CREATIVE
PEOPLE
AND
PLACES

Evaluation in participatory arts programmes

A selection of approaches, models and methods developed across Creative People and Places 2013-2016

Contributions by CPP teams, artists, evaluation partners and critical friends

Edited by Sarah Davies, A New Direction

www.creativepeopleplaces.org.uk

Introduction

Since the Creative People and Places (CPP) programme began in 2013, individual programmes have been developing a range of interesting evaluation approaches, models and tools.

Each CPP Place commissions a local evaluation, conducted by an external evaluator / agency to answer the main programme evaluation questions. The National Evaluation draws on these evaluations in the programme-level review.

The three programme evaluation questions driving the CPP National Evaluation are:

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

Local evaluators also conduct local-level analysis and locally relevant research into arts engagement and social and individual impact.

Not only are the outcomes of local evaluations demonstrating early impact, generating new knowledge about audiences and informing CPP Places' programming, they are being employed within an ethos of community participatory opportunities. As such many methods and approaches seek to understand and engage audiences in new ways. Many examples are experimental and creative, explore the nature of excellence and meet both the needs and vision of CPP Places. They are developed within new dynamic partnerships and they often mirror the values of CPP itself.

This compendium presents a sample of these examples from 2013 to 2016 – offered and written by CPP directors and managers, critical friends, local evaluators and artists – to readers who may be thinking about their own evaluation in community contexts and participatory programmes.

In Chapter 1 on measures, metrics and models, two Places speak about adopting metrics and scales to understand their programmes in terms of wellbeing (bait) and cultural taste (Peterborough Presents), while one Place evaluator presents its Social Value approach and its learning around Social Return on Investment (MB Associates for Transported).

In Chapter 2 on evaluation tools, one critical friend and two Place directors offer examples of their evaluation forms, creatively designed and used to collect qualitative feedback and the key quantitative audience data essential for monitoring (Ideas Test, Appetite) and to measure excellence through peer review (Ruth Melville for Market Place).

In Chapter 3 on collaborative evaluation, a CPP Director and two evaluation partners speak about their methods for collaboratively defining, with their audiences, cultural wellbeing (East Durham Creates and Consilium) and quality (Creative Communities Unit for First Art and Appetite) to develop an evaluation framework around.

In Chapter 4 on quantitative and qualitative methodologies, evaluation partners speak about the quantitative methodology they adopted to measure, amongst other things, arts participation (Blackpool Council for LeftCoast), while another evaluator talks about the rich qualitative information gained through film in their evaluation (Research as Evidence for Market Place).

In Chapter 5 on creative qualitative evaluation in action, three Places present images of a range of creative methods in situ, developed for gathering feedback in engaging ways (Appetite, Market Place, Ideas Test).

In Chapter 6 on creative evaluation outputs, artist Nicola Winstanley, who was commissioned by the Creative Communities Unit (evaluators for Appetite), explains an artist-led approach to developing alternative case studies. Additionally writer Sarah Butler and artist Nicole Mollett introduce their programme-wide creative commission for the CPP National Evaluation.

In Chapter 7 on data management, bait introduces their CRM data management system which allows them to enter and track details of participants and artists across their programmes.

Our gratitude goes to those CPP teams and evaluation partners who have taken the time to contribute to this compendium. We hope this will help support others to push the practice of evaluation of arts especially within participatory settings by sharing some of these approaches, the benefits and challenges and further reading.

Contents   Page

Cover image: The Ribbon Wheel – a creative consultation tool developed by artists Nicola Winstanley and Sarah Nadin for Appetite's The Big Feast festival. For further information see section 6.1.
Image credit: Ribbon Wheel for The Big Feast 2015. Image courtesy of Nicola Winstanley and Sarah Nadin.

Chapter 1: Measures, metrics and models

1.1 Adopting the Culture Counts metric

Peterborough Presents… (Peterborough)
Contributed by Josie Stone, Programme Manager

Peterborough Presents is working with The Audience Agency and Culture Counts to carry out the evaluation of its programme. Peterborough Presents first used the Culture Counts metrics while it was in its development phase, prior to being awarded the CPP grant. Culture Counts asked many of the questions that Peterborough Presents wanted to explore, however, at time of writing this CPP Place was still in the early phases of embedding the metrics into their evaluation plan and understanding its value for evaluating quality in a range of community contexts.

What is the Culture Counts metric?

The Culture Counts metric takes the form of an app used to carry out a quality assessment of a sample of Peterborough Presents events between 2015 and 2017. It collects qualitative artist, peer, audience and participant feedback and audience data. It uses a set of core quality measures which have been developed to understand self, peer, and public assessment of quality. It will also aim to contribute to an integrated story of the impact of the programme on the local cultural sector.

> *"What I like about it is that it encourages the respondent to really think about what 'good' looks like. Rather than just giving a rating they are asked to assess on how relevant, challenging and distinctive it is. This makes them really think about their experience and enables us to gain a much better understanding of what we mean by artistic quality."*

Benefits and challenges of using the Culture Counts metric

- As the Culture Counts system is an app there is a reliance on technology (such as tablets and wifi) which can be problematic in some venues and sites.
- Additionally, staff/volunteers are needed to administer it which can have both pros and cons: "We have used it once and recruited local artists as volunteers as it was useful for them to understand how evaluation can be used to develop their practice. We found that if you have the right people then it is easy to get people to complete."

- The Culture Counts metric works better at events where people are wandering around, this increases the number of respondents. "It was used once after a theatre performance… and we couldn't get that many respondents because they all rushed to the car park as soon as the performance ended."
- The metric is also available as a paper survey which gives it more flexibility, but the data entry task will need to be factored in at the end.

