



**Evaluation of the bait  
Creative People and Places  
Programme**

**Final Report**

**October 2016**

## Contents

Executive Summary .....	1
1 Introduction .....	6
2 Methodology .....	8
3 Programme Highlights .....	10
4 Primary Research Analysis .....	12
5 bait successes and impacts - partner reflections .....	36
6 bait Impacts.....	41
7 Conclusions and Recommendations.....	60
Appendix 1: Primary Consultation Survey Pro Forma .....	69
Appendix 2: bait Partner Survey Pro Forma .....	77
Appendix 3: Primary Consultation – Selected Data Tables.....	78
Appendix 4: bait Programme Area.....	86
Appendix 5: Participation Maps .....	87
Appendix 6: ACE Research Questions and bait Theory of Change.....	89
Appendix 7: bait Quality Guidelines.....	90

This study was commissioned by bait and delivered by **Jamie Buttrick** and **Andy Parkinson** from Consilium Research & Consultancy in partnership with Public Knowledge.

**Project manager: Jamie Buttrick**

Consilium Research & Consultancy

Tel: 07713 357389

Email: [jamie@consiliumresearch.co.uk](mailto:jamie@consiliumresearch.co.uk)

Web: [www.consiliumresearch.co.uk](http://www.consiliumresearch.co.uk)

Twitter: @ConsiliumJamie



## Executive Summary

### Introduction

Consilium Research and Consultancy (Consilium), in partnership with Public Knowledge, was appointed in June 2014 by the partnership of organisations led by Woodhorn Charitable Trust, to provide guidance, support and capacity to lead a range of evaluation and research activities over the duration of the South East Northumberland Creative People and Places (CPP) programme 'bait'.

This report is the last in a series of three assessments forming part of a longitudinal evaluation which has assessed and supported the programme. It provides a final assessment on the impact, successes and learning from the first phase of the bait programme based primarily on a combination of primary consultation methodologies.

### Headline Findings

**Overall, there are increased rates of engagement in the arts compared to the 2014 baseline with a higher rate of arts participations and/or attendance amongst respondents that had heard of bait.**

- 73% of respondents had attended or taken part in an arts event or activity in the previous 12 months, an increase of two percentage points on the baseline survey.
- This figure rises to 92% amongst respondents stating that they had heard of bait compared to 62% that hadn't.
- The rate of engagement in the arts is lowest amongst men at 62%, down 4 percentage points from 2014. Engagement is higher for women at 77%, up from 73% in 2014.

**The majority of bait partners (88% responding to the survey) believe that it has been successful in supporting people from South East Northumberland to experience and be inspired by the arts.**

- Key features of bait's success in supporting people to experience and be inspired by the arts include its success in **brokering partnerships** to generate opportunities for engagement, its **flexibility** and **trust in artists and partner organisations** to tailor activities to the needs of local people.

**Although down slightly from the 97% in the baseline survey, the rationale and ongoing validity of the bait programme is confirmed with the statistic below.**

- 95% of respondents think that it's 'important to have art in our lives'.

**There is evidence of increased knowledge of and engagement with bait and/or Creative People and Places compared to the baseline statistics from 2014.**

- 36% had heard of bait and/or Creative People and Places compared to 26% in the previous survey.
- 31% had attended or taken part in a bait project compared to 27% in the previous survey.

**There are mixed results in terms of frequency of engagement in the arts has compared to the baseline survey.**

- At 88%, the proportion of respondents attending or participating in an arts activity at least three or four times a year is three percentage points lower than the equivalent baseline statistic.
- A greater proportion of female respondents (47%) than male (21%) either attend or participate in arts activity at least once a week. This represents a seven percentage point increase in variance due entirely to a decrease in the male participation rate whilst the female rate remained unchanged.
- The proportion of respondents who had attended or taken part in bait projects and increased their frequency of engagement with the arts in the last 12 months was greater than the overall average at 30%, but down on the 44% recorded in the baseline survey.

### **Perceptions of the arts**

- Words used to describe how taking part in or attending the arts makes them feel continue to reflect **wellbeing, creativity and positivity**.
- The most significant and positive impacts in respondents' perceptions of the arts are highlighted in terms of the increased strength of agreement with the following statements:
  - **South East Northumberland is a place where involvement in the arts is encouraged/supported.**
  - **There are lots of opportunities to get involved in the arts if I want.**
- The more positive perceptions of the arts are strongly correlated with those that had heard of or engaged with the bait programme or those that had engaged with the arts more generally.
- Less positive perceptions of the arts from respondents aged 20-29 contrast to more positive perceptions from those aged 30-59.
- There are less positive perceptions of the arts from male respondents and from respondents with a disability or longstanding illness.
- There are negative perceptions of the arts in terms of availability of opportunity and ownership of the arts amongst unemployed respondents.

### **bait successes and impacts - partners' reflections**

#### **Successes**

- Close links with the community in building 'grassroots' projects is a cross-cutting theme across the consultation.
- Partners highlighted the **flexible, proactive and collaborative support provided by the bait programme and team** which has provided the time for projects to evolve and the structure for artists and partner organisations to work constructively and innovatively to inspire people through the arts.
- The bait programme has, through positive and flexible partnership working, **provided opportunities for participation in the arts that would not otherwise have been available or accessible to many participants.**

### **Impacts**

- A range of partners highlighted the way in which bait had supported their **organisation to grow, diversify and evolve** through a combination of support from the bait team, commissioned artists and their own experiences.
- bait has influenced and supported the development of artist and practitioner **professional practice** both in terms of the quality of the artistic product produced and the quality of the engagement process required to work with communities in CPP areas.
- bait has empowered people to learn **new skills**, but also to pass on and use these skills to continue to engage and inspire people through the arts.
- bait partners were able to attribute a range of **personal impacts** (i.e. to themselves, their staff and clients) to the bait programme including increased self-esteem, confidence and skills.

### **bait impacts**

Analysis drawn from the various phases of the programme evaluation highlights the positive progress of the bait programme against the outcomes identified in the original business plan.

#### **i. Greater arts participation**

- The Audience Spectrum segment data produced by the Audience Agency provides evidence that the bait programme has been successful in engaging people that traditionally don't engage in the arts. The postcode analysis suggests that the lower engagement segments account for 54% of physical visitors and audiences for all bait events. This compares with a figure of 47% across the CPP programme as a whole<sup>1</sup> and 36% in the English population.
- 27% of participants have taken part in more than one project which demonstrates growing levels of confidence, interest and involvement in the bait programme.

#### **ii. Social change**

- The bait programme has included a clear focus on increasing people's sense of well-being and enabling people to make a positive difference in their communities.
- Through partnerships with organisations working in health and social care settings, the programme has demonstrated the value of engaging traditionally underrepresented groups by embedding inspiring arts activities into these services. Analysis of Warwick-Edinburgh Mental Well-being Scale (WEMWBS) data used to assess progression amongst 240 participants reveals a population increase in wellbeing of 11.69%.

#### **iii. Creative excellence and talent development**

- The bait programme has sought to ensure that the approach to achieving excellence of art and excellence of the process of engaging communities is inclusive, flexible, collaborative and encouraging learning and reflection. It has been proactive in developing its approach to promoting and measuring quality through its Quality Framework.
- Feedback from stakeholders suggests that the bait programme has provided a suitable blend of activities which have increased access to high quality art. High levels of engagement statistics, including work with those seen as hardest to reach and hardest to help have been a feature of the programme.

---

<sup>1</sup> Audience Agency (2016) - 'Creative People and Places: Profiling and Mapping – Year 2 National Report'.

- The programme has also influenced and supported the development of artist and practitioner professional practice both in terms of the quality of the artistic product produced and the quality of the engagement process. The Creative Connectors in particular have been instrumental in supporting excellence in the process of engaging communities.

#### **iv. Participatory decision-making**

- Involving the community in decision-making and programme shaping has required the allocation of resources and capacity to ensure that the process is meaningful and not tokenistic. This investment has provided considerable benefits in terms of ensuring that the community has clear buy-in to arts activities as well as raising aspirations for the community to take the lead in the design and development of future projects.
- The Quality Framework was found to be especially effective within a community commissioning process in providing a starting point or structure for discussions about often complex tasks when viewed in the whole. It has also been found to be helpful when assessing different areas of a project (e.g. context, meaning, relevance, ideas and execution) within the proposal shortlisting process.

#### **v. Stronger local-arts infrastructure**

- The bait programme has made positive progress in establishing a new network of community venues where high quality art can take place. The artistic programme has increased the use of a wider network of community venues, including local churches, residential care homes and Children's Centres. This has contributed directly to one of the recommendations of the 2012 South East Northumberland Cultural study which identified a need to improve existing physical facilities to ensure that the area is capable of hosting a wider range of arts activities and events.

#### **vi. Strategic support**

- Partnership working has focused on raising artistic aspirations and ambitions across a range of arts and non-arts partnership which, supported by increasing demand for arts activities from within the community, is helping to attract additional investment into South East Northumberland. The bait programme has recognised this potential and has supported a series of Grants for the Arts surgeries in local centres. The bait team has a continuing role in brokering links between partners and both encouraging and supporting organisations to seek out and secure funding to resource future arts activities.

#### **vii. Know how**

- Ensuring genuine involvement of the local community in shaping arts activities serves to inspire, motivate and engender a sense of ownership of the artistic process and output. The majority of bait projects have created opportunities for people to take part for between 3 and 18 months. Through a person-centred approach the bait artistic programme has been able to build confidence, capacity and ambition, providing a foundation for continuing and more regular engagement.
- An important learning point evident from the delivery of the artistic programme has been the importance of selecting the best artists for particular roles, including artists with advanced participatory and artistic skills capable of working on a variety of levels with participants. The process of recruitment, where appropriate involving intended participants, is essential to ensure an appropriate fit between the skills and experiences of the artist and the needs and aspirations of local people.

### viii. Programme legacy

- The bait programme has generated a legacy in terms of the lasting impact on the participants and organisations it has supported. For example, consultation with members of Guidepost Social Club participating in The Share - a multi-arts project in an alternative, community venue, reported a sense of pride in their involvement and their achievements. Members of the 'Over 60s Bingo Club' in particular emphasised the fun and sense of community they enjoyed from working with the ceramist, something heightened when their work was exhibited at Woodhorn Museum. The project has therefore helped to boost well-being and reduce social exclusion through a combination of the arts and social contact.

### Recommendations

- **As outlined in Consilium's previous report, providing clarity on the relationship between bait and Woodhorn may help to prevent confusion amongst partners and provide a greater sense of future sustainability for potential funders.**
- **The resident survey provides an indication of increased awareness of bait and/or Creative People and Places amongst the wider South East Northumberland population. There remain however discussion points here in terms of the ongoing branding of the bait programme and the potential to capitalise (more) on the underlying demand for/appreciation of the value of arts activities.**
- **The main barrier to participation raised in one-to-one depth discussions with survey respondents was a relative lack of knowledge of upcoming events and arts activities. Whilst acknowledged as not directly within the remit of bait, a lack of information and communication will impact upon its ability to achieve its engagement and participation targets.**
- **Although positive overall, the survey engagement results correlate with the bait monitoring figures in highlighting a need to target greater male engagement in Phase 2 of the programme.**
- **The lower engagement figures for respondents with a disability or longstanding illness should be assessed as a potential target area for Phase 2, especially when seen within the strong performance of the programme in support health and social care partners.**
- **Further analysis of the less positive perceptions of the arts from respondents aged 20-29 compared to those aged 30-59 should be considered.**
- **There is sufficient evidence to support piloting the 'innovative' payment methods although more structured costing approaches may need to be more gradually introduced for the right event or activities in the first instance.**

## 1 Introduction

- 1.1 Consilium Research and Consultancy (Consilium), in partnership with Public Knowledge, was appointed in June 2014 by the partnership of organisations led by Woodhorn Charitable Trust, to provide guidance, support and capacity to lead a range of evaluation and research activities over the duration of the South East Northumberland Creative People and Places (CPP) programme ‘bait’.

### Statement of Purpose

- 1.2 This report is the last in a series of three assessments<sup>2</sup> forming part of a longitudinal evaluation which has assessed and supported the programme. It provides a final assessment on the impact, successes and learning from the first phase of the bait programme based primarily on a combination of primary consultation methodologies.
- 1.3 As with the second progress report published in February 2016, this report should be viewed within the context and timescales of the bait programme overall which was initially working towards a ten year mission (below) for change through to 2023 based predominantly on capacity building activities programmed through to summer 2016.

#### **Mission:**

*To create long-term change in levels of arts participation, driven by the creativity and ambition of the people living in South East Northumberland, and having a demonstrable effect on the well-being of local people and levels of social energy and activism within communities.*

- 1.4 However, with the agreement of Phase 2 funding from Arts Council England (ACE) through to 30<sup>th</sup> September 2019, the analysis is provided within the context of an extended period of focused, yet innovative and quality programme activities which will:

- **Build on successes and learning to date;**
- **Continue to work in partnership with organisations that people know and trust to commission inspiring and risk-taking arts activities at multiple scales;**
- **Enable communities and artists to make great work together and support skills development and wellbeing outcomes for people taking part;**
- **Broker connections between the regional/national/international cultural infrastructure and the amateur, subsidised and commercial sectors in South East Northumberland, further diversifying the cultural ecology;**
- **Create increased profile for the arts, connecting to a series of exciting events taking place in the area; and**
- **Integrate brokerage and skills development opportunities, with a legacy of more experienced and diverse practitioners and increased networks for the arts.**

<sup>2</sup> Previous reports were published in February 2015 and February 2016



- 1.5 Plans for 2016-19 are based around four interconnected strands of work, providing multiple entry points and clear progression routes:

#### bait time to inspire

- Two major commissions a year which raise artistic ambition and risk; increase profile of arts in South East Northumberland; increase numbers involved; and extend the commissioning experience.
- Open calls to artists and the commissioning process will involve people from all walks of life who have shaped previous projects or who will be part of new work. Some commissions will extend creative journeys and the interest generated in specific art forms, including dance, photography and music.

#### bait time to enjoy

- Tasters and up to ten small scale projects a year creating entry points to the arts; extend commissioning experience; engage new audiences; provide R&D and pathways into the larger commissions.
- Including a variety of art forms and delivered, as appropriate, by experienced artists; Creative Connectors with support from experienced artists; and project participants co-delivering with experienced artists.
- ‘Go and See’ audience opportunities will be built into all projects building confidence and interest in attending arts events amongst those who currently face multiple barriers.

#### bait time to present

- Connecting with events providing a platform for commissioned work; engaging new audiences; building and extending partnerships for the arts, potentially including the Blyth Tall Ships Regatta 2016, annual Miner’s Picnic at Woodhorn, Tour of Britain 2017 and the Blyth Tall Ship expedition to Antarctica in 2019.

#### bait time to reflect

- Involving participants, audiences, delivery partners, artists and the wider sector in conversations about the impact of the programme and sharing learning.
- Twice yearly conversations and seminars, plus the publication of case studies including those disseminated via Culture Hive.

## 2 Methodology

2.1 The analysis in this report covers the entire bait programme. It analyses the latest monitoring and statistical data to assess programme performance and provides an update to the results of primary consultation undertaken in autumn 2014 based on a combination of primary research methodologies including:

- Online, telephone and hard copy survey responses from a sample of 415 residents from South East Northumberland;
- Two focus groups to discuss issues linked to arts engagement in greater depth attended by 15 people;
- One to one depth telephone discussions with ten respondents to the larger consultation exercise; and
- 34 responses to an online survey of bait partners.

### Resident Survey

2.2 The latest survey results provide an update to the 2014 baseline and the evidence from which to assess changes in patterns of activity and demand for arts activities in South East Northumberland. The consultation methods and questionnaire ([Appendix 1](#)) were tailored to the bait programme and the specific requirements of the evaluation (i.e. maximising both the scale of responses in terms of language, subject matter etc.) and the relevance of responses to the nature of the bait programme. The number of questions used in this latest survey has been reduced from the initial survey based on a review of evidence requirements and attempts to minimise survey fatigue.

2.3 The survey was disseminated in hard copy through bait projects and networks (accounting for 9% of responses), electronically using bait communication channels and partner newsletters (22% of responses) and through a telephone survey of residents (69% of responses).

2.4 As with the initial results from primary consultation with residents published in February 2015, a direct comparison cannot be made with surveys including Taking Part<sup>3</sup> which utilise different questions and limited reliable results below a regional level due to the small sample size.

### Focus Groups

2.5 Two focus groups, one held in Ashington and another in Blyth during August, were attended by a total of 15 residents recruited via the resident survey and through bait project contacts. The focus groups were used to explore a range of issues linked to arts engagement including perceptions and definitions of the arts, patterns and drivers of participation, paying to access the arts and issues around perceptions, expectations and quality.

---

<sup>3</sup> <https://www.gov.uk/government/collections/taking-part>

### One-to-one Discussions

- 2.6 Ten respondents to the resident survey were contacted to follow up on their responses in depth telephone discussions. These discussions aimed to explore the rationale for the answers provided through the survey in the context of the discussion areas raised in the focus groups.

### bait Partner Survey

- 2.7 A short survey of three questions ([Appendix 2](#)) was distributed to bait partners (i.e. associates, artists and practitioners) to gather their thoughts on the programme's impact, successes and progress to date. A total of 34 responses were received.

### 3 Programme Highlights

#### Delivery - Quantitative Analysis

- 3.1 The bait programme has commissioned a variety of arts activities (e.g. creating opportunities for participation and attendance across a range of art forms and subject areas) and has engaged a wide range of people (i.e. all ages and genders) from across South East Northumberland and target cohorts.
- 3.2 The statistics below highlight the achievements of the bait programme in terms of monitoring outputs up to the end of September 2016 (i.e. Quarter 2 2016/17):

- **10,547 event hours delivered and 114,320<sup>4</sup> moments of people taking part**
- **Over 200 partners have worked with *bait* to deliver 162 projects with 760 connected events**
- **89 venues for programme delivery**
- **85,169 audience engagements**
- **27,828 participant engagements**
- **1,323 digital/broadcast engagements**

- 3.3 The equivalent achievements in terms of outputs for a range of individual projects also demonstrate the breadth and quality of bait activity:

**Ashington District Star** (December 2013 - October 2015)  
 Approximately 730 hours / activities inc. editorial meetings, distribution of ADS issues and exhibition / 19,773 audience-visitor engagements, 244 participant engagements

**BTS Regatta Sessions** (April - September 2016)  
 96 hours / activities inc. workshops, rehearsal, performance / 853 participant engagements

**C12 Market Stall** (January - April 2014)  
 30 hours / activities inc. workshops and performances / 811 audience-visitor engagements, 293 participant engagements

**Common Ground (inc. Baltic Bubble 2015)** (July 2015 - June 2016)  
 1,105 hours / activities inc. artist recruitment panel sessions, workshops, exhibition launches and exhibitions / 7,645 audience-visitor engagements, 1,345 participant engagements

**Corners** (March 2015 - May 2016)  
 129 hours / activities inc. artist engagement with local communities, workshops and exhibitions / Insufficient data (only around 150 participant engagements recorded)

**Future Creatives** (July 2015 - January 2016)  
 82 hours / 156 participant engagements / activities inc. workshops

<sup>4</sup> The total of engagement moments excludes the BBC Great North Passion live televised broadcast which included Bruised Not Broken installation and live performance at Bents Park, South Shields. Official BBC figures for broadcast audience of 1.3m

**Great North Passion and Bruised Not Broken** (February - June 2014)

426 hours / activities inc. workshops, broadcast as part of BBC Great North Passion and exhibition / 9296 audience-visitor engagement, 769 participant engagements, 1.3m broadcast-digital engagements

**Haalin' the Lines** (December 2014 - June 2015)

196 hours / activities inc. workshops, rehearsals and live performances / 3,180 audience-visitor engagements, 708 participant engagements

**Northern Recovery Partnership** (February 2014 - September 2016)

237 hours / activities inc. taster workshops, mentoring sessions, go-sees and exhibition / 11 audience-visitor engagements, 150 participant engagements

**Reflection Connection** (September 2015 - July 2016)

70 hours / activities inc. workshops, rehearsals and performances / 3,200 audience-visitor engagements, 879 participant engagements

**Textiles Stories** (January - June 2014)

37 hours / activities inc. workshops and exhibition / 646 audience-visitor engagements, 45 participant engagements

**The Share (inc. Guidepost summer programme 2015)** (February 2014 - September 2015)

795 hours / activities inc. taster workshops, workshops, exhibition launch and exhibition / 23,116 audience-visitor engagements, 382 participant engagements

**The Unthanks and 20,000 Voices** (April - August 2014)

33 hours / activities inc. rehearsals and performances / 3,500 audience-visitor engagements, 509 participant engagements

**Time to Enjoy Programme (all locations)** (2013 onwards)

411 hours / activities are workshops, 317 participant engagements

**Timeless Youth Dance (aka Everybody Dance Now)** (March 2014 - February 2015)

134 hours / activities inc. auditions, rehearsals and live performances / 643 audience-visitor engagements, 96 participant engagements

**Weekend of Wonder 2015 (winter)** (April - December 2015)

26 hours / activities inc. workshops and outdoor public event / 4,000 audience-visitor engagements, 571 participant engagements

**Weeping Window and Postcards to the Past** (September 2015 - November 2016)

343 hours / activities inc. creative response and live installation / 12,056 participant/visitor engagements (visitors were given opportunity to create a response to Weeping Window, resulting in 12,056 completed Postcards to the Past)

**Young Cuckoos (New Writing North)** (May 2014 - 2016)

226 hours / activities inc. artist sessions / 124 audience-visitor engagements, 176 participant engagements

## 4 Primary Research Analysis

### Socio-economic Profile of Respondents

- 4.1 Key statistics from the socio-economic profile of respondents to the survey are provided below. A full breakdown is provided in [Appendix 3](#) with a map of the bait area provided in [Appendix 4](#).

