

# **Creative People and Places**

## **National Evidence Review and Evaluation Report**

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## 1. Introduction

This report is an evidence review and meta evaluation of Creative People and Places (CPP), an Arts Council England programme. It summarises the evaluation evidence base for the period **from the end of 2016 to June 2019** and considers two key research questions.

### The aims of CPP

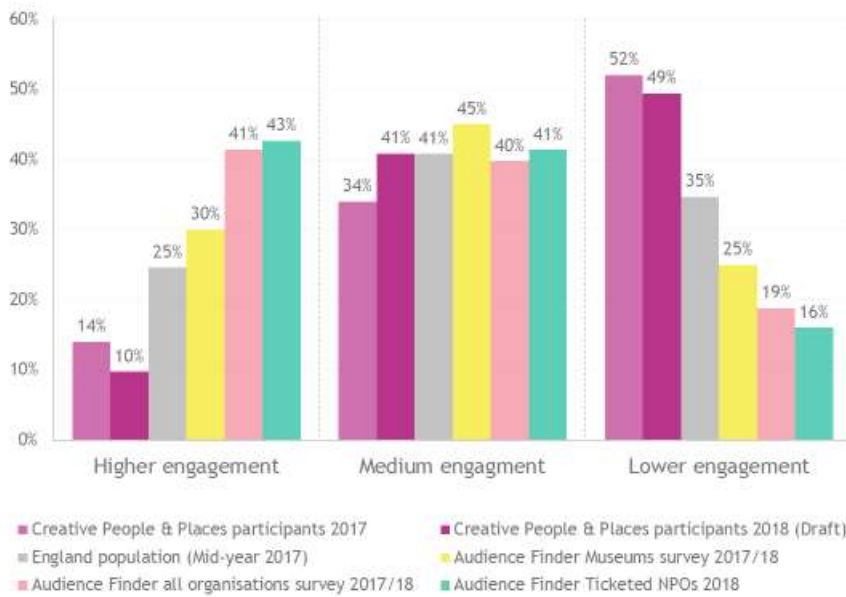
The overall aim of CPP is to address the gap in engagement in parts of the country where involvement in arts and culture is significantly below the national average. Creative People and Places is about more people choosing, creating and taking part in brilliant art experiences in the places where they live.

### The CPP investment

The first phase of CPP invested £37million in independent consortia in 21 'Places' across the country and ran from 2012–15, awarding funds in three rounds in 2012 and 2014. A further £20million was committed for the period 2016 – 19, with the intention to fund approximately 20 new Places, across two further rounds. Twelve of these have already been announced, with an investment of around £17million. A new round opened in October 2019, with awards to be made in summer 2020. A total in the region of £108million has been committed to the whole programme to date.

### CPP reach

The quantitative data shows that CPP has reached over 3.5million engagements since it began and has been significantly successful in achieving its goal of reaching and engaging people from the lower engagement Audience Spectrum segments, in the region of 90%. In 2018, 49% of those reached by CPP were from the least engaged groups and 41% from medium engaged groups.



**Figure 1: Comparative reach of CPP**  
Audience Agency, 2018 National Profile Report, 2019

### People and CPP

A key feature of CPP is the fact that people are at the very centre of what it does. Local people are listened to and are involved in decision-making about provision in their area.

A further characteristic is the range of partnerships and diversity of organisations involved in CPP. Lead and partner organisations are from many settings and contexts – for example, a rugby club, housing associations, a food bank and voluntary sector infrastructure organisations sit alongside art and culture organisations. Together they have the skills, knowledge and reach into the community that any single organisation alone could not possibly offer.

## 2. Research at the heart of CPP

### 2.1 An action research programme

CPP is an action research programme, an approach that promotes curiosity, inquiry and reflection. There is an emphasis on taking action, reflecting on the results and proposing and testing new solutions. Learning is embedded in CPP through a number of measures: local evaluations in each Place; quarterly monitoring returns from each Place; a Peer Learning Network; and profiling and mapping undertaken by The Audience Agency. The evidence review and meta evaluation reviews the data and learning from each of these sources, as well as undertaking some primary research.

### 2.2 The meta evaluation

Icarus was appointed to undertake the meta evaluation of CPP in the summer of 2016 to collate existing data and reporting evidence available for CPP and summarise this in a meaningful quarterly progress report to Arts Council; to provide a formative and summative evaluation of the CPP programme – tracking its progress towards impact and how that has been achieved; to identify lessons for Arts Council England around how best to support the development of audiences and infrastructure in areas of low engagement; and to draw conclusions and highlight the significance of themes arising from the programme, and being experienced by Places, suitable to be shared with the wider sector.

The work has been framed by **three over arching evaluation questions** with a particular emphasis on question three.

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

### 2.3 CPP as an evidence-based approach

Places are required to employ an evidence-based approach and to understand the demographics of their locale. And as an action research project we know that there is a substantial investment in and commitment to learning across CPP. Places undertake local evaluations and engage with the peer learning network. They provide postcode data to The Audience Agency which is collated to give a picture of their reach locally, as well as the impact of CPP as a whole. Their quarterly reports include critical reflection on their practices and how they are learning about what works and what does not in their area

and for their constituency. Project extension applications from the first tranche of Places demonstrated a keener understanding of the local context within which Places are working and a sense of how learning from phase one influenced their proposals. There is no doubt that this is a programme where learning is central, both for programme and Place.

## 2.4 The evidence that Places are drawing on

Places draw on multiple sources of evidence to help inform their work.

- Reflecting on their work using authoritative evidence (published and robust, formally recognised) about their local demographic, using this evidence to up-skill themselves and refine their engagement approach.
- Reflecting on their work in a more informal and reflexive way; reviewing team members' experiences in a critical fashion.
- Drawing on the support of informed third party 'bridge' specialists (including consortium members), using their specialist knowledge to build their own knowledge and understanding.
- Taking advice from individuals who belong to communities within the local demographic. This may happen informally, through formal feedback mechanisms or via community based decision-making processes.
- Using their own feedback and evaluation processes to provide them with reliable evidence that feeds into / guides their planning.

Places have not to date been required to explicitly report on how they use evidence to inform their work in any detailed way, although this is currently being introduced. There is an emphasis on the use of data collection and analysis nationally, and a strong, robust data set is available across the national programme via quarterly monitoring returns and postcode data submitted to the Audience Agency. What is not known is the extent to which this data is analysed locally by individual projects.

**We know that the action research ethos is strong and there is more application of the do, review, reflect and learn cycle than there might otherwise be in similar programmes with less of a focus on learning.** What we don't know is the level of sophistication and rigour in that process and the extent to which this happens within the context of a strong evidence base. For example, analysis of local evaluations highlights some difficulties including: little reflection on the historic narrative of the Place and how this has been used to inform practice; limited reference to the research methodologies; weak data, characterised by sometimes low sample numbers; the challenge of collecting data at large-scale and non-ticketed events; and data sources limited to the people who do engage.

Without further examination and interrogation of the way each Place uses evidence and data, it is difficult to draw conclusions about its use within Places and its reliability as a source for the meta evaluation.

## 2.4 About this report

This report focuses on two specific areas of questioning that sit within the overarching research framework.

**Question 1: To what extent is power genuinely being shared with communities and how is this happening?**

**Question 2: Reaching the ‘least engaged groups’. What is most effective in reaching more of the so-called least engaged groups in the specific places? What are the challenges? Are there gaps or groups not reached – particularly groups that are specific to the demographic of the places?**

*The findings across these two questions are closely linked. The sharing of power is influential in Places’ scope to reach the ‘least engaged groups’. As such, much of the narrative against question 1 (Section 3 of this report) has a bearing on, and it underpinning to, the evidence against question 2 (Section 4 of this report).*

Research took place in early 2019 and involved a review of the existing evidence sources for the programme. This included previous meta evaluation reports, peer learning products, local evaluations and Arts Council England commissioned products (see Appendix 1).

Several resources proved to be extremely useful in the production of the report and are recommended as a source of useful material for new Places and those seeking to adopt approaches with similar features to CPP.

[Creative People and Places Digital Engagement Research Insights and Recommendations, 2019](#)

[Cultural Democracy in Practice – 64 Million Artists, 2018](#)

[Faster but Slower, Slower but Faster – Mark Robinson, 2016](#)

[From Small Shifts to Profound Changes  
– Elizabeth Lynch and Miriam Nelken, 2018](#)

[Mapping and Analysis of Engagement Approaches across the CPP programme  
– Sarah Boiling and Clare Thurman, 2018](#)

[Persistent Encounter – Dr Karen Smith, 2018](#)

[Power Up – Chrissie Tiller, 2017](#)

[Shared Decision-Making Toolkit – Louise White, 2017](#)

[What It Does To You – Consilium Research and Mark Robinson, 2016](#)

The research was undertaken in two stages.

Stage 1: Each member of the team read and absorbed the material and conducted analysis individually, by distilling themes and identifying common and less common narratives across two questions.

Stage 2: The material from stage one was brought together as a team to discuss and balance individual readings of the material. This was important for checking where the analysis converges or diverges, suggesting where there is a need to look more deeply, as well as for counteracting any bias or misunderstandings in the respective readings of the data.

## **2.5 The structure of this report**

The remainder of this report is structured around the two questions listed above in Section 2.4. It summarises the evidence and includes numerous examples of what is happening across Places. Each section concludes with some questions that remain outstanding and could be the focus of further research.



