait for its wellbeing work as a key example of knowledge transfer.

Partnership working has brought a range of benefits to CPP, which can be summarised as:

- sharing expertise, information and assets (such as people, knowledge, spaces);
- finding new ways and means of improving audience engagement;
- helping to sustain conversations among multiple stakeholders and strengthen the existing infrastructure for the arts; and
- identifying future funding opportunities; and working together to achieve short, longer-term and wider outcomes.

There have also been some challenges. For example, **differing expectations** about partnership working proved to be an issue when looking to attract new partners: Right Up Our Street found that it was hard to engage the voluntary sector and local artists due to the fact that they had certain pre-conceptions about CPP funding and partnership working. There was a perception on the part of some local artists that

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[22] http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_bait.pdf

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there would be more money coming in but actually what was on offer was more limited in terms of the scope and scale of their potential involvement. As a result Right Up Our Street reported not having delivered on building the capacity of local artists or strengthening the voluntary arts infrastructure to the degree they had hoped. This example highlights the **ongoing importance of managing expectations when working in partnership.**

2.1.1.1 *Consortium partnership working*

This section explores interviewees' perceptions on the effectiveness of consortia working at the end of year 3. The quarterly reports and interviews show that **consortium membership has remained fairly constant throughout the first three years**, each Place having on average between three to six partners that are drawn from within and outside of the arts – a first for an Arts Council programme which is significant in itself. More recently a national strategic stakeholder felt that the consortia have changed and shifted slightly, particularly around the time when they funded extension funding (phase 2). There was a sense that the lead organisations have remained the same but with local CPPs operating in new and different spaces, creating a need to bring in different skills, there will be further changes in the future.

Reflecting back, a national strategic stakeholder noted that local CPPs were compelled to create a partnership/consortium model which created a lot of expedient partnerships rather than those based on years of working together, and argued that however challenging, this was ultimately beneficial. The requirements around partnership working did lead one national strategic stakeholder to question whether consortium partnership-working has actually been more collaborative or more like delivering a business structure.

However, on the whole, the interviews indicated **joint work with consortia was broadly seen as beneficial**, not least because of the grassroots expertise that partners were able to bring to the table in terms of community engagement. The CPP consortia research report[23] also highlighted significant benefits and concluded that for organisations in the eight CPP Places that were researched in detail, the process of consortium development was largely rewarding. Advantages include knowledge exchange and peer learning around aspects such as governance and management, investment opportunities and co-creating lasting legacies through building the local arts infrastructure.

Round 1 CPPs are now particularly established in communities thanks to partnership working, more so than if they had been operating as individual organisations and there are similar examples from other rounds. As a result of joint working with consortia, there has been shared professional development. One CPP Place Director noted that consortium member organisations gained experience in professional events management. Another CPP Place Director noted the importance of investing time, effort and resources to support personal development in the creative sector. To achieve positive outcomes partners streamlined their approach and focused on fewer activities, rather than maximising the scale of tangible outputs. Individuals within the consortium brought extremely valuable experience and expertise.

> *"I think the guarantee of what you are asking me, it is not easy to prove but it's the track record of the people who are part of this consortium. Quite a lot of them have got a fantastic track record for facilitating good quality new work…. Engaging young people and supporting their work."* (CPP Place Director)

Local audiences have also seen the benefits of consortia partnership working, which has the potential to motivate further arts engagement. HOME Slough, for example, highlighted that local

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[23] Bunting, C. and Fleming, T. (2015) Creative People and Places; Governance and consortium working – Final report October 2015. http://www.creativepeopleplaces.org.uk/our-learning/governance-and-consortium-working

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people were impressed with the local authority links that had been established because historically it had been very difficult to have any kind of direct contact. Here local people have also sought to engage with local churches and other faith organisations given the potential to draw on and pool resources.

> *"The fact that people [in local government] are willing to meet us now which for those who have lived here for many decades is a miracle. It is very difficult to get in touch with government and this is a good sign and what we need to do."* (CPP Place Director)

> *"So far I think we have all managed to become a very tightly knit community and all the consortium members already had a rich experience before with working with community members."* (CPP Place Director)

However, the benefits of partnership working did not often come easily and **various challenges** were identified in the interviews. One CPP Place Director noted that successful partnerships needed significant time and commitment and that sometimes partners/consortium members underestimated the effort required, emphasising that without "a lot of time and a really big open mind" to work on understanding each others' plans and approaches, consortium working could become "a little bit fraught" (CPP Place Director).

Challenges reported at the end of year 2 included agreeing whether consortiums would make decisions about governance and/or delivery and finding a balance in the **power dynamics** between the lead organisation and other consortium members, the latter remains an ongoing challenge.

It was also noted in the interviews and monitoring reports that **consortia partners needed more capacity than expected to help manage the demands of partnership working** and to ensure that programme delivery was not compromised. Having sufficient staffing capacity for example, both in core CPP teams, and amongst partners, has consistently been highlighted as challenging. However, it remains a relatively unexplored area in the national and local evaluation activity to date, in terms of understanding more about minimum and ideal staffing structures and ways of working. There was a perception among national strategic stakeholder interviewees that aside from the "natural teething problems" consortia were working well but given that capacity is an ongoing issue for some, it is an area that would benefit from greater exploration as the programme moves in to phase 2. Building sufficient capacity to deliver among consortia will be particularly important when thinking about reduced future CPP funds and sustainability over the longer-term.

2.1.1.2 *Non-arts partnerships*
Working with non-arts partners like housing associations, universities, community and commercial organisations has meant that **Arts Council England have been able to fund organisations they would not have reached before through local CPPs**. Two case studies in year 2 focussed on this aspect of CPP, and in year 3, these links appear to be growing in importance as the benefits are increasingly being evidenced and shared. For example, a year 3 case study focusses on the successful relationship between East Durham Creates and their non-arts partner East Durham Trust[24]. Given East Durham Trust's experience engaging people who do not usually engage and links with the East Durham area they were able to lead on the community engagement aspect of East Durham Creates.

> *"Everybody has had some involvement with East Durham Trust or they know who East Durham Trust are; they are respected as well."* (Local community leader)

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[24]http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_EastDurhamCreates.pdf

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For East Durham Creates, having the support of a community-embedded non-arts partner was seen to be a potentially vital way to ensure the **sustainability** of the local CPP given the scope to keep working with the community to develop future developments and activities. Crucial to the success of this particular non-arts partnership was the need for the East Durham Trust to be assertive and transparent about their role within CPP in order to maintain community trust.

Similarly non-arts expertise was crucial in the delivery of bait's aim to have a demonstrable impact on the well-being of people in South East Northumberland. A partnership at consortium board level with Northumberland County Council Public Health has enabled bait to build links with a wide range of voluntary sector groups and organisations, where there is a shared agenda around wellbeing. This has led to increased engagement in bait commissioned projects and measurable improvements in personal wellbeing (for more details see the accompanying case study[25]).

Interesting and locally relevant stakeholders were seen to be important; in the interviews, Creative Barking and Dagenham was held up as a good example of how Places may connect to stakeholders and communities in different ways. Creative Barking and Dagenham engaged with the local heritage, local factories and built connections beyond the immediate programme, thinking about different ways to connect with stakeholders and communities.

Whilst referencing anecdotal stories about positive relationships with non-arts partners, for example where recruitment has improved or where the partnership has helped non-arts employees, a national strategic stakeholder raised the issue that local CPPs could do more to understand non-arts partnerships. It was argued that further exploration of what non-arts organisations may gain from being CPP partners and the reasons why some organisations keep away could help the Arts Council England in the design of the programme going forward.

2.1.1.3 *Partnerships between places*

Following the growth in partnership working between Places throughout phase 1, national strategic stakeholders highlighted further **progression** in year 3. For example, a national strategic stakeholder highlighted the work of four local CPPs to develop a faculty training programme (to support artists and others wanting to engage in collaborative and social arts practice), describing it as a brilliant example of partnership working. The Faculty of Social Arts Practice is a joint initiative by Heart of Glass, Super Slow Way, LeftCoast and Creative Scene set up to address the limited professional development opportunities available to artists and creative practitioners within these geographic areas, but also within the context of social arts practice more broadly[26].

> *"We are committed to dynamic collaborations between artists and communities, and this is an opportunity for artists who are working in this field to come together and undertake a shared enquiry, building a network in the process. We hope to build a set of critical dialogues across the region and really explore the role of art and artists' in civil society."*[27] (CPP Place Director)

Aimed at people who are interested in social practice and with an aspiration to support people to deepen engagement and participation in the arts, the pilot programme was seen to be successful with areas for

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[25] http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_bait.pdf

[26] Smethurst, A. and Nelken, M. (2017) Each to Their Own: A report exploring approaches to talent development across the Creative People and Places network.

[27] Heart of Glass (2015) New initiative – The Faculty http://www.heartofglass.org.uk/new-initiative-offers-great-opportunity-for-artists/

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improvement. The accompanying case study explores Super Slow Way's role in this[28]. There is now a two year commitment among participating local CPPs to further develop the Faculty's curriculum and offer, including more on practical topics like applying for funding.

As documented through Place Director meetings and also mentioned by a national strategic stakeholder, there has been an **increase in the breadth and depth of links between CPPs**. There are now several regional hubs of CPPs some of which have established good relationships, have regular contact and discuss common themes (e.g. common challenges associated with being in a rural location).

> *"I suppose for me the most interesting part of it is talking to people about specific ideas and projects and thinking that that could potentially be interesting and work in our area."* (CPP Place Director)

CPP Place Directors placed **value on peer learning** and underlined the value of mutual learning and cross-pollination, as well as the "*sense of solidarity*" derived from engaging with staff from other CPPs. The national strategic stakeholder interviews put the success of the peer learning model largely down to the fact that it has been led by the network rather than Arts Council England as the funder. This arrangement was said to "feel like it has been a true partnership." The network was particularly appreciated because it helped to build strong communication and relationships between Places, with the support of a coordinator who first sought to establish relationships with CPP Place Directors, then develop an open agenda and encourage Places to discuss, share and be honest with each other to keep competitiveness at bay. However, it was suggested by a national strategic stakeholder that more could be done to forge and strengthen links within it, a point also apparent from the Place Director interviews. What was considered to be a strength but also a weakness, was the limited involvement of the wider network (aside from CPP Place Directors). There have been sub-groups (e.g. peer learning group for local evaluators) and the conferences; however, broadening the network was considered to be an important focus for phase 2.

Whilst **sharing ideas with other CPP places was largely valued** and seen as advantageous amongst local CPPs, a CPP Place Director also noted that **sometimes CPPs are very place specific** which, whilst positive in light of the overall aims of the CPP programme, can be a drawback when trying to learn from other experiences. Nonetheless, there are commonalities as the findings throughout this report demonstrate and it is possible to derive valuable "*nuggets*" from being part of a wider programme.

> *"... sometimes there are nuggets that are quite interesting but a lot of it, inevitably, [is] locally specific."* (CPP Place Director)
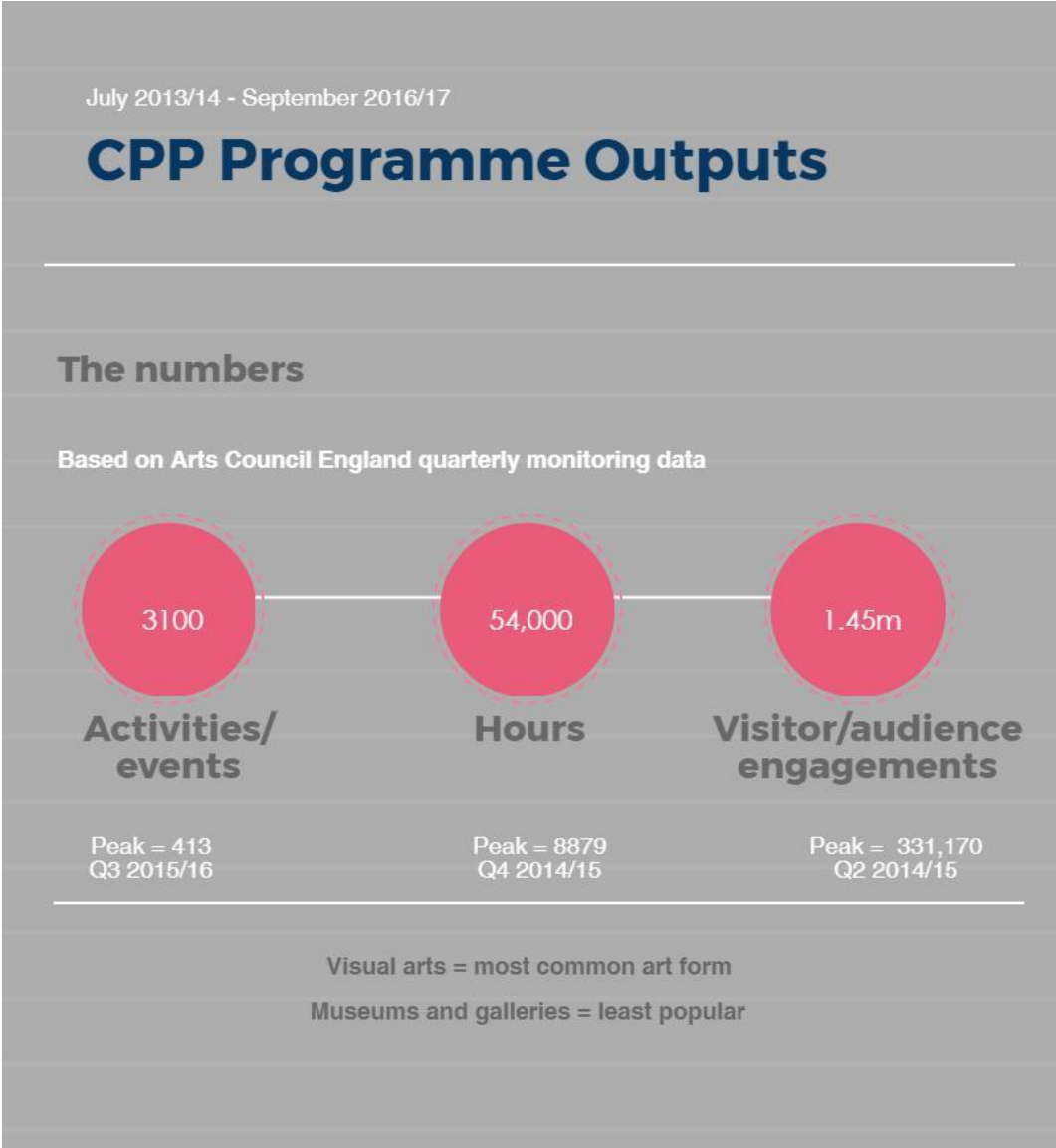
2.2   Overall programme outputs to September 2016

This section of the report presents the cumulative data on the national programme outputs from Q3 2013/14 when the first Round 1 Places started delivering and reporting on local programmes to the end of Q2 2016/17, which represents the most recent data submission.[29]

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[28] http://www.creativepeopleplaces.org.uk/our-learning/talent-development-case-study

[29] Places are graced with two quarters to report data to allow for data capture from partners, analysis and reporting. Tables do 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.

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Figure 2.1 CPP Programme Outputs[30]

July 2013/14 - September 2016/17

CPP Programme Outputs

The numbers

Based on Arts Council England quarterly monitoring data

3100
Activities/
events

Peak = 413
Q3 2015/16

54,000
Hours

Peak = 8879
Q4 2014/15

1.45m
Visitor/audience
engagements

Peak = 331,170
Q2 2014/15

Visual arts = most common art form

Museums and galleries = least popular

2.2.1 Detailed findings

As shown in Table 2.1, the CPP programme has achieved **almost 1.45 million visitors/audience engagements** to September 2016, note that this figure also includes participants. Almost 3,100 activities/events have been delivered with a total duration of over 53,600 hours.

Table 2.1 Cumulative figures for three indicators – Q3 2013/14 to Q2 2016/17

	Cumulative Totals
Number of activities/events	3,099
Activity duration (hours)	53,636
Visitor/audience engagements (incl. participants)	1,447,193

[30] Numbers have been rounded to the nearest hundred.

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- There are no clear trends but there appears to be some **seasonality** to the findings (see Figure 2.2), with audience engagement figures generally peaking around holiday periods as well as surges in delivery, for example when some local CPPs launched their arts programmes with large-scale spectacle events.

- The number of activities and events peaked in Q3 2015/16 (413) after having increased every quarter to that point[31]. A continued upward trend can be observed from Q2 2014/15 – Q3 2015/16 with fluctuations following and a total of 359 activities and events in Q2 2016/17.

- Q4 2014/15 saw a peak in activity duration with activities for that quarter totalling 8,879 hours. Since then total activity durations have fluctuated between 7,695 hours (Q1 2015/16) and 1,939 hours (Q4 2015/16). Q2 2016/17 (the most recent) saw activities and events last a total of 2,182 hours.

- Visitor engagement peaked in Q2 (July to September) in both year 1 and 2, probably aided by the expectation of warmer seasonal weather. Since Q2 2015/16 visitor and audience figures have fluctuated, although total visitor numbers for Q2 2016/17 outstrip Q1 2016/17 by 23,552 people, suggesting that the same Q2 peak pattern may be emerging as in previous years.

- Activities described as visual arts were consistently[32] the most common art form, whereas museums/galleries were the least common throughout all quarters, although to some extent this may reflect the available infrastructure in the places.

- Hundreds of volunteers helped to deliver activities every quarter (see Figure 2.3). Between Q4 2013/14 and Q2 2016/17, places reported that 5,868 volunteers helped to deliver 818 events, giving 44,944 hours of their time. Total numbers peaked in Q2 2015/16 with 822, although the number of unique volunteers is not known. The most recent reporting period (Q2 2016/17) for which 14 places submitted quantitative data almost equalled the programme peak with 806 volunteers. This equates to 238 more volunteers than Q1 2016/17 for which 13 places submitted data and indicating a 42% overall increase. As Figure 2.3 shows, whilst the number of volunteers has varied over time it is not necessarily proportionate to the number of events they supported.

- With regards to engaging volunteers in decision-making, year 3 saw volunteers' ongoing involvement with local CPPs including SceneMakers (Creative Scene) and Community Bridgebuilders (Peterborough Presents) where they engaged in curation and programme development activities. Volunteers also continued to sit on panels and committees where they helped with the commissioning of art and recruitment of artists to work with the community.

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[31] Explained in part by the fact that as time went on more places began delivering activities and submitting monitoring data.

[32] With the exception of Q4 2015/16 when activities described as other were the most common art forms, followed by visual arts.

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Figure 2.2 Number of activities/events over time (the figure in brackets is the number of quantitative data submissions recorded in each quarter)
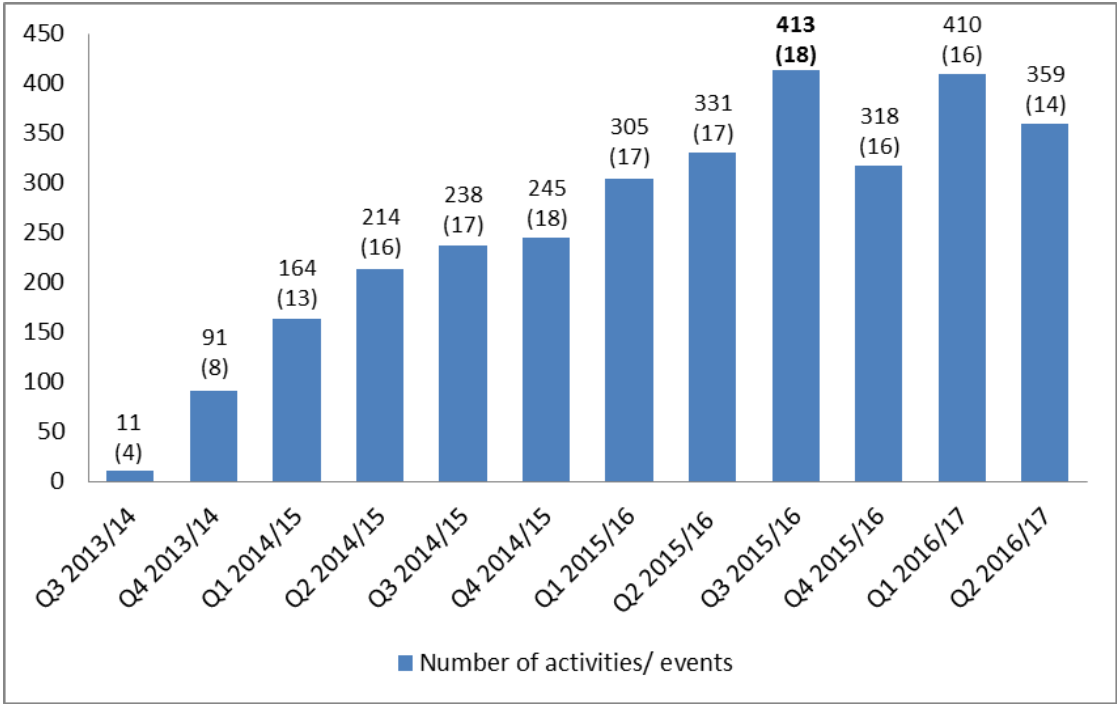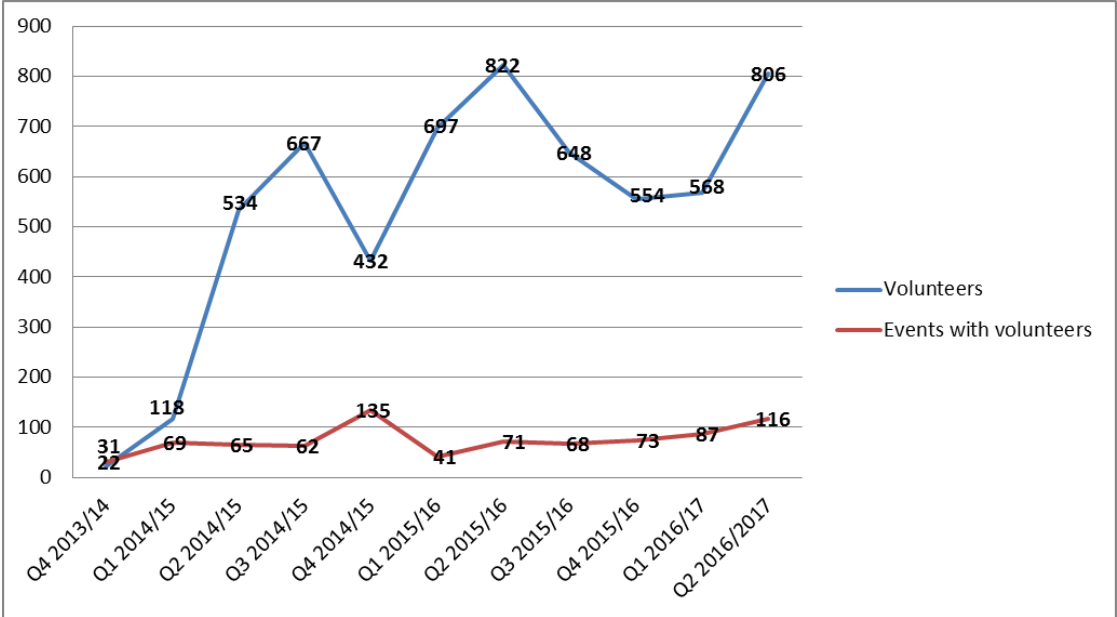

Figure 2.3 Number of volunteers and number of events over time

Base: 5,868 volunteers gave their time across 118 events

The art forms used by places varied every quarter. **Visual arts have consistently been the most popular art form** (with the exception of Q4 2015/16 when "other" art forms were most common) and museums/galleries the least popular. In Q4 2015/16, 'other' art forms included poetry, ceramic, comedy, knitting, oral stories, magic shows and cup cake decoration. The cumulative data for each art form (as classified by the monitoring form) is shown in Figure 2.4 below.