#### Key statistics - respondents

- **72% female**
- **6% aged below 30**
- **45% aged 30-60**
- **49% aged 60 or more**
- **44% retired**
- **29% employed full time**
- **12% employed part time**
- **4% unemployed**
- **23% consider themselves to have a long standing illness or disability**
- **20% from Cramlington**
- **19% from Blyth**
- **11% from East Ashington**

- 4.2 Although the profile of survey respondents contains slightly higher proportions of female and older respondents within the sample, comparisons in terms of the proportion of people unemployed, in full and part time employment and people with disabilities or longstanding illnesses are broadly equivalent to the bait area ([Appendix 4](#)).
- 4.3 Although care should be taken where sample sizes are small (e.g. for specific age or economic groups), the study team assess that there are no negative implications in utilising the (headline) findings from the following survey analysis to inform ongoing programme delivery. Indeed, in the absence of statistically robust Active People Survey data governing the *bait* footprint in South East Northumberland, the resident surveys present the best evidence of changes to levels of arts participation covering the period of delivery 2013 to 2016.
- 4.4 The Audience Spectrum segment data produced by the Audience Agency also enables an assessment of the profile of participants based on postcode data provided by the *bait* programme team. These 3,810 unique post codes are illustrated in participant maps provided in [Appendix 5](#) and analysed in greater detail in the impact analysis [section](#) to this report.

- 4.5 Where relevant and appropriate, the following analysis provides comparisons to the baseline survey results gathered in autumn 2014. The equivalent statistics or changes (i.e. increase or decrease in percentage points) from the baseline survey are either labelled 2014, baseline or provided in parentheses.
- 4.6 These comparisons provide an indication of changes in key variables including engagement in the arts. However, care should be taken when attributing any changes to the bait programme given the sample size and profile which combines both bait beneficiaries and people who have not engaged with the programme.
- 4.7 Key statistics in terms of knowledge of the bait / Creative People and Places Programme and attendance and participation in any bait projects from responses to the survey are provided below. A full breakdown is provided in [Appendix 3](#).
- 4.8 The analysis from the resident survey has been supplemented by findings from the bait partner survey, follow-up discussions with partners volunteering to be contacted and the two focus groups with residents.

### The importance of the arts

- 4.9 Discussions with focus group participants highlighted both the varied views on and definitions of the arts with people recognising the broad spectrum of opportunities on offer including chances to both participate in and attend arts events or activities. The groups also emphasised the impact of education, cultural background and life experiences in defining or shaping people's 'tastes' and/or definitions of the arts with greater exposure to, knowledge of and participation/attendance leading to further engagement as barriers are removed.
- 4.10 Emphasising the value and aims and objective of bait, although down slightly from the 97% in the baseline survey, the rationale and ongoing validity of the bait programme in working to increase engagement in the arts is confirmed with the statistic below.

- **95% think that it's important to have art in our lives**

- 4.11 Comments made amongst the 5% of respondents stating 'no' or 'don't know' to the question as to whether it is important to have art in our lives included:

*"I've never been around anyone who liked art"*

*"Sometimes don't like it or understand it, sometimes look at it and don't know if I like it"*

*"I'm just not that interested"*

- 4.12 As was the case in the baseline survey, an analysis of the reasons offered as to why it is 'important to have art in our lives' reveals a far-reaching range of emotions and perceptions relating to 'what art is' and 'how it impacts on people'.

- 4.13 Amongst the stronger themes to emerge from the comments provided by respondents with related example verbatim quotes are:

#### **Enabling individuals to express themselves (more) effectively**

*“Art is the expression of a person's conscious of unconscious desire to alter the world and create a memorial to themselves”*

*“I think art gives people an outlet for creativity but also is a way for people to express how they feel freely”*

*“Arts can help to express emotions, provide distraction from what is going on in everyday life, help to use time more productively”*

#### **Beneficial to health and wellbeing**

*“Helps to express feelings and reduce stress”*

*“Having been involved in 'The Arts' for the last 18 months I have seen the benefit from the groups I have worked with personal achievement, confident, mental well-being and growing self-esteem”*

*“Creativity is therapeutic, innovative and absorbing and we are all capable of a unique offering”*

*“It is a good form of therapy especially as I have a personality disorder, depression and an anxiety disorder. I find it relaxing and it takes my mind off my problems temporarily”*

#### **In supporting individual development including education, knowledge**

*“Gives you confidence and helps you meet new challenges”*

*“I am studying HND textiles and art is part of my course. I find art very inspiring and it has opened up a whole new world of learning for me”*

*“Enables education and betterment; helps to engage those who perhaps fall outside of mainstream education; for enjoyment”*

#### **As a leisure activity or interest**

*“Fun and relaxing. Something the whole family can enjoy together.”*

*“Art can take many forms and can range from matters of local historical interest to paintings, to fine art and to photography. (My interest!) with just about anything else in between.”*

*“It's good to be involved in something, to belong to a group with a shared interest. As well as providing an enjoyable activity, it gives you something to look forward to and results in a sense of achievement and well-being.”*

*“I go to a choir and its inspiring as a lot of older people go and realise they can sing and it cheers you up no end, you meet people you wouldn't otherwise”*



## Enhancing quality of life

*"I couldn't do without music, drama and books. They make life rich, they put the spark of fun into it and doing creative things by myself or even more so with other people makes life taste better"*

*"Art inspires, uplifts and can be thought provoking, helping us see our world in a different way"*

*"We are at our best as species when we create. Creation is the driving force of history. It's how we best express and learn about ourselves and each other. It brings people together in groups and communities and provides social cohesion. The world is obsessed with consuming, but in my view we need to be more creative."*

*"It enriches our experience of life and the lives of others. Participating in artistic and creative activities enriches our lives."*

## In bringing people together

*"It's good to be creative and stimulate the mind outside of work, also helps develop social skills and engage people across the generations"*

*"Art can bring people together, which is an important thing in this day and age."*

*"The arts encourage different demographics to work together. It engages parts of the brain that aren't used in academic study, and helps to develop skills that aren't developed in traditionally educational environments. The arts help people to learn about themselves and make a positive contribution to their local community."*

## Awareness of bait and/or Creative People and Places

- 4.14 The consultation with bait partners and, to a lesser extent, the resident focus groups, highlighted both bait's role in working in partnership with partners but also the potential value of (and desire for) greater publicity to highlight the connection between events and offerings influenced by bait. Discussions highlighted a degree of confusion in relation to the relationship between bait and Woodhorn, specifically in connection to larger events including The Winter Festival and The Miners' Picnic.

**As outlined in the Consilium's previous report, providing clarity on the relationship between bait and Woodhorn may help to prevent confusion amongst partners and provide a greater sense of future sustainability for potential funders.**

- 4.15 The survey provides evidence of increased knowledge of and engagement with bait and/or Creative People and Places compared to the baseline statistics from 2014:

- **36% had heard of bait and/or Creative People and Places compared to 26% in the previous survey.**
- **31% had attended or taken part in a bait project compared to 27% in the previous survey.**

- 4.16 In line with the baseline survey, knowledge of bait and/or Creative People and Places was, as to be expected given their status as established contacts for news updates and research participation, greatest amongst those responding to the survey online (82% stating yes).
- 4.17 Although achieving the lowest awareness rating across the three survey methods, the figure of 17% amongst people interviewed by telephone represents a 10 percentage point increase on the baseline survey. This is crucial given that these people are likely to be 'furthest from' engaging with the bait programme (i.e. least likely to be on bait mailing lists, following on twitter or participating in a bait project).
- 4.18 Knowledge and awareness amongst those returning a hard copy questionnaire also increased (from 56% to 75%) which should be expected given that this methodology was distributed predominantly amongst bait projects and networks.

**These results provide a further indication of increased awareness of bait and/or Creative People and Places amongst the wider South East Northumberland population. There remain however discussion points here in terms of the ongoing branding of the bait programme and the potential to capitalise (more) on the underlying demand for/appreciation of the value of arts activities.**

### Arts Engagement

- 4.19 The majority of bait partners responding to the online survey (88%) stated that **bait had been successful in supporting people from South East Northumberland to experience and be inspired by the arts**. The remaining 12% were unsure.
- 4.20 Partners highlighted a range of features of bait's work which supported residents of South East Northumberland to experience and be inspired by the arts. These were headed by **bait's role in bringing partners together to provide a range of additional opportunities to attend and participate in arts activities**. Partners also highlighted the value of **bait's flexibility in project planning and trust in artists and partner organisations** which enabled them to tailor activities to meet the needs of local people.

*"They have brought together a range of different people and activities in the arts into a strong collaboration. We would never have thought of working in some of the area we have if it wasn't for bait. The legacy is strong as we continue who work with many of the partners."* (Chris Ord, Jayess Newbiggin Brass Band)

*"Children young, young people and adults who have never engaged with contemporary and creative dance before have both participated and seen professional dance performances in theatres, at festivals and on the streets in their home towns, for the first time through bait's programmes."*

*"We have been able to involve our young people from many different groups to get involved and discover the arts. There have been an amazing amount of opportunities for young people to get deeply involved from the concept through to delivery. We have watched the participants become more confident and excited not only about their own creativity but also their community."* (Lyn Horton, Leading Link)

*“Developing our Corners project in Blyth I came across individuals and groups who had already experienced working with artists with bait. Our project was made much easier, and so subsequently were more successful, by these early interventions as people were informed, enthusiastic and already had some experience of the arts for us to build on. Their work supporting local people/artists is inspirational and helps to embed the work more effectively within communities.”* (Sharon Bailey, ISIS Arts)

*“I’m aware of a number of beneficiaries of the project who have gone on to access arts council funding and host exhibitions”* (Jane Shaw, People Into Enterprise Ltd)

- 4.21 Partners also highlighted **bait’s work with health and social care organisations in the sub-region which has created opportunities for a range of people including clients, carers and health and social carers practitioners** to access and benefit from a range of arts activities.

*“Working with NRP<sup>5</sup>, I have seen several clients develop socially and artistically, with improved self-esteem and confidence to try new things. The arts programme also offers a new route for some NRP clients to access the centre and then explore further opportunities to help with their recovery.”* (Tommy Anderson, Baseline Shift)

*“I deliver one of the arts activities that bait has supported. Every week 30 people access dance activities that would not be possible without the training and support that bait have provided. As these activities come to an end, we have ensured that two members of staff working with these people full time, have the skills and tools they need to keep delivering the activity. This could carry on for years to come, which demonstrates true legacy. The activity is now self-sustaining and many people who I haven't and will never meet will feel the benefits of this project.”* (anonymous)

*“bait has been heavily involved in helping support the community mental health team, trying to allow clients with mental health difficulties the opportunity to explore art.”* (Charlotte, Northumberland Community Mental Health Team)

- 4.22 Analysis from the resident survey reveals increased rates of engagement in the arts from the 2014 baseline. In particular, there was a higher rate of arts participation and/or attendance amongst respondents that had heard of bait.
- 4.23 **Overall, 73% of respondents had attended or taken part in an arts event or activity in the previous 12 months, an increase of two percentage points on the baseline survey.** This figure rises to 92% amongst respondents that they had heard of bait (87% in 2014) compared to 62% that hadn’t (65% in 2014). The rate of engagement with the arts is lowest amongst men at 62%, down 4 percentage points from 2014 whilst engagement amongst female respondents, at 77%, is up from 73% in 2014.

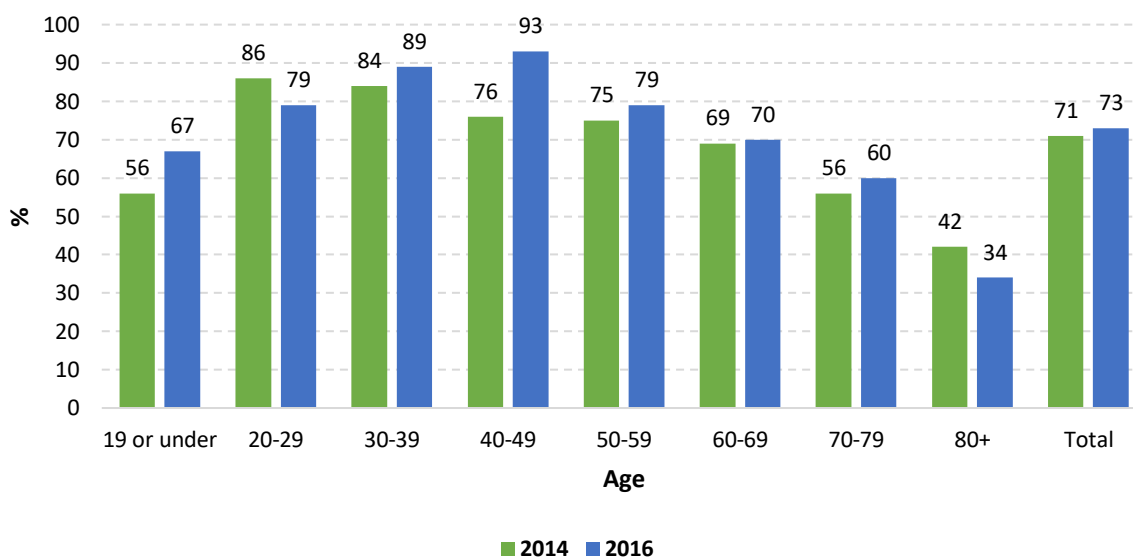
<sup>5</sup> The Northumberland Recovery Partnership (NRP) is a single-entry drug and alcohol treatment service providing a range of recovery-orientated support options, including a structured abstinence-based day programme. The service is for anyone in Northumberland, 18 years old or over, who is experiencing problems with drugs and alcohol.

These results are positive and provide a solid indication of direction of travel in terms of working towards the targets bait Theory of Change ([Appendix 6](#)), especially when assessed in the context of the reduced investment in the arts across Northumberland over the same period.

The results also correlate with the bait monitoring figures in highlighting a need to target greater male engagement in Phase 2 of the programme.

- 4.24 Figure 4.1 highlights that the highest attendance/participation rates are amongst respondents aged 40-49 and 30-39 at 93% and 89% respectively. The proportion of respondents having attended or taken part in an arts event or activity reduces with age from 40-49 onwards with a low rate of 34% amongst those aged 80 or more.

Figure 4.1: Engagement by age (n=413)



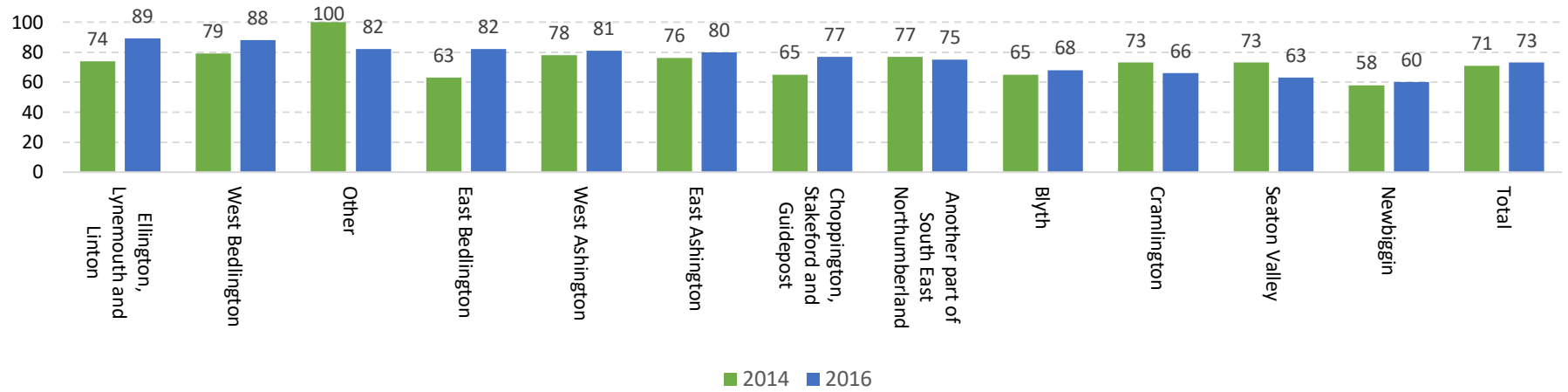
- 4.25 Whilst not directly comparable, the latest data (for the year April 2015 to March 2016) from Taking Part<sup>6</sup>, the England-wide household survey that measures engagement with the cultural sectors, is provided below (Table 4.1).

Table 4.1: Arts Engagement (England 2015/16)			
Age	Engagement Rate	Range	Respondents
16-24	79.3	4.8	687
25-44	77.5	2.1	2,798
45-64	77.5	1.9	3,376
65-74	77.8	1.9	1,896
75+	60.4	2.9	1,413

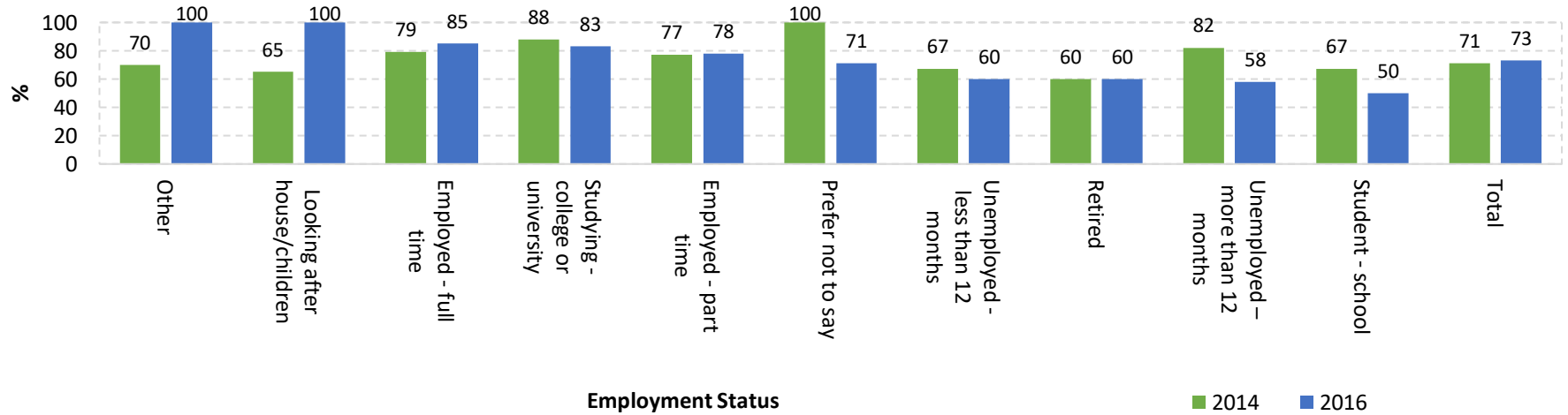
6

[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/543308/Taking\\_Part\\_2015\\_16\\_Quarter\\_4.csv/preview](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/543308/Taking_Part_2015_16_Quarter_4.csv/preview)

**Figure 4.2: Engagement by Location (n=413)**



**Figure 4.3: Engagement by Employment Status**



- 4.26 Figure 4.2 reveals a 22 percentage point gap between the location<sup>7</sup> with the highest proportion of respondents having attended or taken part in an arts event or activity in the past 12 months (West Bedlington at 88%) and the lowest (Newbiggin at 60%). Although these locations remain at opposite ends of the arts engagement spectrum, both saw slight increases in their rates of engagement between 2014 and 2016.

One Newbiggin resident highlighted the existence of a range of current and lapsed groups in the town focus on specific art forms including photography<sup>8</sup>. The groups were stated to be popular with local people although issues with funding, administration and regular locations from which to base activities had caused some groups to reduce or cease activity.

- 4.27 Analysis of the postcode data also reveals that 81% of participants in Years 1 and 2 of the *bait* programme were from South East Northumberland<sup>9</sup> which compares well with a CPP programme average of 77%. Given the proximity to the major urban centres of Newcastle upon Tyne and Gateshead, this demonstrates the success of the *bait* programme in engaging local people in arts activities.
- 4.28 Figure 4.3 above reveals that attendance and/or participation was highest amongst people looking after a house and/or children at 100%, followed by those employed full-time (85%) and those studying at college or university (83%).
- 4.29 Discussions with residents who currently look after a house and/or children and had engaged with *bait* highlighted the strong influence of childcare provision on their ability to attend or participate in arts activities. The provision of childcare at a trusted location such as a Children's Centre was highlighted as a key enabling factor in participation either whether provided specifically to support a *bait* project or coinciding with regular childcare provision.

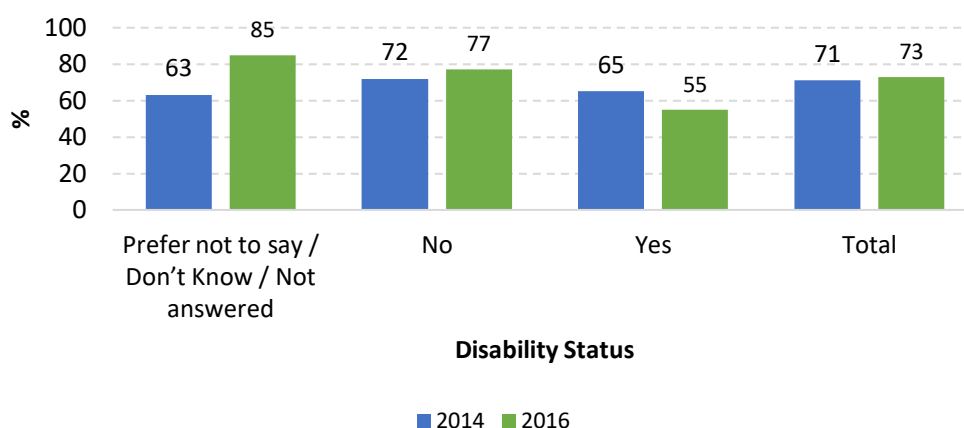
One resident highlighted that she would have welcomed the opportunity to continue her reintroduction to the arts gained through *bait* on an evening when alternative childcare arrangements are typically available after work through family and friends. However, the absence of relevant 'night classes' was highlighted a barrier to further and/or broader participation, with a perception that most classes were linked to non-art, vocational topics (e.g. IT) rather than the craft sessions enjoyed through *bait*.