Outcomes and findings since adopting this approach

Culture Counts easily creates surveys and can draw upon other data including box office data. Reports, benchmarking the programme against others and tracking performance over time, are planned evaluation outputs as the programme continues. At time of writing it is too soon to be able to assess the value of the Culture Counts metric. However, an early outcome that Peterborough Presents has been able to identify is that the self-assessment from the consortium and delivery partners and the feedback from the audience about their experience of the activity are quite different. "This is really interesting to us as a CPP project trying new approaches; does it matter if we don't like it if the audience does? Will our audience become more critical as they experience a wider variety of arts events through the programme?"

Learn more

Further information about Culture Counts
www.culturecounts.cc

Key contact

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josie.stone@vivacity-peterborough.com

Peterborough Presents programme website
www.idea1.org.uk/peterborough-presents/

1.2 Measuring wellbeing using WEMWBS

bait (South East Northumberland)
Contributed by Lisa Blaney, bait, Arts for Wellbeing Manager

bait is working with Consilium Research as their evaluators. The mission of bait is 'to create long-term change in levels of arts participation, driven by the creativity and ambition of people living in South East Northumberland and having a demonstrable effect on the well-being of local people and levels of social energy and activism within communities and the means to sustain those changes in the future'.

*With advice from Northumberland Public Health (a consortium partner) bait decided to use the **Warwick and Edinburgh Mental Wellbeing Scoring System** (WEMWBS), to be able to measure the programme's effect on wellbeing as set out in the mission.*

What is WEMWBS and how is it being used?

WEMWBS is used to obtain an assessment of the overall positive mental health of a population. It is a robust, psychometric population measure of mental wellbeing and can be used with people aged 13 and over.

It has 14 positively worded questions covering feelings of happiness, cognitive functioning, relationships and self-realisation. It takes approximately 5 – 10 minutes to answer all the questions and these need to be repeated, with a time gap of at least two weeks. People rate their feelings over the previous two weeks with a scoring system of 1 – 5. The scores are added up and the higher the score the higher the sense of wellbeing.

bait is using WEMWBS across a range of projects, with a particular focus on projects that run over several months, delivered via regular participatory sessions.

Benefits and challenges of adopting WEMWBS

- Positive language and very user friendly.
- Independently validated methodology.
- Builds an evidence base that is widely recognised by Public Health England and Scotland.
- Straightforward to include as part of an artist-led session.
- Straightforward to use as a quantitative measure alongside qualitative feedback exploring what it is about taking part in the arts that leads to increased sense of well-being.

- Straightforward to analyse the difference between the first and second scores. However for more in-depth analysis we have really benefited from the support of Northumberland County Council's Public Health analyst.
- Some project partners were initially reluctant to take on what was seen as extra admin. This has improved once partners see that the evidence base we are gathering helps them to also argue the case for the value of their work.
- It takes time to build to a statistically reliable dataset and is best used in projects when there are regular sessions over a number of months. There can be challenges in capturing the essential second score, if people miss the session where this is done. As of June 2017 we have 260 fully completed scores and are aiming for 500 fully completed by October 2019.
- We've found WEMWBS isn't suitable with some groups of people with learning disabilities and a visually based methodology is more appropriate.
- WEMWBS isn't recommended for use with children and young people under 13 years old. The Stirling Children's Wellbeing Scale has been recommended but we don't have direct experience of using this methodology.

Outcomes and findings since adopting the WEMWBS scale

Northumberland County Council Public Health analysed the data collected between January 2014 and June 2015 and the top line findings from this cohort of data are:

- Well-being increased for 74% of people
- Increases in well-being scores are statistically significant
- 31% of people started with a score at or above the national norm
- 56% of people ended with a score at or above the national norm

Once we have 300 fully completed WEMWBS scores we will be working with a statistician to provide a similar analysis.

In the meantime we can produce a simple in-house analysis of the first and second WEMWBS scores and from that see the percentage change in people's sense of well-being.

bait's top tips

Pointers for other places interested in exploring wellbeing in their own programmes:

- Speak to Public Health Commissioners about the evaluation / wellbeing tools they use already to measure population wellbeing.
- Ensure the application of the tool is understood and valued by the people applying it with members of the public.
- Embed it into everyday arts programmes the same as registration.
- Make it a priority with all members of the CPP team to capture this data and ensure one person co-ordinates the results.
- Review the results alongside qualitative data, to establish a strong evidence base about the impact of taking part in the arts on wellbeing.

Learn more

Further information about WEMWBS
www.healthscotland.com/scotlands-health/population/Measuring-positive-mental-health.aspx

bait evaluation, years 1 to 3
www.creativepeopleplaces.org.uk/our-learning/bait-final-evaluation-phase-1

Key contact

Lisa Blaney, bait, Arts for Wellbeing Manager lblaney@woodhorn.org.uk

bait programme website
www.baittime.to

1.3 Using Social Return On Investment evaluation

Transported (Boston and South Holland)

Contributed by Mandy Barnett, MB Associates (Evaluators for Transported)

MB Associates works with people across the cultural, learning and care sectors. It is undertaking the evaluation of Transported – the CPP project in Boston and South Holland, over its two phases. In addition to the Arts Council research questions, Transported is interested in the social and business impact their work has on their partners, from the voluntary and private sectors; the 'Social Value'. MB Associates devised a method combining several Social Return On Investment (SROI) analyses with very broad audience analysis to assess the impact of the first £2.5M investment in 2013-2016 (or T1). In the next phase of funding (or 'T2') the intention is to develop a sustainable evaluation approach, alongside the sustainability of Transported more generally.