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Figure 2.4 Art form – cumulative data for Q4 2013/14 – Q2 2016/17
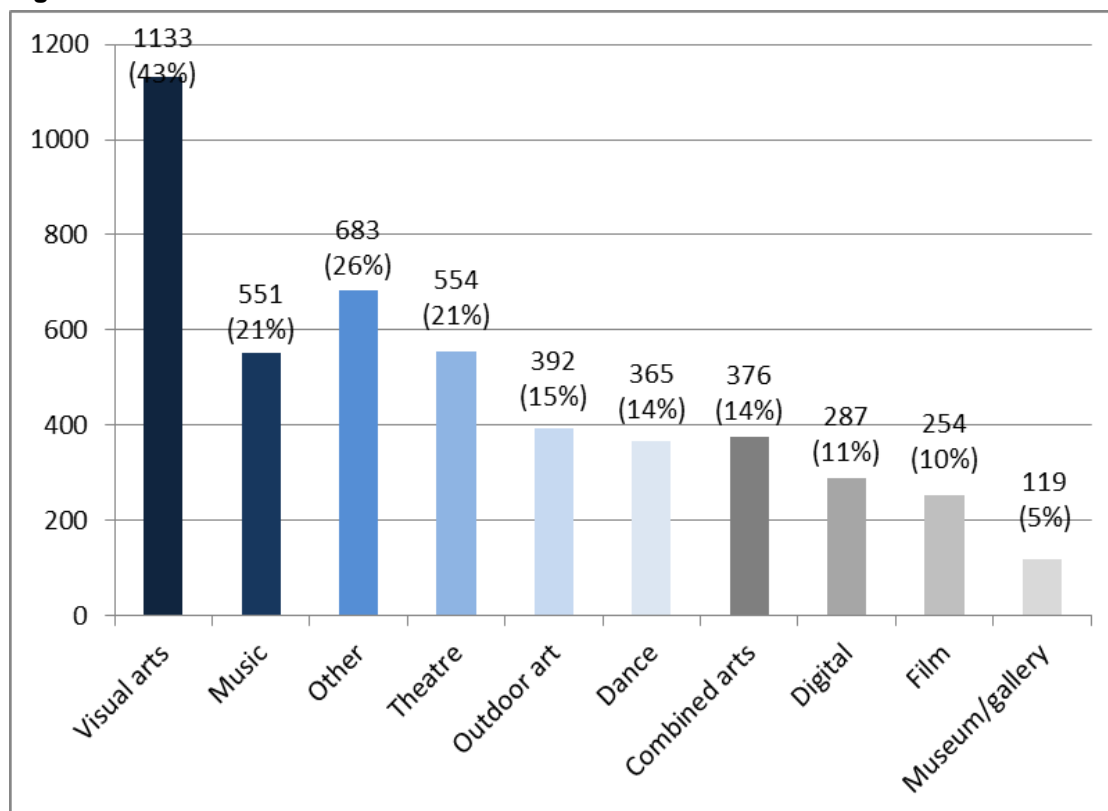
Base: 2616 events in 8-18 places

2.3   Programme outcomes and strength of evidence

This section summarises the main programme outcomes, which are discussed in more depth throughout the rest of the report. Following, is an assessment of the strength of the evidence that local CPPs have provided through local evaluation outputs for the third year of the evaluation.

2.3.1   Programme outcomes

Building on the findings of the second year of the evaluation, the interviews and increased breadth of local evaluation data in year 3 indicate that **all of the short-term programme outcomes that are listed in the logic model (Figure 1.3) are being achieved, to a greater or lesser extent**.

The evidence collated also demonstrates that the majority of Round 1 and some Round 2 CPPs are achieving the medium-term outcomes and wider social benefits (impacts) of the programme. However, during the third year of the evaluation, national strategic stakeholders have identified that the distinction between the rounds has become more blurred, as increased networking and peer learning has allowed for CPPs from later rounds to learn from mistakes and take on good practice from CPPs in earlier rounds, thus allowing them to achieve outcomes more quickly (see Section 3.2).

The evidence suggests that the overall programme is achieving the following **short-term outcomes**, in line with some of the core programme aims:

• More people engaged in, and inspired by, and enjoying the arts
• Increased understanding of the arts and confidence to make informed choices

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- Increased excellence and innovation in the arts (including understanding of what works well and less well)
- Increased capacity and capability in arts provision
- Increased revenue for the arts
- 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).

In the second year of the evaluation, the vast majority of the CPPs did not evidence the short-term outcome of **'increased revenue for the arts'**. A year later, **the evidence indicates that Places are clearly thinking about sustainability and the legacy of CPPs, whether that is in terms of how individuals are actively seeking out and participating in the arts outside of CPP, or how improvements to the arts infrastructure in Places are supporting sustained arts activity**. There are two main ways in which some Places are increasing revenue: bringing in revenue for their own CPP addressing their income target and programme sustainability in doing so, and supporting the increase of revenue for other local arts projects and the arts more widely. Primary and secondary data collected for the evaluation indicates that more CPPs are increasing revenue for the arts, but this is largely at the individual level, whereby people have improved capabilities and are more inspired to apply for external sources of funding, such as the Grants for the Arts programme. Some other local CPPs have taken different approaches to increasing revenue for the arts, such as crowd-funding or securing funding from the local authority. These are explored in more depth in Section 3.2. Although progress has been made by more local CPPs in relation to increasing revenue for the arts, for national strategic stakeholders it is an area that should receive more focus in the second phase of CPP. It would also be beneficial for CPPs to capture more evidence about the progress that they have made in relation to this outcome, going forwards.

The evidence indicates that **more local CPPs are achieving the programme's medium-term outcomes**:

- Creative people – sustained and informed arts participation irrespective of circumstances and background
- Creative places – sustainable arts and cultural provision

Alongside the medium-term outcomes, the primary and secondary data is highlighting how **at least eight local CPPs are making demonstrable progress towards achieving some of the longer-term outcomes** of the programme, including:

- Improved health and wellbeing
- Improved social cohesion
- Increased community pride

Section 3.2 provides a summary of the key outcomes that have been achieved across the CPP areas, discussing the implications for individuals, communities and the wider arts sector. These more specific outcomes are:

- Changed perceptions of the arts
- Increased confidence, engagement and empowerment
- Increased capacity and capability
- Increased community pride
- Increased revenue for the arts

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The third year of the evaluation also highlighted some **unexpected outcomes** for CPPs at both the national level and the local level, which are also discussed in more detail in Section 3.2. Reflecting back on the outcomes achieved by CPPs in the third year of the evaluation, the logic model still aligns with what is occurring. However, as in the second year of the evaluation, there are additional inputs that have had to be accounted for, including CPP extension funding and activities around planning for sustainability. Additionally, it is also important to consider that Round 3 local CPPs may have potentially benefitted much more from shared learning and good practice through the Peer Learning Network, which has the potential to influence the extent and rate of which they achieve certain outcomes.

2.3.2   Meta evaluation of local programme evaluations

This section provides a summary of the key findings from the meta-evaluation, in terms of the scope of the outputs and the data collection methods used. In addition to the summary, findings from the local evaluation outputs have been referenced throughout the rest of the report, where relevant.

2.3.2.1   *Scope of local evaluations*

The breadth and depth of the local evaluation outputs submitted for year 3 of the evaluation is a significant improvement on the previous years as 13 CPPs shared more detailed and encompassing interim or final reports, depending on the round they were in. Alongside these holistic evaluation reports, many CPPs also provided supplementary case studies or event summaries.

The usefulness of local evaluation outputs for the national evaluation has improved on previous years, with more CPPs engaging with three national evaluation questions. In particular, the identification of successful approaches and lessons learned was evident as more CPPs took a summative approach to their evaluation.

In designing their local evaluations, CPPs were asked to address the national evaluation questions, but they also had the flexibility to tailor their evaluations to meet their needs, with the support of their Critical Friends. **Half of the CPPs that provided reports clearly structured their research outputs in relation to the national evaluation questions**, whilst also addressing their own local evaluation aims and objectives. Although the other half did not explicitly reference the national evaluation questions in their outputs, in addressing their local evaluation questions, collectively they provided a wealth of information of relevance to the wider evaluation. One national strategic stakeholder highlighted that a key lesson learned is that the overall programme team needed to provide much clearer guidance around what was expected of local evaluations, because at times they received quite random, ad-hoc outputs. Going into the second phase of CPP, it is important for the national programme to find ways to strengthen the quality and scope of local evaluations and their relevance to the national evaluation.

Addressing local aims – Creative Black Country

The Creative Black Country interim evaluation provides an example of a CPP place that has reworked the national evaluation questions to align with its own local aims and objectives. The aim of the evaluation is to provide formative and early summative insights around programme delivery to inform future programming. Aligning with the national evaluation questions, it aims to understand the audience profile and frequency of attendance, local people's definition of quality arts and which approaches work well or less well.

Four CPPs demonstrated their use of a Theory of Change (or a 'Story of Change' as in Market Place and Transported) within their evaluation process. The Theory of Change models that have been developed and tested in local evaluations are generally based on a combination of local and national evaluation questions.

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Unlike in the previous years of the evaluation, fewer local CPPs submitted evidence in an alternative format to a report, such as videos, blogs or photographs, which perhaps reflects **evaluation practices becoming increasingly embedded in CPPs' everyday work**.

2.3.2.2 *Data methods*

As more CPPs provided local evaluation outputs for the third year of the national evaluation, **a greater range of quantitative and qualitative data methods have been identified**. The majority of CPPs that submitted outputs have employed a range of traditional data methods - including surveys, face-to-face interviews, feedback forms and focus groups – identifying the importance of capturing views from a range of stakeholders and triangulating findings to develop conclusions.

Several of the CPPs really emphasised the **importance of capturing the participant voice** through their data collection methods, and thus have employed more creative techniques to allow participants to record data in their own way and on their own terms.

Creative data collection – LeftCoast

LeftCoast asked participants to keep reflective 'creative journals', which involved tracking what they participated in and how they felt about it. Participants were encouraged to record data in a range of formats from writing to drawings and photographs.

Creative data collection – Market Place

Market Place asked members of its operations team to develop 'reflection blogs' to provide their insights into how the implementation of the assignment is going.

Innovative methodological framework – Creative Scene

For Creative Scene, the added value of the evaluation is to explore further the "deeper affects and cultural achievement that results from the work". To achieve this, the CPP has derived its methodological framework from ethnography, where the researchers fully embed themselves in the programme and "observe, listen, [and] record" the views and experiences of a range of different stakeholders.[33]

Other **creative methods** have also been utilised to ensure that the evaluation is accessible for people to take part in. Appetite continues to use creative methods to cross-check thematic findings that have emerged from previous audience research. Using teapots that were labelled with each of the thematic findings, audiences were asked to put sugar cubes in the teapots that best reflected their views. A similar approach was taken for First Art where audiences were asked to put crystals in a vase that had a definition of 'quality' on it most closely aligned to how they defined quality.[34]

Creative methods to increase participation in evaluation – Right Up Our Street

Right Up Our Street used a variety of both traditional and non-traditional methods of capturing data. Using photography of events and films about participants' experiences, the data was analysed to capture visual responses to the events.

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[33] Swindells, S (2016) Creative Scene Creative People and Places; North Kirklees Evaluation Report.
[34] Creative People and places (2016) Evaluation Compendium: approaches, models and methods developed within place evaluations.

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Alongside collecting data around some of the core national evaluation questions, **several CPPs have also employed data collection methods to capture some of the wider societal benefits of the CPP programme**, such as improved health and wellbeing. For example, as part of their Social Return On Investment (SROI), Transported used Subjective Wellbeing Valuation to identify the effect of the programme on participants' wellbeing. Across the majority of projects involved in the SROI, there was between a 10% and 27% increase in people's short-term feelings of happiness. Similarly, Cultural Spring asked respondents of its 'Participant Survey' to identify if a range of wellbeing impacts had presented as a result of taking part in the project. The vast majority of respondents (89%) reported feeling happier and having a more positive mood, and 85% felt that the project helped them to deal with stress.

Capturing wellbeing improvements – bait
As a key aim of the bait programme is to be able to "demonstrable effect on the wellbeing of local people", the CPP employed the use of the Warwick and Edinburgh Mental Wellbeing Scoring System (WEMWBS) to identify the overall change in participants' mental wellbeing as a result of taking part in the project.

Some CPPs have developed their own tools to measure the success of individual events, whether that is in terms of audience participation or the quality of the event. For example, bait has developed a quality framework, which has a number of metrics against which the quality of each of the events or activities can be judged.

However, three CPPs have been limited in terms of how much they have been able to measure as a result of difficulties with engaging people to be involved in the evaluation process. For example, LeftCoast had difficulties with their sample, as their participant base for the evaluation mainly comprised of people who were already active in the arts, including arts professionals and volunteers.

Three CPPs provided evaluation outputs which were not fit for purpose for the national evaluation because the research design lacked transparency and the findings were not sufficiently contextualised. As these CPPs were from the later rounds, it is likely that they are not yet at the stage of producing synthesised evaluation reports.

2.3.2.3 *Relevance to the national evaluation questions*

Part of the meta-evaluation involved an assessment of the extent to which the programme has met its aims and objectives. Given the increased quality and quantity of the local evaluation outputs for the third year of the evaluation, **the meta-evaluation provided more clarity on the extent to which the programme has met its core aims** (in relation to the national evaluation questions) as well as the wider aims of CPP, (identifying lessons learned about successful approaches to engaging communities, establishing sustainable arts and cultural opportunities, developing partnerships across subsidised, amateur and commercial sectors and highlighting the power of the arts to improve peoples' lives and make positive changes in communities). This section summarises the extent to which, based on local evaluation outputs, the programme has met its aims and objectives. A full review can be found in Annex two.

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

The majority of CPPs that have produced holistic evaluation reports have attempted to measure the frequency of engagement and the profile of engagers. Most local CPPs have used **quantitative methods** to gauge levels of engagement, using demographic data collected through event surveys to identify the profile of attenders and repeat attenders. For example, a number of local CPPs (such as Right Up Our

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Street and Appetite) have utilised the Audience Agency findings to analyse the profile of attendees, while other CPPs (such as Creative People and Places Hounslow) have used their own surveys to demonstrate the findings. **In general, the findings on engagement as reported by CPPs reflect the findings of the Audience Agency's national analysis, which indicates a disproportionately high level of people (in relation to the proportion of the cohort in English households) from places of low engagement have been involved in CPP.** Across the CPP programme in its first three years, **91% of visitors[35] belonged to one of the medium or lower engaged Audience Spectrum segments of the population, compared with 77% of the English population, which demonstrates that the programme is working[36]** (discussed further in Section 3).

Although the quality of data used to address this question across all CPPs has improved since last year, **there are still limitations**, particularly in relation to small sample sizes and inconsistent data collection across different events. With these caveats in mind, roughly half of the CPPs that produced reports have been able to demonstrate that more people from places of least engagement are experiencing the arts, but half of the CPPs have been unable to provide local conclusions on engagement levels. To capture data on whether more people are inspired by the arts, most CPPs have relied on qualitative research alongside The Audience Agency CPP profiling.

To what extent was the aspiration for excellence of art and excellence of the process of engaging communities achieved?

In comparison with the previous years of the national evaluation, **more than twice the number of local CPPs has discussed artistic excellence and one more CPP has addressed excellence in engagement in their evaluation outputs**, although the level of detail provided about artistic excellence and excellence in engagement is still relatively limited. Where it has been investigated, perceptions of excellence have largely been explored through qualitative research with participants, volunteers and professionals, but a small number of CPPs have used quantitative methods. For example, Appetite used audience feedback at different activities to ask people about the quality of events, where they found that 75% of audiences reported that the quality of events was 'Excellent', whilst 22% felt it was 'good'. For some CPPs, such as Ideas Test and Right Up Our Street, the evaluations found that participants viewed the excellence of art and excellence of engagement as intrinsically linked, so they were measured in relation to each other. Other CPPs have measured both areas of excellence separately; for example, Appetite found that people's perceptions of the arts has shifted and more people are judging the quality of art. A more in-depth analysis about the theme of excellence can be found in Section 4.

Which approaches were successful and what lessons were learned?

As many CPPs are at the end – or are nearing the end - of the first phase of CPP, evaluation outputs are more summative in their nature and provide clearer insights than in previous years into the approaches that have worked well or less well: **CPPs have identified a greater variety of successful approaches with some commonalities.**

- Seven local CPPs highlighted that **familiarity is key to successfully engaging people in the arts, in terms of using local venues or 'hooking' people in with art forms that they are familiar with**.

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[35] The Audience Agency (2017) Creative People and Places Profiling and Mapping 2014-2016 National Report.
[36] The report states that in its first 3 years CPP has attracted 1.3 million participants based on verified postcode data. This compares to a figure of 1.45 million visitor/audience engagements recorded via the analysis of quarterly monitoring data submitted to Arts Council England. This difference can be explained by the varying data sources, numbers of responses and reporting periods.

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- Four CPPs cited the **importance of the management team taking a flexible approach to working with different audiences** (depending on their backgrounds and needs).
- Six CPPs highlighted the **success of using ambassadors or advocates to engage people to become involved in the programme** both initially to get people involved but also to sustain engagement and maintain people's enthusiasm.

Further detail about the lessons learned can be found Section 5. As the breadth and the depth of the evidence base has improved since the second year of the evaluation – particularly as many of the Round 1 CPPs have developed their evaluation reports on the first three years - the third year of the evaluation is able to present a more accurate and reliable analysis of the extent to which the programme has achieved the national evaluation questions. These findings are referenced through the remainder of the report where appropriate.

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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? Drawing on the progress reports, meta-evaluation findings and the qualitative research in particular, it demonstrates what is known at the end of phase 1 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.

Key Findings:

- According to interview data and Audience Agency findings, the CPP programme is successfully engaging more people from areas of least engagement in the arts. The programme has achieved almost 1.45 million audience engagements nationally to date.

- A need to better understand audiences was identified in year 1 and at the end of year 3, all the evidence points to this having been achieved.

- A range of effective methods to engage audiences were identified, including building trust and sustained dialogue with local people, finding ways to spark and maintain their interest, putting on small, frequent events, creating a sense of ownership, and enabling local people to play a facilitating, motivational and supportive role.

- Sustained engagement was linked to locally relevant events and activities, taking activities to people's localities and working symbiotically with the community to understand local interests.

- The evidence suggests that CPP has facilitated changing perceptions of the arts at the individual, community and arts sector level. This ranges from individuals viewing artistic excellence in different ways, their levels of confidence and empowerment being improved, up to CPP changing perceptions within Arts Council England about how different leadership models can still produce excellence in art.

- As a result of engaging in CPP, more individuals feel empowered and confident, and they experience a greater sense of belonging in their community. Co-production is an important means of building community empowerment. At the programme level, local CPPs are demonstrating increased confidence (in comparison to previous years) in terms of what they want to deliver and how they will deliver it.

- CPPs have been supported by partners to build up local capacity, capability and local infrastructure. They have done this through co-ordinating and improving networks of people, improving knowledge of local venues, including non-traditional venues, and providing opportunities for developing the skills of participants, volunteers and arts professionals.

- More people across different CPPs are reporting feeling increased pride in their community which, in some cases, has lead to a greater sense of community cohesion, where people have been inspired to become activists for their community.

- More CPPs are bringing in increased revenue for the arts, particularly by supporting individuals to apply for grants, but also by linking in with the local council or by crowdfunding to raise revenue from the public.

- There have also been some unexpected outcomes at both the national and local level around the programme exceeding expectations, particularly in terms of non-arts partners incorporating more arts practice into their everyday work and CPP demonstrating a new model of leadership in the arts world.

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

Drawing on all the available data collected through the review of quarterly monitoring data, the meta-evaluation, the audience profiling carried out by the Audience Agency, and the interviews, the programme is achieving in its aim to engage more people from areas of least engagement in the arts. As highlighted in Section 2, quarterly monitoring data indicates that **the programme has achieved almost 1.45 million audience/visitor engagements** nationally to date, 400,000 more than reported at the end of year 2.