### 3. To what extent is power genuinely being shared with communities and how is this happening?

#### Key findings – power sharing

- The ethos underpinning CPP is that new norms are needed in order to engage new people in art and culture. CPP has had to disrupt the established ways of decision-making, planning and working to find approaches that reach out to those people who have not traditionally been engaged in arts and culture.
- Power sharing in CPP has made a difference. Numerous impacts are associated with power sharing: creating a more expansive terrain for art; creating art that is more relevant and that in turn increases engagement; developing artists' sense of responsibility; growing cultural democracy; building social capital; and contributing towards long-term impact and sustainability.
- The involvement of non-arts organisations within the consortia, and including local people in decision-making, are key features of CPP; both have contributed to a deeper and more nuanced understanding of local needs. It is a requirement of CPP that power should not sit wholly with arts organisations and the traditional arts infrastructure, and that power should be shared with non-arts partners in a consortium. In addition, consortia have had to grapple with how to involve local people in decision-making and how to bring decision-making as close to the community as possible, to create this new norm.
- One significant challenge that Places face is the fact that there are typically low levels of participation in community activity and decision-making across all kinds of interests and sectors, so arts and culture are not uniquely affected. National data shows that the socio economic status and education of residents in the areas covered by CPP means they are inherently less likely to get involved.
- In any engagement initiative it is not always the case that power sharing is a force for good and it is therefore something that needs to be handled with care. Some people will want to get involved in programmes like CPP for their own advancement rather than for a broader community or societal gain – this is something that Places have to be mindful of.
- There can be power struggles, particularly in the early stages of CPP in an area. Borne out of a limited understanding and experience of CPP, and an appetite to maximise the potential benefit from it, local organisations (including local authorities, health organisations and other partners with

their own agenda) and artists have brought their own vested interests to the table. This is challenging and there is potential for mission drift where there is a lack of alignment with CPP goals, and for losing the support and trust of local parties.

- **Power is finite.** One party must relinquish some power in order for another party to gain power. When power sharing is a goal then there will need to be organisational, systemic and / or behaviour change to allow this transfer of power and this is not straightforward to achieve, nor is it always obvious that it is required.
- **The question of quality is often considered when discussing power sharing.** There can be concerns that devolved decision-making results in poorer quality art, although the evidence suggests that this is more a perception than a reality. In CPP the question of quality is more complex and has led to some interesting challenges to the perceptions of who the arbiters of quality are.
- **Places are developing their own models for sharing power, designed to reflect their local circumstances.** This reflects their different contexts and local stakeholders and demonstrates that there is no perfect 'one size fits all' model. At this stage there is little in the way of evidence about this shifting power base from the perspective of residents.
- **As well as representation via community and voluntary organisations on consortia, Places have created a variety of structures and processes for engaging local people in decision-making.** These include creating community or commissioning panels, community champions or community connectors. Or, utilising existing structures of processes, such as community forums and communities of interest.
- **The structures for decision-making processes will not alone deliver power sharing.** Rather, they need to embody and demonstrate principles such as reciprocity, values and collaboration. This requires us to think not only about *what* we do, but also *how* it is done.
- **There are a number of key elements required to create an environment for power sharing.** These fall into three general themes: understanding the context; timing and timescales; capacity and skills; and organisational and systemic change.

### 3.1 Why power sharing and CPP?

CPP reflects Arts Council England's goal to reach more people and more people from different backgrounds<sup>1</sup> and to develop a thriving arts ecology that offers everybody the chance to enjoy, participate and create. In responding to this challenge, and in exploring what kinds of factors will make a difference, CPP is attempting to create a new norm, testing and learning about ways to engage people in the arts.

Arts Council England's history has seen decades of debate about how and where the power of determining the cultural programmes and policies are best located. Structures for policy, strategy and funding decisions have shifted between national, regional and local interests over its 70 years. The community arts movement and the earliest advocates of cultural democracy pressed to experiment with shifting power and defining culture to more and more local levels.

CPP is unique in that history in being a programme designed at a national level but implemented in the spirit of self-determination at local levels. Power is at play in all levels of decision-making - how the arts are funded, what kinds of arts are funded, who is supported by the public purse, and who determines its value. A new norm requires a shift in the distribution of power; power plays a role in retaining the status quo and, in other circumstances, has a truly disruptive impact. Chrissie Tiller's think piece *Power Up* explores this in intricate detail, arguing that arts provision will only be different and that different people will engage with the arts, when there is a re-distribution of power in decision-making processes. This has been aptly described as "*who has the privilege of defining culture*" in *From Small Shifts to Profound Changes* (page 5).

From the beginning of CPP Arts Council England has required that power should no longer sit wholly with arts organisations and the arts infrastructure; power should be shared with non-arts partners in consortia. The consortia have had to grapple with how to involve local people in decision-making and how to bring decision-making as close to the community as possible in order to create this new norm. As each Place has moved into their new funding agreements for the new phases, that requirement has strengthened.

In its simplest form, power sharing requires a process of 'letting go', of sharing or passing decision-making authority to another group of people. If we have a fixed amount of power then one party has to give up some power in order for another to have some power. This means that the sharing of power requires structural, systemic and behaviour change.

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<sup>1</sup> [www.artscouncil.org.uk/how-we-make-impact/engaging-audiences-everywhere](http://www.artscouncil.org.uk/how-we-make-impact/engaging-audiences-everywhere)

As a starting point organisations and individuals need to recognise this, to see power as a fixed value, to understand where that power lies and how it exerts its influence over decision-making. This is not straightforward and obvious; where power is embedded in individuals and organisations it can be labelled in different ways. For example, someone in a powerful position can be described as charismatic and influential as a result of their personality rather than the power vested in them.

In *Faster, But Slower, But Faster* Mark Robinson identified a power shift across Places from 'doing for' to 'doing with' (p13). During the process of writing this report that shift had gained more momentum and 77% of Places stated that their work is influenced to a significant degree by the voices of local people (2018, p31). Mark Robinson also notes that at the 2018 CPP Conference that it was noticeable that the 'inspiring pride in grim places lines present in previous years had been replaced with a concern for how the power to lead could be transferred or shared' (2018, p2).

This section of the evidence review explores examples of this power shift - the challenges that Places face, the methods Places are using to share power, the factors that foster a fertile environment for power sharing, and a summary of the evidence that this power shift brings benefits.

## 3.2 How Places are sharing power

### Models of power sharing

A strong narrative thread in the 2018 meta evaluation report was that '**one size does not fit all**', that the individual local contexts, histories and experiences of Places will require different responses to programming and delivery, as well as to decision-making structures and processes. Mark Robinson describes this as: "*each Place is different and each Place is many places*" (2015, p3). So, what is described as the 'CPP approach' actually "*contains many variants, strains and differences of emphasis, opinion or method*" (Robinson, 2015, p5).

*Power Up* describes the factors that influence power and shared decision-making, some of which are more obvious than others: power, reciprocity, cultural capital, privilege, participation, values, ethics, collaboration and politics. The interwoven, complex characteristics of these factors suggest that this is a difficult area and subject to the variances of the context within which it is taking place. Understanding these factors, and how power is played out, is key.

Decision-making structures can be established, but they may not necessarily result in a genuine sharing or re-distribution of power; **it is not the structure in itself that's important, but the principles that underpin it as well as its fit within the local context**. Only then will be able to understand whether there is

a genuine sharing of power. It is White's view that *"CPP Places are still navigating their way [with regard to decision-making structures], indeed, there are no fixed answers"* (White, 2017).

Evidence from Places suggests that some of this is not uniformly understood. As reported in the 2018 meta evaluation report, data provided in Places' quarterly monitoring forms (prior to changes made to the form in 2018) suggest that, there is some inconsistencies about what constitutes 'involvement in decision-making processes' and how this differs from other forms of engagement, as well as how volunteering fits into this picture. Community development practice (and models such as Arnstein's Ladder, for example<sup>2</sup>) would suggest that there is a very specific meaning that can be attached to 'involvement in decision-making processes' in this context.

For example, **involvement** in decision-making processes is where residents are actively involved in taking decisions about a project or programme ideas – they are, in effect, 'sat around the table' with the Place as those decisions are made.

Other terms, such as **consultation**, are applicable where there is a more passive process where residents are asked their opinion about a project or programme idea, and their response is just one factor taken into account when the final decision is taken by the Place.

The crucial difference between these two is where the power lies. In the first example power is equally distributed between the partners, including local people. In the second the power remains with the ultimate decision-makers, maybe the staff team or the consortium. **How these different approaches is understood and interpreted by Places is therefore important.**

**Evidence provided by Places in 2018 shows the following picture of resident involvement in decision-making:**

- The governance and strategic decision-making of 77% of Places is influenced to a significant degree by the voices of residents
- Residents are involved in operational decision-making by co-commissioning or co-creating programmes in all Places.
- 12 out of 14 CPP Places surveyed used community panels to commission artists where the majority of the decision-makers were local people (Lynch and Nelken).

**We know that the structures exist for shared or devolved decision-making and that there is an explicit and implicit commitment to the notions of sharing power across CPP.** Places report on how such structures are changing the nature of what is delivered locally, and how, but there is little other than

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<sup>2</sup> See for example: <http://www.citizenshandbook.org/arnsteinsladder.html>

anecdotal evidence that explores whether there is a genuine sense of a shifting power base from the perspective of residents.

### Structures for shared decision-making

**Each Place has determined how it engages local residents in decision-making in their own way. As well as representation via community and voluntary organisations on many of the consortia, Places have created a variety of structures and processes for engaging local people in decision-making.** Some of those structures reflect a power sharing model, others tend towards devolvement of power. Their influence can be seen both strategically and operationally across the programme.

Two publications have listed examples of decision-making structures that Places have developed:

- The *Decision-Making Toolkit* provides examples from Places to illustrate the methods it is recommending
- *Persistent Encounter* provides ten examples of ways in which Places have created structures that bring residents together to contribute to decision-making.

There is no typology of decision-making structures across Places. However evidence from the 2018 meta evaluation report shows that this is typically done in one or more of the following ways.

Where Places are involving residents in **strategic decision-making** there are two key methods being employed, neither of which is mutually exclusive.

- Where **consortium members include representatives from the voluntary and community sector**, such as umbrella voluntary sector organisations or **grass roots community organisations**.
- **Via alternative structures** that feed into the consortium decision-making process, including resident forums or thematic groups.