What is Social Value?

Social Value is all of the value that society experiences from a service or project. It includes the economic and environmental impacts, as well as the 'social' outcomes like relationships and wellbeing.

Approach and methods

Transported uses a 'broad and deep' approach to evaluation which looks at the Arts Council's three research questions for CPP and the ripple effect on social value. The research questions establish supply and demand. However we need to understand the effect on society more deeply to make the case for the arts to partners.

In T1 the methodology included:

1.   Events surveys at all Transported events combined with Audience Agency analysis, management information on budgets and coding of projects for 'Creative Intent'. Coding is devised from empirical analysis and a review of the Quality Metrics and Larc instrumental work. They range across participatory and audience experiences including 'Fun', 'Engrossing', 'Captivating' and 'Locally resonant'.
2.   An overarching Story of Change developed for the programme working backwards from the intended impact (see www.vimeo.com/132113455).

3.   Five sample projects - in partnership with the public, voluntary and private sectors - have in-depth SROI undertaken. SROI analyses combine narrative with numbers; a story about the difference we make with proxy values so things can be compared. A description of SROI is included in a video on the blog: www.transportedart.wordpress.com
- Two projects using silk painting and paper sculpture projects as part of the Open Book library strand, in mobile and static libraries, from Faceless Arts and the Eloquent Fold.
- An art trail installation with Spalding Civic Society and local schools of sculptures of local people in context.
- A photography project with Elsoms seed company workforce culminating in an exhibition on site.
- A further analysis of a mental health project called Taking pART added to learning for T2 but was not included in the main report for T1.

MB Associates also trained the entire Transported team in SROI methodology especially encouraging them to use a Story of Change to plan and review projects, and a 'dashboard' approach for systemmatic and consistent review and communication.

Using 'proxy' values

One of the key features of SROI analyses is that they apply proxy values to personal and social outcomes so that they can be compared with economic outcomes on a level playing field – as well as against the investment. We used a mixture of national research in the main from Daniel Fujiwara's work as a wellbeing economist, and prioritisations gathered from local people, using a Valuation DIY approach promoted by Happy Museum.

Transported outcomes

Like many cultural programmes Transported's outcomes are about learning skills, relationships and happiness and wellbeing. Another strength was related to its 'local resonance' in the form of a feeling of pride and belonging.

Part of the SROI discipline is to look robustly for unwanted or unexpected outcomes too. In one project we found that whilst empathy was a valuable outcome, there was a small risk of cliques developing – the other side of the same coin.

Benefits and challenges of using SROI

- The SROI approach is very complete, providing breadth, depth and longevity.
- The impact on social and economic outcomes as well as cultural effects speaks the language of a broad group of stakeholders. South Lincolnshire is unlikely to generate arts income from tourism so non-arts commissioning is vital.
- The approach links evaluation more strongly into the planning and management of Transported, with a rigorous analysis of what works.
- Every finding has both qualitative and quantitative evidence for robustness and to speak to a wide range of interests.
- The focus on social value is beyond the Arts Council's research scope and is therefore outside the general requirements.

Social impact

The social impact was as follows.

Personal and social outcomes

- New skills, everyday wellbeing, and more social opportunities were all positively affected. They go on to build a greater sense of place and community. In turn, these have a knock-on effect on businesses who want to give something back and leaders who have begun to understand the value of this kind of culture, as well as shared family experiences. In the longer term this could affect the local social, health, creative, cultural and work economies.

- In three of the five SROI projects skills were explicitly taught, so it is no surprise that this was the best result, but even in Spalding where the participants were the subject rather than object of the work, there was a 22% increase in confidence with the arts. The greatest skill development was in A Small Library (39%), a book-making project where participants tended to have quite difficult lives. Where skills were 'everyday' and could be taken up as a hobby, like photography at Elsoms, outcomes were likely to last the longest.

- Increases in everyday wellbeing ranged from 27% in A Small Library to 10% with Faceless and four projects ended above the local average score for

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[1]ONS, 2014/15, Measuring National Wellbeing.

wellbeing of 7.5 out of 10[1]. The groups at Elsoms and A Small Library both started out with a wellbeing score below the local average, which made it easier to add value, and ended above.

- The relationship between people and place is key to CPP and all projects increased a sense of belonging, again highest at 25% in A Small Library, where reduction in isolation was a huge success. At Elsoms, even in the wider non-participating workforce, there was a 10% increase in understanding of roles, the explicit objective for the Chairman.

- An emergent learning was related to the difference between personal and social wellbeing. Though they can be part of a virtuous circle, a personal experience of 'flow' most likely to create individual wellbeing, can be undermined by the distractions of working in a group.

Return on investment

- Investment from Arts Council England in T1 was £2.6M with almost half directly on arts delivery, and cost per view ranged from around £3 to over £600. Three of the SROI budgets were around the £10K mark, with Spalding at around £25K with overheads on top.

- Although the personal and social outcomes of Transported's participatory projects are excellent, the value is limited in the main because of high costs; overheads tend to double the project costs.

- We used valuation methods including national Subjective Wellbeing Valuation, and an adaptation of the Willingness to Pay model for locally equivalent value of skills for example. Skills have small value in themselves, but are empowering and an important link in the chain leading to personal and social impact. Personal wellbeing has substantial value, similar to but exceeded by a sense of belonging. For the latter we used a Subjective Wellbeing Valuation of £3,919, for belonging in a neighbourhood.

- The project SROIs were as follows. For each we also estimated an increased return by reducing the overheads to 20% forecasting a new model focusing on key features. The results show the amount of social return per pound invested. 1 to 1 would be break-even.