"It certainly has reached people who do not normally engage in the arts…for all we say CPP took longer than expected actually its been remarkably quick and successfully in terms of reaching people that are normally considered difficult to reach…but I think it has demonstrated that you do that if you work locally and it doesn't work if you make people travel to you... Creative People and Places has really demonstrated that not only is that what people want but it really does work in engaging people when that's what you do…it really does make the case for local investment in the arts." (National strategic stakeholder)

"… They've gone and engaged the white working class… particularly people who've not been involved in the arts before so we're quite proud of the percentage of people who are new to the arts and who have come back and come back and come back… Although our target numbers are slightly lower than we set out to achieve, that actually what we have created is something that's quite solid and quite sustainable. There's not been masses of just one offs. There's been a lot of repeated attendance and a real connection with the programme ongoing." (CPP Place Director)

"… There was one lady for example, we did our first theatre trip and she actually said she was in her early sixties and she had never been to a theatre before, and it had completely opened her eyes. She hadn't thought that this was for "the likes of her" that was her terminology, and that now she could see that this is something she would feel confident doing." (CPP Place Director)

As previously reported, some challenges with monitoring data that were highlighted in the end of year 1 and 2 reports remain. Demographic monitoring of audiences in the quarterly progress reports is limited and the data therefore needs to be interpreted with caution. The differing timings of the various evaluation strands make it difficult to provide a complete picture of engagement at any one point in time. Of increasing importance are the methods through which Places engage audiences.

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 2016.

3.1.1 Target audiences

Figure 3.1 shows that the **vast majority of local CPP's activities have targeted the general population, which by definition includes people with low levels of arts engagement**.[37] 30% of activities were targeted at "Other" groups which have included local choirs, senior citizens, members of the Women's Institute, homeless young people, refugees, people at risk of depression, South Asian women, local men and people recovering from addiction amongst a number of other groups. Children and young people accounted for 28% of the overall target audience and families 21% of the total.

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[37] Multiple options were available when submitting information on target audiences.

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Figure 3.1 Target audience – cumulative data for Q4 2013/14 – Q2 2016/17
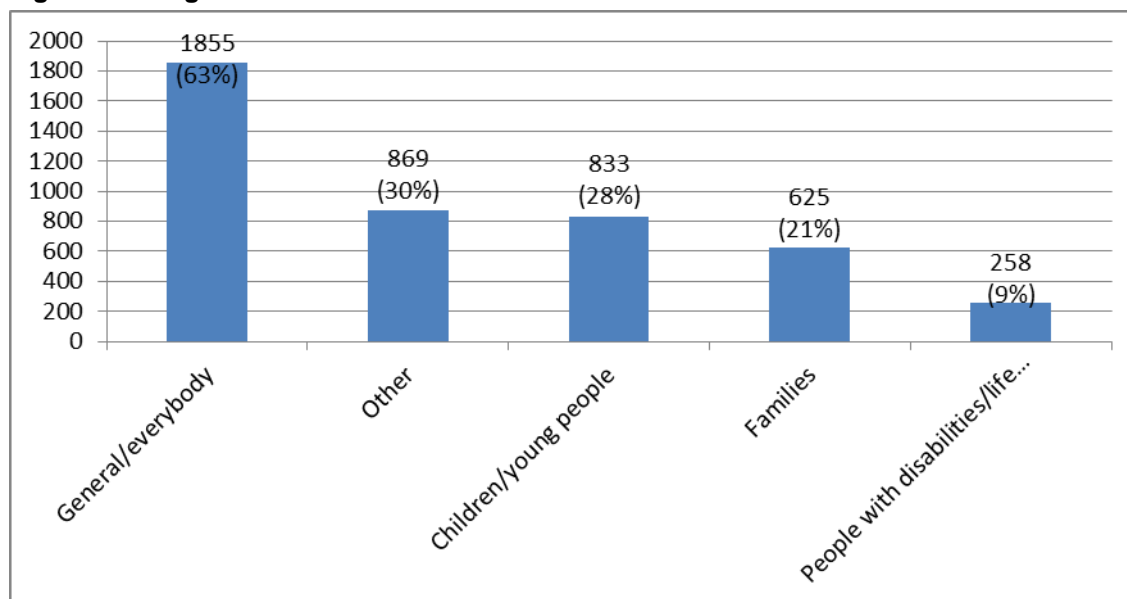
Base: 2937 activities events in 8-18 places; multiple options could be selected.

### 3.1.2   Audiences reached

3.1.2.1   *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. Overall, there was insufficient data on this aspect but we provide some examples below for information. The Audience Agency data does however provide a proxy for engagement with different socio-economic groups. Modelling based on Mosaic types suggests that across all local CPPs for 2014-2016 approximately 53% of participants belonged to the C2 (skilled manual occupations)/D (semi-skilled and unskilled manual occupations)/E (casual workers, pensioners and those who depend on the welfare state for their income) social grades. This is 6% higher that is seen across the population of England (where 47% of households fall into these social grades)[38].

Drawing on the quarterly monitoring data, data was provided for a total of 715 activities/events which represents just 23% of the total cumulative number (3,099) and means the data should be interpreted with caution. Based on the available monitoring data, the gender of visitors consistently showed that more females than males engaged in activities/events. However, the data provided for some events also contained a relatively high proportion of don't know responses/missing data.

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[38] The Audience Agency (2017) Creative People and Places Profiling and Mapping 2014-2016 National Report. Note that Arts Council England advised places that once they were submitting postcode data to The Audience Agency they no longer had to submit socio-economic data on social class.

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Figure 3.2 Engagements by age group – cumulative data, Q4 2013/14 – Q2 2016/17
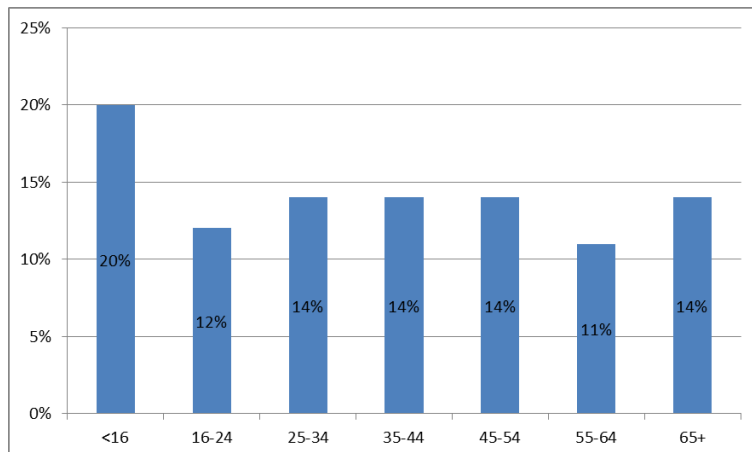
Cumulative data on age shows that, overall the under 16 age group was engaged most frequently (20%) however there was a relatively even spread across other age groups. 55-64 year olds were the least engaged, although these findings should be treated with caution due to the small sample size.

Base: 734 events/activities reported by 3-13 places

The end of year 2 report did not include any analysis on ethnic and socio-economic background nor the extent of disability and life-limiting illness due to insufficient data, and there are ongoing issues with data quality (see Annex one for an overview of data submitted). The examples below are therefore specific to the local CPPs and should not be taken as representative of the programme as a whole.

Example: Ethnicity

In Q3 2015/16 **Transported** submitted data on ethnicity for six out of 62 events and activities. A total of 1,625 visitors/audience members attended these six events however the data submitted is based on a sample of questionnaires representing between 3% (Festivals Workshop, Performance and Talk) and 55% (Transported live performance) of the audience. According to the sample questionnaires the majority of visitors/audience members across these events were "White British" (66%) and a minority were "Mixed" (4%) or Asian (1%). Just under a quarter (23%) of visitors/audience members were recorded as "White Other". There were no "Black" visitors or audience members recorded and there was no recorded data ("Don't know") for 7% of the visitors/audience members.

In Q3 2013/14 **Creative Barking and Dagenham** submitted data for three events/activities with data on ethnicity for two of these. Over four months affiliate events and programme launch events (recorded as one data entry) had a total of 204 participants. Affiliates events were for artists and arts organisations who had signed up to be affiliates as well as for the Cultural Connectors. The majority (51%) of the attendees were "White British" whilst 33% were recorded as "Other"; 9% were recorded as "Asian"; 5% as "Black" and 2% as "White Other". There is no information on how this data was collected.

HOME Slough submitted data on ethnic breakdown of visitors/audience for 7 events in Q2 2016/17 with visitors/audience members totalling 426 people (it is not possible to determine whether these were new or repeat attendees).

- In September 2016 HOME Slough held a Poetry in the Park event at which Slough's poets and rappers brought their art to the park in Slough's first open air poetry event. The event was attended by 98 visitors/audience members; according to data collected from feedback forms 17% were "White British", 11% were "Asian", 10% were "Black", 9% were "Mixed". "White Other" and "Other" each made up 3% of the visitors/audience members. It should be noted that data was not provided for 46% of the attendees.

- Eventbrite survey questions administered at a Creative Collective Showcase in September 2016 found that (of a total of 223 visitors/audience members) 29% were "White British", 23% were "Asian", 20% were "Black", 7% were "White Other", 5% were "Mixed" and 1% were "Other". Data for 15% of attendees was not recorded.

- In July 2016 the Arts Forum (A sharing and networking session for amateur, aspiring and professional artists and Arts Organisations in and around Slough) recorded 42 visitors. Eventbrite

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and registers were used to gather data on the ethnicity of participants and found that 33% were "White British", 26% were "Asian", 14% were "Black". "White Other", "Mixed" and "Other" each represented 7% of participants and there was no response recorded for 5% of the participants.

Example: Disability

First Art has used a combination of evaluation questionnaires and market researchers to explore the demographic profile at some of its events. This has revealed variation in the proportion of participants with a disability/life limiting illness.

- Independent market researchers found that 14% of visitors/audience members had a disability or life-limiting illness for Byron Busk which was held in July 2016 (Q2 2016/17) and involved performances by musicians and poets as well as arts commissions across different venues. The event was attended by approximately 2,150 people.

- Through evaluation questionnaires it was found that 75% of visitors/audience had a disability or life-limiting illness for a Go See trip to see Bolsover Amateur Drama Group stage the musical 'Annie' in July 2016 (Q2 2016/17). This activity was specifically targeted at older people, which perhaps explains the relatively high proportion of people with a disability or life-limiting illness.

- Responses to evaluation questionnaires revealed that 3.85% of visitors/audience had a disability or life-limiting illness for the culmination of an artist residency at Mansfield Museum held in August 2016 (Q2 2016/17).

Data submitted by **East Durham Creates** also shows variation in the proportion of visitors with a disability or life limiting illness, based on survey responses at a sample of events.

- Exit surveys showed that 10% of visitors/audience had a disability or life-limiting illness at a screening of Dryden Goodwin's 'Skill' film to the local community. This was held in November 2014 (Q3 2014/15).

- In November 2014 (Q3 2014/15) & Co Marketing survey and Survey Monkey data for the Pan Hag Walk (which saw local people followed a trail designed to evoke memories) found that 20% of visitors/audience had a disability or life-limiting illness.

- Finally Mosaic profiling and market research revealed that 12.5% of visitors/audience had a disability or life-limiting illness at the Love Letters Straight from Your Heart event held in November 2014 (Q3 2014/15). This was a theatre production where the audience wrote dedications to family, friends or someone else with an accompanying song and these were incorporated into the show and performed back to the audience.

3.1.2.2   *Reaching the least engaged*

Figure 3.1 shows that **the majority of events have continued to target the general population, which, given the nature of these areas are likely to be those with low arts engagement**. As referenced earlier, The Audience Agency data[39] shows that **from 2014-2016, 91% of participants overall belonged to one of the medium or lower engaged Audience Spectrum segments of the population, compared with 77% of the English population.** In the 'average' place 72% of participants was living in the local area of the event(s) they attended, ranging from just over half of participants in the least 'local' CPP to nine out of 10 participants in the most 'local' CPP. The findings also highlighted the local nature of participants when analysing drive times: half of participants lived within 10 minutes (or a 3 mile drive time) of the event they attended.

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[39] The Audience Agency (2017) Creative People and Places Profiling and Mapping 2014-2016 National Report.

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The three most prominent Audience Spectrum segments for the CPP National participant profile were Trips and Treats[40], Facebook Families and Dormitory Dependables, with 55% of all participants belonging to one of these three groups. Both Trips & Treats and Facebook Families were over-represented when compared to England, each accounting for 21% of CPP participants compared with 15% and 10% of England's population respectively. The findings show that the Facebook Families group, a lower engagement segment, was both prominent and strongly over-represented amongst CPP participants. The most underrepresented segment amongst CPP participants was Metroculturals, a high engagement segment. This segment accounted for 1% of all CPP national participants compared to 4% of England's population. The average place participant profile varied slightly but followed a broadly similar pattern as CPP National participant profiles.

A similar picture is seen with the Mosaic Profile[41] which shows an underrepresentation on profiles such as *City Prosperity, Prestige Positions* and *Country Living* and the most prominent Mosaic groups as *Aspiring Homemakers, Family Basics* and *Transient Renters;* 34% of all participants belonged to one of these three groups. This provides further evidence to suggest that CPP is increasing engagement in the arts among individuals that have not previously engaged/do not engage regularly and also inspired those who do engage in the arts to engage more, which is a significant achievement.

This year places saw encouraging levels of audience engagement with some CPPs quantifying their assertions in local evaluations. Meta-evaluation of local evaluation outputs found that CPPs had been able to derive evidence from surveys in relation to audience engagement. For example, quantitative data from The Audience Agency indicated that 49% of audiences at Appetite events and activities were from lower engaged audiences. Evaluation data for Appetite also indicated that approximately 90% of the audience came from the target population, indicating that the local CPPs has reached beyond the usual suspects to a significant extent.[42] The evaluation report for Transported showed that 61% of participants were new to the arts this year and 16% had not attended any cultural activity.[43] Similarly postcode profiling from The Audience Agency and audience surveys undertaken by the places showed that Right Up Our Street had successfully engaged people from places of least engagement with a weighting towards those from low income categories.[44]

There is also some evidence of a growing interest in the arts at a local level over time; Peterborough Presents noted that much more so than in the first year they were seeing a link between some of their talent development training and pieces of work coming through their Small Commissions programme, suggesting that people have become increasingly inspired by CPP over time.

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[40] 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)), Dormitory Dependables (regular but not frequent cultural attenders living in city suburbs and small towns (medium engagement).

[41] City Prosperity (work in high status positions and can afford expensive urban homes), Prestige Positions (established families in large detached homes living upmarket lifestyles), Country Living (well-off owners in rural locations enjoying the benefits of country life), Aspiring Homemakers (younger households settling down in housing priced within their means), Family Basics (families with children who have limited budgets and can struggle to make ends meet), Transient Renters (single people privately renting low cost homes for the short term).

[42] Appetite (2016) Phase 1 Report April 2013-March 2016

[43] MB Associates (2016) Transported Evaluation Report. http://www.creativepeopleplaces.org.uk/our-learning/transported-final-evaluation-phase-1

[44] Jancovich, L and Townsend, L. (2016) Right Up Our Street Phase One: Final Evaluation. http://www.creativepeopleplaces.org.uk/our-learning/right-our-street-final-evaluation-phase-1

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The Audience Agency's postcode analysis from bait indicated that more people who do not traditionally engage with the arts are now engaging, although the local evaluation report explains that there is still an over-representation of people who would typically engage due to the 'mass participation' events that were held in phase 1. Large scale demographic data has not been collected at Creative Barking and Dagenham or Creative Scene and inconsistent data collection techniques at First Art have so far made it hard to gauge a detailed or scalable picture of audience engagement. Survey returns for Ideas Test indicated that the majority of those attending events were typically less engaged in the arts; however, they were most likely to just observe or watch an event rather than to actively participate in it.

Reporting on **previous arts engagement through quarterly reporting to Arts Council England has gradually increased**; however, data submitted on previous audience arts engagement has represented a small proportion of total CPP events and activities (19% from Q3 2014/15 onwards; 16% of total) and therefore continues to be a gap. A few examples drawn from the quarterly monitoring data and local evaluations are shown below.

Examples: Previous Arts Engagement
Made in Corby submitted data on audience engagement for 37 out of 60 events in Q2 2016/17. Of these events an average of 47% of visitors/audience had participated in the arts in the last 12 months; implying that up to 53% were new to the arts.
The Interim Evaluation Report for **Market Place** shows that levels of previous arts engagement varies considerably. Based on audience survey findings (base 303), 18% of attendees have not previously participated in the arts, a further 14% are low engagers i.e. have only attended 1-2 arts events in the last 12 months, whilst over two thirds (68%) have attended three or more times.
The **Appetite** Phase 1 Report 2013-2016 shows that a large proportion of the audience were non-attenders of the arts (Year one – 72%, Year two - 55%, Year three – 41%). The average for the three years is 68%. Audience Agency data shows that 49% of their audience were from the lowest engaged segments and least likely to engage.

In summary, there has been encouraging, quantifiable progress in monitoring audience engagement however the interviews and quarterly monitoring data indicate that there is more to do to measure the sustainability of participants' engagement with local CPPs. In a number of Places the question still remains in relation to whether Places are reaching the same people or new people who do not normally engage but increasing overall arts engagement should be seen as a positive outcome. Heart of Glass and partners are hosting a conference series, the second of which will be held in May 2017 to explore key questions in relation to collaborative and social art which should shed more light on ways to engage communities through art in a transformative way[45].

3.1.3   What works to inspire and maintain audience engagement?

The CPP programme has a primary focus on increasing engagement in Places that feature in the bottom 20% of arts engagement according to the Active People survey. It contributes towards Arts Council England's Goal two (more people experience and are inspired by the arts) and requires Places to motivate local communities to sustain that engagement. **In year 1, a need to better understand audience engagement was identified and at the end of year 3, the evidence points towards this being achieved**. Places have now begun to share their learning, demonstrated by the reach of local programmes and the Places' confidence in their artistic offerings and appeal as well as audience feedback (where available). Drawing on interviews with a sample of CPP Place Directors and national

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[45] http://www.heartofglass.org.uk/events/with-for-about-art-activism-community/

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strategic stakeholders, this section summarises what works in audience engagement. Section 4 looks in more depth at excellence and good practice across the programme in relation to audience engagement.

What works: Building trust and dialogue

Places sought to engage audiences with a similar emphasis on building trust and dialogue with local communities, highlighting common principles in their approaches despite different local contexts.

- CPP learning focuses on the centrality of Places and how **engaging with different people can spark new ideas, rather than simply attempting to foster arts engagement through marketing a particular product to people.**[46]

- Establishing community link roles has played a facilitating role. Ideas Test used a team of artists, volunteers from local groups and organisations and other local people known as **"Creative Catalysts" to promote community engagement**. This model has been particularly effective in reaching out to local people at a grassroots level to ensure that the programme responds to the needs and interests of the local community. Creative Catalysts have increased the interaction between Ideas Test and the surrounding community, encouraging low engagers and creating a sense of shared ownership of the projects (see accompanying case study[47]).

- **Creating and maintaining dialogue** with local people, moving together towards the next steps and carrying people along rather than attempting to introduce things without prior community engagement can help to overcome any scepticism.

  "I would just reiterate… that actually if you genuinely, genuinely want engagement from non-arts participants you need to be in for the long term and you need to be able to put… a lot of time and energy and effort in. It's not an easy win, it's really not." (CPP Place Director)

- **Listening and working symbiotically with local communities** rather than simply presenting a pre-formulated artistic agenda can also help to build trust and dialogue, as was highlighted by CPP Place Directors and national stakeholders. Right Up Our Street identified communities based on whether they were felt to have an interest in improving their communities by working in a different way rather than whether they were seen to have any potential artistic interest.

  "… CPP has had really successful engagement with non-arts attenders… the interesting question is what it is about the CPP approach that has led to engagement, what's different about it… it's about not taking a set of prescribed cultural offers out, it's more about really trying to get to know the people and the place and working in partnership with to work out what would be most relevant to them…" (National strategic stakeholder)

- **Putting on small, frequent events** provided a safe and friendly space for people to come together and socialise. Whilst taking care not to dictate arts activities to local people, it was also seen as important to present a clear offer of available activities so that the opportunities for people to participate are clear. CPP Place Directors noted that one-off local projects tended to fade away in terms of reach and impact and that it was important that people were aware that events were linked to CPP, thereby underscoring the importance of creating and maintaining brand recognition amongst members of the public.

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[46]Robinson, M. (2016) Faster But Slower, Slower But Faster; Creative People and Places Learning 2016. Thinking Practice. http://www.creativepeopleplaces.org.uk/our-learning/faster-slower-slower-faster
[47] http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_IdeasTest.pdf

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"Because everything has a different name, I think it's about getting them to recognise that they are coming to events that we are organising." (CPP Place Director)

Having built trust and dialogue, some CPP Place Directors reported seeing a change in individuals' thinking and increased receptiveness to getting involved with other kinds of art, which can help to sustain engagement longer-term.

What works: Making the art and experience relevant

As reported in year one and two, the interviews this year again identified that **people are more likely to be drawn to activities and events that have some relevance to their lives, the community or society** as a whole.

- **Acknowledging a more expansive set of benefits** for people engaging with the programme, rather than looking to convert people to appreciating art was also seen as important.

  "… Fundamentally people don't engage because they want to engage in the art, that's for us to be obsessed about. They engage because they want to socialise, because they want to contribute to their community, because they want something to do with the kids at the weekend… for all sorts of personal reasons not because it's art…" (National strategic stakeholder)

- **Taking activities and events to people's localities** was one way of making the art relevant to motivate and sustain engagement. By taking art to areas where there is low participation in the arts, it is possible to overcome transport, financial and attitudinal barriers to participation like First Art. Peterborough Presents also sought to make its artistic offer both geographically and artistically relevant.