There are a number of ways in which Places are **involving residents in operational decisions**.

- Most common are **community or commissioning panels** established for individual pieces of work, to contribute to decisions about the content, form and delivery of those projects.
- Some Places use **communities of interest**<sup>3</sup> as reference groups for thematic approaches.

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<sup>3</sup> A community of interest is a group of people who share a common interest – in the example provided the commonality is an interest in the provision of services by and for older people.

- Via **representation of local people** on project steering groups for individual pieces of work alongside Places staff and / or partners.
- As members of **interview or selection panels** for individual artists, companies and commissions.
- Consulting **existing community forums** (such as Area Panels) about work in their geographical area.
- By utilising the networks of individual **community connectors**<sup>4</sup> who can also engage more broadly with the community and capture feedback on proposals and projects.

These methods are not mutually exclusive and one Place may have several devices in place for different sets of circumstances. Individual Places employ several different approaches, depending on the nature and scope of the work under discussion. Their work also evolves over time, as residents take on more responsibility for work in their area, as illustrated in the example from Market Place below.

A further useful reference point is *Cultural Democracy*, providing examples, including that of CPP, to illustrate ways in which decision-making processes have been opened up to a broader range of voices.

**Brandon Community Forum**  
**CPP Place: Market Place**

Market Place (MP) works with seven market towns across Fenland and Forest Heath. In phase one of CPP MP encouraged towns to form a Creative Forum group. One town in particular have embraced this idea and from a small group of five interested people in 2016 the Brandon Creative Forum (BCF) is now a 14 strong group of local people, meeting regularly, ongoing connections to local schools and community groups. BCF are now a proactive creative group and events team **who are leading and shaping the development of activity for their town and communities.**

In MP phase one a series of community festival events were developed and delivered with MP working in collaboration with BCF: Ferry Tales, 2016, Fire and Flint, 2017, Musical Mayhem, 2018. Fire and Flint was a pivotal moment in realising what could be achieved. Musical Mayhem was a key point for the group as they took the lead in development and delivery. They demonstrated courage in testing their ideas and seeing the project through and taking responsibility for troubleshooting. They reflected honestly and constructively after the event, taking what they learnt forward for planning the next year.

They have built on their skills and confidence and in 2019, BCF are planning, driving and delivering an event in partnership with Brandon Country Park and supported by MP.

The way MP's relationship has developed with this group is all about building up trust with the members and having a regular forum for creative conversations - around events and more widely around being creative themselves and how they can make things happen in their place. The MP Creative Agents are practising artists themselves and are able to bring their experience and creative thinking to encourage artistic ambition, aspiration and risk taking in the group, to create a safe space for discussion

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<sup>4</sup> 'Community connectors' refers to individuals within communities who utilise or build their networks with peers and neighbours to share and / or consult on information relevant to CPP – different terms are used to describe the role in the Places that employ this approach.

and bouncing ideas around, being there to support the group in understanding the processes needed for successful delivery.

The Forum meets regularly and a key component in the success of the group is MP recognising and creating the environment needed for the group to feel and take ownership. The supported group structure provides a framework for people that allows them to work at their own pace, to take the time in a safe space to develop ideas, learn from each other and build confidence to get involved. For people new to creative activity and events, there can be a big learning curve and time and confidence building is key. The group supports sharing responsibilities, embedding skills and progression for longer-term development.

The group are leading in the development of the 2019 event, planning, securing funding and in kind support, co-commissioning artists, promoting and really owning the activities. They are doing this work on their own initiative, for the benefit of members of their town community in Brandon. They are bravely taking the event out of the town centre, working with partners to encourage use of the Country Park by local people.

The impact has been clearly seen in the group itself, with members developing confidence personally from being part of the group and around programming and the processes and responsibilities involved. Individual relationships have formed and been tested and difficulties resolved to create a strong committed group who are making things happen and feel empowered to do so. The local community has positively responded to the activities and this has created an appetite for more. MP has understood the very time consuming and emotionally demanding nature of initiating the idea of a creative forum and supporting people to develop it. As a model it gives MP a successful example of a working forum which they have learned and continue to learn from. It has led to the idea of a project wide Creative Collective that will bring together local representatives from across all the project towns.

### 3.3 The key elements in creating an environment for power sharing

#### Understanding the context

**Know your area** There is no 'one size fits all'. We know that Places are all different, and there are places within places. The mechanisms for sharing power need to be tailored to reflect this local context. Places can draw on multiple sources of data to inform this understanding.

**Learn from the experience of other Places** It is possible to learn from what has worked in other Places and other situations, but this needs to be adapted and shaped to respond to what that Place can see, know and find out about its own area.

**Capture and value the tacit knowledge of residents** In considering the question of reciprocity in *Power Up* Tiller emphasis how important it is to move beyond our own assumptions about the needs of a community and to instead find the space to value the tacit knowledge of residents that comes from living in and knowing a place –their embedded knowledge based on their emotions, experiences, insights, intuition and observations. Such knowledge should be valued and inform the choices that are made about the kinds of structures and processes for decision-making. This reflects a shift from a deficit model to a more asset-focused approach.



**Reflect and learn** Taking time for shared reflection provides the opportunity to learn about the big picture of what is working and what is not, as well as the nuanced experience of those involved. For example: do residents feel that their contribution is being valued; do they feel they are making the right kinds of decisions; has the local context changed in a way that affects how decisions should be made? This would also help answer the question about whether power is being genuinely shared.

### Timing and timescales

**It is a time intensive process** *Persistent Encounter* describes how 'building persistent connection can take immense amounts of time' (p3). There is no easy, obvious fix for the question of sharing power and decision-making. To build the trust and work towards the reciprocity and trust discussed in *Power Up* takes significant amounts of resources. The process of 'making culture together, not just taking part' is one that takes time (Robinson 2018).

**It is a question of timing** Involving residents in decision-making is an evolving process for many Places. They recognise that it takes time to build the interest, capacity, skills and understanding among residents to a point where they feel confident to engage with the Place in this way, as well as a sense of trust. It is unrealistic to expect substantial involvement of residents in decision-making at an early stage and before relationships are secured. This is illustrated in the example from Bait below.

#### The Hirst CPP Place: Bait

In phase one of CPP Bait commissioned a freelance curator to lead on a 'social energy' project in the Hirst area of Ashington. She began by working with a photographer, having conversations with people in Hirst Park and commissioning a series of photographs called 'Dogs and their owners.' Out of these conversations the artist identified people who would be interested in a longer programme of work. She also made strong links with Heart of Hirst, a group of volunteers who live in the Hirst. In 2016 the artist and the group delivered the first 'Party in the Park' event, bringing together local groups and delivering arts activities. This has now become an annual event and by 2018 the artist's role was very much in the background, as the group have taken on decisions and management of the event.

In 2017 the artist also commissioned visual artists to make a film with people in the Hirst. 'A Plea for Common Ownership' took imagery from a Northumberland National Union of Mineworkers' banner from the 1920s as the starting point, to explore ideas about labour as a force creating personal and communal identity. On one side of the banner miners are seen slaying a dragon, representing profit and private ownership, on the reverse women and children dance around a maypole symbolising hope for a better future. This ambitious project involved 200 people from the Hirst, but was very much led by the visual artists. Within the overall 'Hirst' project there are therefore examples of different levels of power sharing taking place, and different things being achieved through these processes.

During 2018 the Heart of Hirst group have been working with a film-maker to document the events they are now leading on (including Party in the Park). The artist also worked with the group to secure their first Awards for All investment, which they are now managing themselves.

**Bespoke and timely** The power sharing structures should be bespoke – both to reflect the characteristics of the area and to the stage in the project’s lifecycle. The structures and processes may need to change over time; what is suitable at one stage in CPP may be less so at another.

**A sustained approach** Trust is built when relationships are sustained over time. With the ebbs and flows of community life, of individuals’ capacity and interest to stay involved, it is unlikely that there is any obvious ‘end point’ beyond which residents no longer need support to commission and deliver art in their area.

### Starting out

#### CPP Place: East Durham Creates

The initial East Durham Creates offer was devised without any consultation. In retrospect this is understandable given that it was the ‘wow factor’ contained within the Business Plan used to secure Arts Council England funding to become a CPP area. The approach was not successful however. It did not marry the expertise of the core arts organisations with that of the poverty charity. There was an assumption that ‘great art’ would be sufficient incentive for people to take part. There was an assumption that a charity with good local networks and connections into the community could ‘sell’ the idea and get people along. But local partners simply ‘didn’t get it’ and established relationships were undermined as a result.

This was a critical crossroads for East Durham Creates. The future of crucial working relationships with community partners was on the line. It was clear that the community needed to be involved in the commissioning process in the future. It was also evident that the journey from disengagement to engagement required ‘stepping stones, a more gradual process of growing engagement over time and they fundamentally changed their approach in their extension funding.

### Capacity and skills

**Among the CPP consortium and team** Considering how to share power and develop local decision-making structures and processes are not necessarily familiar territory. Given the complexities of this area of work, a different and specific set of skills and knowledge is needed within consortia and staff teams. Where there are non-arts consortium partners from the voluntary and community sector who are familiar with this kind of work there is the opportunity to utilise their knowledge and experience.

**Among residents** Numerous factors influence the capacity and ability of residents to take part and get involved in decision-making. These may be more obvious factors like not having transport to get to a meeting; the less obvious might be not having spare money to pay for a bus fare to a meeting or lacking confidence to turn up at a meeting in an unfamiliar environment. Navigating

these issues, finding structures and processes that are accessible (and across the broadest definition of the term) is key, as well as providing opportunities for training and development so they feel equipped in the roles they are taking on.