- ♦ Elsoms, 1 to 0.4 - increasing to 1 to 0.9 with a forecast potential of 1 to 3.2 – by valuing increased productivity.
- ♦ Spalding, 1 to 2.8 – increasing to 1 to 4.2 with a forecast potential of 1 to 7.0 by working with a more disadvantaged group.
- ♦ Faceless Arts, 1 to 1.0 increasing to 1 to 2.1 with a forecast potential of 3.8, again by working with a more disadvantaged group or for longer to make a bigger difference.
- ♦ A Small Library, 1 to 1 – increasing to 1 to 1.3 with a forecast potential of 1 to 3.0 by diversifying the library and attracting new users.

The results of Transported so far are very promising. The programme attracts a new audience with high quality work that makes a difference to both their opinion of the arts and their personal and social outcomes.

Sustainable evaluation

With T2 all about sharing responsibility with partners, developing a streamlined evaluation approach is key. There are two main features of ongoing evaluation that we hope mean we can embed learning as standard:

- Use of a loyalty card that captures demographic information from people and their repeat and different engagement, with a simple swipe through a card reader. This replaces the 'broad' approach which used intensive event surveying as it also allows sample surveys to be sent to those who have signed up.

- Use of www.theLIFESurvey.org, a cultural wellbeing research programme to measure Learning, Interactions, Feelings and the Environment. This research programme has several partners including a Knowledge Transfer approach with Oxford University. Others wanting to be involved should contact Mandy@MBAssociates.org.

Webinar

Many Barnett has created a webinar presentation to go alongside this case study. Download it on BOX or alternatively view using YouTube. On YouTube choose the highest quality (720p) via the gear cog icon to see the presentation text more clearly.

MB Associates
www.mbassociates.org

Blog page with videos of the Story of Change, SROI process, the Arts Council's question focus and extrapolation approach
www.transportedart.wordpress.com

Social Value UK
www.socialvalueuk.org

Transported's evaluation report years 1 to 3
www.creativepeopleplaces.org.uk/our-learning/transported-final-evaluation-phase-1

Key Contacts

Mandy Barnett, MB associates: Mandy@mbassociates.org
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Nick Jones, Transported Director: Nick.Jones@litc.org.uk

Transported programme website
www.transportedart.com

Chapter 2: Evaluation tools

2.1 Anti-form

Ideas Test (Swale and Medway)
Contributed by Steph Fuller, CPP Director

Set in Swale and Medway, Ideas Test's vision has been rooted in empowering the local community to make their own creative choices. By working with local communities and making links between organisations and people, we are investing in their ability to inspire a greater appetite for the arts.

How to ask the essential demographic monitoring questions is a common challenge across the arts and beyond. The anti-form, developed by Steph Fuller, aimed to collect some of the key monitoring data and demographic information that people find it hard to gather, in a fun way that looks nothing like a standard evaluation form. Ideas Test employed a 'gameified' format using handwriting to make a more human approach. The majority of the questions are tick box questions, allowing for quick, easy and fun completion of the form, and easy data entry afterwards.

Ideas Test programme website: www.ideastest.org.uk

The Anti-form

What do you like to do?

Anything else? Tell us what.

Amateur Group. Name?

No

Three or more

Sing

Play music

Writing

Cinema

Dance

Artist

How would you describe yourself? Tick all that apply

Have you taken part in arts activity in the last year?

Twice

Go to a performance (theatre. Concert, dance, musical)

Play sport

Watch live sport

Paint or Draw

Amateur or Voluntary

Once

Gardening

Walking

Computer gaming

Books

Comics

Audience member

Yes

Go to an exhibition

Craft

Model making

Museum or historic site

Please tell us your Name: Email:

65+

male ♂

No

Would you like to get our newsletter?

Do already

No

Yes

55-64

Female ♀

Yes

Can we contact you again?

No

Yes

45-54

How old are you?

Are you deaf or disabled?

Have you been to other Ideas Test events?

No

Yes

35-44

Are you

What's your postcode? ME............

25-34

16-24

Keeping in touch

Under 16

Tell us about yourself
tick all the boxes that apply to you

2.2 Big Feast Bingo

Appetite (Stoke-on-Trent)
Contributed by Karl Greenwood, CPP Director

The Appetite programme in Stoke-on-Trent produces events, performances and activities designed to get the people of Stoke-on-Trent involved in – and inspired by – the arts. From taster menus to big feasts, it is putting the public at the heart of everything it does, asking them what they'd like to see and do as well as offering plenty of different ways to get involved.

This scheme was developed in 2015 and used again in 2016 to help Appetite track audience behaviours and identify what shows people had seen on the day of our Big Feast Festival. We wanted this to be a fun activity and not labelled as monitoring and evaluation. We also wanted to get more accurate monitoring information of people engaging with the festival on the day rather than through just post-event surveys or through booking tickets online.

The Big Feast Bingo provides a fun and playful way to collect data during the festival by offering bingo cards to people and asking them to write three words on the acts they've seen and rate them out of 5.

Appetite programme website: www.appetitestoke.co.uk

The BIG Feast Bingo Playing Card

appetite

#BigFeast15

Play Big Feast Bingo and be entered into our prize draw to win £150 of intu Potteries vouchers and other prizes. It's simple and fun to play. All you need to do is see a minimum of two shows at The Big Feast, rate and review them and return a completed Big Feast Bingo Playing Card to the Appetite TV tent (Albion Square). If you manage to get a line or a full house you get an extra little treat when returning your card.

Please provide 3 words to describe and rate the show you have seen. Please tick the show you have seen if there are two options in the box.