  "There have been a number of people that have said that they haven't engaged before because of the cost of tickets, and more importantly or as important, is the transport links. Some of the outlying areas, they have terrible public transport, so although there may well be a willingness to be engaged, they can't physically do that without their own transport. So whilst in our area we do have two mid-scale theatres which they can get to, they are heavily reliant on the transport so it is a sort of double-edged sword… Whilst we have been doing projects which are accessible to people, and because we have been doing them in their locale, we are very mindful that we have also got to work with that local infrastructure in order to make people aware of how easy it could be once they get to those venues…" (CPP Place Director)

  "We always had, within our original business plan, is that we would reach these people from all different bits of the city, and as a result what we've tended to do is have these projects that have culminated in the city centre because that was perceived as somewhere which was quite accessible for all different audiences. But we find that the events that have been most successful at actually getting participants who don't normally attend things is stuff that actually doesn't take place in the city centre and actually takes place on their doorstep." (CPP Place Director)

  "Yes, it is because although I understood what performing arts was subconsciously I thought you got to go to London to do or see or do anything. Whereas now there is stuff on my doorstep I can

see and do. I love street performance and love raw talent making people stop and look and take a moment from their busy lives and have a moment of unexpected pleasure." (Participant[48])

- **Putting on community-specific events has also worked well.** For example one CPP put on a Polish theatre performance to engage the local Polish community which had previously held back from engaging in local arts activities. This proved to be highly successful and has led to more Polish people coming along to other CPP events in the area.

What works: Programming surprising events to spark interest

- **Putting on events in public spaces was seen as an effective way to spark audience interest and motivate engagement**, kick-starting engagement over the longer-term. Now in its third year, the outdoor events run by Creative People and Places Hounslow aim to engage audiences by stopping passers by and opening discussion about the kinds of public events they had seen and enjoyed the most. Data gathered from event surveys indicates that the majority of audience members were passing through a location whilst an event was being held and that as a result of stopping and watching an event or performance 53% respondents would return to watch a future performance[49]. In addition, a disproportionately high number of those viewing alone were men (an often under-represented group based on the available demographic quarterly monitoring data), which indicates that these events reached beyond the 'usual suspects'.

- **Complementary activities such as post-event discussion sessions and blogging can help to sustain engagement.** The Bell Square Club was established in Hounslow to foster discussion about events, and a group of "Bell Square bloggers" review the shows and meet the artists. Bloggers receive training from a social media consultant to help them to get the word out from a local perspective about what they have seen. Post-event sessions with facilitators and community arts workers also give an opportunity for local people to come together with a cup of tea to talk about the shows which has provided CPP Hounslow with lots of useful feedback.

What works: facilitating community ownership over the long-term

- Engaging people in activities and events that they enjoy and that are varied, as well as those that give encouragement and a sense of progression helps to sustain audience engagement. Audience surveys and interviews with participants at Right Up Our Street for example, indicated that **people are being inspired to participate in the arts, particularly on projects that focus heavily on long-term development in specific localities**, e.g. in five communities 77% of registered individuals had repeated engagement with the programme.

- **Working directly** with communities was identified as a way of giving people a real sense of ownership of the artistic activities. At LeftCoast some people were so inspired through their ongoing engagement with the CPP programme that they have entered the creative sector to become full-time photographers or artists or found other employment within the arts.

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[48] MB Associates (2016) Transported Evaluation Report". http://www.creativepeopleplaces.org.uk/our-learning/transported-final-evaluation-phase-1
[49] Hounslow Bell Square Final Report 8 July 2016. http://www.creativepeopleplaces.org.uk/our-learning/bell-square-community-cohesion-research-project

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3.2 Outcomes

Throughout the third year of CPP, a wealth of evidence has been generated by local evaluations, stakeholder interviews, case studies and Place Director interviews, which **has allowed for key outcomes to be identified with greater confidence than in previous years**. Many of these outcomes **build upon those identified in previous years of the evaluation**, but as some projects have completed delivery of the first phase, there is a **clearer sense of the extent to which medium-term outcomes and impacts (as outlined on the programme's logic model) have also been achieved**. In addition, as highlighted in section 2.3, the quality of the evidence base - in terms the quantity and robustness of the local evaluations - is higher than in previous years. More local reports are being produced by independent evaluators, indicating that projects have acknowledged the need (as identified in the first two years of the national evaluation) to improve how programme outcomes are captured and disseminated.

Despite the different places being at different stages of delivery and in various locations, **common outcomes can be identified across the whole of the CPP programme**. Each of these broader, common outcomes are discussed in this section, with illustrative examples highlighting the implications for individuals, communities and the wider arts sector. More detailed examples are presented in the case studies.

3.2.1 Changed perceptions of the arts

As highlighted in more depth in Section 4, a theme that has emerged throughout the first phase of CPP is **changing perceptions of the arts, at the individual, community and arts sector level**. Qualitative evidence indicates that participants from Round 1 projects in particular are thinking about the arts in a different way and are actively challenging and questioning what 'excellent art' is. For example, the evaluation of LeftCoast found that through becoming involved in CPP, participants shifted from associating 'art' with the fine arts to art that is more accessible. Within this, through exposure to a wider range of art forms and artistic venues, **some participants have become more open to trying something new and experimenting with different approaches to delivering arts experiences**. Across several projects, such as Appetite and Creative Black Country, taster sessions were good mechanisms for exposing individuals to new art forms and broadening their perceptions of art.

> *"The Taster approach to engaging new audiences has been a huge factor in the success of the programme and making art that is less familiar more familiar to increase people's confidence in seeing it again."* (Appetite)[50]

> *"During Corby's Big Film Week I visited a cinema for the first time in years, not just once but five times in all, to see the excellent films on offer. The wide variety of films were relevant and well produced and followed by discussions."* (Participant[51])

Analysis of CPPs across the different funding rounds indicates that changing people's perceptions of art can be a slow process. For some that are still in the early stages of delivery, just seeing people thinking more about how they can get involved in the arts has been a big achievement.

> *"One of the big outcomes is that there is awareness that there is stuff [arts events] to look for and there is stuff that is interesting."* (CPP Place Director)

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[50] Appetite (2016) Phase 1 Report, April 2013 – March 2016.
[51] Made in Corby's film week appendix 1

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Perceptions of the arts have also changed at the programme level over the past few years, as a result of the requirement from Arts Council England for bids to come from consortia. Consequently, as we described in Section 2, across the CPP programme a range of non-arts partners have been involved in the conceptualisation, design and delivery of local CPP projects, which creates "new dynamics and new ways of working because they bring an unusual mix around the table."[52] Arts and non-arts partners use their different experiences of working with communities to challenge each other and identify what 'artistic excellence' means within the context of the local area. **Differences in organisational culture and professional language can cause challenges for consortia** – for example in bait it took some time for the health partners to fully understand the arts language – but it has also enabled non-arts partners to understand the transformative impacts of art. As a result of being involved in CPP, East Durham Trust, a non-arts partner in East Durham Creates, is now considering adding an arts strand of work into their existing provision, which will involve using community leaders to continue to develop arts activities in the area (see accompanying case study[53]).

In addition, as identified in the second year of the evaluation, **there is increasing evidence to indicate that CPP is shaping Arts Council England's perceptions of how artistic excellence can be delivered through different leadership models**. National strategic stakeholders argued that some CPPs have gone beyond the aims of CPP to create new forms of artistic practice.

> *"It [CPP] is not just an arts engagement programme. It's arguably a new way of developing arts practice and leadership in the arts world."* (National strategic stakeholder)

> *"CPP as a launch pad for a fresh way of looking at arts engagement."* (National strategic stakeholder)

Furthermore, the Swedish Arts Council has recently adopted CPP, highlighting its international reach and the potential for peer learning.

The changing perceptions of art at the individual, community and programme level are helping to change the local context for art in CPP Places. The year two national evaluation report found evidence of some local CPPs using their own resources to maintain artistic provision, through for example the trialling of donation models. This has continued into year three, as more CPPs are trying to sustain their high quality arts provision. For example, Heart of Glass and LeftCoast have secured 'Ambition for Excellence' grants, thus enabling them to continue to support ambition and talent across the area.

3.2.2 Increased confidence, engagement and empowerment through the arts

Many of the CPPs have engaged local people and communities in a range of different ways, from enabling people to try out a new art form, to involving people in decision-making processes around programming. Throughout these different mechanisms of engagement, **the evidence suggests that levels of confidence and empowerment have improved, as people's ownership over the arts increases**. Each of the Places within CPP have a wealth of individual stories about the transformative aspect of being involved in the project, particularly in terms of the wider benefits around confidence and community involvement. For example, one member of a community arts group supported by bait felt that there had been a clear shift in her confidence – and that of the wider groups – in terms of wanting to try more arts activities.

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[52] Robinson, M. (2016) Faster But Slower, Slower But Faster; Creative People and Places Learning 2016. Thinking Practice. http://www.creativepeopleplaces.org.uk/our-learning/faster-slower-slower-faster
[53] http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_EastDurhamCreates.pdf

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"I think towards the earlier stages, it was like, we may be doing some printing or painting… but now it's more about, 'how much further can we go with this?' I think there is more of a need for exploration." (Participant)

Evaluation outputs from a number of CPPs report that the personal outcomes of being involved in the project include **increased confidence to try new art forms, a greater sense of belonging in the community, improved relationships in the community and greater feelings of pride about the place**. Participants who worked closely with the artist for the The Exbury Egg[54] (a large egg shaped observatory which was the location for programme of events including a summer solstice celebration, fishing, bug hunting, an alternative bug disco, and dedicated photography days) felt the project had helped them personally and improved their confidence and self worth.

"…You don't know how important this project is to me, I feel like it is my egg! Being involved has really helped me through some rough times; we have had some really special moments…." (Participant)

Some projects have captured data specifically on wellbeing outcomes; for bait, there have been clear wellbeing outcomes, with peoples' individual wellbeing improving on average, by 16% over 12 weeks of participating in an arts activity.[55] Similar findings have been reported by Transported where all participant groups reported an improvement in their short-term subjective feelings of happiness.

Bringing people together through the medium of the arts provides the opportunity to build confidence and increase empowerment. For many projects, the use of existing community links and networks has been pivotal for building up the community's trust, again highlighting the importance of non-arts partnerships. For example, East Durham Trust is one of East Durham Creates' key consortium members and is embedded in the local community. It has been able to utilise its trusted position in the community to develop grassroots arts activities, such as Go and Sees and Creative Socials. More generally, the benefit of these grassroots activities is that they are culturally-centred and bring people together around a local theme, which helps to re-energise a local area (see East Durham Creates and bait case studies).

In addition, a number of projects, including Appetite, bait , Ideas Test, Creative Scene and Creative Barking and Dagenham, have 'Ambassadors' or 'Cultural Connectors' who are volunteers involved in all aspects of arts activities, from design to delivery. **Ambassadors provide a conduit for different areas and can liaise between programme teams, artists and local communities**. Aside from the **personal benefits** of these roles, such as increased skills or confidence in developing projects, **the roles also have benefits to the wider community**, as volunteers can share their stories with other members of the community to inspire them to become involved.

Co-production is an important approach to building community empowerment. Local evaluations have highlighted the importance of using artists that not only have the skills to conceptualise and execute a project, but can also challenge – and be challenged by – local community members. For example, for Right Up Our Street, it has been really important for artists to maintain the right level of control; if artists

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[54] AMA CultureHive Case Study Template - The Exbury Egg at Finsley Gate Wharf, Super Slow Way. http://superslowway.org.uk/projects/the-egg/

[55] In bait, increases in wellbeing were measured through the Warwick-Edinburgh Mental Wellbeing Scoring system (WEMWBS) where people rate their feelings (in relation to 14 questions about happiness, relationships, cognitive functioning and self-realisation) over the previous fortnight. This was done across different projects before and after participants were involved.

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have too much control then the quality of engagement is jeopardised and people feel less confident to challenge the process, but if they have too little control, then the quality of the art can be compromised.

At the programme level, it is clear that CPPs from the earlier rounds know more about what they want to deliver and how to deliver it; national strategic stakeholders have reported there being *"an absolute surge in confidence"* for many of the Round 1 and Round 2 projects over the past year. A number of projects such as Ideas Test and East Durham Creates have been explicit in taking an **action learning** approach which has allowed them to constantly test ideas, take risks with activities and learn from what works well and less well. Peer learning has also been a valuable mechanism for improving confidence, and stakeholders have identified that the CPP network allows Places to share good practice and learn from mistakes.

> *"[It is] really reassuring for us to have a group of other CPP directors to share knowledge and good practice and discuss what works well or less well."* (CPP Place Director)

As reported earlier, one national strategic stakeholder felt that the **level of shared learning** between local CPPs has helped to blur the boundaries between CPPs from each of the different rounds because collaboration between the projects has allowed for elements of programming to move faster.[56]

Across the CPP programme, it is clear that the **quality of engagement is important for empowering people and communities and building up their confidence to take part and take risks by trying things that are new and unexpected locally**. Engagement in peer learning opportunities at the programme level has facilitated ideas generation and testing, and has improved confidence in terms of what approaches work well, so they can have a clearer focus to their programming. The trickle-down impact of CPPs taking this approach is that there has been *"a shift from arms length to co-productive [commissioning]"* (national strategic stakeholder) which has facilitated an environment for improving Places' capacity and capabilities.

3.2.3   Increased capacity and capability

As highlighted, another outcome that has emerged throughout the first phase of CPP has been the way in which CPPs have **worked with a range of partners to build up local capacity, capability and local infrastructure**. CPPs have continued in a positive trajectory with increasing capacity and capability since the second year of the evaluation, continuing with their key role of co-ordinating and improving networks of people, improving knowledge of local venues and new places, and providing opportunities for developing the skills of participants, volunteers, and arts professionals.

Nearly all CPPs have worked with partners to co-ordinate networks of local people, whether that is through establishing funds to develop new groups (as in First Art), developing local advisory groups or panels (as in Creative People and Places Hounslow), or supporting and bringing together existing amateur arts groups or community groups (as in almost all CPP areas). According to the most recent quarterly monitoring returns (Q2 2016/17), **the majority of involvement from amateur arts or cultural groups took the form of local artists being commissioned for projects either individually or as groups**. The nature of involvement from amateur arts or cultural groups has not changed significantly over the past few quarters. Further research into voluntary arts activity in the CPP programme has found that **micro-commissioning** has often been a successful mechanism for engaging existing voluntary arts groups, but there are still some concerns across some CPP areas where voluntary arts groups are being

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[56] Robinson, M. (2016) Faster But Slower, Slower But Faster; Creative People and Places Learning 2016. Thinking Practice. http://www.creativepeopleplaces.org.uk/our-learning/faster-slower-slower-faster

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commissioned and are then failing to interweave with the wider CPP project.[57] To ensure that voluntary groups are more involved in CPP and can play a pivotal role in supporting sustained arts engagement beyond the programme, CPPs must invest time and resource into developing individual relationships with voluntary arts groups so that they know how best to incorporate their capabilities into the wider programme delivery.[58]

The CPP programme has also helped to **build up local Places' capacity by improving knowledge about local infrastructure and venues**. **The use of non-traditional venues for arts activities has helped to expand on peoples' ideas about how excellent art can be displayed in ordinary, every day places**. For example, in the Black Country, the Desi Pubs project is an example of using an unusual location (a pub) as the setting for excellent art. A number of landlords in Desi Pubs across the area worked with artists and Creative Black Country to develop mosaics, paintings, stained glass windows and traditional pub signage that would feature in their pubs. The project garnered widespread critical acclaim from international media and the arts sector, and it highlighted the opportunity to use pubs as places to display arts. The landlords involved in the project are now looking at how they can expand the project and landlords from other Desi Pubs now want to become involved in it (see case study[59]). Findings from the most recent Progress Reports (Q1 and Q2 2016/17) highlight that, as in the Black Country, a range of non-traditional arts venues have been used across the CPP programme, including:

- **Community assets**, such as: community gardens, schools, community centres, churches, libraries, train stations and youth centres.

- **Retail sites**, such as: butchers, bookshops, bakers, cafes, chip shops, post office, factories, pubs, markets and former retail sites.

- **Outdoor and public sites**, such as: local squares, train stations, local parks, canal boats and the banks of canals.

Alongside building up capacity through co-ordinating networks and the use of non-traditional venues for the arts, the CPP programme has enabled Places to improve the capabilities of local community members, volunteers and arts professionals.

At the individual level, the process of engaging people to participate in various events across different art forms has led to improved capabilities around critical thinking and decision-making. Some CPPs, especially in the later rounds, are still at the early stage of building up local peoples' capabilities in the arts.

> *"I would say that we have got people within communities who are now better informed, better engaged and they have tested different types of artistic practice so they can actually make informed decisions."* (CPP Place Director)

Within other projects, individuals have had the opportunity to become involved in the **decision-making** process, allowing them to put their skills into practice. As highlighted in the most recent progress report (Q1 2016/17), local community members have sat on panels or steering groups (as in Ideas Test) and

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[57] Robin Simpson (2016) The role of voluntary arts activity in Creative People and Places.
http://www.creativepeopleplaces.org.uk/our-learning/role-voluntary-arts-activity-creative-people-and-places
[58] ibid
[59]http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_CreativeBlackCountry.pdf

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have made decisions on funding applications, programming and art commissions (as in Left Coast, Made in Corby and Market Place).

For volunteers, such as Cultural Connectors or Ambassadors, CPP has helped them to develop a wide variety of **skills**. One national strategic stakeholder highlighted that the skills development opportunities available to volunteers through CPP is comparable - and arguably superior – to other arts leadership programmes.

> *"They are not just learning about the art form or how one manages a building, they are learning how to engage with communities in different ways, how one raises sponsorship and crowd funding, it's a more holistic approach to creating and presenting art, so the leaders that are coming out of it are developing different skills."* (National strategic stakeholder)

As previously highlighted, community ownership of projects is most successful when artists have the skills to appropriately engage and empower individuals. Some CPPs have invested in supporting artists to develop their skills. For example, Heart of Glass has developed a training programme which has been around equipping artists with skills to work with particular groups of people. There were other examples of personal growth. In Doncaster, a local composer and choir–leader was mentored by an Arts Supporter[60] to enable her to fulfil her artistic ambitions. As a result she got an opportunity to work with international beatboxer Jason Singh and went on to write her own musical[61].

> *"…Some people have gone the whole hog and found their calling. Some community artists, people have very definitely become actual commissioners of art and quite knowledgeable in programming festivals and commissioning artists whilst still in their original role of running a B&B or being a retired person…"* (CPP Place Director)

3.2.4   Increased community pride and cohesion

Building on findings from the previous years of the evaluation, qualitative feedback from year 3 indicates that more people are experiencing increased pride in their community as a result of participating in CPP. Across the CPPs, **'community pride' has manifested in a number of ways depending on the extent of engagement in arts activities**. For example, some audience members in LeftCoast felt more pride about Blackpool just because there were more high quality arts activities and events on offer, making it more "lively and vibrant" and attractive to outside visitors (audience member[62]). Similarly, the 'Desi Pubs' project in Creative Black Country invoked a sense of pride for both pub goers and landlords, who were proud that their heritage was being celebrated in a place of such importance to them (see accompanying case study[63]). Beyond feeling proud of their community as a result of CPP activities, **some people have developed into community activists**; putting their pride into practice to support wider community cohesion. One national strategic stakeholder highlighted that across the CPPs, co-production in arts activities – where artists work in collaboration with local people –"gives people the opportunity to be activists in their community." In bait, one artist brought together several disparate community groups in Hirst (Ashington) to co-produce an arts/community event in the local park. The event generated a sense

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[60] Artists who used their artistic skills to facilitate and develop latent creativity in their communities and build local capacity to deliver arts activities, give the communities ownership and develop a more sustainable local community infrastructure.

[61] Jancovich, L and Townsend, L. (2016) Right Up Our Street Phase One: Final Evaluation
http://www.creativepeopleplaces.org.uk/our-learning/right-our-street-final-evaluation-phase-1

[62] LeftCoast (2016) Weaving the social fabric. LeftCoast: Journeys to Cultural Engagement.

[63]http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_CreativeBlackCountry.pdf

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of community pride and the groups are already in discussion about turning it into an annual celebration of the area.

3.2.5   Increased revenue for the arts

As the first phase of CPP has already come to an end for some projects, there is a **growing evidence base which suggests that places are starting to think about how they can bring in revenue to sustain their activities and to sustain general engagement in the arts**. As discussed, many CPPs have worked hard to build up arts infrastructure, by supporting and nurturing local people and professionals to develop their skills to sustain their work. In some areas, there is evidence of community groups putting these skills into practice and developing their own funding bids and accessing grants. For example, community and arts groups in the bait area have been supported to secure almost £50,000 of additional funding to continue their work outside of CPP. At Appetite, an individual who originally volunteered for the project is now applying for funding from the Arts Council England to produce her own shows. Similarly, in Creative Barking and Dagenham an individual has secured some funding from the Arts Council's Arts for the Grants programme. Although the programme has inspired people to apply for external funding, CPPs can still support individuals in an advisory capacity. As one national strategic stakeholder highlighted, this model has been used in one CPP:

> *"It's taken a few goes for that person to get it and a CPP producer will work with them to help them commission something. The relationship will continue but that person has independently some resource from the Arts Council in their own right."* (National strategic stakeholder)

Aside from supporting individuals to apply for grants, there is some evidence that CPP Places (particularly from Round 1) are using other **methods of self-financing** by generating income from the public sector. For example, the Merchant of Venice project in Creative Barking and Dagenham was partially funded through crowd-funding, and Heart of Glass has recently secured funding through the local authority as part of their culture strategy.

Examples of income generation

Examples of income generation from the last quarter (Q2 2016/17) include **Made in Corby** who saw £3,000 contributed through partners (£1,500 ticket income from Alley Fest and £1,500 contributed to their Programme Intern through the Santander Foundation). In addition, the programme received £30,720 in in-kind support, mainly through volunteer hours and in-kind use of community venues.

In the same quarter **Super Slow Way** reported that they had developed merchandise as part of their own income generation strategy including a range of creative products. In addition the Kinara Festival (an exploration and celebration of culture, music and performance from across the Muslim world) brought in £2,485 in ticket sales. They have also applied to the Great Place Scheme with four local authorities under the Growth Lancashire banner, for just over £2 million.