- 4.30 The proportion of people considering themselves to have a long standing illness or disability and stating that they had attended or taken part in an arts event or activity in the past 12 months fell from 65% in 2014 to 55% in 2016 (Figure 4.4). There was however a significant increase in both the number of people stating that they preferred not to disclose their disability status and/or their engagement rates from the baseline survey (rising 22 percentage points to 85%) which could account for at least some of this trend.

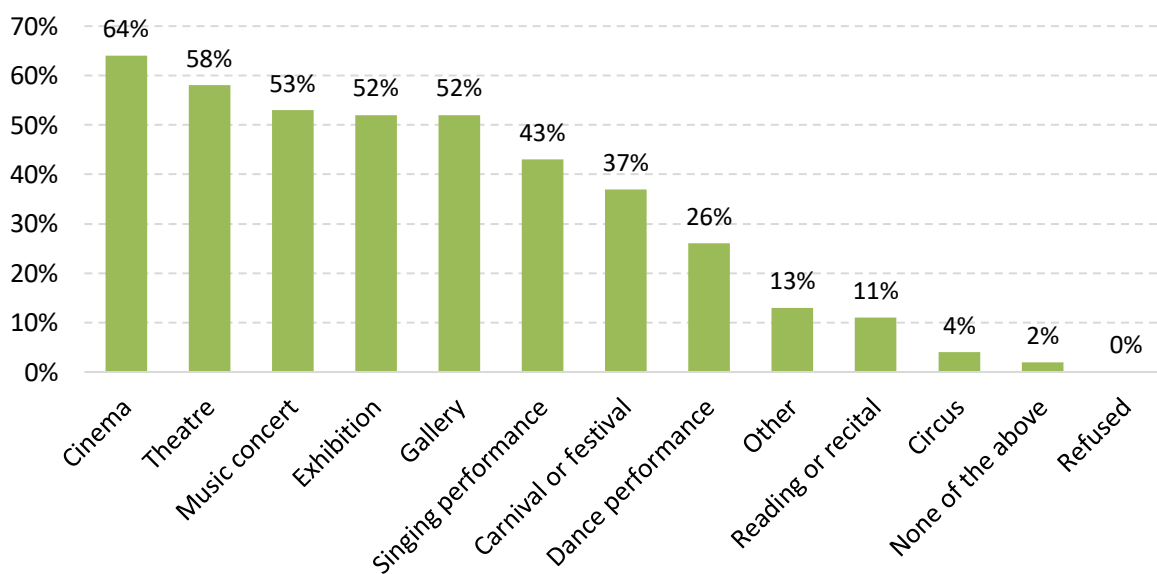
<sup>7</sup> Excluding those locations with less than 10 respondents

<sup>8</sup> <http://www.newbigginphotogroup.btck.co.uk/>

<sup>9</sup> In total 88% of participants provided a postcode within the Northumberland County Council area

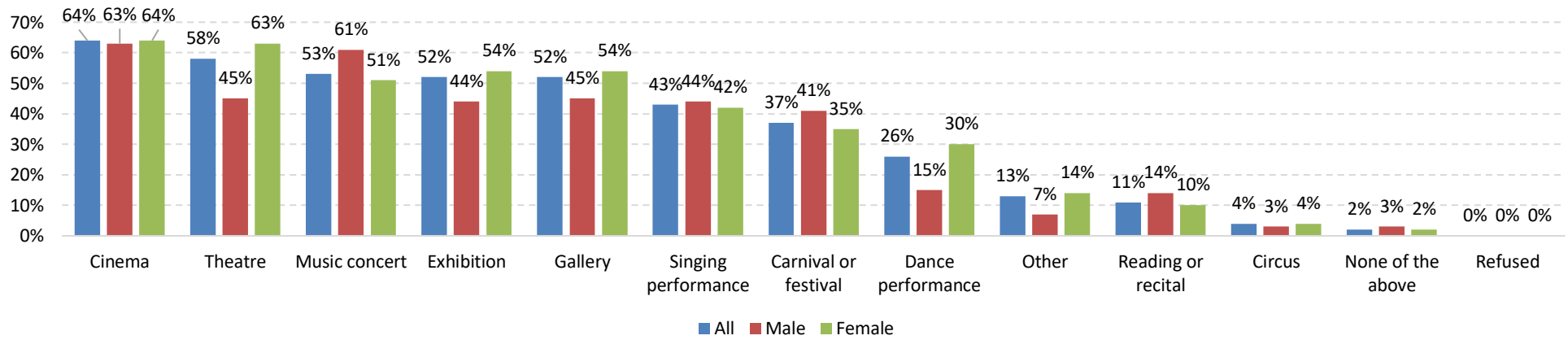
**Figure 4.4: Engagement by Disability Status**

- 4.31 301 of 413 people (73%) responding to the survey overall answered a question about their attendance at a range of arts events/activities in the last 12 months (Figure 4.5). Attending the cinema was the most frequently cited activity as stated by 64% of respondents followed visiting the theatre (58%) and going to a music concert (53%). The top three attended activities are unchanged from the baseline survey.

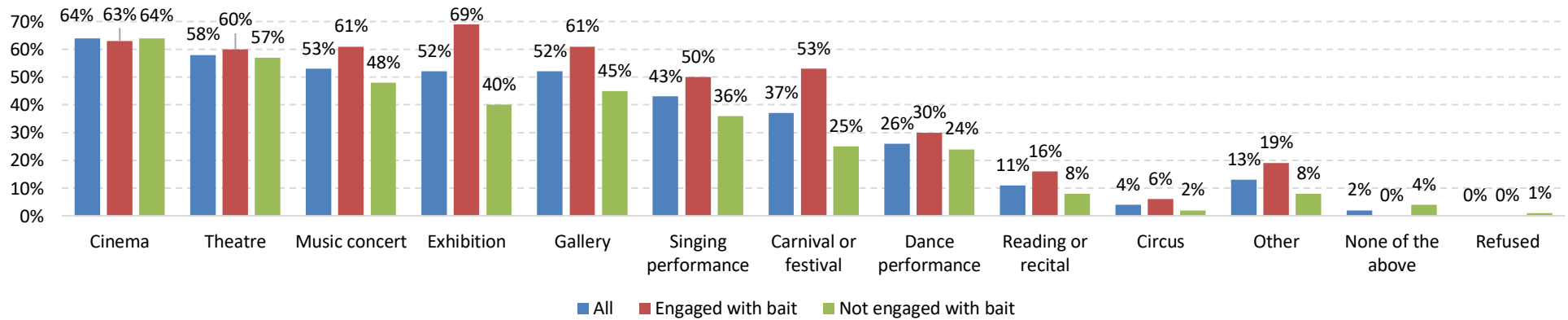
**Figure 4.5: Attendance in the past 12 months by activity (n=413)**

- 4.32 Analysis of attendance at arts events or activities by economic status is slightly limited given the [small sample sizes](#) in some categories (e.g. those unemployed, students). The impact of economic barriers on engaging with the arts is highlighted however with a higher rate of engagement in all but two arts activities amongst those in full-time employment compared to the total population.
- 4.33 Figure 4.6 overleaf reveals a lower proportion of males attending the theatre at 45% compared to 63% of females (a 3 percentage point increase in gap from 2014) and dance at 15% compared to 30% of females (a 2 percentage point increase in gap from 2014).

**Figure 4.6: Attendance in the past 12 months by gender**



**Figure 4.7: Attendance in the past 12 months by attendance at/participation in bait projects**



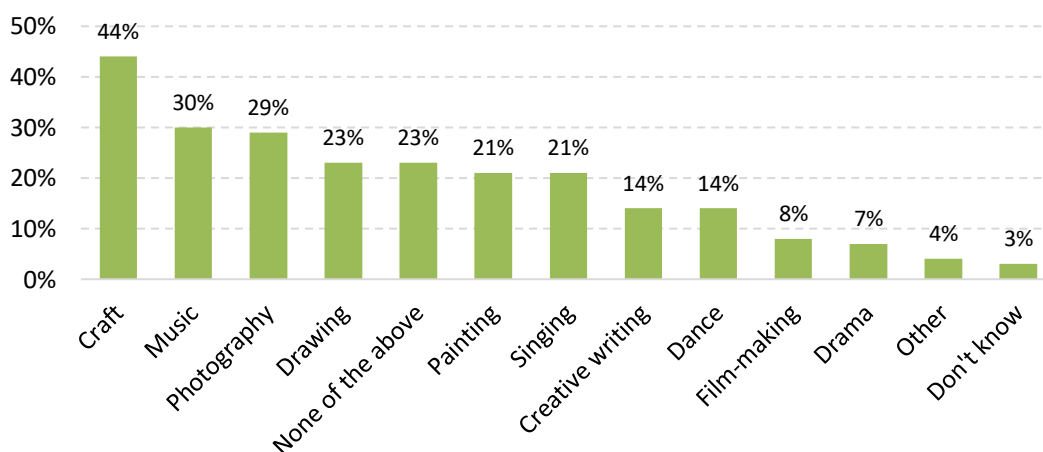


4.34 Figure 4.7 highlights a range of arts activities with significant differences in participation rates between respondents who have engaged with bait projects and those that haven't. These activities are detailed below in order of decreasing variance:

- **Exhibitions** - 69% amongst those that had heard of bait compared to 40% amongst those that hadn't
- **Carnivals and festivals** - 53% compared to 25%
- **Galleries** - 61% compared to 45%
- **Singing performance** - 50% compared to 36%
- **Music concert** - 61% compared to 48%
- **Dance** - 30% compared to 24%
- **Reading or recital** - 14% compared to 10%

4.35 301 of 413 people (73%) responding to the survey overall answered a question about their participation in arts activities in the past 12 months (Figure 4.8). The most frequently cited arts activity participated in was 'craft' as stated by 44% of survey respondents. Just under one quarter of respondents (23%) answering the question had not participated in any arts activities in the previous 12 months.

**Figure 4.8: Participation in the past 12 months (n=301)**

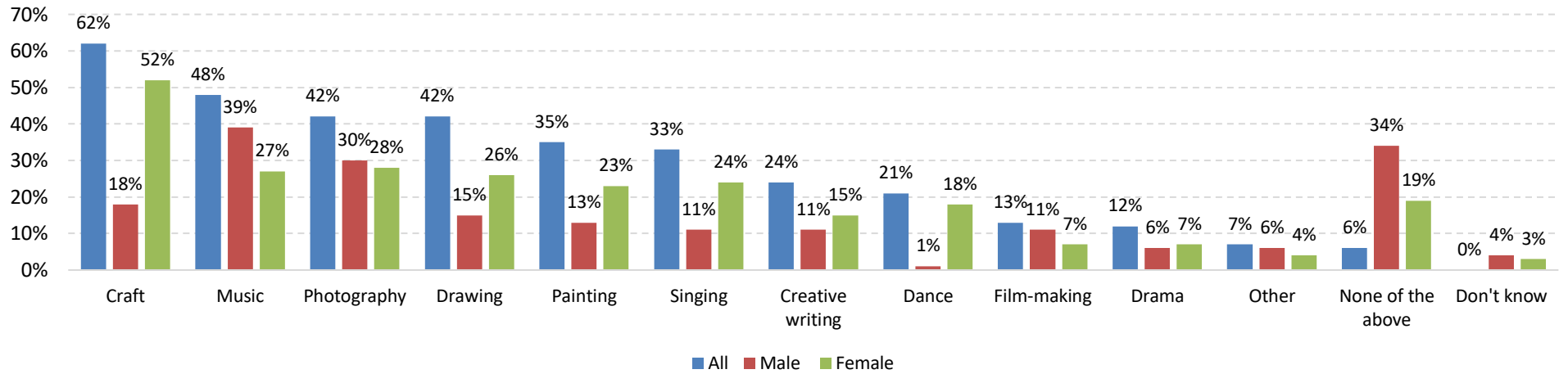


There are clear links here between the participation patterns in South East Northumberland led by 'craft' and discussion on the quality of art within the Everyday Creativity Report<sup>10</sup> which looks at how to develop 'the growing popular appetite for creative expression', in the wake of the Warwick report on Cultural Value.

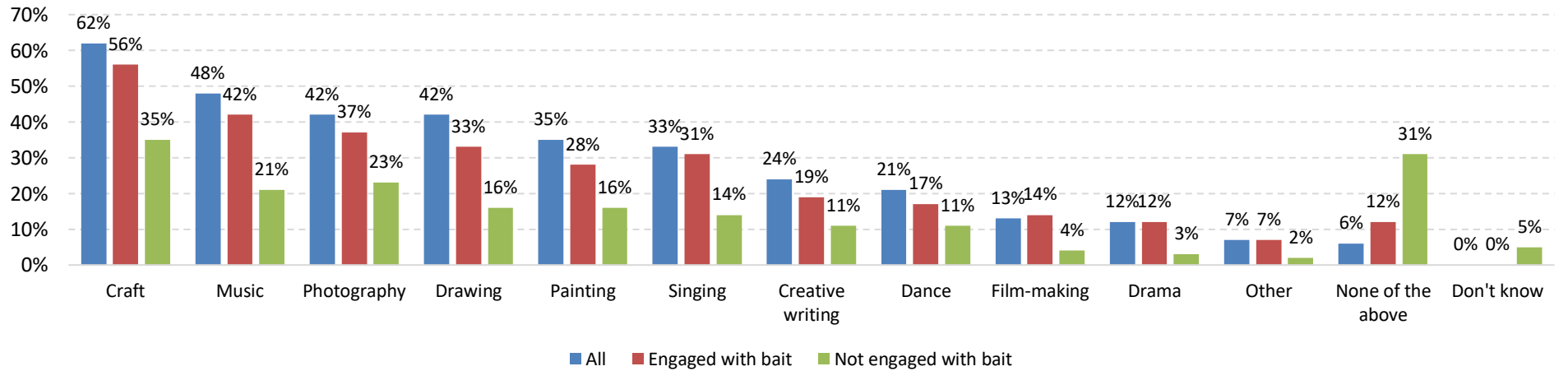
CPP has been described by Arts Council England as it's 'flagship' programme in this context and notes that it 'aims to encourage greater involvement in creativity and culture with by and for the public, both as audiences and as participants'.

<sup>10</sup> <http://64millionartists.com/everyday-creativity-2/>

**Figure 4.9: Participation in arts activities in the past 12 months by gender**



**Figure 4.10: Participation in arts activities in the past 12 months by attendance in/participation in bait projects**

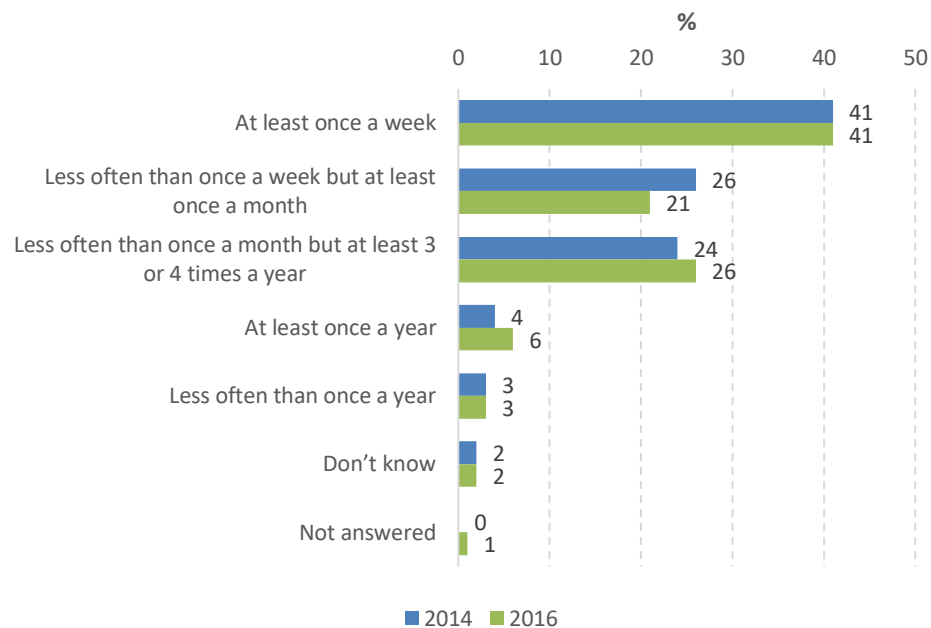


- 4.36 Analysis of participation in arts activities by economic status is slightly limited given the small [sample sizes](#) in some categories (e.g. those unemployed, students). Notwithstanding this, analysis of participation in arts activities by economic status highlights the impact and value of full-time employment in particular with higher participation rates than the overall average in all but one named arts activity (singing).
- 4.37 Figure 4.9 reveals a lower proportion of males participating in craft at 18% compared to 52% of females, drawing (15% vs 26%), painting (13% and 23%) and dance (1% vs 18%). In contrast to the baseline results in which music was the only arts activity in which a greater proportion of males had participated in than females, the latest results see greater relative participation amongst male respondents in music (39% to 27%), photography (30% to 28%) and film making (11% to 7%).
- 4.38 Figure 4.10 above also highlights a range of arts activities with significant differences in participation rates between respondents who had engaged with the bait programme and those that hadn't. These activities are detailed, in decreasing order of magnitude, below:

- **Craft** - 56% amongst those that had engaged with the bait programme compared to 35% amongst those that hadn't
- **Music** - 42% compared to 21%
- **Photography** - 37% to 23%
- **Drawing** - 33% compared to 16%
- **Painting** - 38% compared to 16%
- **Singing** - 31% compared to 14%
- **Film-making** - 14% compared to 4%

- 4.39 In contrast to the baseline survey, participation rates amongst respondents who had not engaged with the bait programme were all lower than the overall average across all activity areas.
- 4.40 Of the 301 people answering the question in the latest survey, two-fifths (41%) attend or participate in an arts activity at least once a week with a further 21% attending or participating at least once a month (Figure 4.11). At 88%, the proportion of respondents attending or participating in an arts activity at least three or four times a year is three percentage points lower than the equivalent baseline figure.

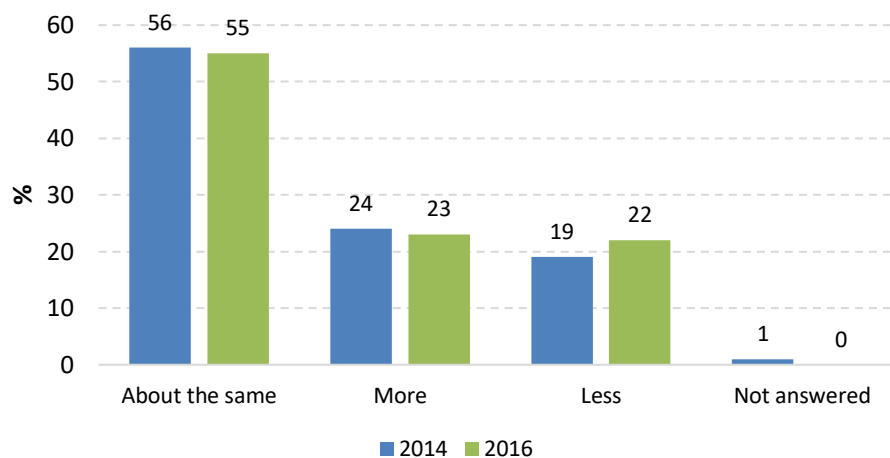
**Figure 4.11: Frequency of attendance or participation in an arts activity in the last 12 months (n=301)**



Residents revealed that the availability of personal finances and knowledge of local arts activities in particular were the main barriers to more frequent engagement in the arts. People highlighted the tough economic climate and the cost of attending an arts event as a family in particular when deciding between a wide range of leisure interests.

- 4.41 A greater proportion of female respondents (47%) than male (21%) either attend or participate in arts activity at least once a week. This represents a seven percentage point increase in variance from the baseline survey (due entirely to a decrease in the male participation rate whilst the female rate remained unchanged). Attendance or participation in arts activity at least once a week rises to 54% amongst respondents that had attended or taken part in bait projects.
- 4.42 In contrast to the baseline survey, those in part time employment are more likely to engage in arts activities at least once a week (41% to 33%) than those in full time employment. The equivalent figure for retired respondents was 40% which is reflected in the statistics for respondents aged 50-59 and 60-69 of 44% and 46% respectively.
- 4.43 In contrast to the baseline survey, there were some significant trends in terms of most frequent participation or attendance by geography. Whilst there should be some caution in terms of sample size, the highest figures in terms of most frequent participation or attendance by geography were found in West Bedlington (50%), East Ashington (46%) and Blyth (44%).
- 4.44 The largest group of respondents (56%) had not altered the frequency with which they attended or participated in in arts activities in the last 12 months compared to 24% who had attended and/or participated more and 19% less frequently (Figure 4.12).