Headphones and/or Ature
Rate: ☆☆☆☆☆
3 words to describe it:

The Lift and/or Covet Me, Care For Me
Rate: ☆☆☆☆☆
3 words to describe it:

Monster Colours
Rate: ☆☆☆☆☆
3 words to describe it:

Mr Wilson's Second Liners
Rate: ☆☆☆☆☆
3 words to describe it:

Kärvän
Rate: ☆☆☆☆☆
3 words to describe it:

Sufi:Zen and/or Soul of Fado
Rate: ☆☆☆☆☆
3 words to describe it:

The Poetry Takeaway
Rate: ☆☆☆☆☆
3 words to describe it:

RIEN N'EST MOINS SUR (...mais c'est une piste) and/or Pick 'n' Mix
PICK 'N' MIX
Rate: ☆☆☆☆☆
3 words to describe it:

Full Stop and/or Oasis Social Club
Rate: ☆☆☆☆☆
3 words to describe it:

55-64

0 ☐   1 ☐   2 ☐   3+ ☐

Appetite would like to keep you informed of future events by adding you to our e-newsletter mailing list. If you do not want to receive this please tick here. ☐

Thank you for spending some time to fill this out.
You will automatically be entered into our prize draw. The draw will be made before 4 September 2015.
This data is really important for Appetite as it supports us to put on events like this in the future.

Big Feast Bingo 2015

appetite

Big Feast Bingo
Playing Card

the big feast

Play Big Feast Bingo and
vouchers and other prize

All you need to do is see
completed Big Feast Bing
prize draw. If you manage

**Please provide three wor
there are two options in**

The Street is Ours

Rate: ☆☆
3 words to des

**Pseudo Synchro and/or
Topiary Trauma**

Rate: ☆☆
3 words to des

Of Man and Beast

Rate: ☆☆
3 words to des

To be entered into the prize draw please fill out the information below.

Email address

If you live in the UK,
what is your full postcode?

If you live overseas,
what is your country of residence?

Are you (please tick):

Male ☐   Female ☐   Prefer not to say ☐

Age (please tick):

Under 16 ☐   16-24 ☐   25-34 ☐   35-44 ☐   45-54 ☐   55-64 ☐

65 or older ☐   Prefer not to say ☐

Ethnicity (please tick):

White British ☐   White other* ☐   Mixed / multiple ethnic background ☐   Prefer not to say ☐

Black or Black British ☐   Asian or Asian British ☐

Other* ☐   What other? _____

Are your day-to-day activities limited because of a health problem or disability which has lasted,
or is expected to last, at least 12 months? (Tick one only)

Yes, limited a lot ☐   Yes, limited a little ☐   No ☐   Prefer not to say ☐

How many art activities / events have you been to in the past 12 months?

0 ☐   1 ☐   2 ☐   3+ ☐

Appetite would like to keep you informed of future events by adding you to its newsletter.
If you do not want to receive Appetite's newsletter please tick here: ☐

Thank you for taking the time to fill this out. You will automatically be entered into our prize draw if you have seen
3 shows. The draw will be made by 12 September 2016 and we will contact the winner by email.

This data is really important for Appetite as it supports us to put on events like this in the future. The results of
these surveys will be used solely for evaluation purposes. Your feedback may be used in a report or presentation
but no information contained in the results will be attributed to the person who submitted it.

**Big Feast
Bingo** 2016

2.3 Excellence Assessment

Market Place (Fenland and Forest Heath)
Contributed by Ruth Melville, Critical Friend for Market Place

Market Place is working with evaluation partners Research as Evidence, with Ruth Melville supporting the programme as Critical Friend. The Market Place programme is about more people creating and experiencing great art in Fenland and Forest Heath: in seven market towns - Brandon, Chatteris, March, Mildenhall, Newmarket, Whittlesey, and Wisbech. Its vision is for the seven market towns to become centres of creativity and inspiration for the area in Cambridgeshire and Suffolk.

Excellence in art practice and engagement in Market Place is an integral part of the programme, and our evaluation aims to consider to what extent this happens, and the difference it makes to the people of Fenland and Forest Heath.

Market Place's consortium have agreed to be involved in the process of supporting, ensuring and evaluating 'excellence' within its programme. This is ideal as they have experience of the local context, of good practice in arts engagement and of other artistic practice.

Drawing on the quality principles developed by bait, another CPP Place, a review of excellence in CPP programmes by Consilium and Mark Robinson, and the process and terms within Taking Bearings developed by CPP directors, Market Place has created their own understanding of the elements that make up excellent art and engagement.

We will take a 360° look at excellence, taking into account the views and experiences of:

- those who directly co-produce the work (artists and arts organisations, the operations team)
- those who support and experience the work (the Creative Forums, the operations team, local organisations)
- audiences of and participants in the work (Creative Forum members, local residents, visitors)
- peer assessment (artists, arts organisations, evaluation team, consortium)

In order to ensure that views are correctly interpreted, reviewers will be asked to 'score' themselves on two areas: their experience of making/assessing art; their experience of doing/assessing engagement. Main artforms worked in will also be recorded so that any artform specific knowledge can be taken into account when comparing answers.

The peer and external review element will come through a process involving consortium members, secretariat and other artists involved with Market Place, as well as Research as Evidence (Evaluators for Market Place) and Ruth Melville (Critical Friend), being asked to reflect on a sample of events – across the programme geography, timeline and event type – using an adaptation of the bait guidelines. The Peer Reviewer reflection grid is included on the following pages.

In addition, artists and programmers (Operation Team members involved in each event/commission, Creative Forum members who have been actively involved in any event/commission) will be asked to complete the grid, following the reflective review of their involvement. The Artist/Programmer reflection grid is included on the following pages.