At this stage, CPPs are largely increasing revenue for the arts through supporting individuals and groups to apply for grants. Stakeholders commented that the next phase of CPP would be the main chance for CPP projects to experiment with different methods of income generation, and Arts Council England should also be looking at good practice (especially internationally) to share and disseminate to CPP projects in the upcoming years.

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3.2.6   Changing local contexts for art

In the first three years, the extent to which CPP has changed the local context for the arts has been an ongoing line of enquiry that it has not yet been possible to fully answer. On the one hand, **it is clear that to a greater or lesser degree, CPP has changed arts engagement opportunities locally, and relatedly levels of engagement within CPP areas, and that this has led to a range of positive outcomes at the level of the individual, communities, and in some cases, for the arts sector**. However, there has been common agreement among interviewees that **the picture is mixed in terms of CPPs' level of ambition and aspiration** and it is still too early to say whether even examples that have been highlighted as excellent or good practice (Section 4) are going to continue beyond the period of Arts Council England funding.

A detailed picture of change in Places falls within the remit of local evaluations as the national evaluation has focused on programme-wide achievements and involved a limited amount of primary research. The case studies (which accompany this report) show how working in partnership with the input and support of local people and existing assets such as artists and community spaces can change the look and feel of Places and help to achieve the programme's short and medium term outcomes.

In addition, the Place Director interviews indicate that **the local context for art is being changed as people's attitudes towards the arts are changing**. When working with the Big Local, First Art saw people change from being resistant to engaging with new art forms after introducing Go Sees. A Place Director said that after one Leonardo de Vinci trip;

> "…they actually ended up going on this trip and they loved it and as a result of this they are saying "we would actually like to try contemporary dance"…which is a hell of a shift for the group… contemporary dance is not the most accessible, traditional ballet - yes I can understand that, but contemporary dance, that is the shift that they have made. That is quite encouraging really." (CPP Place Director)

People living in this Place are now said to be more open to engaging with new art forms and experiences, which is an indication of that CPP is proving inspirational for audiences who do normally engage with the arts.

> "One of the best quotes that we have had was from the Bolsover Poetry Group and she said before First Art doors were closed; now doors are starting to open." (CPP Place Director)

Having successfully reached out to potential audiences and motivated them to attend, CPPs have been able to change the way that that people interact with and experience local organisations and spaces, bringing communities together.

> "We had something called "In the pipe" which was one of many events. It was organised by a local community organisation educating young people…in social skills [and is] part of here. It had the reputation of not being used for anything. We managed to reclaim it and there were about 100 people [there], a really good mix. They had a wonderful evening watching their friends and colleagues performing poetry, we even had the local mayor show up as an ordinary citizen without actually being especially invited to it." (CPP Place Director)

> "I think what CPP has done in ways which, again as an outsider coming into town, is its more, its created conversations which were impossible between communities, in arts organisations that it gives the money and between individuals in the community. I feel that that's what it's done." (CPP Place Director)

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In this sense, **CPP has played a coordinating role facilitating conversations locally that were arguably less likely to happen in its absence.** Commonly, Places reported that as a result of the partnership work and efforts to increase arts opportunities and raise aspirations, people have begun to see where they live in a new light. In their interim evaluation report, Creative Black Country described how artists had taken part in an arts competition that had encouraged them to seek out a new perspective on the Whitmore Reans area to illustrate it in an interesting or novel way. The report states that many participants described ways with which seeing the exhibition helped them to see the area in a new and unfamiliar light.

> *"It's interesting to see people's views of Whitmore Reans and get the community involved in looking differently at the place they live."* (Creative Black Country Interim evaluation report)

By encouraging people to see things differently, **CPP has been shown to re-engage people in their communities and in the arts**, helping to raise personal and professional aspirations and develop artistic skillsets, which **over time can strengthen local capabilities and capacity for the arts**.

> *"The Cultural Spring has been an incredibly successful programme. It has engaged people who have not engaged in creative activities either before or for a long time, and it has shown to have developed the skills and abilities of the artists from the area, as well as those who come to work in Sunderland and South Tyneside for a short period of time."* (Cultural Spring final evaluation report)

Through Appetite's Supper Clubs[64], the groups were exposed to new artists and art forms from around the country. For one participant, this access to knowledgeable, experienced producers and events reawakened a desire to bring high quality arts events back to the park, and supported her to find alternative funding streams to make that happen.

> *"Appetite gave me the opportunity to go out and see what is available – I had lost touch with the arts (having studied for an MA in crafts) - Appetite reawakened the positive side of doing something well and then be able to charge for it."* (Participant, Hanley Park Community Hub)

More examples can be found in the local evaluations[65].

3.2.7   Unexpected outcomes

In the third year of the evaluation, there have been several examples of unexpected outcomes, at both the national and local level. As highlighted previously, some national strategic stakeholders were surprised at how **CPP has arguably transcended the initial aim of achieving excellence of art and engagement, and has instigated a new model of leadership in the arts world**. Similarly, unexpected outcomes at the local level were often related to activities which emerged as an off-shoot from CPP, particularly in terms of **non-arts partners incorporating more arts practice into their every day work** (such as the University Hospital in Appetite or health partners in bait), which goes beyond the original aims of the programme.

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[64] Appetite Supper Club Case Study
[65] http://www.creativepeopleplaces.org.uk/our-learning

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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 at the end phase 1, most Round 1 and 2 Places are 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 3 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.

Key Findings:

- CPP Places have come a long way in terms of their thinking, design and experience of delivering excellence in art and excellence in community engagement.

- Excellence in art and community engagement is now understood by many Places to be a continuum and there are ongoing challenges in achieving the right balance but importantly CPP has provided Places with the opportunity to pilot and refine different approaches.

- The best examples of unified excellence in art and community engagement come from CPPs that have consciously taken a holistic and multi-faceted approach to forge a mutually beneficial relationship between the arts and the community.

- Generally, local CPPs would agree that achieving excellence requires them to take a more holistic view of quality in terms of the whole process and all those involved.

- Key learning is that achieving excellence is about ensuring that the community, artists and CPP team have time and space to openly reflect with each other and take on board feedback.

- Quality processes are important so that groups can demonstrate that they are able to develop and deliver projects.

- There has been a notable shift towards excellence being embedded into everyday practice, which is also evident in the number of tangible examples which have emerged from places and importantly, also an openness to sharing their learning and experience.

- Partnership working has raised the level of ambition for excellence and also helped to achieve excellence.

- Local CPPs are increasingly sharing examples of excellence demonstrating their increased levels of confidence to share within and beyond the sector, which is a significant step forwards.

- CPP is increasingly being recognised for its excellence in art, which has not only raised the overall profile, but is starting to have a positive impact on the sector too.

4.1 To what extent was the aspiration for excellence achieved?

4.1.1 The journey towards excellence in art and community engagement

CPP Places have come a long way in terms of their thinking, design and experience of delivering excellence in art and excellence in community engagement. In year 1, Places were very much grappling with the definition of excellence and how to conceptualise it to make it relevant to the specificity of the local context. With no single definition of excellence that suited the range of contexts and approaches being developed, each Place came up with its own definition or interpretation of what excellence is to provide. This challenge is shared with arts practices outside of CPP, acknowledged for

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example in an Artworks evaluation report for Paul Hamlyn Foundation: "a shared understanding of what quality outcomes might be, and definitions for excellence remained elusive"[66].

By year 2, Arts Council England recommended that Places adopt a **360-degree feedback approach** as a way of gauging whether activities and projects are considered to be excellent. Arts Council England were keen to encourage local CPPs to capture the views of participants and peers in a more detailed and systematic way, in order to move beyond a largely self-reflective process towards a more "360-degree" view of the process and outcomes. However, in hindsight Arts Council England acknowledge that more could have been done to promote this amongst the CPPs, as there was limited evidence that Places have adopted a 360-degree feedback approach. Nevertheless, most Places now had a firm grasp of what excellence looks like in the context of their own local CPPs and how it might be achieved in practice.

In year 3, what was once regarded as a fairly rigid dichotomy between arts and engagement, **excellence in art and community engagement is now understood by many Places as a continuum**, as highlighted by the thematic research piece on Excellence in CPP[67] and from various discussions arising from the *People Place Power* national conference[68].

However, as highlighted by the Place Director interviews and case studies, some CPPs have reflected that, in practice, there are **still ongoing challenges in achieving the right balance**, as there are inherently some tensions that exist between the two, as they have been traditionally represented as being opposed or entirely different. Although the national strategic stakeholders and those involved in the programme would disagree as they do not think this is the right way to look at excellence.

> *"I'd question the whole notion of excellence which makes it feel exclusive and goes against the whole notion of what CPP is about… but understand quality is something that needs to be strived for… the question which then divides quality and engagement is really problematic for people and it should be changed to something that brings those two things together... they're totally bound up with each other."* (National strategic stakeholder)

Most CPPs have had the **opportunity to pilot different approaches** in order to refine their mechanisms for achieving excellence. Some of the earlier rounds of Places have begun to evidence how excellence has been achieved and have adopted their own approaches and principles which they believe will guide them towards achieving excellence within their own local CPPs, as we go on to highlight.

The best examples of unified excellence between art and community engagement come from CPPs that have consciously taken a holistic and multi-faceted approach to forge a mutually beneficial relationship between the arts and the community. For example, by involving the community in the planning, design and delivery process to ensure that the arts matter to them and doing inspirational or creative things that the community recognises as being meaningful. Better articulating their vision and intent has also been important as has the work of cultural organisations to meet public demand for a deeper engagement with the arts.

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[66] dha & the Institute for Cultural Practices (2013) Paul Hamlyn Foundation ArtWorks Evaluation Interim Report. University of Manchester.
[67] Consilium Research and Consultancy and Thinking Practice (2016) CPP Thematic Research. What it does to you. Excellence in CPP - http://www.creativepeopleplaces.org.uk/our-learning/what-it-does-you-excellence-cpp
[68] Robinson, M. (2016) People, Power, Place. Increasing arts engagement a national conference. Conference Report. 27-28 September 2016. Thinking Practice - http://www.creativepeopleplaces.org.uk/our-learning/people-place-power-conference-report

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"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." (CPP Place Director)

Overall, the main differences between year 2 and 3, is that in year 2 excellence was regarded by CPPs as an aspiration and something to aim towards (i.e. forming, storming[69]), whereas **in year 3 there has been a notable shift towards excellence being embedded into everyday practice** (i.e. norming, performing[70]), which is also evident in the number of tangible examples which have emerged from Places and an openness to sharing their learning and experience. As noted in the thematic research study on the theme of excellence[71], CPPs have designed programmes that aspire to arts and engagement, although not all evaluation frameworks are, in practice, addressing both elements.

4.1.2   Approaches for achieving excellence in art and community engagement

In year 2 we reported on excellence in art and excellence in community engagement in two separate sections, for year 3 we present them together as one. While some CPPs have always regarded them as interdependent and mutually reliant, there is now increased acceptance across the programme that arts and engagement are increasingly inextricable, rather than mutually exclusive of each other.

CPPs have experimented with and adopted different approaches to both arts programming and community engagement in an attempt to achieve excellence. Although there is no single metric to measure excellence, some CPPs have found Taking Bearings[72] a useful guide to reflect on from time-to-time and to remind them of the core ingredients of quality artistic experiences.

As reported in year 2, although CPP has not adopted a standard definition of excellence at the programme level, **several Places have chosen to take a fairly structured approach** to excellence and have developed their own quality frameworks and check lists. For example, bait is continuing to apply its quality framework, which was developed through consultations with bait staff and their Critical Friend. The framework is informed by the Manchester Metrics[73] and Arts Council England quality principles. It provides a benchmark to assess and discuss the quality of bait projects, ranging from artistic factors (such as the concept, meaning, production and performance) to engagement factors (such as collaborative ownership, raised aspirations and curiosity) as well as sustainability and replicability[74]. Similarly, East Durham Creates and Market Place have since drawn on and adapted bait's quality framework to inform their own guidelines to assess the level of quality and excellence of their own local CPP.

CPP Hounslow has adapted Sherry Arnstein's Ladder of Citizen Participation for some aspects of their local programme. As part of Market Place's local evaluation, they have asked audiences to reflect on elements of the bait quality guidelines, alongside asking artists and peer reviewers for their views.

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[69] Tuckman, B. (1965) Team Development Model https://www.lfhe.ac.uk/download.cfm/docid/3C6230CF-61E8-4C5E-9A0C1C81DCDEDCA2.
[70] Ibid.
[71] Consilium Research and Consultancy and Thinking Practice (2016) CPP Thematic Research. What it does to you. Excellence in CPP - http://www.creativepeopleplaces.org.uk/our-learning/what-it-does-you-excellence-cpp
[72] CPP (2015) Taking bearings www.creativepeopleplaces.org.uk/our-learning/taking-bearings
[73] Knell, J.(2014) Manchester Metrics Pilot http://www.artscouncil.org.uk/publication/manchester-metrics-pilot
[74] bait. 2014. bait Quality Guidelines.
http://www.creativepeopleplaces.org.uk/sites/default/files/bait%20Quality%20Guidelines_0.pdf

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Conversely, a number of CPP Places such as Heart of Glass, and LeftCoast, have been comfortable and/or confident about having a **more instinctive and fluid approach** to excellence rather than being constrained to conventional assumptions about quality and excellence from early on when other CPPs were still figuring out their own approaches.

> *"I guess it's all at the outset, what you are trying to achieve and whether you are all on the same page. It's just being really open and honest with people about what quality is, what is worth doing and why you are doing it. I think people recognise quality when they see it so you might attempt to work with quality artists and arts organisations and go for the best. Not be shy of them."* (CPP Place Director)

> *"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."* (CPP Place Director)

Despite the different approaches that have been adopted, in general, **Places would agree that achieving excellence requires them to take a more holistic view of quality in terms of the whole 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 and are now showing signs of being more confident in doing so.

> *"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."* (CPP Place Director)

There are new examples for year 3 of how various CPPs aim to achieve quality and excellence in their work, which highlight **key learning that in essence achieving excellence is about ensuring that the community, artists and CPP team have time and space to openly reflect with each other and take on board feedback.**

Right Up Our Street has found that its stakeholders interpret the concept of 'excellence' in different ways, so the varying interpretations of the concept have been explored. There were contrasts in opinions in terms of whether or not high quality art was related to having a high impact on a large scale, or if high quality art was art that was intimate, with a small audience or one-to-one, or whether there was value in making such a judgement which again highlights the subjective nature of the concept of excellence. The local evaluation found that the qualities that most people considered to be excellent included the quality of the initial idea, the context the work was shown in, the framing or curation of the idea, the experience and the level of engagement for the audience. Best practice was seen to be present when the artist(s) recognised the value of community engagement and placed as much importance on the process as the outcome.

Ideas Test's approach to excellence has been informed by its action research. Research with artists and local community members confirmed that quality of art is indeed linked with quality of engagement, and that it is necessary to have discussions between artists and community members, on an individual local CPPs basis, to identify what the quality of art and the quality of engagement is for each activity.

For Transported, **the key ingredients for achieving excellence in the arts and excellence in engagement is ensuring that the artists they work with are highly committed, whilst having strong skills in engaging and inspiring the local community to make it meaningful**. It is also about acknowledging that high quality art is only meaningful if people are able and willing to engage in it, as well

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as having a varied programme of activities and ensuring that good quality processes are in place which allow for good quality art to develop. To this end, Transported's Quality and Innovation programme is a forum for its stakeholders and community members to explore issues around excellence and to define it in the context of CPP, which has included supporting local people to understand how and why to commission excellent art[75].

Mastering excellence and acquiring the necessary know-how or skills to be able deliver both excellent art and engagement is something which comes with experience, as does 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. Nevertheless, several of the Place Director interviewees said that achieving the aspiration for quality and excellence in both art and engagement had been a particularly slow process, because it takes time to consult community members and artists, experiment with different approaches, gather feedback, analyse data, to learn and reflect, before going back to try again.

> *"I don't think that we've done anything where I've thought that the engagement has been really good and where the outcome at the end has also been really good. I don't think we've hit that balance yet."* (CPP Place Director)

> *"Testing different approaches led and created by people with diverse backgrounds, skills, hopes and experiences has given us an insight to the areas of the programme which require more support in terms of excellence of engagement, artistic quality and quality of experience. We've steadily implemented what we've learnt each time we do something new to readdress the balance across the whole programme; working towards a holistic approach for the next part of our journey."* (CPP Place Director)

In line with the action research ethos of the programme, **CPPs have had an invaluable opportunity for Places to pilot different approaches in order to refine their approach for excellence.** Moreover, **CPP Places have been inspired by excellent practice that they have seen other CPPs and organisations use**, although there are currently limited examples of where CPPs have actually put this shared learning into practice.

> *"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."* (CPP Place Director)

Many CPPs acknowledge that achieving excellence in both the artistic product and community engagement can in practice be a real challenge, especially as CPPs are trying to improve audience engagement in areas where participation in the arts is low and some people have not engaged with the arts before. As one CPP's local evaluation indicated, **there needs to be an appropriate balance between with how much control is given to the public to develop the projects and how much control is given to the artist**. If too much control is given to the public, the quality of the art is jeopardised, but if artists have too much control then the level of community engagement is compromised.

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[75] MB Associates (2016) Transported Evaluation Report. http://www.creativepeopleplaces.org.uk/our-learning/right-our-street-final-evaluation-phase-1

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> *"Originally we considered some well known artists, but we realised that they were too far from it [from where the audience are currently at]… the local artists had a great understanding of the context, and the art work created makes sense in the pubs, that's what makes them great art."* (CPP Place Director)

Some CPPs, such as Creative Barking and Dagenham and Ideas Test, have by the nature of their design placed community engagement at the core of their work. **Whereas some CPPs have only learnt through the process of delivery that good art alone is not enough to attract and engage audiences in a meaningful and sustainable way.** According to one of the CPP Place Directors, **the key to successful community arts engagement is to ensure that the local community has a strong sense of ownership over the project**, from advising on the art to being involved in critiquing the process of implementation. However, as noted by a number of CPPs, there have been instances where CPPs felt that they have had to compromise on the quality of art to ensure the local community is engaged. However, as they build up the relationship with the target audience they can start to introduce new types of arts of a higher quality.

> *"Accessible, fun activities is what works, and this might not always equate to the artistic excellence, but it is how we achieve excellence in the process of engaging communities."* (CPP Place Director)

In contrast, some CPPs have refused to compromise on the quality of art and have instead chosen to focus on how they might get their target audiences to engage through experimenting with different art forms.

> *"We have made a very conscious decision that because people haven't been engaged, if we put stuff that is not of a high quality in front of them it will turn them off even more. We made a decision that the events would be top quality."* (CPP Place Director)

As outlined in "*The role of voluntary arts activity in Creative People and Places"*[76], quality and excellence has been an issue for voluntary arts groups across CPP, especially as there are a diverse range of practitioners from novices to very technically skilled individuals. Stakeholders interviewed for the study identified that **quality processes are important so that groups can demonstrate that they are able to develop or deliver a project**. In addition, the process of engagement can also be difficult for voluntary arts groups across CPP because they might not always have the capacity to be able to engage new participants.

According to the national strategic stakeholder interviews, many of the phase 2 business plans refer to quality principles and 360-degree feedback which they intend to adhere to as part of their design and delivery approach. However, based on the evidence from phase 1 to date, **there are limited examples of CPPs adopting a full 360-degree feedback approach** to create a holistic picture of excellence. 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.

> *"We really don't know to what extent people are pausing and getting people to look at their practice, are they getting specialists to look at it… We don't know if that is genuinely happening?"* (National strategic stakeholder)

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[76] Simpson, R. (2016) The role of voluntary arts activity in Creative People and Places.
http://www.creativepeopleplaces.org.uk/our-learning/role-voluntary-arts-activity-creative-people-and-places

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"Having someone who is more of an expert then you in whatever you are doing, it's that 360-degree critical view of the art and engagement, they haven't seen much evidence of, some places are doing it and they suspect that people could do more and would welcome more evidence that people are doing that." (National strategic stakeholder)

However, at the end of year 3 it has become increasingly clear that partnership working has raised the level of ambition for excellence among local CPPs, and also helped to achieve excellence.

As highlighted in year 2, a good example of the benefits of partnership working for excellence is that some CPPs 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 CPPs 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.

"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." (CPP Place Director)

Places are also using the CPP national conferences and Place Director meetings as a platform for sourcing and sharing good practice and as a means to create a dialogue on the subject of excellence. The *People Place Power*, CPP national conference, was not only invaluable to places in terms of peer learning, but also demonstrated that they were more confident to share learning with the wider sector. To this end, there is an increased openness and willingness for CPPs to learn from each others experiences. Excellence was an important topic of discussion at the *People Place Power* conference, one of the keynote sessions advocated that the sector should turn the hierarchies of excellence on their side, so that they become a non-judgmental continuum.

"Firstly, who knows what Excellence is or means, especially given how off-putting the language of Excellence is to many. Secondly, who cares? Thirdly, how could we do things differently?"[77]

As highlighted in the meta evaluation, a number of Places have also been actively sharing their learning in other ways, such as through blogging, and it was found that social media was a useful engagement tool for Appetite, Creative Scene and bait.

Based on the findings of the meta-evaluation, **it is difficult to judge the extent to which excellence of art and excellence of the process of engaging communities has been achieved for the programme overall**, as few Places have referred to this directly in their local evaluations. As we highlight throughout this section, the strongest evidence of excellence to date comes from a number of Round 1 Places. The available data does however mirror the findings of the thematic research on excellence[78] which found that there is no one size fits all approach to quality and excellence in CPP. The report states that whilst CPPs are designing approaches that aspire to both excellence of art and excellence in the process of engaging communities, evaluations do not tend to address these elements equally. Nonetheless, local CPPs have

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[77] Robinson, M. (2016) People, Power, Place. Increasing arts engagement a national conference. Conference Report. 27-28 September 2016. Thinking Practice - http://www.creativepeopleplaces.org.uk/our-learning/people-place-power-conference-report

[78] Consilium Research and Consultancy and Thinking Practice (2016) CPP Thematic Research. What it does to you. Excellence in CPP - http://www.creativepeopleplaces.org.uk/our-learning/what-it-does-you-excellence-cpp

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shown that they have given communities the confidence to feel comfortable discussing issues of quality and excellence.