*'Making culture together demands specific skills, relationships and capacity'*

Robinson, 2018 p2

**Knowledge is power** Power comes from the establishment having its in-depth knowledge of art and culture. Places have to find ways of sharing this knowledge with residents to build their confidence to take part in decision-making processes.

**The continuum of engagement** People's lives and aspirations affect how they want or are able to get involved in a Place and its decision-making. Some will want this to be a 'one off' or irregular commitment; some will want to give more time or be more deeply involved; and others need to grow their confidence before they move from one to the other. Having different kinds of opportunities for people to become involved will enable residents to find the right fit for their circumstances and to become more or less involved over time.

### **Organisational and systemic change**

**A new norm** Changing established patterns of engagement with audiences requires a philosophical shift. This is not only about the kind of art and culture but also about residents' place in this picture, shifting from passive recipients to co-creators. This requires a genuine commitment to and investment in bringing about change.

**Consortium membership** Cross-sector involvement in the consortia has a very positive influence on CPP. It widens perspectives as well as the networks and skills available to the Place; it provides the mechanism for considering art and culture through a different lens.

**Partnership and collaborative advantage** CPP consortia are an example of partnership working; it is a CPP requirement to bring different kinds of organisations together. Such partnership working is most effective where there is 'collaborative advantage' for each partner. That is, where there is an alignment between the strategic goals of each partner and the programme itself. Fundamentally, the consortium members should be able to see how being involved in CPP brings advantages for their own organisation. If it is not clear how this is the case then it is unlikely they will commit fully.

### 3.4 What difference does power sharing make?

**A more expansive terrain for art and culture** CPP is playing a facilitative role in considering how art can develop in a far more expansive terrain. It is a demonstrable example of the impact of shifting power, of moving away from the established power dynamics in art and culture decision-making; power sharing is inextricably linked to Places' success in engaging new people.

**Art that is relevant increases engagement** Sharing power, involving residents in decision-making, affects the relevance of the art that is produced. It better reflects the lives of residents, it is nuanced to capture their experience and, put simply, it is of more interest. Places are seeing the real impact this has on increasing the number of residents who engage with art; engagement is palpably greater as a direct result of increasing resident involvement. This is discussed in more detail in Section 4 below.

**Artists with a heightened sense of responsibility** Being commissioned by Places is characterised by working with residents at all stages of the artists' work: from the commissioning through to its presentation. This is not unique to CPP, but the emphasis on community participation, and community decision-making panels, is a defining feature. Artists are experiencing the power shift that this represents, sensing a more equal footing between themselves and residents. The result is a greater sense of responsibility to their commissioners, to the community, something they find motivating and refreshing.

**Growing cultural democracy** In many senses CPP embodies the spirit of cultural democracy, by shaping the ways in which decision-making is democratised, with residents participating in determining the direction and shape of art and culture. It is demonstrating the principles of cultural democracy – universalism, pluralism, equality, transparency and freedom (64 Million Artists, Cultural Democracy p4). This represents a shift away from approaches that appear democratic but fundamentally do not shift power, for example:

*From: asking residents for feedback on your ideas  
To: facilitating the ideas of stakeholders, or co-creating together*

*From: convening a community panel who give feedback but don't hold decision-making power  
To: supporting residents to play an active role in governance and decision-making*

**Growing social capital** CPP is having a positive impact on social capital. By involving local people in decision-making, by sharing power, Places are facilitating the development of networks and bridges between individuals. It is providing the mechanisms by which residents explore the opportunity to take

action and become involved in CPP and / or other activities within their community and beyond.

**Long-term impact and sustainability** By involving local people in decision-making, by sharing power with residents, the potential for long-term impact and sustainability grows. The local arts ecology is developing and more residents are expressing a concern for its continuation. They are creating their own art and commissioning their own work; they are organising their own groups and forums; they are independently applying for their own funds. The potential exists for them to be vocal advocates for arts funding and provision in their area, to get their ‘fair share’ of the pot.

### 3.5 What are the challenges that Places face?

This section of the evidence review summarises the main challenges faced by Places when attempting to find ways of sharing power.

#### Low levels of participation

Sharing power in the way described above requires local people to give up their time and get involved in the Place and the decision-making structures it establishes.

First, it is worth noting the general trends for people’s involvement and contribution to society, rather than looking at arts and culture as a separate entity. According to NCVO’s report *Getting Involved: How people make a difference* levels of volunteering have remained relatively stable over time, with one in four people formally volunteering once a month and about one fifth of the UK population involved in social action in their community. Eighteen per cent of the population were involved in local social action in 2015/16 and 36% were aware of local social action (2017, pp6-7, p54).

These sound like great messages for Places, that there is a body of people willing to become part of or take an interest in their decision-making processes, giving their time to bringing about change for their community.

However, what the report also says is that the types and levels of involvement vary substantially according to demographics. **Those with higher social economic status and education are more likely to get involved**, particularly for formal volunteering opportunities. This is a persistent trend, with little change over the past decade. Also, while involvement in local decision-making and service provision has remained stable since 2005, **engagement in local consultations and democratic processes has been decreasing** with levels at 8% in 2017/18 (Department for Digital, Culture, Media and Sport, 2019).

Second, we should note that these trends chime with the experience reported by Places. They encounter a series of challenges including: severe and

entrenched poverty; people who have a sense of powerlessness to bring about change; complex networks of different faiths and ethnicities; minimal experience of collaboration; little sense of entitlement to services and activities; and low levels of confidence from local people in the value that their contribution can make (Icarus, 2018).

This suggests **five inherent challenges for Places**:

- It is more difficult to get people involved in decision-making processes than it might be in other areas where the population has a higher socio-economic status
- There is an overarching picture of low levels of engagement in local decision-making processes across all areas
- There is a general decline in people's interest in responding to consultations
- There is scepticism or suspicion about new initiatives in areas that have had numerous special measures and interventions promising change
- There are historical and entrenched characteristics of the area that mitigate against participation in decision-making processes.

### **Not the 'usual suspects'**

Many programmes that seek to broaden engagement grapple with the issue of 'the usual suspects'. That is, those people who are habitually involved in their community, in running activities, taking part in decision-making processes, advocating for their community and so on. 'The usual suspects' can alternatively be described as 'gatekeepers', providing access to their community on their own terms. The dilemma is therefore how to harness their energies in a way that does not reinforce existing patterns of engagement and involvement from community members. Places could perceive that they are successfully reaching the community when in fact they are only working with those who engage with every initiative that come their way. Reaching beyond these people, whose input should not be dismissed, is a challenge and requires the kinds of approaches outlined in Section 4 of this report.

### **Power sharing is not always a force for good**

In *Persistent Encounter* Dr Karen Smith explores the relationships between social capital and CPP. While building social capital is not a stated ambition for CPP, it is arguably one way of thinking about how individuals' skills, knowledge and confidence grow and develop from a point of low capacity to become involved in Places' decision-making processes. She points out that social capital is not necessarily always for the common good; when people actively make use of their enhanced cultural and social standing it can be for their own advancement rather than for a broader community or societal gain.

Power sharing is regarded as **an inherently positive aspiration** within CPP, a force for good. However **the danger exists for the new structures to vest power in a new group of people**, albeit closer to the community, but with little accountability or reference back to that community. For example, *Persistent Encounter* relates the experience of one Place where Community Associates face difficulties when programming work and reporting their decisions back to their communities. The perception is that those decisions were still being made by the funders, and not by residents / the community more generally.

### Power struggles

Places have found themselves caught within power struggles, particularly in the early stages of their development. Some local organisations saw CPP as a way of securing funds for their work regardless of any alignment between their goals and used their involvement to promote their vested interests. Some local groups, such as amateur arts groups, felt excluded. Some local artists saw CPP as an opportunity to be awarded commissions, possibly with little rigour in the decision-making processes and in practice have felt passed over, as Panels have selected work from elsewhere or from other artists. Such challenges were particularly evident in phase one of CPP, but it appears that Places have become more attuned to dealing with such vested interests. This has included reviewing and refreshing consortium membership and having complete transparency in decision-making processes.

### Maintaining quality

Sharing or passing the decision-making authority to another group of people, including those with minimal experience of the established models or latest trends and innovations in arts and culture, has raised the question of quality and **whether these alternative decision-making models will make the ‘right’ decisions, whether they will uphold the quality aspirations of CPP** (Icarus 2018). It is suggested that quality is not undermined when decision-making processes are ‘framing discussions around local and personal context’ and when decision-making does not happen in a vacuum as it requires “*making choices shaped by a clarity of vision*” (Robinson 2015, p11).

There are two fundamental and underpinning questions relating to quality within CPP. While the quality of process and product is an implicit feature of CPP, shifting to this kind of assessment is challenging, and who arbitrates on what quality means? This first point has been noted in *From Small Shifts to Profound Change*, making the case for quality of process.

*“Our survey of local participants who had been involved in commissioning artists for their CPP Places, we asked ‘What makes a commission successful?’ 72% gave most weight to ‘the way the artist interacted with them and listened to them’, 67% valued the fact that the artist’s work ‘responded thoughtfully to*

*the location and the community’ and 50% indicated that ‘the artists’ outside eye was useful for the project’.*

From Small Shifts to Profound Changes, 2018

Arguably, by interacting with the community in this way, the art that is produced is more relevant to that community.

*“And so we find that besides the appreciation of spectacle, novelty, and accomplishment, the relevance and meaning are important factors in the quality of the arts experience.”*

What Does It Do To You, 2016

Some Places have worked with their communities to define quality as it matters to them. For example, Bait took the initiative early on to find a framework for defining quality. In 2016 Consilium and Thinking practice produced the summary report *“What it does to you”*.

### 3.6 Questions for the future

In reviewing the evidence for this report several questions emerged about power sharing for which we could not find answers. Any of these would be an interesting starting point for future research.