**Figure 4.12: Frequency of attendance or participation in an arts activity in the previous 12 months (n=301)**



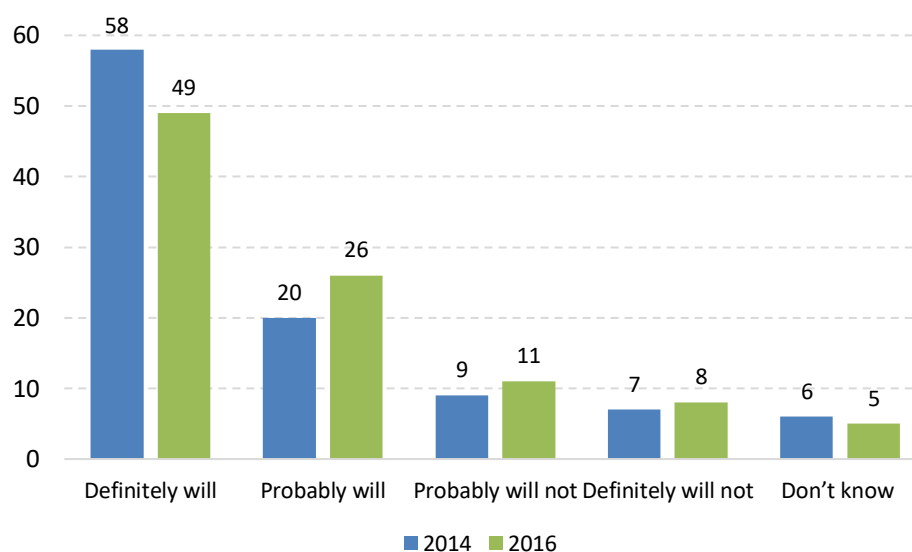
- 4.45 The proportion of respondents who had attended or taken part in bait projects and increased the frequency that they engage with the arts in the last 12 months was above the survey average at 30%, but down on the 44% recorded in the baseline survey. A higher proportion of female (28%) than male respondents (9%) had increased the frequency with which they had attended or participated in arts activities in the last 12 months with the male figure decreasing by six percentage points from the baseline survey.

Data from the bait CRM highlights that 27% of participants have taken part in more than one project.

- 4.46 The most significant figures in terms of frequency of attendance or participation by age were in relation to respondents aged 30-39 and 40-49, of which 42% and 38% respectively had attended or taken part in more activities than usual in the previous 12 months.

### Future Engagement

- 4.47 The largest group of respondents (75%, rising to 77% amongst female respondents compared to 70% of males) stated that they either 'definitely' will or 'probably' will attend or take part in arts activities in the next 12 months. However, whilst the figure for male respondents increased by four percentage points from the baseline survey, the equivalent figures overall and for female respondents decreased by three and seven percentage points respectively (Figure 4.13).
- 4.48 The most significant results in terms of projected future engagement with the arts include 95% of 30-39 year olds and 92% of 40-49 year olds stating that they either 'definitely' will, or 'probably' will, attend or take part in arts activities in the next 12 months.

**Figure 4.13: Likelihood of attending or taking part in arts activities in the next 12 months?**

### Barriers and catalysts to participation

- 4.49 Participants in the resident focus groups discussed a range of issues which will impact upon people's propensity to engage in arts activities. Participants highlighted the impact of individual interests linked to their education (e.g. studying art at college), work (e.g. as an art teacher) and/or family (e.g. attending arts activities with relatives) on both the frequency and type of their arts engagement. Survey respondents interviewed individually also stressed the value of promoting arts activities via established interest groups, especially if issues of transport and child care can be overcome (e.g. arts activities in Children's Centres providing a crèche or timed to coincide with free nursery provision).
- 4.50 Focus group participants also highlighted the crucial role of perceptions and expectations on eventual enjoyment of and/or satisfaction with a range of arts activities. When discussing the relative qualities of an arts offer, participants stressed that perceptions of quality, and therefore attraction, were influenced strongly by a venue. For example, respondents highlighted the trust held in a familiar venue such as a community centre or Children's Centre to know its clients and their values and expectations in particular. This focused not only on the nature of a production (i.e. professional artists or amateur productions) but also the ticket pricing level and structure.
- 4.51 With implications for arts activities supported by bait, expectations were acknowledged to be manageable if supported by clear communication or advertisement of an offer and what to expect. Indeed, participants agreed that smaller or low-cost productions (e.g. a touring production in a community venue) can be just as enjoyable although negative perceptions of quality may have to be overcome through experience and pricing strategies.

- 4.52 Other barriers to engagement outlined in the focus groups, and confirmed in one-to-one interviews with survey respondents, included a fear of the unknown, in particular art which may be 'hard to understand' or 'too challenging', perceptions of low quality, affordability - especially if taking children, and distance including relative inaccessibility of even short journeys in the evening on public transport.
- 4.53 However, **the main barrier to participation raised in one-to-one depth discussions with survey respondents was a relative lack of knowledge of upcoming events and arts activities.** Whilst some people were in receipt of emails and notifications from national organisations or ticket promoters, there was a notable gap at the local level where word of mouth, social media (amongst younger participants in particular) or a local newspaper were judged to provide only a partial coverage of arts opportunities.
- 4.54 Depth discussions with survey respondents in particular emphasised the barrier of cost to engaging more with arts activities for the majority of people in South East Northumberland. A consensus emerged that even small charges for events or arts activities - especially events which may have been free in the past - would be hard to 'sell' given the legacy of a free offer. The offer of 'free' or discounted food or craft materials for example were however widely acknowledged as helping to justify a ticket price or entrance fee, especially if accompanied by detailed knowledge of the costed offer and what to expect from an event.

When working to influence pricing it should be stressed that the most frequent participation activity is going to the cinema. This provides a solid pricing point if people can be persuaded that a similar price should be levied for the same amount of leisure time/enjoyment.

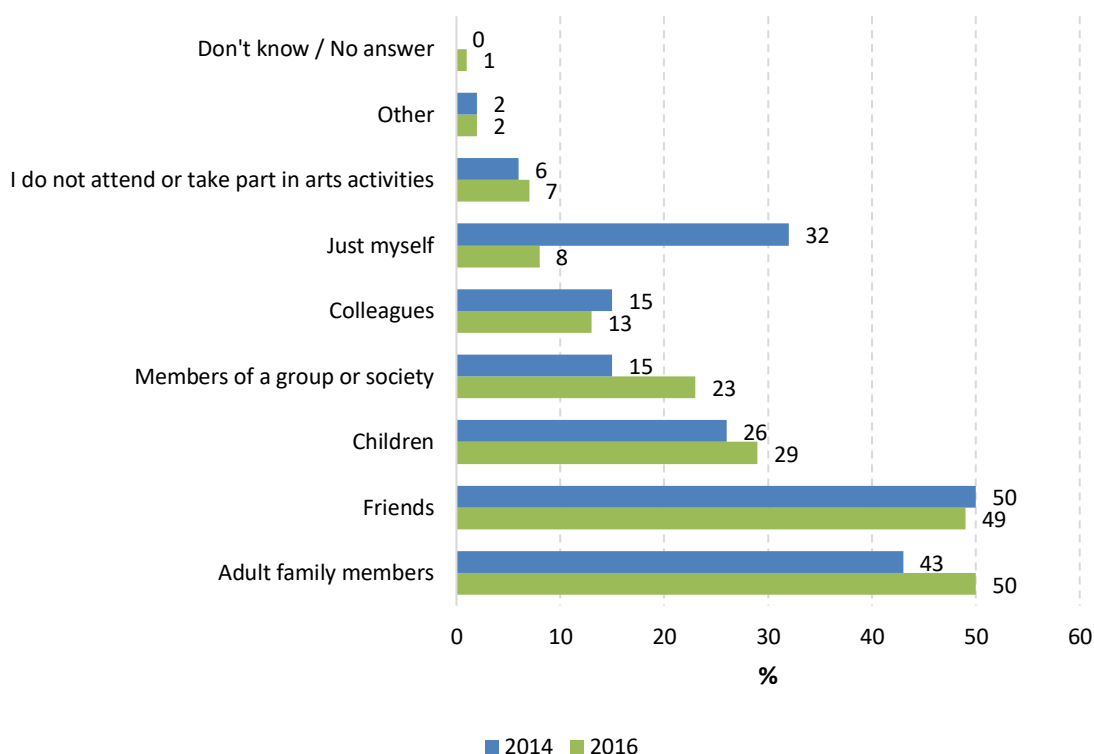
- 4.55 Discussions on more innovative payment methods (i.e. moving from a 100% subsidy) including 'pay what you feel its worth' or 'pay what you can' approaches were welcomed by the majority, although with a degree of hesitation. Several respondents highlighted the need to provide parameters in order to guide donations (e.g. suggested or minimum donations) in order to overcome any uneasiness. Respondents were however open to being informed of the cost of a production for example in order to inform a payment or donation.

There is sufficient evidence to support piloting the above 'innovative' payment methods although more structured costing approaches may need to be more gradually introduced for the right event or activities in the first instance.

- 4.56 Discussions within focus groups linked willingness to pay to perceptions of quality. A consensus was reached within the two groups that people are more likely to pay, and indeed pay more, where they associate quality with the venue, stature of the production (e.g. professional rather than amateur) and trust in the host or production partner. Although experiences were stated to often exceed or fail to match up to expectations, the influence of perceived quality linked to a high profile venue (e.g. established theatre over a community centre) were stated to be a strong influence on propensity to pay for the arts.

4.57 As was the case in the baseline survey, the most popular choices in terms of preferred people to attend or take part in arts activities with were adult family members and friends, as cited by 50% and 49% of respondents respectively (Figure 4.14). In stark contrast to the baseline survey where approximately one third of respondents (32%) preferred to attend or participate in arts activities alone, this figure fell to just 8% in the latest survey.

**Figure 4.14: Who do you prefer to attend or take part in arts activities with? (n=413)**



4.58 Other significant results emanating from the survey are summarised below:

- 56% of **female** respondents, 84% of respondents **aged 20-29** and 72% of **people looking after house/children** prefer to attend or take part in arts activities with **friends**.
- 33% of **female** respondents, 56% of respondents **aged 30-39** and 38% and 42% of **full and part-time employees** respectively prefer to attend or take part in arts activities with **children**.
- 84% of respondents **aged 20-29** prefer to attend or take part in arts activities with **friends**.
- 65% and 67% of respondents **aged 40-49 and 50-59** respectively and 65% of **full-time employees** prefer to attend or take part in arts activities with **adult family members**.
- 23% of respondents **aged 50-59** and 21% of **full-time employees** prefer to attend or take part in arts activities with **colleagues**.
- Respondents who had **engaged with the bait programme** offered higher and significant preferences for attending or taking part in arts activities with a wide range of people including friends, children, colleagues and members of groups or society.



## Perceptions of the Arts

4.59 Respondents were asked to choose up to three words to describe how taking part in or attending the arts makes them feel. The results, presented in a word cloud overleaf (Figure 4.15), are dominated (frequency is reflected by font size) by relatively equal groups of words reflecting **wellbeing, creativity and positivity** which reflect a breadth of project activities including:

2014 baseline survey	latest 2016 survey
<ul style="list-style-type: none"> <li>• Happy</li> <li>• Relaxed</li> <li>• Inspired</li> <li>• Interested</li> <li>• Fulfilled</li> <li>• Uplifted</li> <li>• Excited</li> <li>• Included</li> <li>• Creative</li> <li>• Sociable</li> <li>• Thoughtful</li> <li>• Uplifted</li> <li>• Entertained</li> </ul>	<ul style="list-style-type: none"> <li>• Happy</li> <li>• Relaxed</li> <li>• Enjoyable</li> <li>• Good</li> <li>• Uplifted</li> <li>• Social</li> <li>• Inspired</li> <li>• Satisfied</li> <li>• Fulfilled</li> <li>• Creative</li> <li>• Exciting</li> <li>• Interested</li> <li>• Achievement</li> </ul>



4.60 Respondents were also asked to state the extent to which they agree or disagree with a range of statements about the arts (Table 4.4). The results provide a useful update to the baseline and a basis from which to assess how bait has impacted upon views on the arts in South East Northumberland.

Table 4.4: Perceptions of the Arts (%) – All respondents									
	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know	Not answered	Average Rating 2016	Average Rating 2014
The arts make a difference to the area where I live	30	49	9	5	2	5	0	4.0	4.0
The arts are for people like me	32	44	9	10	1	2	0	4.0	4.1
There are lots of opportunities to get involved in the arts if I want	21	48	12	12	2	4	0	3.8	3.6
South East Northumberland is a place where involvement in the arts is encouraged/supported	16	40	19	11	1	12	0	3.7	3.4
I have had the opportunity to help design a local arts project	10	16	12	41	16	3	1	2.6	2.7
I am a creative person	32	37	13	14	3	1	1	3.8	3.9
I am inspired by the arts	35	45	9	8	1	2	1	4.1	4.1
My friends and/or family are inspired by the arts	27	44	13	11	1	4	0	3.9	3.9
The arts can help make people feel better about themselves	59	36	2	0	0	2	1	4.6	4.5

4.61 The most significant and positive impacts in respondents' perceptions of the arts are highlighted in terms of the following statements:

- **South East Northumberland is a place where involvement in the arts is encouraged/supported**
- **There are lots of opportunities to get involved in the arts if I want**

4.62 Based on the latest ratings, and subject to the planning and composition of the new phase of the programme (i.e. it is acknowledged that some projects from Phase 1 have been relatively small in terms of participants or restricted to certain groups), the ability of the public to **help design a local arts project** stands out as a key area to improve perceptions in.

4.63 Tables 4.5 and 4.6 provide an analysis of agreement or disagreement with a range of statements about the arts from the perspective of specific cohorts of respondents. The analysis is provided in terms of the average rating for each statement with headline findings offering evidence of initial impacts and areas to explore in future delivery and evaluation activities summarised below each table. The colour-coded table where **green** reflects an above average rating and **red** below average.

**Table 4.5: Perceptions of the Arts (%) by engagement with the arts and age**

	Heard of bait	Not heard of bait	Participated in bait	Not participated in bait	Attended/taken part in arts in past 12 months	Not attended/taken part in arts in past 12	Aged 19 or less	Aged 20-29	Aged 30-39	Aged 40-49	Aged 50-59	Aged 60-60	Aged 70-79	Aged 80 or more	All respondents
The arts make a difference to the area where I live	4.4	3.8	4.4	3.9	4.2	3.7	4.2	3.5	4.2	4.1	4.1	4.1	4.1	3.5	4.0
The arts are for people like me	4.3	3.8	4.3	3.8	4.2	3.4	3.8	3.6	4.1	4.2	4.1	4.0	3.7	3.8	4.0
There are lots of opportunities to get involved in the arts if I want	3.9	3.7	3.9	3.7	3.9	3.4	4.0	3.2	3.8	3.8	3.8	3.9	3.8	3.4	3.8
South East Northumberland is a place where involvement in the arts is encouraged/supported	3.9	3.5	3.9	3.5	3.7	3.4	3.4	3.4	3.8	3.7	3.6	3.7	3.7	3.4	3.7
I have had the opportunity to help design a local arts project	3.4	2.2	3.5	2.2	2.8	2.0	3.3	2.6	2.9	3.0	2.8	2.4	2.3	2.3	2.6
I am a creative person	4.2	3.6	4.2	3.7	4.0	3.5	3.8	3.9	3.9	3.8	3.9	3.8	3.7	3.8	3.8
I am inspired by the arts	4.5	3.9	4.4	3.9	4.3	3.5	3.8	4.1	4.3	4.2	4.2	4.1	3.9	3.6	4.1
My friends and/or family are inspired by the arts	4.1	3.7	4.1	3.7	4.1	3.2	3.7	3.6	4.3	4.1	3.9	3.9	3.8	3.2	3.9
The arts can help make people feel better about themselves	4.7	4.5	4.7	4.5	4.7	4.3	4.3	4.3	4.7	4.7	4.6	4.6	4.5	4.4	4.6

- The more positive perceptions of the arts and the opportunities to attend and participate in or attend arts activities in South East Northumberland are strongly correlated with those respondents that had heard of, or engaged with, the bait programme, or those that had engaged with the arts more generally.
- Although based on relatively small sample sizes, there are some interesting contrasts in the 'below average' or less positive perceptions of the arts from respondents aged 20-29 compared to the more positive perceptions from those aged 30-59.

Table 4.6: Perceptions of the Arts (%) by gender, economic status and disability

	Male	Female	Employed – Full Time	Employed – Part Time	Unemployed (less than 12 months)	Long-term unemployed	Retired	Looking after house/children	Student - School	Student – College or University	Disability or longstanding illness	No disability or longstanding illness	All respondents
The arts make a difference to the area where I live	4.0	4.0	4.1	4.0	2.8	4.3	4.0	3.7	3.5	4.3	3.8	4.2	4.0
The arts are for people like me	3.8	4.0	4.2	4.1	3.8	3.9	3.9	4.1	4.0	4.0	3.8	4.1	4.0
There are lots of opportunities to get involved in the arts if I want	3.6	3.8	3.7	3.8	2.2	3.3	3.8	3.6	3.5	3.8	3.4	3.9	3.8
South East Northumberland is a place where involvement in the arts is encouraged/supported	3.6	3.7	3.6	3.7	2.2	3.3	3.7	3.6	3.0	4.2	3.5	3.7	3.7
I have had the opportunity to help design a local arts project	2.5	2.6	2.7	2.6	2.6	2.4	2.3	3.2	4.0	3.5	2.4	2.7	2.6
I am a creative person	3.7	3.9	3.8	3.6	3.0	3.6	3.7	4.4	4.3	4.2	3.6	3.9	3.8
I am inspired by the arts	3.9	4.2	4.2	4.0	4.4	4.1	3.9	4.3	4.7	4.2	3.9	4.2	4.1
My friends and/or family are inspired by the arts	3.7	3.9	4.0	3.9	3.4	4.0	3.7	4.0	3.5	3.3	3.6	4.0	3.9
The arts can help make people feel better about themselves	4.5	4.6	4.6	4.5	4.6	4.7	4.5	4.4	4.5	4.5	4.5	4.6	4.6

- ‘Below average ratings’ or less positive perceptions of the arts amongst male respondents.
- ‘Below average ratings’ or less positive perceptions of the arts from respondents with a disability or longstanding illness compared to the positive perceptions from those without a disability.
- Negative perceptions of the arts in terms of availability of opportunity and ownership of the arts amongst unemployed respondents.



## 5 bait successes and impacts - partner reflections

5.1 The following analysis summarises the reflections of bait partners gathered through the bait partner survey and a series of follow-up discussions. The discussions were based around the responses offered to the following questions:

- Which elements of the bait programme have been most successful and why?
- How has your involvement with bait impacted upon: your organisation, your professional practice, your skills and employment and/or your personal life?

### Successes

5.2 Partners highlighted the **flexible, proactive and collaborative support provided by the bait programme and team** which was thought to help support a range of arts activities. This includes providing the necessary time for projects to evolve, often from small scale pilots, the knowledge of the sub-region and key stakeholders/organisations and providing the structure for artists and partner organisations to work constructively and innovatively to inspire people.

*“It's refreshing to have a can-do approach as opposed to caution you sometimes come up against in projects.”* (Chris Ord, Jayess Newbiggin Brass Band)

*“Supporting 1-1 mentoring as part of the arts programme has helped NRP clients develop and sustain an arts practice, develop new skills or simply join in as part of a group and get pleasure from trying new things. The taster sessions and cultural visits have also been important to clients socially and providing an opportunity to discover or try the arts.”*  
(Tommy Anderson, Baseline Shift)

*“Working at a grass roots level and working with small local groups which often has more of an impact than the large scale productions. Long term engagement over many months/years means more of a deeper involvement for participants rather than “flash in the pan”/parachuting in and out type projects.”* (Alex Henry, Curiosity Creative)

*“bait has been very successful at building strong relationships with community groups. Lisa Blaney, the Arts and Health Manager knows many groups so well that she makes just the right introductions to appropriate partners and projects.”* (Natalie Querol, The Empty Space)

5.3 The bait programme, through its positive and flexible partnership working, has been able to **provide opportunities for participation in the arts and linked experiences that would not otherwise have been available or accessible to many participants**. Indeed for many, bait was heralded as providing people with an **opportunity to show their work, often for the first time**. As a consequence both partners and participants were able to describe the **sense of pride, confidence, achievement and self-esteem felt by participants**.

***“With young people the success shows through: increased confidence, leading to the ability to perform to a theatre audience. The fact that three of the participants have applied for further dance or performing arts training at college. With older people the success shows through: a new level of confidence in their physical ability - moving, walking and engaging with others in dance, having something to tell their children and grandchildren.”***

(anonymous)

***“Involving the community and offering the chance to become creative leaders to expand opportunities.”*** (anonymous)

- 5.4 The programme has built upon good practice in arts engagement by facilitating the development of projects which are relevant and interesting to specific groups or people from a particular area, thus providing them with the support to embrace arts activities. The close links with the community in building ‘grassroots’ project is a cross-cutting theme across the consultation.

***“Its success in engaging local people and its ability to develop projects from the ground up that are relevant to local people.”*** (Jane Shaw, People Into Enterprise Ltd)

***“In my opinion, it's in giving people the confidence to feel like they can be part of something big and creative and inspiring ... I have seen people grow in confidence and gain feelings of self-worth by being involved in projects, which is great.”*** (Paul McDougal)

- 5.5 A small number of partners queried the sustainability of some of the work undertaken by Bait to date (at the same scale) given the challenging funding environment. However, there are examples of projects and individuals who have either progressed as a result of support from Bait or have the potential to do so in the coming months and years including work with a variety of stakeholders offering the potential for future commissioning opportunities based on evidence of impact and quality with a range of clients.