For example, bait's evaluation outputs include feedback from stakeholders and partners who feel that the activities have led to access to high quality art. However, more feedback from participants would have offered a complete 360-degree feedback approach.

Creative Scene's local evaluation demonstrates that they have engaged participants, artists and audience members, in discussions around perceptions of quality. However, the evaluation does not yet address the extent to which the aspiration for excellence of art and excellence of the process of engaging communities has been achieved so far. The evaluation outputs recommend the adoption of more robust and creative data collection techniques to ensure that enough data is gathered to address the question. Early discussions with artists and audience members indicate a clear acknowledgement that the level of artistic quality is largely dependent on community engagement and ensuring that the work is relevant to the population.

The evaluation of Right Up Our Street highlights examples of where participants viewed an event as 'excellent' (having high levels of pride in the quality of the art) but external or national reviews have been less favourable. Qualitative research suggests that a deep-seated community engagement approach is perceived as an 'excellent' approach, ensuring that artists not only work with communities but also challenge – and are challenged by – them. 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 their evaluation shows high levels of satisfaction 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 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."* (CPP Place Director)

Reflecting back on phase 1 of the programme, it is possible to compare and contrast the differences between CPPs and an important learning which has emerged is that **strong CPP leadership has been the critical success factor**, as each CPP area is a reflection of how good its leadership is and their personality. For example, Transported's local evaluation has highlighted that it is necessary to have strong leadership, formed of people who have vast experience coupled with a passion to deliver work, as well as strong knowledge of the make-up of the local area.

4.2   Which approaches were excellent?

4.2.1   Excellence in art and engaging communities

CPP is increasingly being recognised for its excellence in art, which has not only raised the overall profile, but is starting to have a positive impact on the sector too. CPP is also seen as unique and inspired as 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).

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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. Moreover, CPPs are increasingly being compared to NPOs.

> *"The breath of artistic excellence is no different in many ways, given the resources they are working to the NPO portfolios, it's certainly not worse. We don't see much difference between what CPPs are doing [in terms of excellence] and the NPOs."* (National strategic stakeholder)

> *"We haven't had much of a barrier for taking risks we just take them. I don't think there is anything we have stopped. I think that is the benefit of actually learning. If it doesn't work as long as we understand why it doesn't work in what we are trying to achieve I think it would be useful. I think a lot of our risks are about scale and ambition actually…. I think it makes it more dynamic and exciting for participants."* (CPP Place Director)

CPP has also influenced other Arts Council England programmes, as CPP inspired approaches are now found in its Arts and Older People programme and Grants for the Arts.

> *"We copied that approach to our Arts and Older People programme, which is very similar to it. The Grants for the Arts programme, we have a guidance sheet on engagement of audiences, and it takes those principles. It used to be completely supply-led, it's now much more how you might work in a place and understand what people want, and that comes from CPP. You can see it starting to influence other programmes."* (National strategic stakeholder)

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. **A number of activities have been identified as being innovative or successful in terms of engaging communities. Excellence has been recognised in different ways,** coming in the form of awards or additional funding, peer reviews in the media, and individual perceptions drawn from experience and signposting.

Recognition of excellence by external sources

Ideas Test - some of the Community Catalysts have demonstrated that they are excellent and high quality arts practitioners. For example, the *HIVE*[79] project by Community Catalyst Kate Linforth used beeswax donated by local beekeepers to offer free creative workshops where participants created beautiful beeswax tiles based on the ancient practice of encaustic art. *HIVE* won the Kent Creative Prize for a 3D Object 2016. Ideas Test has also worked with artist Mikhail Karikis as part of the *Ain't Got No Fear*[80] project with young people on the Isle of Grain. The project involved a number of community catalysts who are not artists in its development and delivery. His work has since been showcased on the Isle of Grain and at Whitstable Biennale 2016 and has also been shortlisted for the Jerwood Award.

LeftCoast has secured an Ambition for Excellence award of £680,000 for a project made up of two distinctive productions that celebrate Blackpool's unique heritage and landscape, including DreamThinkSpeak's *Absent*[81], a walk-through dreamscape, re-imagined for the North West. This will be

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[79] http://www.katelinforth.co.uk/hive
[80] http://www.mikhailkarikis.com/category/all-projects/aint-got-no-fear/
[81] http://dreamthinkspeak.com/news

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followed, in 2017, by a re-telling of the King Kong story that works across art forms, multi-media platforms and locations across the town. *Kong Live*[82] will involve hundreds of local people in its delivery.

Heart of Glass has been awarded £487,500 of Ambition for Excellence[83] funding for a collaborative project with culturally diverse communities of women from across the town. Working with partners ANU Productions and contemporary art organisation idle women, Heart of Glass will use genealogy, unconventional practices and historical research to explore the personal everyday histories of the women. Through the project, Heart of Glass aims to establish St Helens as an excellence centre for collaborative arts practice and develop pioneering digital ways to involve people in the project.

Internal reflections on excellence in art and engagement from CPP national strategic stakeholders and Place Directors

First Art for the second year running hosted the *Bolsover District Festival of Brass*[84]. First Art has helped to **raise the profile of the festival and attract a bigger audience**, and has teamed up with Bolsover District Council to offer a live web broadcast. 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**.

Super Slow Way - the *Blackburn Canal Festival*[85] is considered to be an excellent example of **how a CPP can take on an existing project and work with the local partners and the community to add real value** to it.

"What CPP has done by coming on board has been able to put more resource in there and a much broader range of cultural activity but they haven't tried to stamp on it or radically take away what's already there… but then loads of other stuff added on top, trails along the canal with actors popping up, really exciting… bringing in more creatively run activity for people, but really high quality and performance… lovely model of building on what's there but also expanding it." (National strategic stakeholder)

Revoluton Arts has commissioned five promising local artists from Luton and guided and supported them into their project in a way which maintained the standards that they would expect from an excellent project. In particular, their local heroes project brought together a professional photographer to work with local artists worked well both artistically and from an engagement point of view.

Right Up Our Street's *Ted Hughes Festival*[86] 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.

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[82] https://www.leftcoast.org.uk/all/two-new-projects-delivered-by-the-grand-theatre-in-partnership-with-leftcoast/
[83] http://www.heartofglass.org.uk/ambition-award-announcement/
[84] http://www.firstart.org.uk/whats-on/events/past-events/bolsover-district-festival-brass-live-streaming-2-october-2016
[85] http://superslowway.org.uk/projects/blackburn-canal-festival/
[86] http://rightupourstreet.org.uk/ted-hughes-festival

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Creative Black Country's Desi Pubs[87] are considered to be an innovative way of engaging people and introducing art in usual locations. Creative Black Country has commissioned bespoke creations which capture the stories of six local pubs through portraits, stained glass windows, photography, mosaics, and handcrafted pub signs have been produced for permanent display in the pubs.

"The project is about telling this extraordinary story in the sincerest way and paying homage to the people at the heart of it. The story has many layers and includes tales of migration, survival, love, and the remarkable meeting point of the English Pub and once Indian migrant." (CPP Place Director)

Media coverage of CPP excellence

Creative Barking and Dagenham received a four star review in the Times[88] for its Studio 3 Arts crowd-funded production of *The Merchant of Venice*[89] at the Broadway in Barking. It featured a cast of professional actors alongside local people. The adaptation is rooted in Barking's history and modern-day, with seamless references to the town's landmarks and people woven into Shakespeare's original text.

"We have been exploring this play in the context of Barking and Dagenham for several years. It is an area with real diversity with over 100 languages spoken in schools, incredible artistic ambition and community activisim, this production gives us a chance to explore race, religion, economics and enterprise."[90] (Studio 3 Arts)

Creative Scene's *Like Mother Like Daughter*[91], which was a live version of a truth game, performed by a cast of real-life mothers and daughters and received positive reviews including 'Compelling' (The Guardian); 'A sweet, subtle piece' (Time Out); and 'A quietly radical gem' (Civilian Theatre).

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*[92] in collaboration with the people of Corby and Made in Corby.

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[87] http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_CreativeBlackCountry.pdf
[88] http://www.thetimes.co.uk/article/theatre-the-merchant-of-venice-at-the-broadway-barking-rplb7k3t9
[89] http://www.creativebd.org.uk/merchant-of-venice/
[90] http://www.studio3arts.org.uk/themerchantofvenice/
[91] http://www.creativescene.org.uk/event/like-mother-like-daughter/
[92] http://www.madeincorby.co.uk/2016/03/03/no-way-back-the-journey/

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5.0   Lessons learned

Section 5 looks at one of the key evaluation questions for CPP: what lessons were learned? This is a question which has been asked of all stakeholders involved in CPP at each stage of the evaluation and here we consolidate the overarching lessons that we have touched on throughout. As many of the lessons learned in year 3 build upon the same themes identified in previous years, this section is structured in the same way as in year 2, but we have provided an update on the lessons learnt by drawing comparisons over time. The lessons from the first round of CPPs have allowed later rounds to learn from their experiences, which has enabled newer CPPs to hit the ground running and progress at a faster pace, albeit there are a small number which have taken longer to start delivering as they have spent more time planning and developing their activity with the local community. The lessons learnt are structured around process issues, outcomes and the future.

Key Findings:

- Partnerships are change-makers and are worth the effort required to develop and nurture relationships. The key to a successful partnership is investing sufficient time, effort and resources, as well as having clarity around governance, roles and responsibly. Partnerships that have worked well have been locally relevant and had the capacity to be flexible and responsive.

- CPPs have overcome many of the early challenges to partnership working and continue to evolve and strengthen partnerships evident in increasing levels of collaboration and the numbers of new partnerships that have been established.

- Some CPPs are now more ready to engage with NPOs to share learning about community engagement reflecting a lesson learnt through their growing confidence and presence in local areas.

- CPP is also creating valuable learning and capacity development for its partners.

- There is now greater recognition that establishing local CPPs is resource and time intensive and requires up to a year's lead-in phase, and thoughtful and pragmatic programming decisions.

- It is important to get the right balance between time and resources for the planning phase and for implementation. The right balance is dependant on local context, because even with the benefit of peer experience and hindsight, getting through the planning stage has still been particularly challenging for some leading to a shorter period of delivery.

- There is a lesson to be learnt around ensuring that all local CPPs have sufficient capacity to deliver.

- Allowing sufficient time to engage and involve local people in the planning and/or delivery process is another lesson learned as is ensuring that learning is shared.

- Overall, CPPs have generally been successful in terms of engaging with local community and local artists. In doing so, local CPPs have learnt that art and arts experiences can take time to grow and develop, to be authentic, engaging and genuinely community-led.

- CPPs are now in a better position to reflect on their experiences and have become more comfortable with accepting that things do not always go to plan, and that it is as important to highlight what does not work as what does, which is all part of the learning process. This has included learning not to try and do too much.

- CPPs have valued the opportunity the programme has provided in terms of peer support.

- After some initial reluctance to prioritise monitoring and evaluation, there is evidence to suggest that this area of work is increasingly being valued and demonstrating its worth in evidencing the success of the programme.

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> - Sustainability is increasingly on the agenda for local CPPs and several have successfully brought in increased revenue for the arts, most often at the individual level through support with grant applications.

5.1 Process

5.1.1 Partnerships

Lesson: Partnerships are change-makers and are worth the effort required to develop and nurture relationships. The key to a successful partnership is investing sufficient time, effort and resources to nurture the partnership, as well as having clarity around governance, roles and responsibly. Partnerships that have worked well have been locally relevant and had the capacity to be flexible and responsive. Equally, it is evident from speaking to CPP Place Directors that when those key elements have not come together that partnerships inevitability suffer as a consequence.

As reported in Section 2, the qualitative evidence and monitoring information reviewed to date indicates that many Places have created new and exciting partnerships that have the potential to achieve real and positive change in terms of engaging more people in the arts and inspiring existing audiences to re-engage. Local CPPs have demonstrated that they can overcome the time-consuming process of establishing robust partnerships and achieve a common purpose across sectors, specialisms and local interests, with the majority of consortia remaining stable throughout. Partners have increasingly shared expertise, knowledge and skills and at the end of year 3, **CPPs continue to evolve and strengthen their partnerships. There is more evidence of collaboration and new partnerships have been established** to help local CPPs achieve their goals for phase 2.

Some CPPs are now more ready to engage with NPOs to share learning about community engagement reflecting a lesson learnt through their growing confidence and presence in local areas. The greater visibility and recognition of CPP has enabled them to make valuable inroads across a wide variety of themes and shown that it is possible for arts-led organisations to bring together successful partnerships with those from other sectors such as health and wellbeing, regeneration and environment.

> *"St Helens is doing a lot with local businesses, contributing to regeneration as it has a really strong partnership with the local authority. bait are doing a lot on health and wellbeing and have a lot of evidence around that now. There are some strong examples around the country where people are working and impacting on other agendas, which they did not set out or prescribe at the beginning of the programme."* (National strategic stakeholder)

CPP is also creating valuable learning and capacity development for its partners, which goes beyond the arts sector, as there is a evidence of consortia partners learning new skills which is enabling them to better meet the needs of the local area and its community. **However, this has worked well for some CPPs but not so well for others** as illustrated below:

> *"Lots of the people running these consortium member organisations, some of them haven't been involved in professional management, they have done community work but not professional events. They are all learning and I think that is another value. We are all learning and I think that is part of the process, to try things and learn things. Through being part of the CPP programme they will be exposed to all sorts of learning and connecting with organisations can bring people what they need for their future work."* (CPP Place Director)

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"So in terms of trying to establish a partnership with the voluntary sector and get the voluntary art sector involved, it just didn't work at all and I think that is something that we feel extraordinarily flustered and frustrated about. I understand why Arts Council wanted it to be a consortium but actually thinking about the amount of time and energy and effort that was required to make those partnerships and to make the consortium work was underestimated… I do know that it's difficult to put partners to work together over a relatively short period of time and deliver, and deliver in a way that is coherent and joined up. So I think that was a bit of a struggle." (CPP Place Director)

According to one CPP's local evaluation, the main challenges were around cementing strong partnerships and ensuring that there was strong communication, which were also apparent elsewhere. The learning is that partnerships are context/place-specific so there is a need for continual communication and re-evaluation in all Places.

"The consortium ended up being a collection of organisations that had not worked together before. I think partnerships is a funny one because no matter how hard you try, if you haven't got a lot of time and a really big open mind, to spend time really exploring one another's intentions and approaches and philosophy's and what have you, that partnerships inevitably end up being just a little bit fraught and a little bit frustrating, if not a lot. There was frequently a person missing at the table at consortium meetings so trying to make decisions that were genuinely partnership was a real struggle." (CPP Place Director)

"[You need to] put time in to make it work. Those that haven't have struggled." (National strategic stakeholder)

Another important learning is that commercial partners can offer potential future funding opportunities, bring skills, knowledge, capacity and local knowledge and so should be an important future focus, The national strategic stakeholders commended Transported for showing other CPPs how commercial partnerships can be successfully forged, with partners such as FreshLincs, a local haulage company on its *Art on Lorries* project, and Elsoms, a local seeds factory, for its *Elsoms Creates* project, which was a live dance and music performance for employees in the workplace. Similarly, one of the main lessons learned in a local CPP's evaluation was the value of strategic partnerships for sustaining investment, especially given the challenging funding landscape ahead.

Several national strategic stakeholders and CPP Place Directors held the perception that **some CPPs could develop stronger links with commercial organisations and partners**, which could potentially create some interesting opportunities for sponsorship and alterative revenue streams.

5.1.2   Planning phase

Lesson: There is now greater recognition that establishing local CPPs is resource and time intensive and requires up to a year's lead-in phase, and thoughtful and pragmatic programming decisions. Local CPPs that have been able to deliver as planned generally fall in to one of two groups, There are those that have been able to recruit and set-up at speed with clear parameters for their work plans which they then go on to deliver. There are also local CPPs that despite recruitment and other challenges have been able to secure sufficient capacity, capability and flexibility amongst the core team, consortia, and from Arts Council England, to deliver responsively to local aspirations and opportunities.

Where these aspects are lacking as they have been in the case of some newer CPPs, there has been a negative impact on the progress of programme delivery and subsequently, the development of local Place evaluation and achievement of early outcomes. In year 3, there were also implications for the national

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evaluation as the evidence base for newer CPPs was less extensive than might have been expected at that stage of the programme.

Where Places have faced project management challenges, which have resulted in a lot of time being spent on putting the 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 the planning phase and for implementation.** The right balance is dependant on local context, because even with the benefit of peer experience and hindsight, getting through the planning stage has still been particularly challenging for some leading to a shorter period of delivery.

> *"Well I think so far it is the programme being delayed. This is still year 1 because of low manpower… The end of activity of our three year plan should be I think towards the end of 2018. All that has happened is that we have kick started the programme and there is quite a lot happening now. It is going to be a shorter period of delivery over two years… We are trying to catch up but different processes take time. We had to apply patience and tolerance but now I think we are going in a structured way forward which is good to see. I think there are things that are coming together."* (CPP Place Director)

Equally, **there is a lesson to be learnt around ensuring that CPPs have sufficient capacity to deliver**, as it is evident from speaking to CPP Place Directors and national strategic stakeholders that there are a handful of CPPs that do not have adequate staff capacity or manpower to effectively deliver their programmes, and some have struggled as a result.

> *"There are some places that always seem to get it right… and there are some places that never have capacity and they've all had similar amounts of money, so I don't understand why one has no capacity and one has quite a lot of capacity. The staffing mechanisms, some are quite top heavy, or there is only one person doing this and an administrator, you see a knock on impact of it."* (National strategic stakeholder)

5.2   Outcomes

5.2.1   Delivery phase

Lesson: Allowing sufficient time to engage and involve local people in the planning and/or delivery process is another lesson learned as is ensuring that learning is shared. In years 1 and 2, it was too early to assess how effective the methods put in place to achieve excellence in community engagement had been across the programme as a whole. In year 3, there are now some good examples of a variety of different approaches which have been successful in securing community engagement and there is increasing evidence of that knowledge being shared and learnt from as highlighted by examples throughout this report.

Overall, CPPs have generally been successful in terms of engaging with the local community and local artists. In doing so, local **CPPs have learnt that art and arts experiences can take time to grow and develop, to be authentic, engaging and genuinely community-led**. It can take considerable time and effort to get projects up and running and to secure buy-in from local people. However, this investment can pay off when people can see how the project is making a difference and will allow projects to take root and pick up some momentum.

> *"Getting people to go up that engagement ladder takes more ownership and to feel confident takes much longer than you expect. Also, if you do the consultation and ask people what they want and you work with them to deliver it usually works… So that kind of community level of in-*

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depth consultation seems to be much more effective I suppose than a lighter touch market research perhaps." (CPP Place Director)

CPPs are now in a better position to reflect on their experiences and have become more comfortable with accepting that things do not always go to plan, and that it is as important to highlight what does not work as what does, which is all part of the learning process. For example, one local CPP struggled to engage local artists.

"I think quite a lot of the [locally based artists] thought there's just massive amounts of money coming in… that whole process of going well no you can't, but you can pitch for this open call or you can come along to this capacity building or you can come along to this training or we can support you to do this, this and this, that didn't work. I think building the capacity of local artists and strengthening the arts infrastructure has not worked. I don't think we've delivered on that." (CPP Place Director)

A number of local CPPs have learnt an important lesson around not trying to do too much, as some CPP Place Directors felt that perhaps they were slightly too ambitious in terms of the amount of activity which they could deliver in the timeframe of the programme, and that **it is much better to focus on delivering fewer things well**, rather than spreading themselves too thinly by trying to do too much. This relates to an earlier point made in Section 2.1 about CPPs reviewing the size of their work plans and the scale of their activities.

"The key thing is the team they have got in place and at one point they were doing too much, the first thing would be making sure you are not trying to deliver too much. I'm quite glad we did now, but reflecting back on it, it was really hard, but we put on an extra team member, which made a massive difference, and we are not delivering as much now, and that enables them to do things properly." (CPP Place Director)

CPPs have valued the opportunity the programme has provided in terms of peer support. Examples throughout this report show the benefits that local CPPs have gained from their peers, in terms of experience, pooling resources and networking to name just a few. **There is strong evidence to suggest that everyone involved has increasingly recognised the value of existing mechanisms to share learning and that these are being further developed and are working better now at the end of year 3 than in previous years**. This shows that it takes time for networks to begin to engage everyone, work well and for people to see the benefits of their participation, especially when this requires investment on their part in an already busy and challenge schedule. Peer learning has undoubtedly helped to forge stronger relationships across the programme through the peer learning network.

"I think the peer learning thing is very useful. I would like to have more time to talk about the programming issue… I think they are quite rich discussions when we have them." (CPP Place Director)

To maximise the benefits and in addition to increasing the involvement of wider local CPP teams and partners, one national strategic stakeholder highlighted the importance of including more self-facilitated sessions and "agenda-less" space to facilitate open discussions, reflection and learning. It was also suggested that scheduling meetings well in advance and improving other forms of communication (e.g. via newsletters) would be beneficial to increase engagement and knowledge exchange.

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5.2.2 Monitoring and evaluation

Lesson: After some initial reluctance to prioritise monitoring and evaluation, there is evidence to suggest that this area of work is increasingly being valued and proving its worth in evidencing the success of the programme, demonstrating a lesson learnt.

According to CPP Place Directors, **a lot of learning has come out of the local evaluation process,** which has been reflected in the adaptations made in line with the principles of action research. Based on the interviews, local evaluations are most useful when they are proportionate and pragmatic, locally relevant and produced with the input of local CPP project teams. Some CPPs recognise the importance and value of having a robust monitoring and evaluation system in place and have taken the necessary steps to ensure that this happens. Whereas a small number of CPPs have seen this as nothing more than a contractual requirement from Arts Council England and have not felt that it was necessary to go beyond a basic level of monitoring.