**How do we know if power sharing is happening in a genuine way?** At this stage we know that structures and processes exist for power sharing and there is a real sense among Places that this results in a different kind of project and programme. What we don’t know is the extent to which this reflects a direct shift of power that is evident to residents. It would be useful to undertake research, possibly longitudinal, that explores residents’ experiences of being involved in the decision-making processes of CPP.

**What does the future hold for co-creation?** Is there a place for co-creation and power sharing in every Arts Council England funding stream? Does it sit more comfortably with certain types of provision? How do we ensure it is not tokenistic and paying lip service to the excellent practice demonstrated by CPP?

**Where does accountability start and end?** Is it possible for power to be fully devolved when communities do not have direct accountability for the money, since that responsibility sits with the consortium? Is there an implicit tension between financial accountability and power sharing?

**At what point, if any, should power sharing stop?** We know that power sharing is advantageous for CPP. However, residents are the only people in this picture who are not being paid for the time they commit to CPP. Is there a point where this is no longer feasible, when expectations and demands on unpaid volunteers are unsustainable, or simply unfair?



## 4. Reaching the ‘least engaged groups’ What is most effective in reaching more of the so-called least engaged groups in the specific places? What are the challenges? Are there gaps or groups not reached – particularly groups that are specific to the demographic of the places?

### Key findings – extending reach

Please also refer to Section 3 of this report. As outlined in Section 3, the approach to power, decision-making and co-creation outlined in Section 3 has a significant bearing on CPP’s capacity to and success in extending reach.

### The Places and their spaces

- The frequent necessity to make and present art in spaces that are not designed for that purpose brings out many opportunities for new forms and resonant content.
- Large scale outdoor free events can increase engagement numbers and when integrated into other strategies that build longer-term connections and reach into some communities, they can enrich the choices for cultural engagement.
- Working in spaces that are familiar for other uses requires a process of building trusting and collaborative relationships that recognise the sense of belonging and ownership of those who use them.
- Neutral or ‘third’ spaces can be a route towards engaging with people who are not accessing managed facilities and resources. Artistic processes can offer new encounters in such spaces, enabling communities to re-imagine them and reveal and celebrate the histories and identities of the area.
- Digital spaces: while the Places’ predominant approaches have been about building face to face relationships, there is scope for greater engagement by CPPs and their communities in the opportunities that digital technologies can offer – as distribution methods and as artistic and creative processes. This can be especially the case when collaborating with people with specific access or sensory needs.

### The art

- Expanding the knowledge of what’s possible through ‘Go and See’ programmes has been a vital part of the expansion of interest and knowledge as well as developing a dialogue with communities. ‘Star’

names of the art world will not necessarily be known to or draw audiences from areas of low engagement.

- CPP has seen existing arts spaces re-programmed with new ideas through working with community members as programmers. There is a clear synergy between this work and the work of other initiatives, including Fun Palaces and Rural Touring Networks. There are a number of examples of these initiatives working effectively, in partnership with CPP.
- Many diverse and original artworks produced in collaboration and in response to the experiences of life in CPP's diverse contexts. Places have spanned the spectrum of collaborative arts practice and mainly occupied a middle ground in art form terms.
- Expansion of knowledge of what is possible and what is available locally, nationally and internationally has expanded appetites for and confidence in pursuing a local cultural programme.
- Quality and relevance have become better understood through dialogues with communities and attention to processes and impact.

#### 4.1 Key principles – locally driven, locally distinct, nationally recognised

CPP was founded to create opportunities for more people to encounter brilliant art and cultural experiences. The original 21 consortia have formed and further evolved to shape and organise programmes of creative and cultural action, each responding to the distinct context of their Place, and each influenced by distinct combinations of organisations and their respective aims<sup>5</sup>. The principle of working from the specific contexts and resources of each Place has been central to CPP and is covered in some detail in Section 3 and the findings there underpin the content of this part of the report.

Across the programme there have been many commonalities but what has worked in Peterborough or Stoke-on-Trent, for instance, may not be appropriate or effective in Wolverhampton or Blackpool. Each Place has started from different back-stories, with different personnel interpreting Arts Council England's guidelines for the programme and managing the activities. Each has gone through different stages, discovering and learning from experience and feedback.

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<sup>5</sup> In some places national organisations have also been represented on the local consortium, e.g. The National Trust and Voluntary Arts Network.

In the context of this part of the report, **the term engagement can include attendance as well as active involvement in making choices about what is on offer within the area and taking part in making that happen.**

The notion that engagement is connected to opportunities to participate in making choices about programming has become a core principle. CPP is extensively exploring and testing ways of: building acceptance that the arts can be meaningful within a diverse range of communities; fostering an appetite for more arts experiences; enriching local knowledge of what's possible and what's available within the locality and further afield; growing confidence and pride in the local creative and cultural environment; and widening ownership over the continued development of a cultural offer.

This is a significant departure from much of the core arts provision in the country, although it has strong associations with the extensive bodies of work in community arts and cultural democracy movements. CPP is moving away from entirely relying on arts experts or the repertoire of professional arts practice commissioned or funded by experts. This transference of power is discussed in more detail in Section 3, but it is undoubtedly deeply connected to the methods and concepts of engagement outlined in this section.

## 4.2 The Places and their spaces

The significance of space and Place has been central for these programmes. Low engagement by people has in some places gone hand in hand with low provision. As the CPP website puts it:

*“There are 21 independent projects based in areas where there are fewer opportunities to get involved with the arts.”<sup>6</sup>*

It has largely been a necessity to produce events in spaces that have not been built for, or designated, or even equipped as arts spaces. These ‘non-arts’ locations influence the form, content and meaning of the cultural event, as well as their accessibility to people who are infrequent arts attenders. The choices of location can renew or reveal the relationship between the Place and the people.

Spaces have included the following:

- Familiar and popular public outdoor spaces such as parks, shopping malls, streets, car parks
- Spaces that seemingly belong to no one or everyone – such as waste / derelict ground, canals, beaches, using the ‘third’ space specifically for inter-cultural or inter-generational encounters

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<sup>6</sup> <http://creativepeopleplaces.org.uk/>

- Locations that are familiar ground for specific groups and activities: clubs, day-centres, sports facilities, pubs, shop-fronts, laundrettes, places of worship, care homes
- Spaces designated for cultural events – theatres, galleries, libraries - creating works that speak to and of communities that have traditionally been least likely to visit those venues
- Online / digital spaces.

It is not as simple as using spaces to make up for a lack of a concert hall or a theatre, nor is this an exercise in outreach from existing arts programmes. The selection of spaces has been part of the process of kick starting as well as deepening, extending and sustaining engagement. This aspect of CPP has led to acts and events that speak of and from the Place, and in some cases creating events which resonate from the meanings of the space itself – illuminating distinct histories, identities, community aspirations and talents. It has at times normalised the phenomenon of meeting up with the arts in more everyday circumstances.

Karen Smith explores this theme in her think piece *Persistent Encounters*, which examines the relationship between CPP and social capital.

*“Considered, imaginative approaches to the production of art is evident across England within the 21 CPP places. There is now a developed understanding of working within the complexity of a local and hyper-local context. Collaborative working is taking place in the model of National Theatre Wales or National Theatre Scotland, that is, without a dedicated production venue, instead utilising the wealth and challenges that come from finding alternative and often non-arts specific places to work with and within.”*

Persistent Encounter, 2018, page 51

### Large-scale outdoor free events

In terms of sheer numbers reached, large-scale outdoor free arts have been successful in many Places in many ways.

*“It is self-evident that arts events happening in non-arts spaces are likely to reach non-arts audiences. People can stumble across experiences incidentally; programming in places that people are already familiar with and comfortable in can remove one of the risk factors of arts- going for the first time; presenting work in unusual or iconic spaces, which have a particular place in the history and memory of local people can be a powerful draw; and ‘taking the unusual to the usual’ can help residents re- imagine their local area in new and surprising ways.”*

Mapping and analysis of engagement approaches across the Creative People and Places Programme, 2018, page 8

This kind of approach has enabled Places to launch with a highly visible event and, through research and feedback, to learn about their communities from the high attendance levels at such events.

*“Outdoor Arts are a key part of many CPP programmes, the benefits are perceived to be accessibility for all communities due to the visual, non-text-based nature and the fact they are non-ticketed (generally free), and take place in familiar locations. However, there are some places that have scaled back on their presentation of large scale outdoor arts events, for both practical reasons (budgets, weather risk and appropriate locations) and philosophical reasons (a perception that such work, whilst providing amazing one-off experiences, doesn’t necessarily lead to the long term behaviour change they hope to achieve).”*

Mapping and analysis of engagement approaches across the Creative People and Places Programme, 2018, page 8

At the start of their programme RevoLuton (Luton) noted the benefits of outdoor public events.

*“Outdoor public events are good for visibility, attracting a broad audience and encouraging people to engage with culture generally. However, by their nature they are episodic and have a sense of the circus coming into town and leaving again. So, on the other hand, it is necessary to have the local embedded cultural development that is slow growing but more permanent and influential in the long term.”*

RevoLuton Evaluation, year2018, p 34

RevoLuton evolved to balance the roles of professional programming with increasing involvement and skills development of their local communities. Its programme focuses increasingly on an approach with co-creation at its heart.

*“...on local citizens and communities who will actively drive programming decisions through a residency programmes, creative citizens and a ladder of participation approach. Partnering with a range of local festivals, a co-production and co-authoring approach aiming to ensure ongoing support for the arts across the town and from the full diversity of its communities.”*

RevoLuton Q3 2018/19 report

Early on, Appetite, in Stoke-on-Trent, championed outdoor spectacle as a means of initial engagement (as well as driving artistic ambition). In 2016, The Enchanted Chandelier by French company Transe Express, was estimated to have been attended by 2,386 people. This was followed by The Big Feast that was attended by over 11,000 people. This city-centre event had been preceded by a smaller-scale touring version, giving neighbourhoods and communities a taster of the event and invitation to take part.