Learn more

bait quality guidelines
www.creativepeopleplaces.org.uk/our-learning/bait-quality-guidelines-0

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

What it does to you: Excellence in CPP
www.creativepeopleplaces.org.uk/our-learning/what-it-does-you-excellence-cpp

Key contact

Ruth Melville, MB Associates: RuthMelville@mbassociates.org

Market Place programme website
www.cppmarketplace.co.uk

The Peer Reviewer reflection grid

Please use paper version to make notes at the event and then either enter on surveymonkey: or type and email to ruth@ruthmelville.net

This forms part of the research to understand how Market Place is addressing excellence. It will be complemented with information directly from artists and participants. For this reason, you are invited to be as partial as you like - **use your own judgement and your experience and observation** of the way others around or with you responded. If you are basing your view on the behaviour or comments of others, please state what – particularly giving examples.

If there are questions you feel unable to comment on, please simply note this (brief reason is helpful). In many cases you can't answer completely – please make any assessment you are able to from the event you attend.

Event Name: ……………………………………..   **Date: …………………………………………….**

Location: ………………………………………………   **Reviewer Name: …………………………………**

Considering this event, please write a response to the following questions below, then give them a score from 0-10, with 0 being *'not at all'* and 10 being *'as much as I can imagine being possible'.*

Element	Question	Comments	Score
Ambition & risk taking	*Do the participants/artists/curators/project partners challenge themselves with this work? To what extent?*		
Concept in context	*Is this an interesting idea? Is it developed and presented with the right people in the right place at the right time?*		
Meaning & relevance	*Does it mean something to the people taking part or attending? Does it have something to say about the world in which we live?*		
Integrity and authenticity	*Is the work honest? Does it reflect the ideas of the people who are involved in making it?*		
Process	*Is enough care, attention and the right amount of time is given to the process?*		
Collaborative ownership	*Are/where participants and partners are involved in making decisions about how the project is delivered?*		
Production & performance values	*Is the work well produced and presented to a high standard?*		
Inspires curiosity	*Does the work spark curiosity and conversations with the people who engage?*		
Aspiration	*Are next step opportunities clear for people taking part? Is there an aspiration for longer term development?*		
Sustainability & replicability	*Can elements of the project be repeated, developed or sustained by individuals and groups in Fenland and Forest Heath?*		
Personal experience	*How was the event/work for you? Was it new? Stimulating? Fun? And add any general comments here.*		

The Artist/Programmer reflection grid

Please either enter on surveymonkey: or type and email to ruth@ruthmelville.net

This forms part of the research to understand how Market Place is addressing excellence. It will be complemented with interviewers, blogs and information from peer reviewers and participants.

We are interested in **your view of this work – its effect on you, and on participants**. Please compare with both other work you've done, and your aspirations for your work. You can comment on the project as a whole, or separately on different elements. You may find it useful to discuss this with co-producers then write notes up. Please note all involved in the views expressed. Use as much space as needed.

Project/Event Name: …………………………………………..   **Date(s):** …………………………………………….

Location(s): ………………………………………………………   **Your Name:** ……………………………………

Considering this event, please write a response to the following questions below, then give them a score from 0-10, with 0 being *'not at all'* and 10 being *'as much as I can imagine being possible'.*

Element	Question	Comments	Score
Ambition & risk taking	*Do the participants/ artists/ curators/project partners challenge themselves with this work? To what extent?*		
Concept in context	*Is this an interesting idea? Is it developed and presented with the right people in the right place at the right time?*		
Meaning & relevance	*Does it mean something to the people taking part or attending? Does it have something to say about the world in which we live?*		
Integrity and authenticity	*Is the work honest? Does it reflect the ideas of the people who are involved in making it?*		
Process	*Is enough care, attention and the right amount of time is given to the process?*		
Collaborative ownership	*Are/where participants and partners are involved in making decisions about how the project is delivered?*		
Production & performance values	*Is the work well produced and presented to a high standard?*		
Inspires curiosity	*Does the work spark curiosity and conversations with the people who engage?*		
Aspiration	*Are next step opportunities clear for people taking part? Is there an aspiration for longer term development?*		
Sustainability & replicability	*Can elements of the project be repeated, developed or sustained by individuals and groups in Fenland and Forest Heath?*		
Personal experience	*How was the event/work for you? Was it new? Stimulating? Fun? And add any general comments or anything missed in here.*		

Chapter 3: Collaborative evaluation

3.1 Collaborative evaluation modelling using cultural wellbeing as a measure

East Durham Creates (East Durham)
Contributed by Nikki Locke, East Durham Creates and Jamie Buttrick, Consilium Research

East Durham Creates (EDC) is managed by Beamish and East Durham Trust working in partnership and supported by Durham County Council via East Durham Area Action Partnership and Culture and Sport Services. Consilium Research are EDC's evaluation partners.

EDC is now entering its second phase from 2017 to 2020. These next three years form the crucial midpoint in our ten-year vision where by 2024, we will have created the conditions for the arts to enrich the quality of life in East Durham on a sustainable basis.

In the first three years of EDC's ten year journey we've experienced something extraordinary, uncovered hidden talents of our people and have told important stories about our place. We've created new outstanding artworks with world-class artists, supported the ideas of our imaginative communities and teamed up with some inspirational partners.

We pride ourselves on our experimental approach, testing a whole host of approaches to explore what works (and what doesn't) resulting in a clear appetite for the arts and creative activity. Our phase two creative programme has been designed to specifically focus on further increasing confidence, capacity and infrastructure in the area with local people taking the lead in shaping their own cultural offer.