> *"We have upped our case studies in the first year and we have some very interesting case studies now being undertaken. We have also engaged market researchers at our larger events to gather a proper sample. So we are going for a minimum of 10% sample to get both qualitative and quantitative data back. But the thing that we are really light on was the demographic data. We needed to understand the audience range, disability, as I say all of the things that we need to report back to the Arts Council. We were getting lots of qualitative stuff but very little of the quantitative stuff so I engaged market researchers and they have done all four events for us now and the information that has come back has been great. It's enabling us to be able to report back."* (CPP Place Director)

> *"I think we've done the bare minimum and again that was what we had time to do and I think it's produced enough evidence of the impact. I think it's potentially easy to get carried away and try and do lots of different things but for us, what we tried to do was to keep it really simple. The point of this piece of work is to see whether you can get people to engage in the arts who haven't engaged before so collecting data about [previous arts participation] was a priority for us, and then doing much more anecdotal stuff about why have you engaged, why are you staying, why are you a member of the team etc. and reflecting on what we were doing to try and remove barriers… So is that a lesson learnt or…being very pragmatic."* (CPP Place Director)

Positively, the interviews indicate that some of the Round 1 CPPs which are now in phase 2, have reviewed and improved their approach to monitoring and evaluation. For example, one CPP's local evaluation recommended the adoption of more robust and creative data collection techniques to ensure that enough data is gathered. Another CPP intends to adopt a 360-degree approach going forwards and ensure that they are building the capacity of all its stakeholders in evaluation. Reflecting back, they felt that having an independent external assessment of the first three years was important, but that moving to a more local and 360 approach for the next phase was a natural progression.

> *"I think we are going to adopt a much more 360-degree approach to evaluation for a whole range of products and a much more local evaluation, rather than a commissioned academic evaluation. Not that there is anything wrong with that but actually it makes more sense in our audience to have evaluations in the context in which they happen you know where it sits in the actual landscape in which you have them. I think that basically more internal and less external evaluation. By internal I mean all sorts of audiences, writers, producers, artists, everybody."* (CPP Place Director)

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Several local CPPs have emphasised the importance of capturing the participant voice through their data collection methods. Other important learning from local evaluation is the need to incorporate a greater range of quantitative and qualitative methods to capture the breath and depth of audience engagement and experience. In some cases, we discuss in Section 2, local CPPs are attempting to capture some of the wider societal benefits of the CPP programme, which is paying dividends as they are now more able to demonstrate the longer-term outcomes and impacts of the programme in their localities.

For some CPPs there has been some value added by having the same evaluator, in that the lessons that have emerged from the evaluation can be shared more easily between CPPs as they are more directly comparable in terms of their evaluation tools and outputs.

> *"We met up last December for shared thinking and the knowledge that is coming out of evaluations. Certainly we share the same evaluators. We wanted to see if we were different to other people and it seems we weren't. Someone like [X] who has been going longer than us it was interesting to share their knowledge. It was interesting that we do have similar issues with audiences and it was interesting to see how they approached it. It was a very useful exercise and I think it would be useful to have more of that. I mean those people are close by but it might also be useful to have that sort of thing with people at the other end of the country."* (CPP Place Director)

5.3 The future

5.3.1 Sustainability

Lesson: Sustainability is increasingly on the agenda for local CPPs and several have successfully brought in increased revenue for the arts, most often at the individual level through support with grant applications, which helps to demonstrate that Places not only recognise the importance of making plans for sustainability but are putting these plans into action. Key learning from Places that have had more varied success is that local CPPs need to bring in other elements and be mindful of what the arts infrastructure will look like in the absence of CPP. Place Directors and teams have increased awareness of business opportunities and what else they might need to do outside of CPP, which has involved ensuring they have the necessary marketing, bid writing and networking skills and an awareness of the different funding and earned income opportunities,

The evidence for sustainability planning has been limited until the end of **year 3, which has highlighted a widening gap between CPPs in terms of the strength of their plans for sustainability.** Some CPP Place Directors have a clear vision for the future sustainability of their CPPs which are bold and ambitious, but at the same time are considered to be achievable. Whereas at the opposite end of the spectrum there are a few CPPs that have struggled with delivery and therefore do not yet have a solid foundation for their work to be sustained. **The majority of CPPs sit somewhere in between these two extremes** in terms of their plans and outlook on their future sustainability.

> *"We are looking at possibly becoming an NPO and also we are in the process of discussing and setting up a new culture company. A radical shift for here with the local authority, some independent organisations and ourselves. That would be a great sustainable outcome for the programme. That has never happened before."* (CPP Place Director)

> *"We are working with a couple of other organisations to take on the other staff and we're working with individuals, this is where we can support them in their projects and they may be able to have Grant for the Arts potential. So it's a very weak, a lot of situations going on here is that people*

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are still in a very fragile state, people who are still working with learning how to do applications. So even understanding that their applications possible. So to talk about legacy, any way other than that would be dishonest." (CPP Place Director)

Furthermore, the most important factor in ensuring sustainability is that the people and the Place continue to engage with the arts, regardless of whether CPPs continue or not, and that CPPs build sufficient local capacity for the local community-led arts sector to continue to thrive.

"For the later [CPP] rounds, they demand partnership funding around 25%, which [is] more than Grants for the Arts and more than expected of NPOs, so these are most challenging places in England and they have some the most challenging targets, which is good for sustainability. Its about the sustainability and legacy, they know that it won't continue without finding some imaginative ways, but it wasn't the intention that all CPPs have to continue, its about the people and the place continuing to engage, some of the earned income could be for other cultural organisations." (National strategic stakeholder)

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6.0 Conclusions

CPP phase 1 was launched in 2013, with some excitement and also trepidation about what achievements and learning the programme implementation would bring. It represents the first arts programme which explicitly focuses on the two key metrics of engagement and excellence in locations where historically audience engagement has been below average. It is also the first time that Arts Council England has commissioned an external organisation to lead the evaluation on behalf of the programme. Therefore on several counts, programme activity was, at least initially, considered to be somewhat risky. However, CPP has always had the potential to deliver something new and aspirational, and to learn from action research and evaluation.

This evaluation alone, as one of several cross-cutting and thematic commissions, has involved analysing a wealth of secondary data from the 21 Places participating in the programme over a three year period supplemented with primary research. Drawing on such a large amount of data from Places that have come on stream at different stages, have had to establish new consortiums to secure programme funding, project teams and delivery partnerships at speed, and have developed very different local activities and evaluation frameworks, has been challenging for everyone involved, as has the task of producing a clear and balanced narrative based on that data.

At the end of year 3, the interviews and increased breadth of local evaluation data that has emerged in this last year indicate that **all of the short-term outcomes around audience engagement and increases in understanding of the arts, excellence, capacity and capability and revenue for the arts are being achieved, to a greater or lesser extent.** The local CPPs that have demonstrated increased revenue for the arts have had the full three years in operation suggesting that if other Places adopt a similar approach (which involves gradually diversifying their income) then this outcome (increased revenue for the arts), will also be achieved.

Increasingly, the evidence indicates that **more local CPPs appear to be achieving the programme's medium-term outcomes around sustained and informed arts participation and sustainable arts and cultural provision**; however, this data is often qualitative and the sustainability of engagement at local CPP level remains one of the biggest data gaps.

Positively, **at least eight CPPs are making demonstrable progress towards achieving some of the longer-term wider societal benefits** which were anticipated from the programme such as improved health and wellbeing. Furthermore, the interviews have highlighted that **some unexpected outcomes have been achieved beyond the initial vision for the programme**. For instance, the Swedish Arts Council has recently adopted CPP, highlighting its international reach and the potential for peer learning. National strategic stakeholders believe that CPP has shown a new way of developing arts practice and leadership in the arts world and it is clear that CPP is now being recognised as a successful arts engagement programme with valuable learning to share with the wider arts sector and beyond.

To conclude this third evaluation report of CPP, highlights are presented under each of the three core questions that have guided this work from the start. This section then goes on to consider how the local context for the arts has changed in CPPs since the start and to outline some important considerations for the future.

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6.1 Are more people from places of least engagement experiencing and inspired by the arts?

- The qualitative and quantitative data unanimously indicates that **more people from places of least engagement** are experiencing the arts. Since its inception, CPP has achieved almost 1.45 million visitor/audience engagements, based on programme monitoring data, and collectively delivered 3,100 events/activities. Commonly, interviewees highlighted how successful the programme has been in engaging non-attenders and increasing the engagement of infrequent attenders. They were keen to point to its effectiveness in targeting places of low arts engagement, in comparison with other arts programmes, which is a significant achievement that - as one national strategic stakeholder put it – should be applauded.

- The Audience Agency national profiling and some local evaluation data shows that a disproportionately high proportion of people taking part are from places of low engagement; 91% of visitors overall in 2014-2016 belonged to one of the medium and lower engaged spectrums of the population. However, more could be done to better demonstrate the audience demographics and the sustainability of their engagement through programme monitoring and evaluation.

- A need to better understand audience engagement was identified at an early stage in the programme and by the end of year 3, all the evidence points to this having been achieved and a **range of effective engagement principles** (e.g. building trust and dialogue, creating a sense of ownership) have emerged. Sustained engagement was linked to the development of locally relevant events and activities and taking activities into communities among other aspects.

- The evidence suggests that **CPP has changed individual, community and sector perceptions of the arts** and that participation in **CPP leads to greater empowerment, confidence and an increased sense of belonging in communities**.

- More people across different CPPs are reporting feeling **increased pride** in their community which in some cases has lead to a greater sense of community cohesion where individuals have been inspired to become community activists.

- Alongside this developing knowledge-base, it is apparent that **local CPPs are demonstrating increasing confidence** (in comparison to previous years) in terms of what they want to deliver and how they will deliver it.

- Places continue to consolidate their focus in terms of brand identity and their established local presence, and to successfully engage and inspire local people in the arts, which is evident in the increasing numbers of impactful personal stories.

- What is also clear is that local CPPs are **increasingly willing to share their learning** around motivating and sustaining engagement, as demonstrated by their confidence in talking to the evaluators and each other, including via the successful work of the Peer Learning Network, and the feedback they shared as well as publications and presentations at conferences and coverage in national media.

- **Partnerships have been both necessary and valuable** for local CPPs and remain very much central to delivery as a means to engage audiences, and as an important asset-source. The best partnerships are locally relevant and have the capacity to be flexible and responsive. By working in partnership, local CPPs have built up local capacity, capability and infrastructure for the arts.

- Furthermore, **partners are increasingly able to benefit from collaborating with CPPs**, although this is an area where the evidence base could be stronger. More research into non-arts partners' experiences of CPP and what they have gained from their involvement would further equip local CPPs to lead and support new partnerships to achieve mutual gains. Since the beginning, volunteers have played an important role in increasing the capacity of CPPs to deliver, highlighting how CPPs have been able to harness the capacity and capabilities of local people as volunteers as well as audience members and participants.

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- An important difference in year three has been that there is increasing evidence of places building in **time for reflection**, making adaptations to work plans, and documenting those decisions, in line with the programme's emphasis on action research which is encouraging now that phase 2 is underway.

6.2 To what extent was the aspiration for excellence of art and excellence in the process of engaging communities achieved?

- From the interviews and review of local evaluations, it is clear that CPPs have come a long way in terms of their thinking and experience of delivering excellence in art and excellence in community engagement.
- **Excellence in art and community engagement is now understood by many Places to be linked** and the programme has been influential in promoting that understanding. There are ongoing challenges in achieving the right balance but importantly CPP has provided Places with the opportunity to pilot and refine different approaches to assessing excellence. 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.
- Despite some ongoing resistance to the use of the term 'excellence', the **depth and breadth of examples that are considered to be excellent has grown** as has local CPPs' confidence in sharing these. In a nutshell, excellence appears to be more embedded in everyday practice rather than a source of concern, an aside or an aspiration as appeared to be the case earlier in the programme.
- Based on the interviews, it seems that in general 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. However, based on the evidence to date, there are limited examples of CPPs adopting a full 360-degree feedback approach to create a holistic picture of excellence as advocated by Arts Council England.
- Partnerships in many forms have proved to be both a source of inspiration with regards to excellence and a means through which the learning from CPP can be disseminated. Local CPPs are increasingly sharing examples of excellence demonstrating their increased levels of confidence to share, which is a significant step forwards.
- More generally, **CPP is increasingly being recognised for its excellence in art**, which has not only raised the profile of the programme, but is also starting to have a positive impact on the sector in terms of increased recognition, ambition and links with NPOs.

6.3 Which approaches were successful and what were the lessons learned?

- Commonly, and despite different local contexts, there are some approaches that have been successful because they share particular **principles** (such as inclusiveness, flexibility and patience) that, as we have discussed throughout the report, have helped some local CPPs to achieve at and beyond the level of their initial aspirations for the programme.
- A **range of effective audience engagement methods** have been developed which incorporated common principles such as the importance of building trust and sustained dialogue with local people, finding ways to spark and maintain their interest, putting on small, frequent events, creating a sense of ownership, and enabling local people to play a motivational and supportive role.
- **Lessons have been learnt around the different stages of the process**, namely around the significant amount of time it takes to create CPPs and the subsequent effects on the speed, breadth

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and depth of programme delivery, and the importance of getting the **balance** right between time and resources for planning and for implementation.

- **Partnerships are change-makers** and are worth the effort required to develop and nurture relationships. The key to a successful partnership is investing sufficient time, effort and resources, as well as having clarity around governance, roles and responsibilities.
- The structure, make-up, commitment and capacity of partnerships remain of critical importance to the effective delivery and impact of CPP and to its future. There is a lesson to be learnt around ensuring all CPPs have capacity to deliver.
- Importantly, the evidence suggests that partnerships are generally setting aside more time for reflection which is paying dividends, reflected in successful (and transparent) adaptations to local arts programming, improvements to monitoring and evaluation, and a growing evidence base that can better demonstrate the impact and outcomes of CPP.
- Some CPPs are more ready to engage with **NPOs** to share learning about community engagement reflecting a lesson learnt through their growing confidence and presence in local areas. CPPs are now in a better position to reflect on their experiences and have become more comfortable with sharing what does not work as well as what does. This has included learning not to try and do too much.
- At the same time, there is strong evidence to suggest that **mechanisms for sharing learning are working effectively** providing support and challenge through peer advice and review and local CPPs have valued the opportunity the programme has provided in terms of peer support.
- The Peer Learning Network is increasingly a vehicle for dissemination, which highlights another point of change in year 3 – that **CPP is now being recognised as a source of good practice and learning among the wider arts sector**. All of which is positive, notwithstanding the areas for improvement discussed throughout this report and summarised in 6.4 following.
- There is evidence to suggest that **monitoring and evaluation is becoming increasingly valued** and proving its worth in demonstrating the success of the programme and how it could improve. However, the extent to which CPP is changing the practice of arts organisations is as yet unknown, and the evaluation in year 3 has observed a seemingly widening gap between CPPs that have established plans for sustainability and those that are currently lacking a strong foundation on which to build.
- Thinking ahead to phase 2, the **sustainability** issue will only grow in importance with a view to the achievement of a 10-year vision within the available resources.

"The third aim of CPP was about real shared learning…there may have been learning…but I don't think it was informed by what came before enough and I don't know that it is informing what comes next enough.." (National strategic stakeholder)

"The strategic question for the Arts Council would be is it more effective to invest in a single theatre to do something or would you perhaps invest in a CPP type model, well what kind of outcome are you looking for, if what you're trying to achieve is different people accessing a broad range of high quality art then you might choose the CPP route… if that conversation can develop that will be a very significant impact for CPP." (National strategic stakeholder)

6.4   What next at the end of year 3?

In the first three years, the extent to which CPP has changed the local context for the arts has been an ongoing line of enquiry that it has not yet been possible to fully answer. On the one hand, as this report shows, it is clear that to a greater or lesser degree, CPP has changed arts engagement opportunities

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locally, and relatedly levels of engagement within CPP areas, and that this has led to a range of positive outcomes at the level of the individual, communities, and in some cases, for the arts. However, there has been common agreement among interviewees that the picture is mixed in terms of CPPs' level of ambition and aspiration and it is still too early to say whether even examples that have been highlighted as excellent or good practice are going to continue beyond the period of Arts Council England funding. The question is whether local CPPs will continue to have a positive impact beyond the funding period, and what that will mean for the local arts workforce, which is another area of limited evidence to date. Together with leadership, this is an area which requires greater focus if ultimately CPP is to continue to achieve its medium-term outcomes, longer-term impacts and overall vision.

With this in mind, we set out a summary of the outstanding gaps and areas for future learning:

- In the context of sustainability discussions there is a need for more research on the minimum and ideal staffing structure for core CPP teams and the current and potential role of volunteers in increasing the capacity of CPP places.
- As a significant part of the programme, the voices of non-arts partners should be increasingly heard so the programme as a whole can learn and document more on what they have gained from their involvement in CPP, what they need from the arts sector, and what they can offer to support sustainability.
- Relatedly, as has been reported, there is still limited 360-degree evidence considering the variety of perspectives on excellence, which is a current limitation of the programme.
- There is also scope for more thinking around the potential for working with the voluntary and amateur arts sector and working collectively to develop and share learning based on the increased capacity and momentum these partners can bring.
- A further relatively unexplored area across the programme as a whole is the role and potential of commercial partnerships, which may have particular opportunities around income generation.
- The success to date of the Peer Learning Network could be broadened as has been acknowledged and hopefully its role will increase in importance as phase 2 rolls out.
- Having demonstrated their success in better understanding audiences and increasing programme reach, it is important for local CPP Places to consider further what kind of engagement is desirable for the national and local programmes – and the extent to which all involved are happy to count observers/audience members alongside participants.
- Relatedly, it is essential that consistent monitoring of previous engagement levels and the sustainability of engagement happen across all CPPs in order to inform programme development, learning and develop the evidence base, with a view to sharing impactful stories and helping to generate new income.
- The timeliness of delivery of monitoring returns must be improved in order that more up to date information is available to aid the action learning which is integral to the CPP programme. It is noted that the time allowed for the turnaround of monitoring returns for phase 2 has been reduced.
- Lastly, the role of local evaluation going forwards must be given consideration as this is one area where the influence of local context is most influential and has implications for being able to demonstrate the success of the overall programme and the extent to which it has met its overall aims within a 10-year vision.

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Annex One: National Evaluation Research Questions, Year Three Methodology and Phase 1 Demographic Data

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Research Questions

The following table sets out the research questions underpinning the national evaluation along with the main sources of evidence which were 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 levering 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			✔	

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Core question	Sub-questions	Monitoring data	Local place evaluations	Consultation	Case studies
	maintaining excellence?				
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?		✔	✔	

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Year 3 Methodology

The following tasks have been completed during the final year of the evaluation (since March 2016):

- **Production of three progress reports** (submitted in April, July and October 2016) which have included a review of available quarterly monitoring narrative reports and data submitted by local CPPs 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. Fifteen Places submitted evaluation material for review during year 3, an increased number of which were comprehensive interim and final evaluation reports.

- **Completion of semi-structured interviews** with CPP Place Directors in nine local CPPs and eight national strategic stakeholders (senior managers at Arts Council England, AND, members of the national steering group[93]) to explore their views on the progress with delivery, outcomes, additionality, lessons learned and sustainability at the end of phase 1.

- **Completion of five qualitative case studies** to explore emerging themes and outcomes in greater depth and test the early findings from years 1 and 2. Case study subjects were selected in consultation with the national steering group. This year they have focussed on: arts for wellbeing (bait); art in unusual locations (Creative Black Country); non-arts partnerships (East Durham Creates); community engagement (Ideas Test); and talent development (Super Slow Way).

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[93] 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.

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Demographic data

The table below provides an overview of demographic data submitted via quarterly monitoring returns from Q3 2014/15 – Q2 2016/17.