***“For me the creative connector programme has been really successful. I feel ready to go out to organisations and propose future projects. The future creatives project in Lynemouth has encouraged a large cohort of artists to make steps towards professionalising their art.”*** (Sheila Biggs, former Creative Connector)

***“I have only been involved in one project but it was clear that the Bait team have a grassroots connection with community groups. This enables them to conduct a variety of targeted outreach programmes which will have lasting local benefit”.*** (Alan Fentiman)

***“I have been impressed by how Bait has worked really hard to make the arts accessible to some very alienated / excluded communities. This includes people with poor mental health, people in probation, people recovering from addiction. I think its investment in how the arts can improve the wellbeing of communities has been important and successful.”*** (Annie Rigby, Unfolding Theatre)

***“Personally I think the Creative Connector programme is immensely important, giving real opportunity to local people wanting to work in the sector. They provided us with really useful local intelligence and they became part of our coordination team. They were also able to communicate well with local people to make the contemporary art more accessible.”*** (Sharon Bailey, ISIS Arts)

## Impacts

- 5.6 Partners outlined a range of impacts which they attributed to the bait programme. These are summarised below with examples and quotations used to emphasise impacts on organisations, professional practice, skills and employment and personal lives.
- 5.7 Discussions with some bait partners did however highlight the value in bait promoting its role, aims and objectives more widely and more effectively. Whilst recognising the value in bait's role in brokering partners in order to help achieve the impacts outlined below, several partners stated that they had only learnt about bait or been introduced to bait almost 'by accident' having been introduced via a third party. They acknowledged that the cascade approach had worked, but given the eventual impact and value of their relationship with bait, they would have appreciated the greater certainty of engaging with a programme that I supported by a more direct communications strategy with potential partners.

Whilst this cascade approach is very useful in broadening knowledge of bait and its aims and objectives through word of mouth, this should also be supplemented by strong messages distributed widely through official communication channels.

## Organisation

- 5.8 A range of partners highlighted the way in which bait had supported their organisation to grow, diversify and evolve through a combination of support from the bait team, commissioned artist and their own experiences. Examples are provided below in the form of verbatim quotations taken from the survey which outline both the short and longer-term impact of bait support which will help to sustain arts activities through ongoing funding, skills development and organisational change.

***"Leading Link's focus is 'maximising potential of young people' and our partnership with bait has been invaluable. Personally I have also learnt and experienced many things mainly through the involvement in large projects alongside professional artists. The experience gave me confidence to apply for our own funding to create the art trail in Plessey Woods. This has just won the 'Love Northumberland' award for best young people's project."*** (Lyn Horton, Leading Link)

***"Positive impact on our organisation, bringing together parents, children, staff and children in Europe."*** (anonymous)

***"bait allowed us to follow the direction in which the participants in our project took us (which is not where either bait or The Empty Space were expecting to go). The way that the project has evolved is so exciting, and potentially so important for our sector, that we are really thinking hard about how we redefine The Empty Space to make sense of placing Community Programming at its heart."*** (Natalie Querol, The Empty Space)

***"We have since been included in further funding bids to bring new work to South East Northumberland, which is a fantastic legacy and hopefully will continue to provide high quality opportunities for learning disabled people interested in the arts."*** (Lisa Mallaghan, Mind the Gap)

***It has provided employment opportunities for myself and as a social enterprise aiming to work across the region, has helped our work spread across the region."*** (Alex Henry, Curiosity Creative)



## Professional Practice

- 5.9 bait has influenced and supported the development of artist and practitioner professional practice both in terms of the quality of the artistic product produced and the quality of the engagement process required to work with communities in CPP areas.
- 5.10 This is highlighted below in quotations which emphasise learning, skills development, aspiration and planning across participatory and artistic activities.

***“bait has increased our confidence as a band, galvanised the team spirit and helped us work in new and exciting areas. This has motivated the band to think more adventurously beyond not our traditional performance boundaries ... South East Northumberland is in a much better place as a hive of cultural activity thanks to Bait. We are more aware of what is happening and working together more effectively.”*** (Chris Ord, Jayess Newbiggin Brass Band)

***“My professional practice has grown a lot - I have learned a lot of new skills and feel that I have grown and matured as an artist. I now also feel that I also have a greater understanding of the non-creative aspects of arts work thanks to bait.”*** (Paul McDougal, former Creative Connector)

***“Made me make my sessions more accessible and structured. Made sessions more participant led.”*** (Louise Bradley)

***“The preparation and delivery of training courses and the ongoing follow up activities (observation, mentoring, discussion) have given me food for thought and generated valuable material for my future work.”*** (Diane Amans, Laughing Knees Dance Company)

## Personal Lives

- 5.11 Partners were able to attribute a range of personal impacts - to both themselves, their staff and clients - to the bait programme.

***“As an individual my involvement in Bait has allowed me to realise performance goals that used to be just dreams. I got to play the Sage supporting the greatest performance ensemble in the world. This is life changing stuff.”*** .” (Chris Ord, Jayess Newbiggin Brass Band)

***“I have an increased understanding of how to engage women in arts projects, how to create opportunities and of how to faceplate networking within the sector I also met loads of lovely people working on the project and I have continued to stay in touch with them - my life feels richer as a consequence.”*** (Jane Shaw, People Into Enterprise Ltd)

***“My involvement with bait has literally changed my life. I now work as an artist/ workshop facilitator/ project lead for a number of projects. I don't think I would have had those opportunities without the training and backing I got from bait.”*** (Sheila Biggs)

## Skills and Employment

- 5.12 bait has commissioned and worked with a range of artists and organisations with varying degrees of experience and skills. By building on training and/or experiential learning, bait has empowered people to learn new skills themselves, but also to pass on and use these skills to continue to engage and inspire people in the future. Examples are provided below in the form of verbatim quotations taken from the survey which outline how skills development and employment opportunities have served to help meet bait aims and objectives.

***"This experience in facilitating workshops has given me more confidence in teaching and has streamlined my approach."*** (Phyllis Christopher)

***"Improved the skills of the workers attached to the organisation and has introduced the organisation to new opportunities."*** (Chris Antony, People and Drugs (Silx Teen Bar))

***"The project pushed me technically and creatively, and as a result I gained more filmmaking skills. I have also made many contacts through the project and gained further work through partners and stakeholders."*** (Alan Fentiman)

***"The training I experienced is unlike anything else offered in the North East, the quality and experience of the leader is unmatched, which is hugely beneficial. In a time when working with older people is becoming a 'trend', I can rest easy knowing my training is sound and truly embodies the creative case."*** (anonymous)

***"I have learnt about new evaluation tools ([WEMWBS](#)), and the wider context of the arts within health agendas (i.e. social prescribing). Running a project with people in mental health support centres helped me develop creative ideas for our production, 'Lands of Glass'."*** (Annie Rigby, Unfolding Theatre)

## 6 **bait Impacts**

6.1 The following analysis draws together evidence from the various phases of the programme evaluation to assess the progress of the bait programme against the original business plan and the delivery of the following outcomes:

### **i. Greater arts participation**

- Recorded levels of arts participation in South East Northumberland will have risen and a broad range of people of all ages from across South East Northumberland will have taken part in *bait* projects, including a demographically representative number of people at risk of mental or physical ill health. People will be planning to continue participating in arts activity and will also be increasingly aware of the local cultural offer.

### **ii. Social change**

- *bait* activities will have had a demonstrable effect on levels of wellbeing and pro-social behaviour.

### **iii. Creative excellence and talent development**

- Innovative work and memorable experiences will have been produced, from tiny bespoke happenings, to international exchanges, to massive participatory extravaganzas. Creative activities will have been built and grown developmentally.

### **iv. Participatory decision-making**

- People will have been actively involved in commissioning and steering projects. Some will have been inspired to set up their own activities. People with good ideas will have been supported to make them happen.

### **v. Stronger local-arts infrastructure**

- The local cultural offer will be more diverse and sustainable. Key strategic stakeholders including the Local Authority, public health, education and community development services will be convinced of the value of creative activity in assisting the delivery of their services, and will continue to resource it.

### **vi. Strategic support**

- Existing and new strategic partnerships will be convinced by the value of the arts and enable sustained investment, including Consortium members.

### **vii. Know how**

- We will have learnt a lot about what blocks, and what enables arts participation in South East Northumberland. We'll know what works best and be able to plan the next phase of our journey with far greater intelligence, drawing on rich data and lessons learned.

6.2 Where relevant, the commentary makes reference to the wider local and national context for delivery in order to understand the opportunities identified and challenges faced by the bait programme in its first three years.

### i. Greater arts participation

6.3 In the absence of statistically robust Active People Survey data governing the *bait* footprint in South East Northumberland, the public attitudinal surveys commissioned as part of the bait programme evaluation present evidence of changes to levels of arts participation covering the period of delivery 2013 to 2016.

6.4 The Audience Spectrum segment data produced by the Audience Agency also enables an assessment of the profile of participants based on postcode data provided by the bait programme team. These 3,810 unique post codes are illustrated in participant maps provided in [Appendix 5](#). Further data on the number and range of participations is also captured in the *bait* CRM. Combined these data sources enable an assessment of the extent to which the programme to date has increased levels of participation.

6.5 The Audience Spectrum profile for South East Northumberland reveals a higher proportion of 'Facebook Families', an audience segment least likely to think themselves as arty and where arts and culture generally play a very small role in their lives, than the national average (Table 6.1).

Table 6.1: bait Audience Spectrum profile				
	South East Northumberland		England	Index <sup>11</sup>
Segment Name	Count	%	%	
<b>Metroculturals</b>	0	0	5	<b>0</b>
<b>Commuterland Culturebuffs</b>	2,919	2	12	<b>20</b>
<b>Experience Seekers</b>	589	0	8	<b>6</b>
<b>Dormitory Dependables</b>	16,612	13	16	86
<b>Trips &amp; Treats</b>	25,091	20	17	<b>123</b>
<b>Home &amp; Heritage</b>	6,984	6	10	<b>59</b>
<b>Up Our Street</b>	18,347	15	8	<b>189</b>
<b>Facebook Families</b>	31,049	25	12	<b>209</b>
<b>Kaleidoscope Creativity</b>	7,742	6	10	<b>65</b>
<b>Heydays</b>	13,955	11	4	<b>269</b>
<b>Unclassified</b>	12,574	-	460,141	-

<sup>11</sup> A **red** figure indicates a large over-representation compared with the project area, and a **blue** figure represents a large under-representation compared with the background population of the CPP area.

- 6.6 Analysis of the Audience Spectrum data suggests that lower engagement segments including ‘Facebook Families’, ‘Up Our Street’, ‘Heydays’ and ‘Kaleidoscope Creativity’ have been represented in the profile of bait participants broadly in line with the population of South East Northumberland. In other words, the bait programme has been successful in engaging people that traditionally don’t engage in the arts (Table 6.2). Indeed the postcode analysis suggests that these lower engagement segments account for 54% of physical visitors and audiences for all bait events. This compares with a figure of 47% across the CPP programme as a whole<sup>12</sup> and 36% in the English population.

Table 6.2: bait Audience Spectrum analysis Years 1 and 2 <sup>13</sup>						
	bait - Years 1 & 2 (exc. PTPP)		South East Northumberland	Index <sup>14</sup>	bait - Year 1	bait - Year 2 (exc. PTPP)
Segment Name	Count	%	%		%	%
Metroculturals	1	0	0	-	0	0
Commuterland Culturebuffs	38	4	2	161	4	4
Experience Seekers	16	2	0	337	1	2
Dormitory Dependables	158	16	13	118	16	16
Trips & Treats	186	19	20	92	19	18
Home & Heritage	63	6	6	112	7	6
Up Our Street	120	12	15	81	11	13
Facebook Families	244	25	25	97	25	24
Kaleidoscope Creativity	68	7	6	109	8	5
Heydays	100	10	11	89	9	11
<i>Unclassified</i>	0	-	12,574	-	0	0

- 6.7 This positive progress against the targets outlined in the Business Plan suggests that the bait programme is contributing to increased rates of engagement also evident through analysis of the public attitudinal surveys.
- 6.8 Although higher engagement segments including ‘Commuterland Culturebuffs’ and ‘Experience Seekers’ have been over-represented in the profile of participants to date, this is to be expected given that the bait programme has delivered a wide range of projects including mass participation events accessible to the whole community.

<sup>12</sup> Audience Agency (2016) - ‘Creative People and Places: Profiling and Mapping – Year 2 National Report’.

<sup>13</sup> Physical visitors and audiences for all bait events, until the end of 2015, except Postcards to the Past. All profiles are compared to the adult population of South East Northumberland (those aged 15+).

<sup>14</sup> A red figure indicates a large over-representation compared with the project area, and a blue figure represents a large under-representation compared with the background population of the CPP area.

- 6.9 Analysis of the postcode data also reveals that 81% of participants in Years 1 and 2 of the *bait* programme were from South East Northumberland<sup>15</sup> which compares well with a CPP programme average of 77%. Given the proximity to the major urban centres of Newcastle upon Tyne and Gateshead, this demonstrates the success of the programme to date in engaging local people in arts activities.
- 6.10 The Business Plan incorporated an aim for the programme to work with between 10% and 20% of the population in the first two and a half years of delivery. Based on a population in South East Northumberland of approximately 141,500 people, this would equate to between 14,150 and 28,300 people. An accurate assessment of progress against this target is difficult due to the method through which participant data is collected across the diverse range of projects and stored within the CRM.
- 6.11 However, to the end of September 2016 the *bait* programme has recorded 85,169 audience engagements and 27,828 participant engagements. Given that the majority of participants are resident in South East Northumberland this suggests that the programme has achieved its target of working with between 10% and 20% of the local population.
- 6.12 Analysis of data within the *bait* CRM shows that 27% of participants have taken part in more than one project which demonstrates growing levels of confidence, interest and involvement of the local community in the *bait* programme.
- 6.13 Levels of inspiration are hard to gauge, however the consultation with project partners and development of case studies through the evaluation have produced a wide range of evidence to suggest that the programme is both engaging and inspiring people from South East Northumberland.

## ii. Social change

- 6.14 As outlined in the Business Plan, one of the most concerning aspects of life in South East Northumberland is the poor health that people experience. Lower life expectancy coupled with a higher proportion of people living with a long-standing illness or disability may present barriers to engagement in the arts that require careful consideration.<sup>16</sup>
- 6.15 The *bait* programme has included a clear focus on increasing people's sense of well-being and enabling people to make a positive difference in their communities. Through partnerships with organisations working in health and social care settings, the programme has worked to embed inspiring arts activities into these services. Projects developed with organisations including Escape Family Support, Northumberland Recovery Partnership and the Northumberland County Council's Targeted Adolescent Service have demonstrated the value of engaging traditionally underrepresented groups by working with services supporting those with health and care needs.

---

<sup>15</sup> In total 88% of participants provided a postcode within the Northumberland County Council area

<sup>16</sup> For further detail see Consilium (2014) - 'Equality and Diversity in the Arts and Cultural Sector' Review of evidence for Arts Council England. [http://www.artscouncil.org.uk/sites/default/files/download-file/Equality\\_and\\_diversity\\_within\\_the\\_arts\\_and\\_cultural\\_sector\\_in\\_England.pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Equality_and_diversity_within_the_arts_and_cultural_sector_in_England.pdf)

- 6.16 The bait programme has also shown that whilst ad hoc art sessions and taster sessions have a role to play in engaging people that don't usually participate in the arts, stronger progression and skills development is achieved by scheduling a programme of sessions that enable participants to express themselves creatively, gain confidence, progress their skills, reflect on their experience and achieve broader social, emotional and well-being outcomes.

#### **Supporting recovery of substance misusers**

In spring 2014 bait co-commissioned a project in partnership with county-wide drug and alcohol misuse charity **Escape** to enable service users to experience a range of arts activities delivered by freelance artists and covering a range of art forms. The success of these pilot art taster sessions encouraged bait and Escape to establish a longer-term artist residency to be delivered from the newly opened Susan Kennedy Centre in Ashington. The project commenced in November 2014 and was delivered through fortnightly sessions over a six month period.

The project aimed to inspire and support Escape service users to create artworks based on a positive recovery. Through the delivery of the visual art sessions, and with the support of the professional artist, service users were assisted in developing new skills and techniques as well as building their confidence and appreciation of the arts. The project was designed to work towards an exhibition of the work at the centre.

Feedback from participants suggests that the project has supported improvement to their health and well-being, delivered a sense of purpose, through engaging with family members has improved relationships at home and by building confidence has facilitated wider involvement in the local community.

- 6.17 To evidence the impact of this element of the programme, bait and their partners use the Warwick-Edinburgh Mental Well-being Scale<sup>17</sup> (WEMWBS) scaling to track the positive impact of the arts on how people feel and their sense of well-being. Analysis of WEMWBS data used to assess progression amongst 240 participants reveals a population increase in wellbeing of 11.69%.
- 6.18 The focus on health and well-being has helped to strengthen the links between the arts sector and the County Council's public health team, who are also represented on the Consortium Board. The range of arts and health projects have demonstrated the contribution of arts and creativity to broader priorities across South East Northumberland, thus helping to strengthen the case for investment through local health and social care commissioners.

<sup>17</sup> <http://www.baittime.to/assets/Case%20Studies/Issue2/bait-CS-Issue2-MeasuringUp.pdf>

### Improving health and well-being through dance

bait has supported a range of projects with aims to increase the amount and quality of opportunities for arts provision linked to movement and dance for older people.

**‘Diane Amans Dance Activities Training’**, provided specialised training for dance artists and health and social care practitioners, staff and volunteers who wanted to gain skills, knowledge and experience in leading dance activities with older people within South East Northumberland. The project has supported participants to deliver and enhance a range of dance and movement sessions with older people. This could be by implementing what they have learnt within their organisation in a new activity or by embedding what they have learnt into an existing activity. Examples include chair exercise and gentle exercise classes delivered by Age UK volunteers, work with care home residents, a community-based dance class, and work with patients on an elderly mental health hospital ward.

A subsequent project entitled **‘TURNS’**, was commissioned to extend understanding amongst existing and new audiences of how older people can engage with dance. The work features “A Long Side”, a high quality new dance piece for film developed with older people in South East Northumberland. It will be presented in an exhibition at Woodhorn Museum running from 8th October 2016 to March 9th 2017 alongside a new body of photographic work documenting the making of the film. The production of the film and associated outputs from TURNS provide a high quality resource through which to celebrate the dance movement of older people.

Both the initial dance training and TURNS have supported a variety of different individuals and organisations to celebrate and promote quality dance activities for older people. The scale and scope of project impacts will increase as the film is screened at more events. Though the film is primarily a high value arts film, by celebrating the dance movement of older people the film can also help to highlight the associated health and well-being outcomes that can be achieved through dance.

### iii. Creative excellence and talent development

- 6.19 The bait team has recognised that concepts of quality and excellence are highly subjective areas. Recent research published by 64 Million Artists (2016)<sup>18</sup> reports that *‘language, attitudes and the prevailing ‘excellence’ narrative in the arts can be seen as divisive in terms of engaging a broader audience in arts and culture....creating a culture in which ‘Art is what artists do’ and that those without skill or talent in this area are discouraged from participating or practicing creativity’*.
- 6.20 The *bait* programme has sought to ensure that the approach to achieving excellence of art and excellence of the process of engaging communities is inclusive, flexible, collaborative and encouraging learning and reflection. bait has been proactive in developing its approach to promoting and measuring quality through its **Quality Framework** ([Appendix 7](#)) based on in depth consultation with bait staff and the guidance of the bait Critical Friend.

<sup>18</sup> 64 Million Artists (2016) - ‘Everyday Creativity: from Great Art and Culture for Everyone, to Great Arts and Culture by, with and for Everyone.’



- 6.21 The Quality Framework provides a straightforward yet flexible structure for stakeholders and project partners alike to interpret/assess/define/discuss quality in the context of their project, the wider bait programme and the aspirations of potential participants. It has been applied to a selection of projects at the discretion of the bait team as part of flexible approach. This approach recognises that the process will not be appropriate for all projects, for example, it can be time consuming when assessing multiple applications within a big group as part of the artist recruitment process and it doesn't specifically allow for 'gut instinct'.
- 6.22 Though it has not been applied consistently, the bait team has used the Framework to:
- Inform group discussions on artist proposals;
  - Support community commissioning;
  - Support the development of work with artists and partners; and
  - Review projects.
- 6.23 The Quality Framework was found to be especially effective within a community commissioning process in providing a starting point or structure for discussions about often complex tasks when viewed in the whole. It has also been found to be helpful when assessing different areas of a project (e.g. context, meaning, relevance, ideas and execution) within the proposal shortlisting process.
- 6.24 The feedback offered from stakeholders suggests that the bait programme has provided a suitable blend of activities which have increased access to high quality art. High levels of engagement statistics, including work with those seen as hardest to reach and hardest to help have been a feature of the programme to date. Project partners in particular emphasised the flexibility exhibited by the bait team in working with artists, arts organisations and non-arts organisations to develop projects tailored to the needs and characteristics of local people. The programme has also influenced and supported the development of artist and practitioner professional practice both in terms of the quality of the artistic product produced and the quality of the engagement process. The Creative Connectors in particular have been instrumental in supporting excellence in the process of engaging communities.

#### **iv. Participatory decision making**

- 6.25 The bait Business Plan outlined an intention to enable local people to get involved in decision-making and through co-commissioning opportunities. This has been achieved across a number of projects where a research and development phase has provided opportunities for the community to shape the design and delivery of arts activities.