We're now entering into a new chapter, applying the lessons we've learnt and building on the successes we've achieved to date. We have revised our long-term vision and mission to ensure everyone here has the opportunity to choose art and creativity as part of their everyday lives, no matter what their circumstances. We also believe there's real potential to explore how culture can be used as catalyst for change in a place which can often feel forgotten.

Phase two - approach to evaluation

It is essential that our work over this next phase is evaluated to give us the best evidence possible to demonstrate that arts and culture have a permanent place in East Durham – one that responds to, is defined with and led by our people. Between 2017 and 2020, EDC's mission is to test and create conditions for the arts and to use cultural wellbeing as a mechanism to monitor and measure how the arts can enrich people's lives on a sustainable basis.

To enable us to monitor and measure impact through cultural wellbeing, we first need to define what that means for our people and in our place; how the arts can help to transform the communities and lives of people in East Durham in terms of 'cultural wellbeing' and its relationship with social, environmental and economic wellbeing.

The process of beginning to define cultural wellbeing in the context of East Durham

Our ethos is to take a lead from our people and place to ensure we are responding to need, appetite, opinion and utilising our funding to best serve the communities we operate in.

We took the decision with our evaluation partners, Consilium, to design a workshop which would help us to define cultural wellbeing. This session was developed in-house then tested on a range of stakeholders and partners in the first instance, allowing us to explore concepts and our approach. The session lasted 1 hour 30 mins with almost an hour allocated to group task work, ensuring sufficient chance for everyone to have their say.

Cultural well-being model

Cultural · Environment · Well-being · Economic · Social

We asked participants to think about the following four areas, each with a further explanation developed by the Head of EDC and Consilium:

Social How could people feel better about themselves and connect with others? What would help you to feel part of a community?

Cultural What does it mean to live in or be from East Durham? What do you want to do, make, create or see? Do you feel ownership/have a voice on what happens locally?

Environment What is it like to live in East Durham? Are the physical buildings, facilities and infrastructure right for the people who live here? Think about natural spaces too including the coast and parks.

Economic Do people have fair life chances? Are there enough opportunities for people to develop skills, have inspirational experiences and thrive?

For each area, they were asked to list both practical, detailed examples or more general overview statements, thinking about:

- What's important to you?
- What's needed?
- What could be improved?
- What could be different?
- How would you want things to be?
- How can the arts, with the support of East Durham Creates, help to achieve this?

The collaborative definition of cultural wellbeing includes the following:

Social

- People being kind to each other
- Tackling loneliness and meeting new people
- Overcoming entrenched social habits, e.g. set times for leisure activities or household tasks
- Being part of something
- Feeling your community is valued
- Feeling your own culture is valued
- Being able to talk about difficult subjects

Cultural

◆ Culture making the area feel like one place – the sum being greater than the parts
◆ People having a say in what happens and what is important to them
◆ East Durham being celebrated for more than just its coal mining heritage
◆ Having your cultural identity being recognised by the 'outside world'
◆ More cultural offers of relevance to local people
◆ A 'can do' attitude instilled in every child

Environment

◆ More colourful and vibrant places to live
◆ More places to meet with each other and do things
◆ Using the arts to bring people to our special natural spaces
◆ Transport is a significant contributor to isolation
◆ Visible art fitting into and complementing everyday life
◆ Making use of empty spaces and alternative venues

Economic

◆ Widening horizons
◆ Business support for culture
◆ Identifying role models from the area
◆ Successful local people not leaving the area
◆ Making a living from what you are good at including hobbies and interests
◆ More diverse business and education opportunities

Following this session we will be holding a further workshop with local people to gain more insight into what's important and valued.

How participants' feedback will inform the evaluation framework

All of the data and answers collected will be developed into a list of statements or themes to be part of a wider survey for people to rate in order of importance. The results from this will be used to further define our concept of cultural wellbeing for the next three years of East Durham Creates which will be used as a tool for helping us to programme activity and inform ongoing evaluation.

Learn more

Further information on the cultural wellbeing model

See www.artsaccessinternational.org/cultural-wellbeing/ and
www.mch.govt.nz/files/report1.pdf for a fuller discussion of cultural wellbeing.

Key contacts

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3.2 Creative evaluation approaches to understand audience definitions of quality

Appetite (Stoke-on-Trent) and First Art (Derbyshire)
Contributed by Nic Gratton, Creative Communities Unit (evaluators for Appetite and First Art)

The Creative Communities Unit (CCU), based at Staffordshire University, specialises in creative and participatory evaluation. The CCU team are the contracted evaluators for two CPP places; Appetite (Stoke-on-Trent) and First Art (Derbyshire). Across both places a creative approach to the evaluation and gathering of feedback has been developed, making the evaluation accessible and easy to take part in. This includes bespoke tools developed with artists, approaches that are participatory and engaging, and the training of volunteers to create a community with responsibility for collecting evaluation information.

Nic Gratton explains two particular creative evaluation tools, Quali-tea Pots and Crystals and Vases, primarily used 2013 – 2016, which aimed to uncover definitions of artistic quality held by the local communities across Appetite and First Art's work.

What creative evaluation methods are being used?

Cross-checking the accuracy of data is vital to the reliability and validly of research. For both Appetite and First Art we have identified a series of quality art definitions and cross checked these findings with audiences at a range of events.

In order to provide audiences with the opportunity to vote on an existing set of data, two creative evaluation tools were developed using the same principles of employing a number of items and a series of receptacles to vote.