	Demographic data submissions						Total events / activities
	Gender	**Age**	**Socio-economic background**	**Ethnicity**	**Disability or life-limiting illness**	**Previous arts engagement**	
Q3 2014/15	73	42	2	35	21	45	238
Q4 2014/15	48	36	10	31	30	27	245
Q1 2015/16	34	60	5	19	25	31	305
Q2 2015/16	79	83	9	44	43	72	331
Q3 2015/16	84	79	5	53	26	63	413
Q4 2015/16	80	85	8	54	24	35	318
Q1 2016/17	94	94	18	69	26	115	410
Q2 2016/17	129	131	44	107	82	97	359
Total	621	610	101	412	277	485	2619
Proportion of total events / activities (Q3 2014/15 - Q2 2016/17)	24%	23%	4%	16%	11%	19%	

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Annex Two: Review of Local Place Evaluation Outputs

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Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
Local CPP evaluation #1 Final report	1 – The methods used to generate knowledge are not clear – the project used an action research approach but the research approach was not well documented. The approach to the case studies is also unclear, in terms of why certain activities were chosen and the types of stakeholders that were interviewed.	2 – Evaluation findings are presented for each activity, which enables the reader to understand the outcomes and learning from each activity. The ACE research questions are not referenced within the research outputs, although some areas have been addressed as their own subheadings.	1 – As the methodology is unclear it is difficult to see whether the research was done inline with standard ethical guidelines.	2 - Each of the activities have a good range of qualitative and quantitative data where appropriate, although there is not enough analysis of suggestions of survey respondents – the feedback presented is all positive, but the survey results in the appendix are slightly more mixed. Within the main evaluation report the recommendations and conclusions are made with reference to a mix of data sources, thus improving the overall accuracy of the claims made.	1 – Little evidence for the research meeting source-specific standards associated with project evaluations. Although there is some level of credibility (as data is triangulated) there is a lack of clarity on the methodological approach, the sample and reflexivity.	2- Although the methods are unclear and the research outputs are not as accessible as they could be, there is through triangulating their findings from a range of data sources.	2 – Although the research questions are not explicitly addressed within the outputs, key areas such as quality and engagement are discussed. The case studies also provide detail around learning and lessons learned which contribute to the national evaluation.	2 – Overall the project addresses all of the key research questions that CPP and the national evaluation seek to address. At times it is not clear where the data has come from to back up the claims made which limits the extent it can be contextualised.	2 – Although the research and data collection methods are not explicitly stated and the outputs are not structured by the ACE research questions, all of the areas that the ACE research questions and national evaluation questions are addressed.
Local CPP evaluation #2 Final report	3 – The methods used for the evaluation are very clear, with a detailed	3 – The evaluation outputs are well-structured; findings are presented in a	3 – There is clear evidence to indicate that the research was	3 – Across the evaluation outputs, findings from different data sources and	3 – The evaluation approach is robust, using data from a range of	3 – Overall the evaluation outputs are of a	3 – The local evaluation is fit for the national evaluation purposes in	3 - The evaluation outputs address local evaluation questions and	3 – Overall the local evaluation outputs are of very high quality; the

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Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
	methodology and further appendices on the specific tools that have been used. The research process has been well-documented, with the timelines of the research stated.	good level of detail, with key findings outlined in boxes. The reporting is clear and links back to both the local area's own evaluation research questions as well as ACE's research questions, culminating in a summary of findings against each of the respective questions.	conducted with due care, with research tools being prefaced with information sheets for participants, with information around confidentiality and anonymity.	stakeholder types have been triangulated to provide robust findings. The conclusions made are well grounded, and are largely formulated through the triangulation of quantitative and qualitative data.	methods to form conclusions. The project has used measures such as WEBWBS, which allows comparisons to be made with other similar programmes. The project has its own quality framework which has been used to review activities.	high quality; the methodological approach and structure is clear, and the findings and conclusions are robust.	that it addresses the questions for the national evaluation. In addition, the local place's evaluation questions link closely to the national evaluation's theory of change, particularly in the short-term outcomes.	the Theory of Change as well as the national evaluation questions. Therefore there is a close link between the local evaluation outputs and the national evaluation's Theory of Change.	outputs are well-structured and accessible, and the research approach is robust, transparent and ethical. The final outputs are fit for use for the national evaluation because they address the ACE's research questions alongside their own local evaluation questions.
Local CPP Evaluation #3 Interim report	3 – The evaluation approach is clearly stated, enabling it to be opened up to external scrutiny. The use of a 'Questions Mapping' table provides clarity as to the data	3 – The research outputs are intelligible and clearly structured. There is an appropriate use of charts and graphs to demonstrate quantitative research	2 – It is not explicitly stated as to whether the research has been conducted in line with ethical guidelines, as aspects such as informed consent or	3 – The research findings are well grounded; the conclusions and recommendations are based on relevant and appropriate data and any limitations in the data quality	2 – The research design allows for each of the research questions to be addressed from a range of data sources; both qualitative and quantitative, which raises	3- Overall the research has been well-designed; the methodology is transparent and the	3 – The research design is fit for purpose. The evaluation addresses ACE's research questions as well as addressing some local evaluation	1 - Although the breadth of research and data collection methods is adequate, the inconsistency of data collection across projects has meant that not all questions	2 – Although the research process and research design is clearly stated and transparent, the data collection methods were not implemente

Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
	collection methods used to answer the local and national evaluation questions. The research process has been well-documented, with depth documents provided about the research approach for different activities.	findings and qualitative findings are presented thematically. In some outputs the evaluation findings are structured by the outcomes.	anonymity are not addressed in the outputs. However, the research uses a participatory action research approach, which is underpinned by five principles, including 'involvement', 'honesty' and 'flexibility', which indicate a need to conduct research with due care.	are clearly stated.	the credibility of the outputs. Limitations in the research design are also stated, improving transparency. The evaluation used a question mapping approach to ensure that the research tools and sample are appropriate for answering the research questions.	research outputs are well-structured. Improvements could be made by stating the ethical considerations made during the research process.	questions. The local evaluation questions fit closely with the national evaluation's Theory of Change, particularly around the medium term outcomes and impacts.	have been addressed to the level that is beneficial for the national evaluation. Although aspects of some questions have been answered, at this point in the evaluation there is not enough data to fully address the questions and fully feed into the national evaluation.	d consistently across activities and events, meaning that some of the key questions around the participant outcomes could not be addressed.
Local CPP Evaluation #4 Event reports	1 - Although one of the evaluation outputs has a methodology, the methods used to capture data for the other evaluation outputs are unclear. The research process is not clearly documented for the majority of the outputs,	1 – The findings that are presented are generally accessible, with an appropriate use of charts to display the findings. However, there is very little analysis, with raw findings being presented without context.	1 – There isn't any information around adhering to ethical standards, and because only one evaluation output has a limited methodology, it is difficult to identify if the methods used to capture	1 – No conclusions have been made across the evaluation outputs. Most of the raw data is presented as-is, without any context or analysis of its meaning. Where analysis has been conducted, it is very basic and does not link	1 – The lack of methodology, ethical considerations, and discussion on research design, transparency and a lack of a research framework indicates that the evaluation does not meet standards often	1 – Overall the evaluation outputs do not demonstrate a clear research design, and the outputs are structured in an inaccessi	1- The evaluation outputs are not fit for purpose for the national evaluation; the questions are not explicitly addressed, and the findings haven't been analysed enough to provide insight into outcomes	1 - Overall, the findings provided in the evaluation output are not fit for the purposes of the national evaluation; they do not align with the national evaluation questions, and where there is evidence, it is anecdotal and	1 – The quality of the evaluation outputs is low. The research design is not transparent and the findings have not been sufficiently contextualised. Therefore, the

Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
	thus limiting the extent to which the outputs can be externally scrutinised.		data were ethical.	back to the wider programme of delivery.	associated with project evaluations.	ble manner.	that could fit into the national evaluation's thematic concepts and theory of change.	not generalizable. To improve the utility of the evaluation outputs, the findings from each of the events need to be triangulated, to provide a general overview of the programme as a whole, rather than the individual events.	evaluation outputs reveal little about the overall progress, learning and sustainability of the programme.
Local CPP Evaluation #5 Final report	3 – The methodology is clearly stated; in the main evaluation output, the methods, their content and the analysis approach are stated. The evaluation outputs also highlight the challenges with the methodological approach are also stated, which opens up	3 – The evaluation outputs are very accessible; the main evaluation report is structured by ACE's research questions, as well as a section on the sustainability of the programme. The findings are well-presented, with an appropriate use of charts to illustrate	3 – The evaluation outputs do not explicitly state the steps taken to adhere to ethical standards in social research, but there is no evidence to indicate that the research was not conducted with due care. The methodology	3 – The evaluation outputs triangulate quantitative and qualitative data to develop well-grounded recommendation and conclusions.	3 – The research does adhere to standards often associated with project evaluations. A clearly defined methodology – using a multiplicity of data collection methods – adds to the credibility of the research approach, and allows for a range different	3 – Overall the execution of the local evaluation is at a very high level. The evaluation outputs are clear, and the research design and process is	3 – The design of the research is fit for the purposes of the national evaluation. By using a range of data collection methods, a variety of stakeholders' views are captured, meaning that many of the short and medium term outcomes and	3 - Overall the evaluation outputs are fit for the purpose of the evaluation; the research design has produced relevant and use information which can be used to address the key national	3 – Overall the evaluation output is of a very high quality. The execution of the research process has been well done and the outputs are fit for the purpose of the national evaluation.

Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
	the research to external scrutiny.	quantitative findings, triangulated with qualitative findings to answer the respective research question.	clearly states the importance of giving a voice to participants and artists, indicating an awareness of the ethics of research.		stakeholders' views to be captured.	transparent.	impacts in the national evaluation's Theory of Change can be addressed.	evaluation research questions.	
Local CPP Evaluation #6 Final report	3 – The methodology is transparent; the main evaluation output details the approaches that were taken, the rationale for these approaches, who the subjects of the approaches were, and any challenges. The transparency of the methodology of the evaluation outputs allow for the research design to be open up to external scrutiny.	3 – The evaluation outputs are generally very accessible. The main evaluation output is well structured, with conclusions being made and recommendations being suggested at the end of each chapter. Although technical, the evaluation outputs are intelligible. Other outputs are structured by the events, ensuring that findings are easily understandable.	3 – The methodology within the main evaluation output states the ethical considerations made during the research process, particularly in relation to participant consent. Ethics are also considered in terms of the evaluation giving a voice to participants, which is done so through the ethnographic approach. Although there is no	2 – Given the limited capacity of the evaluator, it was stated in the evaluation outputs that capturing the range and depth of data to answer the national evaluation questions has been problematic. The data collected represents less than 20% of the audience, thus limiting the extent that the findings can be generalised.	2 – The ethnographic approach to the evaluation aims to ensure that a rich understanding of the processes and dynamics of the programme can be captured; as the approach taken is so dependent on how the programme is shaped, the evaluation approach is more flexible. Therefore, the evaluation might not adhere to standards usually associated	2 – The evaluation is still in its early stages and therefore is still developing in terms of the depth and breadth of the data collection methods. Nonetheless, the outputs are transparent, largely accessible and they demonstr	1 – At this stage the evaluation does not provide enough information that is useful to answer the core research questions which are relevant to the national evaluation. However, some of the outcomes and findings can align with aspects of the evaluation's Theory of Change.	2 – The evaluation for this project is in its early stages and thus the findings at this point are not fully adequate for addressing the national evaluation research questions. Nonetheless, the outputs do generate some useful insights, especially around early lessons learned.	2 – Overall the research design and structure of the outputs is good, but as the evaluation is in its early stage, not enough information has been generated to be of huge use to the national evaluation questions.

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Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
			evidence to suggest the research was conducted without due care, it is unclear whether audiences and stakeholders were always aware of the researcher's presence and thus consented for their discussions to be listened to and written about. However, this is more of an ethical debate with the ethnographic approach in general; as highlighted there is no evidence to suggest the research was completed without due care.	Nonetheless, the conclusions that are made are grounded in the project findings.	with evaluations because of the unique, ethnographic approach taken.	ate the attention paid to ethical standards.			
Local CPP Evaluation #7	3 – The methodology is clearly stated,	3 – The report is well-structured; it	2 – Although it does not appear that	3 – The analysis is	3 – The research design	3 – Overall the	2 – Although the research questions are	2 – Overall, many of the questions that	2 – Overall, the local evaluation

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Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
Event report	with a comprehensive documentation of the research process and the timescales in which the research was undertaken. Appendices are utilised to provide further clarity on the specific methods taken, displaying the research tools used.	firstly provides a summary of each of the key events, and then provides an analysis of the overall programme. Quantitative data is appropriately presented through the use of charts and tables, whilst quotes are clearly distinguishable. Overall, the language is succinct.	research was conducted without due care, no explicit mention is made in regards to ethics. The research tools that are displayed do not provide information about consent, right to withdraw or anonymity (where relevant/appr opriate).	largely conducted through triangulating qualitative and quantitative research, which helps to increase the robustness of research. Caveats to the research are stated, thus increasing the accuracy of the conclusions of the research.	employs a wide range of methods across varying time period to capture quantitative and qualitative data about many stakeholders' views.	research design is strong and the evaluatio n output is well-structure d and transpare nt. To improve, more reference should be made to the ethical consider ations of the research.	not explicitly addressed in the evaluation outputs, many of the areas of interest through the national evaluation are covered in the local evaluation. In relation to the national evaluation's Theory of Change, the evaluation findings link closely with the intended outcomes and impacts.	are pertinent to the national evaluation are addressed in the local evaluation output, but the depth of data available is not enough to sufficiently answer all the questions, leaving some gaps for the national evaluation.	has been carefully designed to capture data in a variety of creative methods to provide a picture of the overall programme. However, the utility of the output for the national evaluation is somewhat limited, as the national CPP questions were not explicitly addressed and there are some gaps in the findings.
Local CPP Evaluation #8 Interim report	3 – The research process has been very clearly documented, providing transparency on the data collection methods used,	3 – The evaluation outputs are very accessible; the main evaluation output is well-structured, the language is concise and there is an	2 – Although it does not seem that the research was conducted without due care, the evaluation outputs do not state how participants	3 – The research uses a range of data collection methods across a number of events and with many different stakeholders.	3 – The evaluation output displays an adherence to standards association with project evaluations. In particular, it contributes to the evidence	3 – Overall the local evaluatio n research process has been well-executed ; the	2 – The local evaluation is largely fit for purpose, especially in terms of addressing areas such as participation and engagement.	3 – Although the local evaluation has been developed to align with the aims of the project, as opposed to the national evaluation	3 – Overall the research has been well-executed and the final evaluation outputs are relevant to the national evaluation

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Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
	the timescales in which they were conducted and the types of stakeholders that were consulted.	appropriate use of charts, tables and diagrams to display the findings.	were safeguarded (for example, consent, anonymity and right to withdrawn).	Throughout the main evaluation output, findings from all these sources are triangulated to build up conclusions and highlight where gaps may be. Overall, the conclusions are strongly grounded in the findings.	base by drawing together theory and evidence; it is a transparent research design that has been developed to address the research questions and the conclusions are credible in that they are well-founded.	design is pertinent to the research question and the methodology is transparent. More clarity on the ethics would further improve the quality of this output.	However, the research outputs are more aligned to the aims of the local project, with focus being more on community leadership and the development of the arts community.	question – the three key national evaluation questions have also been addressed (albeit not explicitly) in the evaluation output.	questions, despite primarily focusing on addressing the local place's own evaluation questions.
Local CPP Evaluation #9 Final report	3 – The methodology is transparent; it details the project's evaluation framework, Theory of Change and project typologies, alongside detailed explanations of the different data collection methods used and the types of stakeholders that were	3 – The evaluation output is very accessible; it is structured by the national evaluation research questions. The findings are well-presented, using charts, maps, and tables (where relevant and appropriate) and the language is concise.	2 – The evaluation output does not explicitly state whether the research adhered to ethics that are usually associated with social research. Although the research tools are annexed, information about consent, right to withdraw or anonymity is	3 – The conclusions are well-grounded in the findings, which have been created from triangulating a wide range of data sources.	3 – The local evaluation adheres to standards usually associated with project evaluations. The research design has been specifically created to address the research question, and an evaluation framework has been used to guide the	3 – Overall the execution of the local evaluation is very well done. It is transparent, well-structured, robust, and the findings are credible. More	3 – The local evaluation is fit for the purpose of the national evaluation. It addresses the national evaluation question (alongside its own local questions) and the project's own Theory of Change overlaps with the national evaluation's	3 – Overall the evaluation output addresses all of the national evaluation questions in depth, and it provides a wealth of information about the successes and challenges of the programme from its conception to its delivery	3 – Overall the evaluation output is of a very high quality. Structured by the ACE's research questions, the output provides a wealth of useful and relevant data for the national evaluation.

Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
	consulted.		not included. However, given the rigour of the research design and the types of questions asked, there is no clear indication that the research was conducted without due care.		study. The data collection, analysis and reporting is transparent and the overall findings are credible.	transpare ncy on the ethical consider ations would be beneficial .	Theory of Change.	and outcomes.	
Local CPP Evaluation #10 Final report	3 – The research design is clearly stated, with transparency on recruitment (and the sample) and data collection methods. Caveats of the research design are also clearly stated.	3 – The evaluation outputs are very accessible; the structure is clear, and the language is concise. There is an appropriate use of quotes to highlight points and case studies to explore areas in more depth.	2 – The evaluation outputs do not make explicit reference to any ethical standards that they have adhered to. However, it is clear that the research methods have considered the importance of capturing participant voice and letting people provide their immediate responses to arts events on	2 – A caveat with the research is that the sample was formed of many individuals who were already active in the arts, organisers and volunteers. Therefore the findings are skewed to these groups. Nonetheless, this caveat is acknowledged and the analysis had been conducted	2 - The research does adhere to some standards usually associated with project evaluations, particularly in relation to the triangulation of data sources and transparency of approach. Caveats have been highlighted, trying to ensure that the findings are credible.	2 – Overall the executio n of the research is good quality, especiall y in relation to the transpare ncy of approach the accessibi lity of the outputs.	2 – The research design is somewhat fit for the purposes of the national evaluation, but challenges with recruiting participants has lead to the focus of the evaluation changing slightly, meaning that some of the areas covered do not align with national evaluation questions or the Theory of	1 – The evaluation outputs provide some insight to excellence of art and excellence of engagement which is of use for the national evaluation, but in general the national evaluation questions are not addressed sufficiently to be of use for the national evaluation.	2 – Overall the research design and structure of the outputs is good, but the evaluation outputs are not particularly useful for the national evaluation, as only some aspects of the national evaluation research questions have been addressed.

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Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
			their own terms.	with this in mind. All conclusions are clearly grounded in the findings.			Change.		
Local CPP Evaluation #11 End of year report	3 – The methodology is clear and changes to the research process are clearly highlighted. The sources of data are explicitly shown (in relation to the date and event)	3 – The structure of the evaluation outputs is clear, with data being displayed appropriately across the main report and the case studies in the format of tables and charts. The language is clear and concise.	2 – Ethics processes are not explicitly stated but equally there is no indication that the research was conducted without due care.	3 – The conclusions are firmly grounded within the findings, with clear reference made to data sources.	3 – The research does adhere to the standards usually associated with project evaluations, particularly in terms of the research design, transparency on the sample, the triangulation of data sources and the coherence of the reporting.	3 – Overall the evaluation outputs are of a good quality.	3 – The design is fit for the purpose of the national evaluation – the outputs not only address local evaluation questions, but they also make reference to the wider national evaluation questions and the Theory of Change.	2 – Overall evaluation outputs do address aspects of all the national research questions but because they are still in the earlier stages of delivery (in comparison to other CPP places); it is too early for many of the questions to be fully addressed.	3 – Overall the evaluation outputs are of a good quality and they have a good level of purposivity. As the project is at an earlier stage in delivery than other CPP places, not all of the national evaluation questions can be answered at this point.
Local CPP Evaluation #12 Event report	1 – The evaluation output provides the survey questions used, but there is no context on the methodological approach.	1 – Although the results are clearly displayed, the findings have not been introduced or contextualised.	2 – Although adherence to ethical standards is not explicitly made, there is nothing to suggest that the survey was	1 – The data is just presented in its raw state so no conclusions have been drawn.	1 – The lack of transparency about the methodology and the lack of contextualisation provides little evidence to suggest that this output	1 – Overall the evaluation output is just raw data; without any contextu	1 – The evaluation output does not align with the national evaluation questions or the logic model. Without	1 - The evaluation output provides little information that is of use for the national evaluation. Of the	1 – Overall the quality of the evaluation output is poor because it lacks transparenc y, analysis

Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
			developed and conducted without due care to the respondent.		adheres to standards usually associated with project evaluations.	alisation or transparency on approach it is difficult to judge its overall execution.	appropriate contextualisation it is difficult to judge the purposivity.	information that is provided, it cannot be generalised, so its use is minimal.	and contextualisation. It is of little use for the national evaluation.
Local CPP Evaluation #13 Final report	3 – The methodological approach is transparent, with details on the data sources and research process. Caveats with the approach have been stated alongside the amendments made to the research process.	3 – The evaluation output is transparent, and structured around the three main research questions.	2 – There is no clear evidence to suggest that evaluation was conducted without due care to participants but likewise there is no reference to any ethical considerations that were made.	3 – The conclusions are clearly grounded in appropriate findings; the triangulation of results from different data sources adds to the reliability of the findings, and caveats around the sampling are stated, ensuring transparency around the limitations to the conclusions.	3 – The evaluation appears to adhere to standards that are usually associated with project evaluations. It has a clear methodological approach, using mixed methods, to triangulate findings (which add to the credibility of the output).	3 – Overall the local evaluation has been executed to a high standard.	3 – The design is fit for the purpose of the national evaluation, as it addresses the key national evaluation questions alongside the local evaluation aims.	3 – The evaluation output provides useful insights that address all three of the national evaluation questions.	3 - Overall the evaluation output is of a very high quality and it provides sufficient information for the national evaluation research questions.
Local CPP Evaluation #14 Interim	3 – The evaluation outputs are transparent; the	3 – The outputs are accessible. The main report is well-	2 - The outputs do not make explicit reference to	3 – The conclusions are well-grounded	3 - The research does adhere to the standards	3 – Overall the research	3 – The design of the local output is fit for the	3 – As the main evaluation output has	3 – The evaluation outputs are of a very

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Source evaluation	WoE A						WoE B	WoE C (*derived from table 2*)	WoE A+B+C
	Transparency	Accessibility	Propriety	Accuracy	Specificity	Overall	Purposivity	Utility	Summary
report	main output provides detail on the main data collection approaches that have been used and the number of interviews/survey completes/blogs etc. that have been completed to date. The main challenges faced during data collection have also been stated.	structured and the language is concise. There is an appropriate use of tables, charts and maps to present the data through the outputs.	any ethical procedures followed (i.e. around informed consent, and right to withdraw), but equally there is no indication that the research was done without due care for the participants.	in the findings. Data collected from different sources is triangulated to produce conclusions and recommendations. Limitations with the findings are stated where relevant, helping to ensure the accuracy of the conclusions.	usually associated with project evaluations, particularly in terms of the research design, the triangulation of data sources and the coherence of the reporting.	outputs are of a very high quality. They are transparent and accessible and the findings are accurate.	purposes of the national evaluation. The research approach has been designed to address the national evaluation research questions and it aligns with the logic model.	structured the findings around the national evaluation questions, each question has been addressed in depth (where possible) and overall, very useful and relevant findings have been produced that the national evaluation can utilise.	high quality – they have been executed well and produce useful and relevant findings for the national evaluation.
Local CPP Evaluation #15	The documents provided for the meta-evaluation cannot be evaluated because they do not reflect on the programme. Instead, the documents outline what will happen in this place over the next three years, including the possible plans for evaluating the programme.								
Local CPP Evaluation #16	The documents provided for the meta-evaluation cannot be evaluated by the WoE criteria because they just provide an overview of the programme, without any evaluative aspects.								

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