Appetite's 2017 evaluation found that, while attendance numbers were significant, the placing of free events in public spaces did not inevitably result in an equitable take up of the opportunity.

*“Overall, Appetite’s events generally attract higher numbers of White British people than the population of Stoke-on-Trent with 11% of Appetite audiences being from Black and Minority Ethnic (BAME) backgrounds, compared to BAME making up 13.6% of the population in Stoke-on-Trent. The Enchanted Chandelier attracted fewer BAME audience members (9% of the audience) than the Big Feast (17% of the total audience).[], our initial analysis indicates that BME audiences are more likely to find out about an Appetite event by stumbling across it than through social media, which may be one reason for this difference.”*

Appetite Evaluation, 2017

**Home outdoor arts specialism**  
**CPP Place: Hounslow**

CPP Hounslow has established a sustained outdoor art specialism, establishing Bell Square in Hounslow's High Street as a major space for international, national and locally developed spectacle, known as Global Streets. It is estimated that 30,000 people a year attend this free outdoor programme, attracting a significant proportion of visitors to the area. As well as visiting artists this has unearthed local talent too, and has provided training and work experience opportunities in event management.

This is an example of much more than people simply happening across art because it is free and in a public space. People need to feel welcomed and welcome, and the role of stewards has been key to achieving that. The result has been an impact on improving community cohesion.

Bell Square is also connected to four virtual hubs in key locations. Many of the ideas generated in the four hubs the links up with the Bell Square programme, and the Bell Square programme also link specifically to the communities in these four areas.

*“A key goal of our programme is that our communities will have developed the confidence, capacity, desire and motivation to participate in, and ultimately lead, the development of local arts provision in Hounslow.”*

## Non-arts venues

Many Places use spaces and contexts that are familiar to people for other purposes – health centres, food banks, day-centres, labour clubs, pubs, shop units and other community facilities. Some of these facilities have also served as prime cultural centres – for example, labour clubs and pubs serving as venues for bands and variety acts; church and village halls as venues for choirs, brass bands and dances. In many parts of England, where local authority budgets have been reduced and the local industry and union enterprises have closed, such spaces and their volunteer workforces have declined – privatised or unmaintained.

Both East Durham Creates and Creative Black Country have consortia led by voluntary organisations whose members and partners represent a wide range of active voluntary and community-based organisations across a broad range of settings. East Durham Trust provides a range of services for vulnerable people, many facing disadvantage and poverty. Black Country Together C.I.C brings together the Councils for Voluntary Services across four boroughs and connects their members with a range of community and economic development initiatives. In both places creative and cultural programmes now weave their way through an array of social and economic concerns being addressed by voluntary and statutory activism.

These voluntary organisations have extensive knowledge of and access to the range of spaces that communities use, the formal and informal organisations that make things happen in them, and the acute and pressing issues that they address – such as those relating to old age, migration, health, childcare, employment, housing, financial exclusion, mental health, food poverty, the environment. There are challenges to introducing a creative arts element into these spaces. At their best the arts can bring a dimension that empowers and illuminates, but false starts can fall flat, alienate or overwhelm. Success can raise expectations of sustained activity that cannot be fulfilled. Failure can make the possibility of trying alternative methods even more challenging. Building trust and mutual understanding is the only way there will be a meaningful and sustained engagement with the arts. In this respect the CPP principles and ethics are significantly different from some outreach approaches from mainstream arts organisations – sometimes criticised as ‘hit and run’ approaches or even as ‘art-dumping’.

For people engaged (as volunteers or professionals) in community development practice relevance of the arts is a key issue. A characteristic of CPP has been to illuminate subjects that resonate explicitly with the experiences of the local communities, rather than seeking to provide therapies or campaigns.

Engagement in this context is not just about audiences and community participants. Engaging other professionals with different and varied points of responsibility has been a necessary feature of CPP. East Durham Trust CEO, Malcolm Fallow, has described the process of becoming involved in and now being the lead consortium member for East Durham Creates as a process of having been ‘artified’. By this he means that he and his staff increasingly saw and understood how creative processes and cultural expression could be highly relevant and significant in an area affected by many issues linked to deprivation, such as: food poverty, elders’ isolation, unemployment, debt, loss of identity and poverty of aspirations, and could counter its deficit-based reputation and identity.

This indeed describes an **asset-based approach**. That is, an approach that brings about positive change by using the skills, knowledge; lived experience and resources of local people, community groups and other organisations.

**The influential role of non-arts venues**  
**CPP Place: East Durham Creates**

On Friday, 29<sup>th</sup> March 2019, young people from across East Durham took part in the *No More Nowt Happens* showcase event at Dawdon Youth and Community Centre, where almost 130 local people attended to celebrate their achievements in organising five major arts events across East Durham. These included a major photography exhibition, a music gig, a spoken word night, comedy night and a digital art exhibition, involving almost 100 young people and attracting an audience of over 5550 people.

This was the final part of the *No More Nowt Happens* project that has been funded by County Durham Community Foundation. The project brought groups of young people together to plan and stage arts events with professional performers and artists in local non-traditional venues, putting an end to the idea that *Nowt Happens* in East Durham. Typically they had never attended a gig or an art exhibition before becoming part of the project. During the project they were taken to go and see events related to their chosen art form, to inspire them ahead of the planning stage. Many of the young people report that they also formed new friendships and grew their social networks, as well as learning new skills and growing in confidence.

*"Before the No More Nowt Happens project, I didn't know what outside my bedroom was."*

*"It added value, excitement and made a difference to my life. I never had this much responsibility before."*

The role of non-arts venues has been highlighted as a critical part of the sustainability of engagement processes, playing a role in developing the interconnections between cultural resources of many kinds.

### **'Third' spaces**

There is a long tradition within the history of community arts of artists collaborating with people in spaces that are seen as having common usage. Ken Loach captured this in 1988 in his (partly dramatised) documentary *View from the Woodpile*<sup>7</sup>, depicting the experiences of a group of young people who gather on a patch of waste ground space in Walsall. Many early community arts projects from the 1960s onwards were initiated in similar 'unused' areas of waste ground, without the need to negotiate with gatekeepers and authorities, and where it was possible to connect to people who were deliberately or accidentally outside mainstream provision of school, work, youth clubs or labour clubs etc. Away from the scrutiny of the neighbourhood, these spaces could become sites of non-conformism or illicit

<sup>7</sup> [https://www.youtube.com/watch?v=wIb\\_TdmvAAU](https://www.youtube.com/watch?v=wIb_TdmvAAU)



activities. They could be symbols of exclusion at the same time as representing a freedom from regulated activity. Such waste grounds and ‘third’ spaces are scarcer nowadays or where they exist they can be under surveillance by cameras, security or even gangs.

For CPP, in comparison with the spaces discussed above (and which might be charged with other purposes and official rules) these outdoor ‘third’ spaces offer a fertile ground for encounters with ‘hard to reach’ participants – homeless, excluded, hidden, isolated, at risk people, for example. Additionally, they can be sites that have become quasi-rural places of natural beauty.

At the beginning of the Super Slow Way, operating in the Leeds and Liverpool Canal corridor through Pennine Lancashire in partnership with, amongst others, the Canal and Riverside Trust (CRT), one of locations of their *initial* work was the canal and its empty industrial buildings.

*“At its outset, the programme took inspiration from the slow-moving waters and narrow boats of the Leeds and Liverpool canal to develop ‘slow art’ attentive to the rhythms, vernacular traditions, built environment and landscape of the communities who lived along it. Having in its first year established the canal and its architecture as backdrop and site of intended cultural renewal, the programme focussed still more intensively in the second year on industrial heritage, especially in the form of textile manufacturing and its significance for identity, belonging and place.*

*Super Slow Way has endeavoured to re-imagine the canal and its industrial buildings, many of which remain for the moment empty, not merely as sites of post-industrial decline and dejection but in a moment of transition, as potential places of cultural regeneration and developing social capital.”*

Super Slow Way Evaluation, 2017, page 3

The canal was bordered by neighbourhoods economically and socially affected by the de-industrialisation of the area. The landscape was occasionally a site of fractured inter-community relations and of anti-social behaviour in some areas. Super Slow Way saw a possibility of creative interventions in what was perceived as a neutral space, offering ways of countering the lack of cross-cultural interaction in the area and of building involvement in the impending processes of regeneration.

*“Artists have illuminated the historical and contemporary meaning of the canal to different sectors of the public. Its potential has been explored through walking, looking, smelling, studying, photographing, drawing and singing of the canal. In many instances, this has been a consciously ‘slow’ engagement with slow art, and slow living, reflecting, perhaps, the gliding of barges along the waterway which differentiates travel on the canal from the fast-paced movement of the surrounding urban spaces. The*

*canal's human, animal and plant life have been at heart of much of the artwork in the programme, which has also addressed its historical, industrial and cultural significance and the canal's ongoing importance for the people of Lancashire."*

*Focusing on the canal as a shared physical asset and potential connector between neighbourhoods, communities and industrial heritage sites, especially textile manufacture as a socio-cultural connector."*

Super Slow Way Evaluation, 2017, page 3

Enticing and promising as the theoretical concept of the third space might be, the challenges of working in these environments are many. In reality those who live nearby do not automatically view such spaces as a shared physical asset. For some they are places of danger and symbols of dereliction and decay. For some this space might be their hidden home or territory. And for others a site of potential regeneration, or a precious wild landscape which now belongs to the flora and fauna that has colonised it.