6.26 Notable examples from the programme to date include:

- The **Ashington District Star** editorial team have been involved in selecting themes and content for the newspaper and they put together and deliver the distribution plan for each edition.
- The **Healthwise group** have made all the decisions about how they want to share the short films they have made and are running all aspects of the launch event.
- **Guide Post Social Club** members have made the decisions about the new Reading Room in the club and have also shaped the direction of the overall project programming a band night, family workshops and photography workshop.
- Members of **Newbiggin Learning Hive** were involved in the recruitment and selection of the artist they wanted to work with. The group have also made choices about the routes they want to take in terms of creative development and are working with a Creative Connector to plan an exhibition of their work.
- **The Mindfuls group** led the development of the Thought Kit for Woodhorn Museum to help future visitors explore contemporary art. They were also involved in briefing the designer who created the artwork for the printed guide.
- People who have taken part in **'time to enjoy'** groups made the decision that they would like to continue as a group. Some of the participants have also supported artists to deliver taster sessions for workers and potential future participants and this process has proved to be very empowering.

6.27 The Creative Connectors programme, established by *bait* in 2014 and developed with partners across South East Northumberland, has provided freelance opportunities for passionate local people to develop skills and work experience in the cultural sector. The first phase of the programme has supported seven local people who have provided a bridge between their communities and the arts whilst also supporting *bait* partners in delivering a range of arts activities and projects. A second cohort of six Creative Connectors, who all live in South East Northumberland, have been recruited and continue to provide a link between *bait* projects, commissioned artists and local people.

**'Having a local person connected to *bait*, I believe gave us an instant 'in' and credibility with groups who didn't know us previously.'** ISIS Arts

6.28 Involving the community in decision-making and programme shaping has required the allocation of resources and capacity to ensure that the process is meaningful and not tokenistic. Although this has extended the timeline for development and delivery of some projects this investment has provided considerable benefits in terms of ensuring that the community has clear buy-in to arts activities as well as raising aspirations for the community to take the lead in the design and development of future projects.

### **Involving the local community in shaping arts activities**

**Haalin' the Lines** celebrates the heritage and history of Newbiggin-by-the-Sea through the production of songs and oral histories gathered from the Heritage Lottery Fund supported Newbiggin Genealogy project. Bringing together a partnership including local musicians, choir members and performers, the project celebrates real life historical events which paint a picture of the way of life for the mining and fishing communities in the town. Through the Newbiggin Genealogy project the local community has been actively involved in developing the songs which have been performed at a series of events across South East Northumberland.

By drawing on real life historical events and involving local people in the process of developing the lyrics and songs, the project has provided a clear contribution to the mission of bait to create long-term change in levels of arts participation driven by the creativity and ambition of the local community.

### **v. Stronger local arts infrastructure**

- 6.29 South East Northumberland is poorly served in terms of arts infrastructure with no National Portfolio Organisations (NPOs) or sizable venues beyond Woodhorn. A combination of poor transport infrastructure, cost and lack of confidence means that traditionally few people access the cultural offer in the wider region. One of the aspirations outlined in the bait Business Plan was to build the local arts infrastructure to leave it stronger and more vibrant. To date the programme has worked with a diverse range of groups and organisations in developing and delivering arts activities. This has helped to enhance their profile and visibility across South East Northumberland and beyond with evidence that a number of groups have benefited from increased membership and/or users.

6.30 Examples of the range of venues supported and partners engaged by bait projects include:

**Ashington District Star**

Activities include editorial meetings, distribution of ADS issues and exhibition.

- Northumberland College
- Woodhorn Museum
- Sage Gateshead
- Baltic
- Ashington Town Market
- Northern Social Club, Ashington

**BTS Regatta Sessions**

Activities include workshops, rehearsal, performance.

- Doxford Place Methodist Church
- Woodhorn Museum
- Headway Arts
- The Buffalo Community Centre
- Bedlington Community Centre
- Ashington Childrens Centre
- Astley High School
- Cramlington Voluntary Youth Project
- Silx teen bar
- Seaton Sluice Community Centre
- Choppington Social Welfare Centre
- The Dales School

**Corners**

Activities include artist engagement with local communities, workshops and exhibitions

- Newbiggin Sports Centre
- The Little Gem Arts and Crafts Gallery
- Ashington Life Centre
- Newbiggin Learning Hive
- Newbiggin housing estate
- Briardale Community Centre
- Woodhorn Museum
- ISIS Arts
- Ashington Development Trust

**Haalin' the Lines**

Activities include workshops, rehearsals and live performances.

- Newbiggin Maritime Centre
- Bedlington Community Centre
- Various locations in Newbiggin
- Doxford Palce Methodist Church
- Bubbles Nightclub
- Headway Arts
- Seaton Sluice Community Centre
- Ashington The Roundhouse
- Choppington Welfare
- NCEA Academy
- Woodhorn Musuem
- St Mark's Church Newbiggin

- 6.31 In line with the commitment to establish a new network of community venues where high quality art can take place, and helping to improve their facilities, the *bait* programme has made positive progress. The artistic programme has increased the use of a wider network of community venues, including local churches, residential care homes and Children’s Centres, which has contributed directly to one of the recommendations of the 2012 South East Northumberland Cultural study which identified a need to improve existing physical facilities to ensure that the area is capable of hosting a wider range of arts activities and events.

#### **Supporting local community venues**

**The Share** at Guidepost Social Club explored the role of working men’s clubs as a hub for the arts in a community. The project aimed to look at a model which uses working men’s clubs, and specifically their social space and members, as a focus for arts activities within local communities. One of the objectives of the project was to try and revitalise the fortunes of social clubs by helping to put them back into the heart of the community as a cultural and social hub through the provision of arts.

The project has provided a wealth of learning to inform *bait*’s approach to utilising social clubs and similar venues as hubs for community-led arts activities. The project has provided the basis for a model which could be replicated or adapted to meet the needs and characteristics of other social clubs or community groups across South East Northumberland.

The project has expanded the cultural horizons and practical skills of both officials and members of the Guidepost Social Club through a variety of arts activities delivered by quality artists. There is now a stronger desire within the club to try new arts activities as shown by involvement in a further project with *bait* and BALTIC to select artists in residents to work in the club.

The exhibition of the artwork at Woodhorn Museum was visited by over 23,000 people between June and October 2015 and has helped to raise the profile of the club and has contributed to expanding club membership.

- 6.32 The *bait* programme is however operating within a wider context of budget pressures facing many local centres and venues. This includes, for example, a decline in membership of traditional social clubs, uncertainty regarding the future of Children’s Centres and libraries and financial challenges encountered by community centres across South East Northumberland. Yet the first three years of the programme have demonstrated the potential for the arts to help to revitalise local community assets through effective programming, audience development and technical support.
- 6.33 *bait* has also played an important role in brokering links between arts organisations wishing to exhibit and/or tour work across Northumberland and local venues which has enabled local people to access many arts events and quality performances in their community. Sustaining and developing this links will continue to form an integral component of the programme.

### Developing new audiences at Bedlington Community Centre<sup>19</sup>

**Bedlington Community Centre** occupies a prime position right in the middle of the town's main street. It was rescued from disuse in 2011 and following extensive renovation is now managed by a team of volunteers. Through the bait **Creative Connectors** programme the centre has been provided with support to help raise their profile, bring in new audiences and build a sustainable future.

Creative Connector Susan MacKellar, from a nearby in Stakeford, worked alongside the centre's Treasurer and Secretary to promote arts activities and events including theatre performances, musicians and *bait* supported craft sessions.

*'When we reopened in 2011 we thought nobody was going to come for the first six months. We were knocking on doors, putting out leaflets, putting posters in shop windows – we're a small team of volunteers, so we really had our work cut out'.* Secretary Eunice Lawson

The support provided by Susan has made a big difference to the profile of the centre and has brought in new audiences to the range of arts activities and events. The success of this relationship, brokered by bait, has led to the centre contracting Susan on a self-employed basis for half a day a week to continue to raise the centre's profile and support the marketing of future arts activities.

## vi. Strategic support

- 6.34 Strengthening existing partnerships and developing links with new partners was an underpinning approach in the *bait* Business Plan. The programme team has invested capacity and time in engaging strategic partners to both convince them of the value of the arts and encourage them to invest in arts and creative activities. Partnership links have been established with both arts and non-arts organisations in order to facilitate stronger dialogue and working across different sectors. The *bait* team has also been able to draw on Woodhorn Charitable Trust's partnership and consortia working experience to support the delivery of the artistic programme.
- 6.35 The bait programme has focused on identifying, brokering relationships between and working with key 'gatekeepers' (within organisations and the community) as a route to connect with a range of people, in particular those who are traditionally under-represented in participant and audience profiles. This partnership network has included the following:
- 20,000 Voices
  - Headway Arts
  - Northern Butterflies
  - Escape Family Support
  - Northumberland Recovery Partnership
  - Ashington Children's Centre
  - Age UK
  - Bedlington Brass
  - Blyth Town Team
  - Cramlington Voluntary Youth Project
  - Leading Link
  - Learning Hive Newbiggin
  - Lynemouth Resource Centre
  - Music Partnership North
  - Northumbria Healthcare Trust
  - Phoenix Theatre
  - YMCA

<sup>19</sup> Further detail available at <http://creativepeopleplaces.org.uk/our-impact/well-connected>

- 6.36 This approach has proven successful enabling the bait programme to extend its reach into the local community as evidenced through the public attitudinal survey Audience Spectrum postcode analysis.
- 6.37 Securing strategic buy-in has also been an essential step in developing a sustainable legacy for the Creative People and Places programme in South East Northumberland by encouraging partners to continue to fund and programme arts activities independently of bait. This is already evident across a number of partners and venues including Escape Family Support, Northumberland Recovery Partnership, Guidepost Social Club and Bedlington Community Centre.
- 6.38 Partnership working has also focused on raising artistic aspirations and ambitions across a range of arts and non-arts partnership which, supported by increasing demand for arts activities from within the community, is helping to attract additional investment into South East Northumberland. The bait programme has recognised this potential and has supported a series of Grants for the Arts (GftA) surgeries in local centres. Several organisations have expressed an interest in/intention to submit their own bids for GftA funding including Cramlington Community Art Project, Ashington Children’s Centre, the Buffalo Centre in Blyth and Carers Northumberland. The bait team has a continuing role in brokering links between partners and both encouraging and supporting organisations to seek out and secure funding to resource future arts activities.

#### vii. Know how

- 6.39 In line with the action learning focus of the Creative People and Places programme, bait has used the first three years of the programme to engage the local community to understand the drivers, motivations and blocks to arts participation in South East Northumberland. The use of a series of pilot projects and informed risk-taking in the artistic programme has generated a wealth of learning and understanding which has shaped and will continue to shape the next phase of delivery.
- 6.40 Projects including **Haalin’ the Lines** and **Ashington District Star** have shown the value of using the area’s existing cultural assets and local heritage (including but not restricted to mining) to support and encourage participation in the arts. Celebrating local identity and ensuring ‘cultural relevance’ remain key facilitators for engaging traditionally under-represented groups as audience members and participants.
- 6.41 Ensuring genuine involvement of the local community in shaping arts activities serves to inspire, motivate and engender a sense of ownership of the artistic process and output. Although one-off mass participation events have a role in raising the profile of the arts and the *bait* programme, the majority of projects have created opportunities for people to take part for between 3 and 18 months. Through a person-centred approach the *bait* artistic programme has been able to build confidence, capacity and ambition, providing a foundation for continuing and more regular engagement.

- 6.42 Data from the bait CRM highlights that 27% of participants have taken part in more than one project, indicating a propensity to engage amongst local people and the impact of the programme in terms of confidence and interest in the arts.
- 6.43 The approach of developing the arts in a holistic ‘whole systems’ has enabled people to build connections between the arts and other parts of their lives. Valuing ‘everyday creativity<sup>20</sup>’ is important to ensure that people from across South East Northumberland see the arts as something for them and something that can support a range of health, social and educational outcomes.
- 6.44 One of the challenges to sustaining participation is how best to empower and enable the community to seek out future arts activities and events both within South East Northumberland and across the wider region. Effective signposting and the provision of follow-on activities are important in embedding arts in the daily lives of local people. The delivery experience from the first three years of the bait programme has highlighted the multiple media channels and marketing routes that are necessary to reach out and inform different audiences of the opportunities available in their local community and beyond.
- 6.45 Another important learning point evident from the delivery of the artistic programme to date has been the importance of selecting the best artists for particular roles, including artists with advanced participatory and artistic skills capable of working on a variety of levels with participants. The process of recruitment, where appropriate involving intended participants, is essential to ensure an appropriate fit between the skills and experiences of the artist and the needs and aspirations of local people.
- 6.46 There is also value in ensuring continuity with the same artist(s) being involved in multiple phases of the same project or leading follow-up projects. This has enabled relationships and trust to be built between artists and, in some cases, vulnerable participants which in turn has supported confidence building, increases in motivation and artistic progression.
- 6.47 Many of the bait projects have highlighted the importance of building-in a degree of flexibility to allow for sufficient time for artists to build trust (with organisations and participants) in order to maximise the quality of relationships and quality of project outcomes. As such it is important to factor in this additional capacity requirement and timescales in project budgets and artist’s contracts.
- 6.48 Feedback from partners and numerous projects have highlighted the important brokerage role that the *bait* team has played in facilitating creative collaborations. This is evidenced in the **Learning Hive** project involving the Northern Learning Trust, Helix Arts and bait as well as the links brokered between the Future Creatives Group in Lynemouth and the Newbiggin Genealogy Project which has resulted in them independently working on a project together for Blyth Tall Ships Regatta in August 2016.

---

<sup>20</sup> 64 Million Artists (2016) - ‘Everyday Creativity: from Great Art and Culture for Everyone, to Great Arts and Culture by, with and for Everyone.’



- 6.49 Delivery of the programme has also revealed the parochial nature of different communities within South East Northumberland and reluctance, initially, to engage in arts activities and events outside their immediate area. This can often be compounded by physical access difficulties including public transport links between towns and villages across the *bait* area. The process of building up confidence and widening horizons takes time and needs to be reflected in both the geographical balance of the artistic programme as well as the support available to address access and/or transport issues.
- 6.50 Feedback from participants and audience members has also highlighted the importance of ensuring that events and performance are accompanied by clear and easy to understand information about the artwork. Good quality interpretation enables the community to engage in the artwork and also helps to demystify some of the language and concepts used to define and describe 'high arts'.

**“...If you don’t put an explanation on for the general public then  
it’s like the arts world speaking to itself...”**

- 6.51 The bait team has played an active role in the national peer learning network and Woodhorn Charitable Trust is the lead body for peer learning. bait has contributed to all peer learning events and led sessions, including at national conference. A series of case studies of bait projects<sup>21</sup> have also been produced and disseminated to showcase the range of projects and approaches delivered in the first phase of the programme.

### viii. Programme legacy

- 6.52 The bait business plan outlined a range of legacy goals including some which can only be evidenced in the longer term. With the benefit of hindsight and recognition of the challenges facing the county arts development team in supporting arts activity both within the bait footprint and across Northumberland as a whole, the legacy of the bait programme will largely emerge from a combination of:
- Increased engagement in the arts in South East Northumberland;
  - Enhanced capacity within the local arts infrastructure including venues, artists and related practitioners; and
  - Increased propensity of non-arts organisations to value the role of the arts in the achievement of non-arts outcomes.
- 6.53 Moreover, analysis of the relative strength or different levels of the bait legacy to date is best discussed in terms of recognising the areas where there is a continued need for support (i.e. from bait) in order to:
- Create/sustain a legacy;
  - Identify activities now requiring partners to take individual responsibility for learning from the bait intervention; and/or
  - Projects coming to a natural 'end point'.

---

<sup>21</sup> <http://creativepeopleplaces.org.uk/our-learning/bait-six-case-studies>

6.54 Programme evaluation and consultation with partners has emphasised the impact of the partnership working by the bait team with trusted groups and organisations both inside and outside of South East Northumberland. This impact is manifested both in a variety of partners continuing to programme arts activities independently of bait support and an increased willingness to embrace and engage with the arts amongst previously disengaged groups.

6.55 Examples of the bait legacy being created and/or sustained include:

- The Royal Voluntary Service who took part in dance training in 2014 are now running regular movement and dance sessions with older people.
- Children’s Centres and Libraries who we worked with to programme ‘Worst Princess’ are all now independently connected to New Writing North and directly booking the next family show for autumn 2015. Brokering connections between community demand and the supply of quality artistic product has been essential;
- The success of the Escape Family Support project motivating staff, service users and carers at Escape to seek additional funding to maintain art activities as a key part of the holistic, complementary and diversionary services offered; and
- The impact of The Share at Guidepost Social Club in expanding the cultural horizons and practical skills of both officials and members of the club through a variety of arts activities delivered by quality artists. The project has led to a stronger desire within the club to try new arts activities as shown by its involvement in selecting artists in residency to work in the club.
- A new cohort of six Creative Connectors, who all live in South East Northumberland, will expand the pool of Creative Connectors and create an alumni network which has the potential to mentor and support future cohorts of emerging artists and arts managers;
- ‘Movement with Memories’ - dance sessions for people aged 50 years or more who would benefit from taking part in a friendly social group delivered at the Buffalo community centre in Blyth are now running without support from bait;
- Building on the success of the Ashington District Star exhibition at Woodhorn which attracted an estimated 13,650 visitors by working with colleagues in Northumberland Archives to arrange for the archiving of all images from the project. Crucially, the editorial group was be central to this process and also to exhibiting Ashington District Star images as part of the Late Shows at the Abject2 Gallery at Bamburgh House in Newcastle in May.

6.56 A further group of projects have the potential to generate further legacy outcomes as learning is implemented and artist outputs shared with partners taking responsibility to take bait projects forward.

6.57 Examples of bait activities now requiring partners to take individual responsibility for future activity include:

- The dance piece commissioned through the TURNS projects has great potential to extend understanding amongst existing and new audiences of how older people can engage with dance and benefit from the associated health and well-being outcomes. Through further showings and targeted promotion with research organisations, commissioners, social care managers and activities coordinators amongst others there is scope to inform and/or shape ongoing delivery (e.g. by embedding arts in delivery plans of non-arts partners<sup>22</sup>;

6.58 However, assessing the scale of achievement in this regard is difficult given the funding challenges across health, social care, Northumberland Arts Development Team and the community and voluntary sectors which impair future planning and therefore the ability of bait and its partners to influence cultural commissioning.

6.59 Although some projects will come to a natural end point with no immediate or physical legacy, there is a strong link between lots of arts activities and progression towards to higher rates of engagement. For example, the work of bait in supporting the engagement of young people and parents/guardians is likely to have a positive impact on participation in the arts in later life.

6.60 Research on ‘intergenerational transmission’ has established a link between a lack of interest in culture, arts and leisure in adulthood and a lack of encouragement and engagement activities in childhood<sup>23</sup>. This is often in line with parents’ own upbringing and a similar lack of encouragement from their parents. The bait programme has supported a range of activities with parents and children in particular that will contribute to a long term positive impact on engagement levels. Examples include bait projects engaging parents in Children’s Centres in Ashington and Bedlington and the work of Escape Family Support in providing service users and carers with new skills and techniques and an opportunity to participate with their children as part of family sessions.

6.61 In addition, increasing the use of a wider network of community venues is consistent with a bottom-up, grass roots approach to building community assets in order to support future arts activities that has characterised the bait programme to date. Support and/or training for venues to host arts activities would raise capacity further and improve the sustainability of local arts infrastructure.

---

<sup>22</sup> See [https://www.ncvo.org.uk/images/documents/practical\\_support/public\\_services/cultural-commissioning/cultural-commissioning-programme-evaluation-may-2016.pdf](https://www.ncvo.org.uk/images/documents/practical_support/public_services/cultural-commissioning/cultural-commissioning-programme-evaluation-may-2016.pdf) for an overview of the Cultural Commissioning Programme - is a three-year Arts Council England funded programme which works with arts and cultural organisations across England to help them better engage in public sector commissioning, with public service commissioners to help them understand the potential of arts and culture to deliver their outcomes, and also with policy makers and stakeholders nationally.

<sup>23</sup> See <http://www.cresc.ac.uk/medialibrary/workingpapers/wp70.pdf> and Miles, A. & Sullivan, A. (2010) - ‘Understanding the relationship between taste and value in culture and sport’ Department for Culture, Media and Sport

- 6.62 There are examples of impact in a range of venues including Bedlington Community Centre, Children’s Centres and Guidepost Social Club, although a sustainable, long-term legacy will only emerge through a combination of technical application and increased revenue to support further arts activities.
- 6.63 Sustainable legacies in line with the original 10 year objectives of the bait programme will also be dependent on the degree of influence exerted on both arts and non-arts organisations able to support ongoing arts activities. bait has made progress towards securing a sustainable legacy by ensuring complementarity with its activity and both arts (e.g. the Active Northumberland Service Plan 2015-2017<sup>24</sup>, Northumberland Arts Strategy for 2015-2020) and community (e.g. New Horizons<sup>25</sup>) strategies and planning documents.
- 6.64 The wider impact and longer-term legacy of the bait programme can also be referenced in relation to the status of the local arts sector. Specific examples include broadening the profile of Woodhorn Museum, its ability to attract national status exhibitions such as Poppies: Weeping Window at Woodhorn<sup>26</sup> and its expanding work with local communities as a result of its ties with and learning from the bait approach to arts engagement.
- 6.65 The bait legacy is also visible in terms of people learning new skills. Examples include the South East Northumberland residents in the Ashington District Star editorial team who outlined a range of personal, skills and social benefits resulting from their involvement in the project. These included transferable skills gained from collaborating with others as part of a team to produce the newspaper against a deadline, people skills employed in discussing content and ideas and strategies to promoting the newspaper to the public.
- 6.66 Further examples of skills development supported through bait include:

- The Diane Amans Dance Activities Training has informed the approach taken by bait to further embed and test the skills required to engage older people in dance across a variety of settings and with a range of support needs. Subsequent train the trainer sessions delivered at the Royal Voluntary Service have encouraged staff to cascade the training with the support of a training handbook. The training has been used to inform the development of dance and movement sessions in Seaton Sluice in South East Northumberland and the wider county.
- Dance sessions for a group of 30 older people, many of whom have dementia, delivered in a care home in Cramlington between April 2015 and March 2016 are now being sustained by the setting’s Activity Coordinators who have been provided with the skills, tools (e.g. class plans) and confidence to continue the work by choreographer and dancer Nadia Iftkhar who participated in the original Diane Amans training.
- Improvements in technical photography skills, editorial knowledge and transferable skills including team working amongst the Ashington District Star editorial team.