UCLAN's evaluation of Super Slow Way's first year explored the third space idea further, beyond the physical location and into the processes that art and creativity offer for re-imagining relationships as well as physical spaces:

*"What is distinctive about the third space of the artwork is that on entering its ambit, preconceptions about others who exist outside of this space are suspended in favour of an ability to reach out and see where the new encounter may lead. [] In the pleasure of discovery one can then form relationships that have a particular vitality, by virtue of the fact that they involve an encounter with otherness that also surprises or challenges. Third space is therefore an intrinsically creative space. It is both a locus of culture and a state of mind achievable in the everyday lives of individuals and communities. Artists - particularly those working in the public realm - have a practical role opening up third spaces, and the function of a programme like Super Slow Way is to hold them open – which sometimes means 'holding the artists' as they hold them open. In this way people can make best use of them, thus contributing through art to the creative invigoration of communities and their environments, civil society and the public sphere."*

Super Slow Way Evaluation, 2017, page 12

Some of the challenges for artists working in non-arts spaces are noted in *Small Shifts to Profound Changes*, drawn from artists' feedback. Quite apart from the challenges of working in physically challenging landscapes and practical issues such as weather, accessing equipment and power to contend with, artists are navigating the complexities of the various (and sometimes conflicting) goals of hosts, partners and stakeholders. Artists need to be adept at employing subtle and sensitive skills in facilitation, as

well as putting their artistic knowledge and skill at the community's disposal.

### Online spaces

It would be easy to assume that the digital and online distribution of creative works are fruitful ways of connecting large numbers of people with the outputs of CPP. After all this technology has seen the National Theatre's work reach audiences of 9 million through the last 10 years of NTLive, with 80 live screenings in 700 venues in the UK alone. Gallery collections, operas, dance performances are all available through digital distribution processes and 25% of the world's population is estimated to log in monthly to YouTube to access a billion videos.

The Audience Agency has extensively examined digital engagement across CPP in its publication *Creative People and Places Digital Engagement Research Insights and Recommendations*. This reveals an array of applications including: communications and marketing; creative and artistic processes and content and their distribution; revenue generation and insights into audience reach and responses. They find that the Places have tended to favour the building of live face to face relationships and analogue creative practices, fearful that lack of confidence in digital processes would present a further barrier to engagement. Places were aware too of the digital divide – with places and people who experience many types of poverty also being likely to have less access to or facility with the necessary technologies, as identified in the Government's 2014 Digital Exclusion Strategy. This report also found that the most likely link to digital exclusion was similar to that which excluded people from arts engagement – a belief that 'it's not for me'. A further barrier has been in the resource base of CPP.

*"The [Audience Agency] research uncovered a number of challenges and barriers that are preventing CPPs from working more effectively with digital technologies. Some of these challenges are common to many organisations in the cultural sector, for example, being extremely time pressed, trying to keep up with the fast pace of change in the world of digital and/or having little to no dedicated specialists within the team. In addition, CPPs cited issues such as a difficulty in finding good digital artists and digital exclusions issues amongst some of their communities."*

Creative People and Places Digital Engagement Research Insights and Recommendations, 2019, page 6

Echoing the fact that CPP works across a spectrum of engagement modes, The Audience Agency's report recommends that *"digital technologies have something to offer in each engagement mode"* that *"CPP's methods and principles can contribute to the ongoing expansion of digital access in the communities it works in"* and *"our research and further consultation indicates there are ways in which CPPs can potentially help to reduce some of the issues associated with digital exclusion"*.

**The use of digital technology**  
**CPP Place: Creative Black Country**

Creative Black Country's (CBC) project *100 Masters* has prompted phenomenal interaction with online visitors. Online reach was not at the heart of its original purpose but the numbers who have engaged with the project have reach at least 9 million by one means or another.

In 2016 CBC pursued an idea to discover and profile 'unsung heroes' of this part of the country. They invited people to nominate local citizens who could form a cohort of 100 Masters. (They debated whether the term Master might exclude or discourage nominations of women, but concluded that it was the best term and the results bore out this decision). They promoted the opportunity to nominate as widely as possible, using social media as well as face-to-face contacts. They did not limit their interests to the arts and cultural sector but encouraged nominations of people who achieve and inspire others in science, sport, community service, education, and business and several more fields. The local newspaper took up the call and drove up the numbers and breadth of nominations. Each of the three participating boroughs convened a panel of local people to make the final decisions, to reduce over 300 nominations to the final 100. A showcase red carpet event with an accompanying workshop programme was held to celebrate the selection of the first 100 Masters and to launch the next stage – *"to promote civic participation, raise aspirations and encourage people to connect and learn from one another"*.

(<http://www.100masters.co.uk/about/>) Each Master has a short biography on a searchable 100 Masters website and these pin shots have been distributed through Instagram posts and further distributed on other platforms such as Twitter and Facebook. In Autumn 2018 100 Masters was selected as the winning entry in [EYA's Open Innovation category](#) 2018. And the next iteration of the programme is to involve the masters as ambassadors and mentors for the discovery and development of 1000 young Masters, inspired to take their talents to the next stage.

The Space<sup>8</sup> supported CBC in building their social media presence via a sustainable content plan including a series of videos. Through this training CBC now encourage many of their partners and projects to build their presence online. Local TV Broadcasts tap into this growing 'black book' of stories and characters and their achievements, so the visual digital records are increasingly reaching a wide public awareness.

One of The Space videos featured Caroline Jariwala and achieved 1 million views on Facebook within 72 hours and has now exceeded 9 million. She has also developed a huge following on YouTube (7600 subscribers) and her mosaics are in demand the world over. Engagement goes further than viewings though, with local people enjoying workshops with Caroline and these workshops also inspiring visitors to online demonstrations of her workshops.

This project has had multiple effects on the CBC programme as a whole. Apart from informing the area of the talents that exist, it has gone towards dispelling the deficit reputation of the area, some of the Masters have become mentors, other organisations, including the BBC have been able to tap into an extensive resource of talent.

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<sup>8</sup> The Space supports the UK arts and cultural sector make great art and reach new audiences using digital media, content and platforms. They provide commissioning support for arts and cultural organisations, and the artists they work with, plus training events and online resources.

## Cultural spaces re-programmed

CPP is in part a response to the findings that people whom already have the confidence, the habit, the financial means and a sense of belonging in those spaces frequent conventional spaces for the arts.

CPP Places include arts organisations and, in some cases, venue- based organisations and NPOs as part of their consortium. The principles of working within an action research programme has enabled these organisations to experiment in programming and make changes in who makes those programming decisions within their organisations.

*“Arts and cultural buildings can seem unwelcoming and many struggle to attract people who think they are ‘not for them’”.*

Cultural Democracy in Practice, 2018, page 1

## Hyper-local, personalised activity

As noted above, the higher profile larger scale events can still be or feel inaccessible to some communities. Across 21 Places there are many differences in size and character of their catchment. Some have one city centre while others might be a collection of towns or villages. So it cannot be assumed that what is perceived to be a central location is central for everyone – a shopping centre or high street may not be the place that all communities gravitate towards.

In many Places a system of ambassadors or local producers has been adopted. For example, Peterborough’s programme has evolved and adapted to respond to research that found the programme did not reach people living in specific areas of the City.

Several CPPs have looked for practical ways to normalise their service, to become part of the local furniture. In Home, Slough the HQ for the CPP programme has been located in a high street retail unit. Heart of Glass in St Helen’s has recently taken over an old Argos building.

## 4.3 The art and its accessibility

A defining factor in the accessibility of art is the way in which it has been commissioned and selected. The narrative about power and decision-making in Section 3 of this report is key to how this plays out in practice. The types of art produced and presented, and the methods of their development, are crucial to the CPP story of engagement.

The programme has also been testing all kinds of ways of overcoming barriers to engagement – price, place, physical access, transport, communications. A huge barrier is simply the idea that many people think that the arts are not for

them. If barriers of attendance were overcome, if transport were laid on, if tickets were free, if baby-sitters and night-shifts were not an issue, it would not necessarily guarantee that the arts that are produced in the art houses of the country would speak to those whom CPP is seeking to serve. A sense of belonging and personal relevance have been at the heart of engagement in CPP.

### Where CPP sits on the spectrum of involvement to participation

Recent decades have seen many high-profile artists ‘involving’ people in the creation of their artwork, with the people’s presence and actions becoming the form and content of the artwork, often resonating with implicit conceptual meanings. At the other end of a spectrum of participation by people in arts practice lies a long-founded tradition of community arts, where the main principle is one of people making and performing works that they themselves have more or less authored and which are made in, by and for a community.

The former phenomenon fits into a mainstream art world – the audiences for the latter are often restricted to the community in which it is made. **CPP tends to occupy the middle ground of this spectrum** – with a strong emphasis on the community making choices and seeing their own experiences or aspirations come to fruition, aided by the expertise and facilitation of artists / producers / curators from amongst them and as invited experts.

### Scale and resources

During times of fiscal and lottery generated plenty, cultural regeneration policies favoured renewing and building galleries and concert halls in cities and boroughs looking to address their post-industrial economic changes or hosting major festivals such as City of Culture and its like. CPP’s example can be seen in the plans for the next City of Culture approaches in Coventry with a focus on people as cultural and creative activists and events planned with and in neighbourhoods, at the hyper-local level of 21 Streets holding their own Cultural programmes. Hull’s Back to Ours CPP has used its year as City of Culture as its launch pad for their programme.

There will always be a tension between whether it is best to start with awe-inspiring events and then follow-up with the local and non-professional involvement, or to start from where people are. The prevailing CPP philosophy favours a community-centred trajectory, a re-consideration of what ‘Great Arts’ might be and a determination to serve the people least likely to access the mainstream provision.

*“If you want to engage the people that you really want to engage, you have to start with their stuff, and you really have to want to do it. So, if they want to do it in a bingo hall, then that’s where you start.”*

Persistent Encounter, 2018, page 21

## Expanding knowledge

In many Places it has been effective to expand the knowledge of what arts practice is available and possible – through visiting artists and especially through groups visiting other events. The conversations on the journeys to and from events have been vital reflective moments for community groups – shaping and debating what might be good in their communities and spaces.

## High profile artists and companies

Professional curators of performance and exhibitions will have an ongoing awareness of the work and reputations of professional artists. When catering for an informed art-going public a star arts name can attract a crowd. The national or international reputation of the artist will not guarantee an audience in a community that is not part of the arts cognoscenti though.

### High profile artists and companies CPP Place: Creative Scene, Kirklees

Nancy Barrett, Director of Creative Scene, tells the tale of how a collaboration between an internationally renowned theatre company and a group of mothers and daughters created a show in North Kirklees, the location of Creative Scene.

*“As well as creating and performing the show, the performers were key to building audiences from their own families and communities. It’s a tactic common in amateur and community theatre performances and in this way we aimed to bring people who had never set foot in a theatre to see the show.”*

With no regular theatre venues in our patch, the show was staged over six days and nights in two different venues. Batley Town Hall is a council-run venue that hosts a variety of local productions and events. Its ornate civic interior was transformed into an intimate parlour where mothers and daughters took their place around a dining table to quiz each other, with the audience listening in from the side lines. There were no props, just simple and beautiful lighting and a sense of being party to private conversations. A combination of online ticketing approaches, including the Kirklees online ticketing site, direct sales to participants and their contacts, and walk-ups at each venue, meant that we started the run with very little idea of audience numbers in advance.

So who came? The devised nature of the show, community participation but on a small scale, and the mothers and daughter theme made it sound more folksy than the vibrant and contemporary piece of theatre that was performed. People came, though they reported that they were not at all sure what they were going to see. One young audience member said: *“My mum texted me about the show last night and I was not sure what I was coming to. I wish I had been involved. I thought the show was fascinating, funny and emotive. The real amazing thing is the bond-building that must have been built between mothers and their daughters.”* And another said:

*"I wasn't sure what I was coming to today. A poster took my attention and I came along. It was brilliant, some really genuine and open conversations between the mothers and daughters."*

The story was picked up by the Yorkshire Post, Radio Leeds and the Huddersfield Examiner, but most of those who came did so as a result of word of mouth from participants or through social media. Here are some statistics: Nearly 30% of the audience bought tickets at the venue. With a total capacity of 50 at each show, the run averaged audiences of 50% overall, with two shows totally selling out and, not surprisingly, 77% of the audience was female. 23% of the audience had family members involved in the production. 38% of those who came attended arts events less than once a month.

Creative Scene could have benefited from the international reputation and name of Complicité to build audiences, but few of the target, local audiences would have picked up on that, although it did attract an 'arts crowd' from the neighbouring big cities and arts companies who were drawn by the name.

### Relevance and quality

The artistic subjects within CPP programmes have often derived from the stories of the people and the places. Artists have worked in facilitative and collaborative ways to draw out and represent the things that matter and are meaningful to those people. Participation in the making of events has not necessarily been about people becoming the artists or the performers. Other kinds of hands-on engagement in selection, recruitment, marketing, organising and hosting, have been widespread.

Micro-commissions have been a successful measure in some CPPs. Creative Black Country, for example, has built in a regular opportunity for groups to pitch to manage small commissions that are specifically relevant to their area or interests. These micro-commissions are promoted by the Councils for Voluntary Services in each borough, through their predominantly non-arts networks. Groups are offered support in devising their pitch, supported in their execution by mentors and given training in several aspects of event management including methods of monitoring attendance and impact. Some have become successful applicants in moving forward to independent arts funding. The types of events that have been conceived reflect a strong relevance within the locality and are tailored to build sustained relationship to local audiences and their creative opportunities. All involved in the process of micro-commissions have attended a Human Centred Design course – thus building greater autonomy and enabling arts advisors to step back from hand-holding.



There have been decades of debate around assessing and defining the quality of the art in community contexts and this is picked up further in Section 3.

#### 4.4 Questions for the future

In reviewing the evidence for this report several questions emerged about engaging the least engaged groups for which we could not find answers. Any of these would be an interesting starting point for future research.

**What local structures and resources can lead to a sustained environment for life-long engagement in art and culture?** CPP has revealed the many and complex factors that accompany low engagement and developed approaches that create engagement. How can this be made sustainable?

**How can the learning about working in a facilitative and collaborative way with local communities be shared and implemented more broadly?** Is there a case for what is being learnt through CPP to further influence artist training? Is there further potential for the experiences of CPP to be shared by the non-arts sector partners?

**How can CPP's most effective lessons influence and inform the work of NPOs and project-funded arts practice and grant-giving?** There is an imperative for the Arts Council's core investments to benefit a more diverse public.

**What scope is there for decision-making concerning Lottery funds to be made closer to the point of benefit, acknowledging that cultural opportunities need not depend entirely on professionals?** Micro commissions and their equivalents have demonstrated the potential for communities to make decisions about the allocation of resources closer to the beneficiaries.

**To what extent is the growing local appetite for arts and culture developing into confidence to seek out cultural activity wherever it is?** Data about this is not currently available and would give a sense of the degree to which residents in CPP Places are going further afield for arts and culture experiences.

## 5. Conclusions

This report has summarised the existing evidence base around two key questions, questions that reflect principles at the very heart of CPP. Our findings align with those of the 2018 meta evaluation report and we can return to the concluding themes that we identified there.

**CPP is a maturing programme.** Places are casting a critical and informed eye over their progress to date to make intelligent, insightful decisions about how they work as well as how they move forward.

**CPP is an evolving programme.** Places continue to review and refresh their governance and their programming as a result of better insights, contextual changes and smaller core budgets from Arts Council England.

**CPP is impactful.** It is reaching more people from among those who are the least engaged and it is developing long lasting relationships with local people.

**CPP is empowering.** It is supporting local people to build the skills, capacity, confidence and knowledge to become part of the arts ecology.

**CPP is learning.** Individual Places, partner organisations within Places, the CPP network and Arts Council England are learning about what it takes to extend reach and to engage local people in art and culture.

And, there are additional insights about CPP in 2019.

**CPP is growing its influence.** The expansion of CPP to new Places is validation of the programme's success to date.

**CPP is demonstrating the collaborative advantage of partnership working.** The concept of the multi sector, multi agency consortium is contributing to the success of CPP in a significant way.

There is a considerable amount of learning that has been recorded about the CPP programmes, both in the meta evaluation reports and the learning products referred to in this report. This body of knowledge is invaluable as a reference point for new Places joining the programme. It is equally valuable for Arts Council England in examining the degree to which CPP can, or should, influence its other work streams.

## Appendix 1

### Publications on CPP website

<b>Title</b>	<b>Author</b>	<b>Date</b>
From Small Shifts to Profound Changes	Lynch & Nelkin	2019
Changing the cultural landscape isn't too mighty a task	Mark Robinson	June 2018
It's not somebody coming in to tell us we're so uneducated we need to draw pictures	Sarah Boiling & Clare Thurman	June 2018
Persistent Encounter	Karen Smith	Feb 2018
Shared Decision-Making	Louise White	2017
Evaluation in Participatory Arts programmes	Ed Sarah Davies	
Building Partnerships Beyond the Arts	Ecorys	2016
Engaging Communities in the Arts	Ecorys	
Faster but Slower, Slower but Faster	Mark Robinson	2016
Talent development	Ecorys	June 2017
Art in Unusual places	Ecorys	Jan 2017
Arts for Wellbeing	Ecorys	Jan 2017
Weaving the Social Fabric	Morris Hargreaves Macintyre	Dec 2016
Conference Report - People Power Place	Mark Robinson	Sept 2016
The Role of Voluntary Arts Activity in Creative People and Places	Robin Simpson	October 2016
Bell Square Community Cohesion Research	Jamie Buttrick & Andy Parkinson of Consilium Research (with Mark Robinson).	data from 2015
Your Name Here - engaging a community in discussions of citizenship and civic pride	Greg Pennington, Communications Officer Heart of Glass	2016
6 case studies	Creative Scene	
Building relationships with people new to the arts	Jan Lennox	
Using stewards at outdoor events	Jan Lennox	
7 case studies	Bait	
Building Whilst Flying	Ruth Melville and Ben Morgan,	2015
Place Governance and Partnerships	Ecorys	2015
Pop-up shops handbook	Transported	2015
The Arts and You	Consilium	2014
Taking Bearings		2015
Raising awareness of a participatory cultural project	Rob Lawson	
Bait Quality Guidance	Bait	December 2014
Impact on artists' practice	EL/LM	Feb 2019

### **Local evaluations commissioned by CPPs**

<b>CPP name &amp; Area</b>	<b>Evaluators</b>	<b>Date</b>
Appetite	Nic Gratton, Staffs university	2017
Bait	Consilium	2016
Creative Black Country	Earthen Lamp	2018
Creative Hounslow	Sarah Boiling Assocs	2018
East Durham Creates	Consilium	2018
First Art	John Holmes & Nic Gratton, Staffs University	2017
Heart of Glass	Alastair Roy, Lynn Froggett, Julian Manley and John Wainwright	2017
Home	The Audience Agency	2018
Ideas Test	Adrienne Pye & Jonathan Goodacre, Canterbury Christ Church University	2018
Left Coast	Own report	2017
Made in Corby	Own report	2017
Market Place	Research as Evidence	2018
Peterborough Presents	The Audience Agency and Culture Counts	2018
Revoluton	The Audience Agency	2018
Right Up Our Street	Dr Leila Jancovich ( & Lauren Townsend)	2018
SuperSlow Way	Lynn Froggett, Julian Manley, John Wainwright, Alastair Roy, UCLAN	2017

### **Other sources**

- 2018 meta evaluation report (Icarus)
- Quarterly reports (supplied by CPPs)
- Mapping and Profiling data 2018 (The Audience Agency)
- Cultural Democracy in Practice (2018) 64 Million Artists 7 Arts Council England

Learning from what goes wrong – (“Bring Out Your Dead”) a reflective group workshop conducted by Anni Raw via Skype in 2018.