<sup>24</sup> [http://www.northumberland.gov.uk/WAMDocuments/34E2EE97-27E1-473E-84B3-981AA039821B\\_1\\_0.pdf?nccredirect=1](http://www.northumberland.gov.uk/WAMDocuments/34E2EE97-27E1-473E-84B3-981AA039821B_1_0.pdf?nccredirect=1)

<sup>25</sup> [http://www.northumberlandcva.org.uk/files/New\\_Horizons\\_Action\\_Plan\\_FINAL.pdf](http://www.northumberlandcva.org.uk/files/New_Horizons_Action_Plan_FINAL.pdf)

<sup>26</sup> <http://www.experiencewoodhorn.com/poppies/>

- Artists developing their practice (and ambition) through exposure to the demands of participatory arts work.
- Community members progressing their art making skills and talent.
- Practical, real-life skills development for Northumberland College students and staff in participating and/or promoting the Ashington District Star project in addition to construction students making the vitrines for the project's exhibition at Woodhorn Museum.
- The availability of volunteer opportunities including volunteer led arts activities.

6.67 The bait programme has also generated a legacy in terms of the lasting impact on the participants and organisations it has supported. For example, consultation with members of Guidepost Social Club participating in The Share - a multi-arts project in an alternative, community venue, reported a sense of pride in their involvement and their achievements. Members of the 'Over 60s Bingo Club' in particular emphasised the fun and sense of community they enjoyed from working with the ceramist, something heightened when their work was exhibited at Woodhorn Museum. The project has therefore helped to boost well-being and reduce social exclusion through a combination of the arts and social contact.

## 7 Conclusions and Recommendations

- 7.1 This final phase of evaluation work has provided a range of quantitative and qualitative information through which to assess the overall progress of the bait programme against both the bait Theory of Change and Arts Council England research questions underpinning the evaluation of CPP.

### Conclusions

- 7.2 The progress of the bait programme against both the bait Theory of Change and Arts Council England research questions is summarised below. It is too early to assess some of the longer-term objectives for the programme (e.g. sustained changes in levels of arts participation and related legacy outcomes for South East Northumberland). However, the breadth of evidence collated in this report illustrates that the bait programme has successfully worked towards meeting its mission, related ambitions within the Theory of Change and the ACE research questions.

**Mission:**

**To create long-term change in levels of arts participation, driven by the creativity and ambition of the people living in South East Northumberland, and having a demonstrable effect on the well-being of local people and levels of social energy and activism within communities.**

## bait Theory of Change

<p><b>Ambition:</b> To make a change in levels of participation in quality arts activity</p>	<p>The bait programme monitoring data provides evidence to highlight a positive direction of travel in terms of participation that can largely be attributed to bait.</p> <p>There are high levels of additionality to bait outouts given the reduction in arts investment across Northumberland in the last three years.</p> <p>The 2016 resident survey provides evidence of increased knowledge of and engagement with both the arts and bait compared to the 2014 baseline.</p>
<p><b>Evaluation / research question 1:</b> To what extent, and in what ways, has the programme created long-term change in levels of arts participation in South East Northumberland ?</p>	<p>There is a higher rate of arts participation and/or attendance amongst respondents that had heard of bait than those that hadn't.</p> <p>There are however lower rates of engagement in the arts amongst men.</p> <p>The bait quality Framework provides confidence that quality arts activity has been developed.</p> <p>Analysis of Audience Agency data reveals that the <i>bait</i> programme has been successful in engaging people that traditional don't engage in the arts.</p>

<p><b>Ambition:</b> To involve local people</p>	<p>Local people have been involved and helped to shape the bait programme by informing the initial bid document.</p>
<p><b>Evaluation / research question 2:</b> To what extent, and in what ways, has the creativity and ambition of people living in South East Northumberland helped to steer and shape the programme?</p>	<p>Local people have participated in research and evaluation to support the programme.</p> <hr/> <p>People from South East Northumberland have helped to develop artist briefs, select artists, design projects and identify the arts activities that they want to engage with.</p> <hr/> <p>12 local people have shaped both their own careers and supported the delivery of the programme by becoming Creative Connectors.</p> <hr/> <p>There are many examples of local people playing major roles in commissioned projects including The Ashington District Star, Haalin the Lines, The Share etc.</p> <hr/> <p>Large numbers of local people have engaged in larger scale events.</p> <hr/> <p>Smaller numbers of people have engaged in 'closed' projects with specific groups or organisations;</p> <hr/> <p>A growing proportion of respondents to the resident survey believe that South East Northumberland is a place where involvement in the arts is encouraged/supported</p> <hr/> <p>A growing proportion of respondents to the resident survey believe there are lots of opportunities to get involved in the arts if they want</p> <hr/> <p>Partners widely recognise the close links that bait has developed with the community in building 'grassroots' projects.</p>



---

<p><b>Ambition:</b></p> <p>To demonstrate the benefits to well-being of quality arts activity</p>	<p>There is a range of qualitative and quantitative evidence from bait's arts for health projects highlighting the impact of arts activity on health and wellbeing.</p>
	<hr/> <p>WEMWBS data used to assess progression amongst 240 participants with a population increase in wellbeing of 11.69%.</p>
<p><b>Evaluation / research question 3:</b></p> <p>To what extent, and in what ways, has the programme had a demonstrable effect on the well-being of local people and levels of social capital?</p>	<p>The resident survey revealed words used to describe how taking part in or attending the arts makes them feel continue to reflect wellbeing, creativity and positivity.</p>
	<hr/> <p>bait partners were able to attribute a range of personal impacts (i.e. to themselves, their staff and clients) to the bait programme including increased self-esteem, confidence and skills.</p> <hr/>

<p><b>Ambition:</b></p> <p>To leave a sustainable legacy of enhanced capacity, resources and infrastructure for the arts in South East Northumberland</p>	<p>The programme has made strong progress towards building a legacy of skills, capacity, resources and infrastructure for the arts in South East Northumberland.</p> <hr/> <p>The support and training provided to Creative Connectors has supported both individual residents from the CPP area and the projects they have worked with.</p> <hr/> <p>A range of projects have empowered people to both learn and pass on new skills</p>
<p><b>Evaluation / research question 4:</b></p> <p>To what extent, and in what ways, has the programme helped develop skills, ways of working, investment and use of new and existing resources that support quality arts activity in South East Northumberland ?</p>	<p>In depth work with organisations including Bedlington Community Centre and Guidepost Social Club has generated capacity and boosted aspirations for the arts.</p> <hr/> <p>The legacy of the bait programme is underpinned by the processes developed to support project activity including the development of quality guidelines and a flexible and innovative approach to programme design and management.</p> <hr/> <p>A range of partners have highlighted how bait has helped to strengthen their organisation and diversify their offer through a combination of support from the bait team, commissioned artists and their own experiences.</p>

## Arts Council England Research Questions

**Are more people from places of least engagement experiencing and inspired by the arts, as a result of CPP?**

Programme monitoring data generated by the bait CPP programme confirms the scale of engagement with the arts by local people from an area of least engagement.

The additionality of the bait programme is assessed to be very high given the reduction in arts investment at a county level.

Analysis of Audience Agency statistics confirm that the bait programme has been successful in engaging people that traditionally don't engage in the arts.

Although levels of inspiration are hard to gauge, the consultation with project partners and development of case studies through the evaluation have produced a wide range of evidence to suggest that the programme is both engaging and inspiring people from South East Northumberland.

bait partners strongly agree that bait has been *“successful in supporting people from South East Northumberland to experience and be inspired by the arts”*.

---

**To what extent has CPP's aspiration for excellence of art and excellence of the process of engaging communities been achieved?**

Consultation with stakeholders and project partners has consistently suggested that the bait programme has achieved many examples of quality and excellence in terms of both the process of engaging communities and the quality of art on offer.

---

bait has been proactive in developing its approach to promoting and measuring quality through its Quality Framework. The framework has been used and adapted by other CPP programmes.

---

There has been positive reflection on the quality of the process of engagement witnessed across the programme with intensive and inclusive work undertaken with vulnerable and hard to reach groups.

---

bait has influenced and supported the development of artist and practitioner professional practice both in terms of the quality of the artistic product produced and the quality of the engagement process required to work with communities in CPP areas.

---

Partners agreed that bait has provided opportunities for participation in the arts that would not otherwise have been available or accessible to many participants, in part through its positive and flexible partnership working.

---

---

**Which approaches to engagement, inspiration and excellence have been successful?**

The flexibility in bait's programme/project management and project design has been widely recognised as a contributory factor to its success.

---

bait's success in brokering partnerships to generate opportunities for engagement, its flexibility and trust in artists and partner organisations to tailor activities to the needs of local people has been widely acknowledged.

---

bait has provided appropriate levels of trust and freedom to allow partners to innovate and select the right artist for a project based on their artistic quality and participatory skills.

---

bait has successfully supported and encouraged beneficiary/partner organisations to pilot and adopt innovative approaches to project delivery.

---

bait has utilised trusted relationships with link-organisations, (e.g. through an energised and assertive curator capable of galvanising champions for a project within strategic positions) in order to engage with hard to reach groups.

---

Partners highlighted the flexible, proactive and collaborative support provided by the bait programme and team which has provided the time for projects to evolve and the structure for artists and partner organisations to work constructively and innovatively to inspire people through the arts.

---

## Informing Phase 2

7.3 The following thoughts and recommendations can be used to further inform planning for the next phase of the programme to 2019.

- Providing clarity on the relationship between bait and Woodhorn to prevent confusion amongst partners and provide a greater sense of future sustainability for potential funders.
- Assess the viability to use alternative venues to Woodhorn to show work or host large scale events across other areas of South East Northumberland.
- Whilst there are indications of increased awareness of bait amongst the wider South East Northumberland population there remain discussion points here in terms of the ongoing branding of the bait programme and the potential to capitalise (more) on the underlying demand for/appreciation of the value of arts activities.
- The main barrier to participation raised in one-to-one depth discussions with survey respondents was a relative lack of knowledge of upcoming events and arts activities. Whilst acknowledged as not directly within the remit of bait, a lack of information and communication will impact upon its ability to achieve its engagement and participation targets.
- Although positive overall, the survey engagement results correlate with the bait monitoring figures in highlighting a need to target greater male engagement in Phase 2 of the programme.
- The lower engagement figures for respondents with a disability or longstanding illness should be assessed as a potential target area for Phase 2, especially when seen within the strong performance of the programme in support health and social care partners.
- Further analysis of the less positive perceptions of the arts from respondents aged 20-29 compared to those aged 30-59 should be considered.
- There is sufficient evidence to support piloting the 'innovative' payment methods although more structured costing approaches may need to be more gradually introduced for the right event or activities in the first instance.
- Ensure the composition of the bait Board is best equipped (e.g. in terms of skills, sector coverage and influence) to maximise delivery, engagement and funding targets from Phase 2 of the programme.

## Appendix 1: Primary Consultation Survey Pro Forma

### **You and ‘the arts’. Tell us what you think.**

‘bait’ is the name given to a partnership of organisations led by Woodhorn Charitable Trust which aims to support more people in South East Northumberland to create and take part in inspiring and high quality arts experiences.

‘bait’ is one of 21 Creative People and Places projects across England, supported by Arts Council England.

This survey will be used to help inform the next stages of ‘bait’ based on what local people think about the arts and how often they attend or take part in arts activities. Your views will help shape what happens in South East Northumberland.

### **People responding will be entered into a prize draw to win £50 of High Street Vouchers.**

The survey should take no more than 10 minutes for you to complete.

All your answers will remain confidential and anonymous. Any contact details you provide will only be used by Woodhorn Charitable Trust (including ‘bait’) and their project partners for research purposes or to keep you updated on activities, events and the outcome of the prize draw subject to your agreement.

If you have any questions about the survey please contact Dr. Judith Welford from Public Knowledge on [info@publicknowledge.eu](mailto:info@publicknowledge.eu)

Further information about bait and how you can get involved can be found at [www.baittime.to](http://www.baittime.to) [www.facebook.com/baittimeto](https://www.facebook.com/baittimeto) and [twitter.com/bait\\_timeto](https://twitter.com/bait_timeto)

## About you

Many thanks for agreeing to take part in the survey. Firstly we'd like to ask you some questions about yourself.

### 1. What is your gender?

- i. Male
- ii. Female
- iii. Other
- iv. Prefer not to say

### 2. How old are you?

19 or under		30-39		50-59		70-79	
20-29		40-49		60-69		80 or more	

### 3. What is the first part of your post code? (e.g. NE28). If you don't want to tell us this, let us know where you live in Question 4.

### 4. Where do you live?

- i. West Ashington
- ii. East Ashington
- iii. East Bedlington
- iv. Blyth
- v. Newbiggin
- vi. Choppington, Stakeford and Guidepost
- vii. Ellington, Lynemouth and Linton
- viii. West Bedlington
- ix. Cramlington
- x. Seaton Valley
- xi. Another part of South East Northumberland
- xii. Another part of Northumberland
- xiii. Another part of the North East
- xiv. Another area



**5. What is your employment status?**

- i. Employed – full time
- ii. Employed – part time
- iii. Unemployed – less than 12 months
- iv. Unemployed – more than 12 months
- v. Retired
- vi. Looking after house/children
- vii. Student – school
- viii. Studying – college or university
- ix. Prefer not to say
- x. Other (please state)

**6. Do you consider yourself to have a long standing illness or disability?**

- i. Yes
- ii. No
- iii. Don't Know
- iv. Prefer not to say

**The 'bait' Creative People and Places Project**

**'bait' is one of a number of Creative People and Places projects across England that have received funding to support more people to create and take part in arts activities.**

**7. Before completing this questionnaire, had you heard of 'bait' or Creative People and Places**

- i. Yes
- ii. No
- iii. Don't Know

**8. Have you attended or taken part in any 'bait' projects?**

(e.g. The Fire Garden at Woodhorn's Weekend of Wonder; The Share with Guide Post social club; 'time to enjoy' visual arts workshops in Ashington, Bedlington & Cramlington; CORNERS in Blyth; Ashington District Star)

- i. Yes
- ii. No
- iii. Don't Know

**You and 'the arts'**

**What do we mean by 'the arts'?**

By '**the arts**' we mean anything creative that you do or see which involves a bit of imagination, inspires you or simply makes you think. It can include going to the cinema or a music concert, involve drama, crafts, dance, photography or creative writing or simply singing along with your children in a parent and toddlers group. It really is that broad!

**9. Do you think it's important to have art in our lives?**

- i. Yes
- ii. No
- iii. Don't know

**10. (If yes or no) Why do you think that? (complete one section or tick a response below)**

Why?		
It's hard to put in to words		Don't Know

**11. Have you attended or taken part in an arts event or activity in the past 12 months?**

- i. Yes (Go to Q12)
- ii. No (Go to Q15)
- iii. Don't know

**12. Which of these have you been to in the past 12 months? (tick all that apply)**

- a. Carnival or festival
- b. Cinema
- c. Circus
- d. Dance performance
- e. Exhibition
- f. Gallery
- g. Music concert
- h. Reading or recital
- i. Singing performance
- j. Theatre
- k. None of the above
- l. Other (please state)

**13. Which of these arts activities have you taken part in during the past 12 months? (tick all that apply)**

- a. Craft
- b. Creative writing
- c. Dance
- d. Drama
- e. Drawing
- f. Film-making
- g. Music
- h. Painting
- i. Photography
- j. Singing
- k. None of the above
- l. Other (please state)

**14. How often have you attended or taken part in an arts activity in the last 12 months?**

- a. At least once a week
- b. Less often than once a week but at least once a month
- c. Less often than once a month but at least 3 or 4 times a year
- d. At least once a year
- e. Less often than once a year
- f. Don't know

**15. Have you attended or taken part in arts activities more or less often than usual in the last 12 months?**

- a. More
- b. Less
- c. About the same

**16. How likely are you to attend or take part in arts activities in the next 12 months?**

- a. Definitely will
- b. Probably will
- c. Probably will not
- d. Definitely will not
- e. Don't know

**17. Who do you prefer to attend or take part in arts activities with? (tick all that apply)**

- a. Just myself
- b. Adult family members
- c. Friends
- d. Children
- e. Colleagues
- f. Members of a group or society
- g. I do not attend or take part in arts activities
- h. Other (please state)

**18. Choose up to three words to describe how taking part in or attending the arts makes you feel?**

- i.
- ii.
- iii.

**19. Here are some statements about the arts. Please tell us how much you agree or disagree with each statement.**

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
The arts make a difference to the area where I live						
The arts are for people like me						
There are lots of opportunities to get involved in the arts if I want						
South East Northumberland is a place where involvement in the arts is encouraged/supported						
I have had the opportunity to help design a local arts project						
I am a creative person						
I am inspired by the arts						
My friends and/or family are inspired by the arts						
The arts can help make people feel better about themselves						

**20. Would you like to ...**

	Yes
Be kept informed about future projects, events and activities?	
Be happy to be re-contacted by 'bait', (Woodhorn Charitable Trust) or their research partners as part of future research?	
Be entered into the £50 prize draw?	

**If you said yes to any of the above please provide some contact information below.  
Your details will not be passed on to third parties.**

**Name:**

**Address:**

**Post Code:**

**Telephone number:**

**Email address:**

**Many thanks for your time, this is the end of the survey.**

## Appendix 2: bait Partner Survey Pro Forma

Dear Partner

We would like to gather your views on the bait programme's progress and impact to date.

The three questions are designed to allow you to feed back in less than 5 minutes but feel free to add more detail if you want to!

All responses will remain anonymous unless you state otherwise.

Thank you for your time and input over the last three years.

bait

1. Has bait been successful in supporting people from South East Northumberland to experience and be inspired by the arts?

- Yes
- No
- Not sure

Why do you say that?

2. Which elements of the bait programme have been most successful and why?
3. How has your involvement with bait impacted upon: your organisation, your professional practice, your skills and employment and/or your personal life?

If you are happy for your answers and comments to be attributed to you please complete one or more of the options below as appropriate.

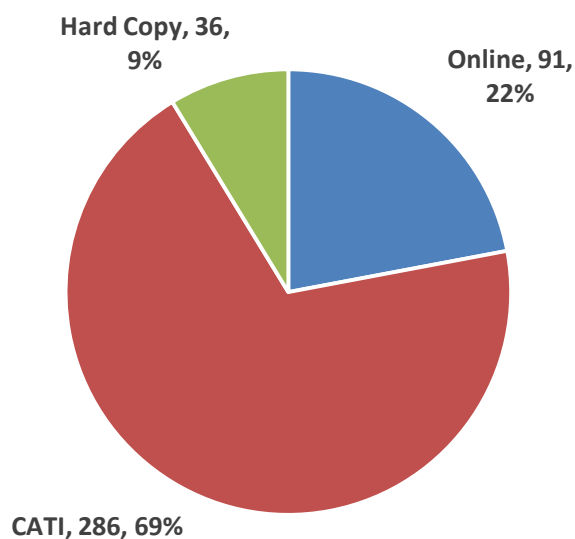
- Name
- Organisation
- Role and/or profession

If you would like to discuss your comments further with bait's independent evaluators, Consilium, please also leave your name and contact details below and they will be in touch.

## Appendix 3: Primary Consultation – Selected Data Tables

### Survey Methods

**Figure A1: Survey Completion Method**  
n=413



### Socio-economic profile of resident survey respondents

Gender of Respondents		
	No.	%
Female	298	72
Male	115	28
<b>Total</b>	<b>413</b>	<b>100</b>

Age of Respondents		
	No.	%
19 or under	6	1
20-29	19	5
30-39	36	9
40-49	55	13
50-59	95	23
60-69	105	25
70-79	65	16
80+	32	8
<b>Total</b>	<b>413</b>	<b>100</b>



Place of Residence		
	No.	%
Cramlington	82	20
Blyth	79	19
East Ashington	44	11
Choppington, Stakeford and Guidepost	22	5
West Ashington	21	5
Newbiggin	20	5
West Bedlington	16	4
Seaton Valley	16	4
East Bedlington	11	3
Ellington, Lynemouth and Linton	9	2
Another part of South East Northumberland	8	2
Another part of Northumberland	15	4
Another part of the North East	13	3
Another area	17	4
Not answered	40	10
<b>Total</b>	<b>413</b>	<b>100</b>

Employment Status		
	No.	%
Retired	181	44
Employed - full time	119	29
Employed - part time	50	12
Looking after house/children	18	4
Unemployed - more than 12 months	12	3
Studying - college or university	6	1
Unemployed - less than 12 months	5	1
Student - school	4	1
Other	20	5
Prefer not to say	8	2
<b>Total</b>	<b>404</b>	<b>100</b>

Long standing illness or disability		
	No.	%
No	295	71
Yes	95	23
Prefer not to say	17	4
Don't Know	3	1
Not answered	3	1
<b>Total</b>	<b>413</b>	<b>100</b>

### Importance of the Arts

Is it important to have art in our lives?		
	No.	%
Yes	392	95
Don't know	12	3
No	9	2
<b>Total</b>	<b>413</b>	<b>100</b>

### Arts Engagement

Heard of bait or Creative People and Places		
	No.	%
No	258	62
Yes	150	36
Don't Know	4	1
Not answered	1	0
<b>Total</b>	<b>413</b>	<b>100</b>

Attended or taken part in a 'bait' project		
	No.	%
Yes	126	31
No	283	69
Don't Know	3	1
Not answered	1	0
<b>Total</b>	<b>413</b>	<b>100</b>

Attendance or having taken part in an arts event or activity in the past 12 month by age				
	2014		2016	
	%	Number in Category	%	Number in Category
19 or under	56	16	67	6
20-29	86	29	79	19
30-39	84	37	89	36
40-49	76	63	93	55
50-59	75	92	79	95
60-69	69	93	70	105
70-79	56	55	60	65
80+	42	19	34	32
<b>Total</b>	<b>71</b>	<b>404</b>	<b>73</b>	<b>413</b>

Attendance or having taken part in an arts event or activity in the past 12 month by place of residence				
	2014		2016	
	%	Number in Category	%	Number in Category
Other	100	4	82	45
West Bedlington	79	14	88	16
West Ashington	78	32	81	21
Another part of South East Northumberland	77	13	75	8
East Ashington	76	54	80	44
Ellington, Lynemouth and Linton	74	23	89	9
Cramlington	73	83	66	82
Seaton Valley	73	22	63	16
Blyth	65	74	68	79
Choppington, Stakeford and Guidepost	65	20	77	22
East Bedlington	63	32	82	11
Newbiggin	58	33	60	20
<b>Total</b>	<b>71</b>	<b>404</b>	<b>73</b>	<b>413</b>

Attendance or having taken part in an arts event or activity in the past 12 month by economic status (%)				
	2014		2016	
	%	Number in Category	%	Number in Category
Prefer not to say	100	6	71	7
Studying - college or university	88	8	83	6
Unemployed - more than 12 months	82	22	58	12
Employed - full time	79	115	85	119
Employed - part time	77	53	78	50
Other	70	20	100	20
Unemployed - less than 12 months	67	9	60	5
Student - school	67	6	50	4
Looking after house/children	65	17	100	18
Retired	60	152	60	181
<b>Total</b>	<b>71</b>	<b>404</b>	<b>73</b>	<b>413</b>

Attendance or having taken part in an arts event or activity in the past 12 month by long standing illness or disability				
	2014		2016	
	%	Number in Category	%	Number in Category
Prefer not to say / Don't Know / Not answered	63	8	85	20
No	72	313	77	295
Yes	65	83	55	95
<b>Total</b>	<b>71</b>	<b>404</b>	<b>73</b>	<b>410</b>

Attendance in the last 12 months by activity and economic status (%), 2016 (change from 2014)									
	All (n=301)	Employed - Full Time (n=119)	Employed - Part Time (n=50)	Unemployed - less than 12 months (n=5)	Unemployed - more than 12 months (n=12)	Retired (n=181)	Looking after House (n=18)	Student - School (n=4)	Student - College or University (n=6)
<b>Cinema</b>	64 (-3)	76 (+6)	65 (-8)	67 (+17)	71 (+32)	53 (-15)	50 (-5)	100 (-)	60 (-26)
<b>Theatre</b>	58 (+2)	60 (+3)	63 (-3)	67 (+34)	43 (+19)	59 (-1)	67 (+22)	100 (+75)	40 (-31)
<b>Music concert</b>	53 (-)	61 (+1)	65 (+4)	67 (+50)	14 (-8)	46 (-6)	39 (+12)	50 (-)	60 (-26)
<b>Exhibition</b>	52 (+2)	54 (-)	55 (-4)	33 (-17)	43 (-32)	44 (+1)	61 (+6)	50 (-25)	80 (+9)
<b>Gallery</b>	52 (+1)	57 (+9)	50 (-6)	67 (+17)	43 (+15)	46 (-3)	67 (+12)	50 (-25)	60 (-26)
<b>Singing performance</b>	43 (+11)	44 (+13)	53 (+19)	33 (+18)	14 (+3)	44 (+8)	33 (+6)	100 (+100)	0 (-29)
<b>Carnival or festival</b>	37 (+13)	44 (+9)	43 (+14)	100 (+83)	14 (+8)	25 (+12)	33 (+33)	100 (+100)	20 (-23)
<b>Dance performance</b>	26 (+5)	38 (+14)	38 (+23)	0 (-)	14 (+14)	16 (-8)	28 (+19)	100 (+75)	0 (-14)
<b>Reading or recital</b>	11 (-)	10 (-5)	5 (-7)	0 (-)	0 (-)	11 (+1)	28 (+28)	50 (+50)	0 (-14)
<b>Circus</b>	4 (-1)	6 (-2)	5 (+5)	0 (-)	14 (+14)	0 (-4)	0 (-9)	50 (+50)	0 (-14)
<b>Other</b>	13(+7)	10 (+7)	18 (+13)	0 (-)	14 (+8)	6 (+2)	28 (+28)	0 (-)	0 (-)
<b>None of the above</b>	2 (-2)	1 (+1)	3 (+3)	0 (-)	0 (-22)	4 (+1)	6 (-12)	0 (-)	0 (-)
<b>Don't know /Refused</b>	0 (-)	0 (-)	3 (+3)	0 (-)	0 (-6)	0 (-)	0 (-)	0 (-)	0 (-)

Participation in arts activities in the last 12 months by activity and economic status (%)									
	All (n=301)	Employed - Full Time (n=101)	Employed - Part Time (n=39)	Unemployed - less than 12 months (n=3)	Unemployed - more than 12 months (n=7)	Retired (n= 109)	Looking after House/Child (n=18)	Student - School (n=2)	Student - College or University (n= 5)
<b>Craft</b>	44 (-)	44 (+4)	46 (-3)	100 (+50)	29 (-38)	32 (-9)	78 (+23)	50 (+25)	100 (+43)
<b>Music</b>	30 (+6)	38 (+3)	38 (+16)	33 (+16)	14 (+3)	20 (-)	28 (+28)	100 (+75)	40 (+40)
<b>Photography</b>	29 (+4)	33 (+7)	18 (-16)	67 (+50)	29 (+18)	19 (-1)	50 (+41)	0 (-75)	60 (+17)
<b>Drawing</b>	23 (-2)	28 (+8)	23 (-14)	0 (-50)	0 (-28)	15 (+2)	22 (+13)	100 (+25)	60 (+3)
<b>Painting</b>	21 (-7)	21 (-3)	18 (-6)	33 (-34)	0 (-50)	18 (-1)	22 (+13)	50 (-25)	60 (+3)
<b>Singing</b>	21 (+3)	13 (-2)	33 (+13)	33 (+16)	0 (-11)	23 (+1)	22 (+22)	100 (+75)	20 (-9)
<b>Creative writing</b>	14 (-3)	14 (+1)	13 (-9)	0 (-)	0 (-11)	9 (-4)	28 (+10)	50 (-)	40 (-17)
<b>Dance</b>	14 (-1)	14 (-4)	21 (+1)	33 (-)	0 (-11)	13 (+2)	17 (+17)	100 (-50)	20 (-23)
<b>Film-making</b>	8 (-)	9 (+1)	13 (-2)	33 (+33)	0 (-6)	3 (-1)	17 (+8)	0 (-25)	0 (-)
<b>Drama</b>	7 (-1)	8 (-5)	8 (+3)	0 (-)	0 (-)	6 (+1)	11 (+11)	0 (-50)	0 (-14)
<b>Other</b>	4 (+1)	6 (+4)	8 (+6)	0 (-)	0 (-)	1 (-3)	0 (-)	0 (-)	20 (+20)
<b>None</b>	23 (+2)	22 (-1)	21 (-1)	0 (-17)	43 (+26)	28 (+4)	6 (-12)	0 (-)	0 (-)
<b>Don't know</b>	3 (+2)	6 (+5)	3 (+1)	0 (-)	0 (-)	2 (+2)	0 (-)	0 (-)	0 (-)

Change in Frequency of Attendance or Participation in last 12 months			
	No.	2016 %	2014 %
About the same	227	55	56
More	93	23	24
Less	91	22	19
Not answered	2	0	1
<b>Total</b>	<b>413</b>	<b>100</b>	<b>100</b>

Likelihood of attending or taking part in arts activities in the next 12 months?			
	No.	2016 %	2014 %
Definitely will	203	49	58
Probably will	109	26	20
Probably will not	47	11	9
Definitely will not	32	8	7
Don't know	20	5	6
<b>Total</b>	<b>411</b>	<b>100</b>	<b>100</b>

Who do you prefer to attend or take part in arts activities with? (n=413)			
	No.	2016 %	2014 %
Adult family members	207	50	43
Friends	204	49	50
Children	119	29	26
Members of a group or society	93	23	15
Colleagues	53	13	15
Just myself	34	8	32
I do not attend or take part in arts activities	28	7	6
Other	8	2	2
Don't know / No answer	3	1	0



## Appendix 4: bait Programme Area

**Custom South East Northumberland Boundary for Postcode lookup.**



Published December 2013. Scale: 1:83,000  
Produced by the Policy and Research Team, Transformation Service, Northumberland County Council.  
© Crown Copyright. All rights reserved. NORTHUMBERLAND COUNTY COUNCIL - OS Licence No. 100049048.

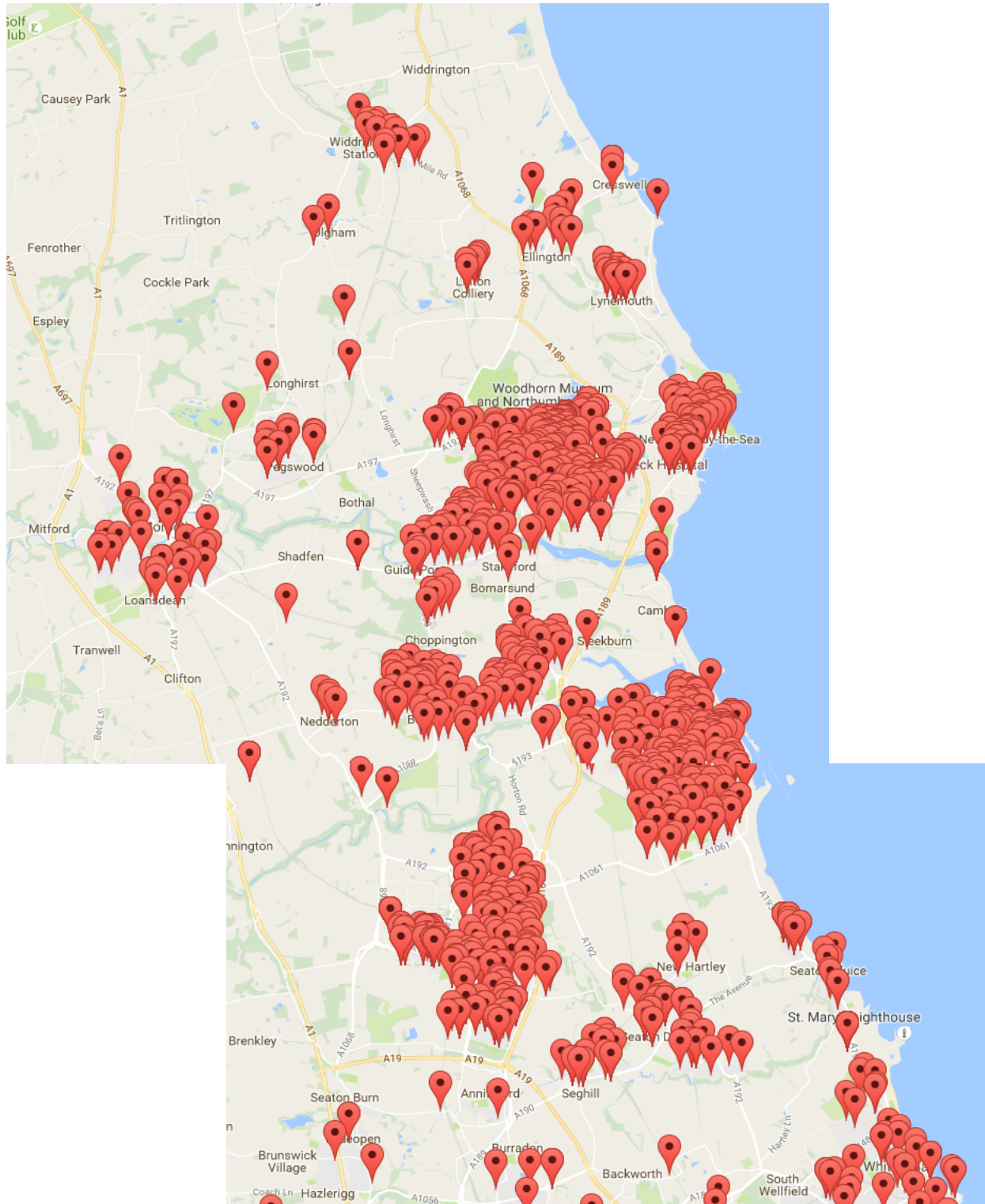




## Appendix 5: Participation Maps

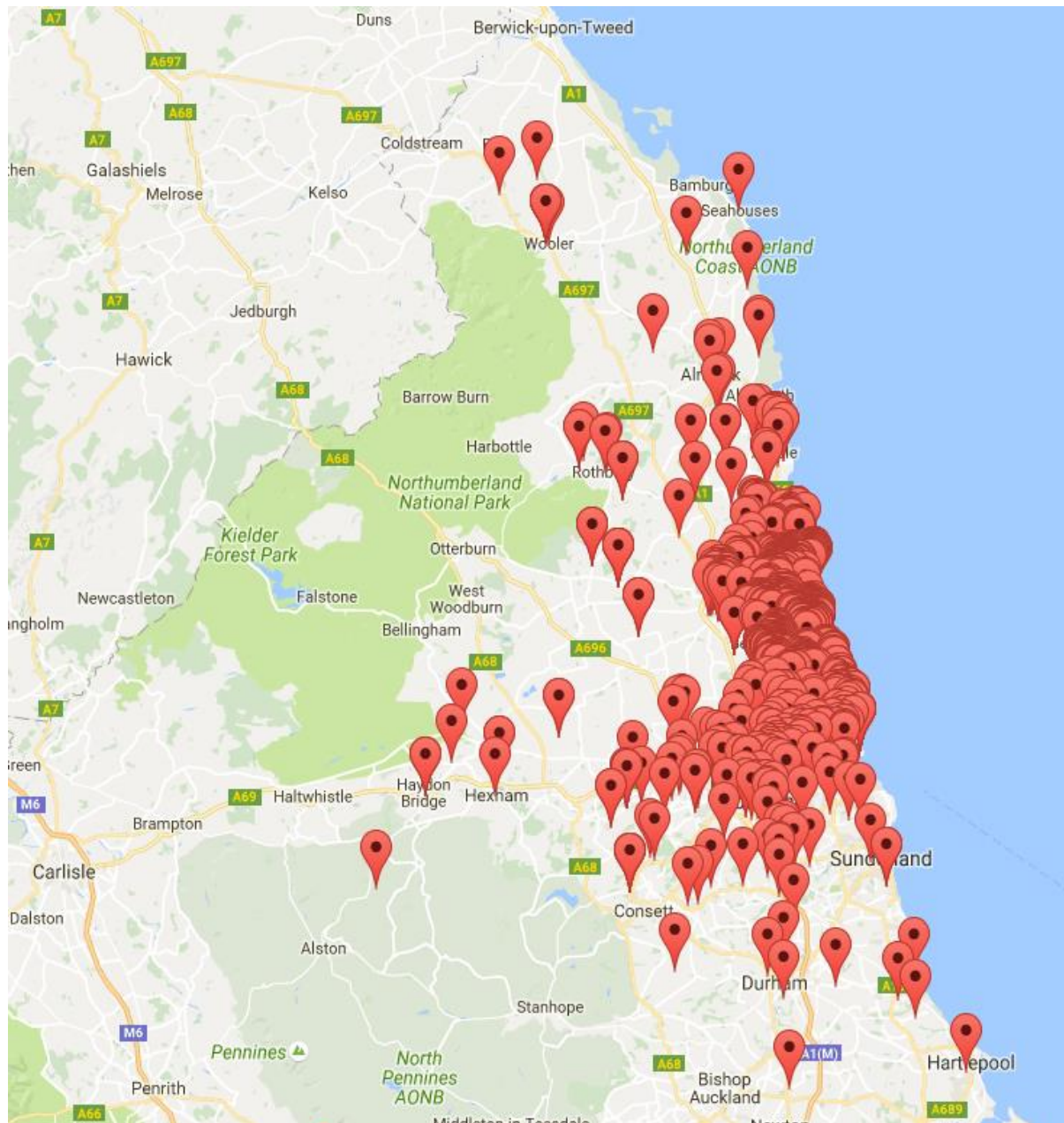
### South East Northumberland

(Each pinpoint represents a postcode that has engaged with the *bait* programme; pinpoints do not represent individual participants)



### County Durham to Berwick upon Tweed

(Each pinpoint represents a postcode that has engaged with the *bait* programme; pinpoints do not represent individual participants)



## Appendix 6: ACE Research Questions and bait Theory of Change

### ACE Research Questions

- Are more people from places of least engagement experiencing and inspired by the arts, as a result of CPP?
- To what extent has CPP's aspiration for excellence of art and excellence of the process of engaging communities been achieved?
- Which approaches to engagement, inspiration and excellence have been successful?

### bait Theory of Change

By working in partnership with organisations that local people and communities know and trust, including partners new to working with the arts to:

- Programme quality arts activity, communicate the benefits and opportunities in innovative ways, and enable people to become active advocates for the value of arts activity

We will:

- Increase engagement in the arts and improve institutional and community capacity, networks and infrastructure for arts and culture.

This will help improve people's well-being, confidence and connectivity individually and communally and lead to greater ability and desire to lead and instigate quality arts activity.

**Ambition:** to make a change in levels of participation in quality arts activity

**Evaluation/research question 1:** To what extent, and in what ways, has the programme created long-term change in levels of arts participation in South East Northumberland?

**Ambition:** to involve local people

**Evaluation/research question 2:** To what extent, and in what ways, has the creativity and ambition of people living in South East Northumberland helped to steer and shape the programme?

**Ambition:** to demonstrate the benefits to well-being of quality arts activity

**Evaluation/research question 3:** To what extent, and in what ways, has the programme had a demonstrable effect on the well-being of local people and levels of social capital?

**Ambition:** to leave a sustainable legacy of enhanced capacity, resources and infrastructure for the arts in South East Northumberland

**Evaluation/research question 4:** To what extent, and in what ways, has the programme helped develop skills, ways of working, investment and use of new and existing resources that support quality arts activity in South East Northumberland?

## Appendix 7: bait Quality Guidelines



### **bait Quality Guidelines (December 2014)**

#### **Background**

In October 2014 Mark Robinson (Critical Friend) led a session with the bait staff team and Keith Merrin (Chair of bait's consortium board) to explore what quality looks like in the context of the bait programme.

We looked at the [Manchester Metrics](#) and the [Quality Principles for Work](#) with Children and Young People (both commissioned by Arts Council England) and also discussed what additional features need to be included for bait.

Out of this discussion Mark put together draft guidelines which the staff team then tested and refined, reflecting on a number of projects delivered during 2014.

#### **Purpose of Quality Guidelines**

To help bait staff and board think about the quality of a project when it is being developed and also reflect on the quality of projects once they have completed. The guidelines may also be helpful to use in conversations with partners at both the planning and review stages of a project.

The notes should be used as guidance and this isn't a rigid template that projects need to 'fit into' – it is important that an honest, realistic assessment is made of quality and so if a project is stronger in some areas than others it's important that this is captured.

When using these guidelines it is absolutely fine to take a personal perspective of the quality of a project. This perspective should be informed by the evidence we have from participants, audiences, artists and project partners - for example from written feedback, observations, survey results, project planning and review meetings etc.

Element	Project notes including evidence
<p><b>Ambition and risk taking</b> The participants/artists/curators/project partners challenge themselves with this work</p>	
<p><b>Concept in context</b> It is an interesting idea, developed and presented with the right people in the right place at the right time</p>	
<p><b>Meaning and relevance</b> It means something to the people taking part or attending and it has something to say about the world in which we live</p>	
<p><b>Integrity and authenticity</b> The work is honest and reflects the ideas of the people who are involved in making it</p>	
<p><b>Process</b> Care, attention and the right amount of time is given to the process</p>	
<p><b>Collaborative ownership</b> Participants and partners are involved in making decisions about how the project is delivered</p>	
<p><b>Production and performance values</b> It is well produced and presented to a high standard</p>	
<p><b>Inspires curiosity</b> The work sparks curiosity and conversations with the people who engage</p>	
<p><b>Aspiration</b> Next step opportunities are clear for people taking part and there is an aspiration for longer term development</p>	
<p><b>Sustainability and replicability</b> Elements of the project can be repeated, developed or sustained by individuals and groups in SE Northumberland</p>	



[www.consiliumresearch.co.uk](http://www.consiliumresearch.co.uk)

Tel: 08448 484 885