I.   Quali-Tea Pots

For Appetite, audiences were asked the open question "What does quality art mean to you?" at the programme launch event in June 2013. From the responses to this question, six themes emerged: Art that is inspiring; Art that is easy to get to; Arts that makes you see things differently; Art that is value for money; Art that makes you feel something; Art that keeps you interested. We are able to use the Quali-Tea Pots tool to cross check these findings at events throughout Appetite's Taster Menu.

The evaluation at Appetite's Taster Menu was set in the Travelling Tearoom, a large circus style tent which was beautifully decorated and invited audiences to 'come and have a chat over a cup of tea'. Tea pots and sugar cubes were therefore used to vote reflecting the environment of the evaluation.

Audiences were asked to take three sugar cubes and place them into the tea pots which best reflected their definition of 'quality art'. Through the use of the Quali-tea Pots we were able to identify that audiences felt that quality art was:

•   Art that is inspiring
•   Art that makes you see things differently
•   Art that keeps you interested

Image: Qualit-tea pots for Appetite at a picnic. Image courtesy of Creative Communities Unit

II.   Crystals and vases

A similar tool was required to test quality art definitions for First Art. We used definitions that had started to emerge from across the CPP programme and developed from the work of François Matarasso (2015).

At the programme launch of First Art we introduced crystals and vases, in which research participants were presented with three crystals and asked to vote for their definitions by placing them in a series of transparent vases. For this tool we asked the same question, but there were more definitions to choose from. The definitions voted on to determine a local definition of quality art for First Art were: inspires curiosity; ambitious and takes risks; meaningful and relevant; well produced and presented; shared with and owned by real people; all about process; authentic, aspirational; a good idea in the right place at the right time.
The three most popular definitions with audiences at the launch of First Art were:

•   Inspires Curiosity
•   Ambitious and Takes Risks
•   Meaningful and Relevant

Although different terminology was used we can start to see some similarities with the definitions provided using the Quali-tea pots with Appetite audiences. Further cross-checking of this data is required before final conclusions can be drawn. However, this tool has provided a useful starting point to hold discussions with audiences and communities in the First Art area about quality art.

Image: Crystals and Vases for the programme launch of First Art. Image courtesy of Creative Communities Unit

Benefits and challenges of creative evaluation tools and techniques

The use of this tool to support participants to choose between preselected categories (in this case, definitions of quality art) is an attractive way to encourage people to take part in research. Many participants were drawn to the research tool because they were interested and curious about the activity. Being part of an artistic programme, the research tools became another part of the programme and something else interesting to look at. Some people were surprised that the tools were a means for them to feedback on the programme.

While similar data could be gathered through the use of a survey, the participatory nature of the tools make engagement in the research process more meaningful for the individuals taking part. The kinesthetic process of picking up a sugar cube or a crystal and deciding where to place it adds an interactive dimension to the data collection. The mere fact that the tool was 'different' and an unusual way of asking audience members a research question encouraged people to take part.

However, as with all creative evaluation tools it is essential that the tools form part of a structured and robust research process. While it can be tempting to use creative evaluation tools as a novelty, without clear planning, constancy and recording, the data collected could be compromised.

Giving people a choice of categories to 'vote' for can also pose challenges. Offering predetermined categories can be useful to cross-check data. However, it can also restrict people's thoughts about a topic. It is therefore important that the categories have been selected as part of a thorough research process. In the case of the Quali-Tea Pots the categories were themed from consultation at a previous event. For First Art's Crystals and Vases, the definitions were identified through desk research, however, this desk research produced a large number of definitions. Ideally, participants would have a more concise list of definitions to choose from, however it was felt that a larger number was more beneficial than restricting participants ideas based on the researchers' assumptions. These definitions will be narrowed down for future First Art evaluations.

Finally, the time commitment to developing creative tools such as these can be easily underestimated. Preparation time, facilitation of the tools and recording of data are all time consuming but essential to successful delivery.

Top tips

- Always give yourself more time than you think you will need.
- Make sure you are clear about how you have decided which categories to use.
- Give participants clear written and verbal instructions.
- Be on hand to offer help (and to make sure participants are following the instructions).
- Record the findings at regular intervals.

Learn more

Find out more about creative evaluation techniques

Creative Communities Unit
www.blogs.staffs.ac.uk/ccu/

Key contact

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Appetite programme website
www.appetitestoke.co.uk

First Art programme website
www.firstart.org.uk

Reference Matarasso, F (2015) Weighing Poetry: Thinking about Artistic Quality (v.2, 1/15) originally commissioned by The Arts Council / An Chomhairle Ealaíon (Dublin) in August 2000 and available at: www.artscouncil.ie/Publications/Literature--English-language-/Weighing-poetry_-Exploring-funding-criteria-for-assessing-artistic-quality/

4.1 Quantitative approaches in LeftCoast's programmes

LeftCoast (Blackpool and Wye)
Contributed by John Patterson, Blackpool Council, Corporate Development and Research Officer (Evaluators for LeftCoast from 2013 to 2016)

LeftCoast covers the areas of Blackpool and Wye. In a unique partnership between 2013 and 2016, Blackpool Council provided evaluation support and coordination for LeftCoast on the basis of two thirds in kind and one third cost recovery basis. This aimed to encourage partnership working at a local and involved level and enabled LeftCoast to draw on a wider number of evaluation resources available.

Through trialling and experimentation LeftCoast and Blackpool Council developed their own quantitative methodology, designed based on their experience of what might work within this context, alongside the core monitoring required by the Arts Council. We've been able to deal with any practical issues by adapting our designs to fit – we haven't been stuck with a fixed survey approach that feels awkward.

Blackpool Council's methodology

The evaluation approach between 2013 and 2016 was to employ a broad range of quantitative methods, which aimed to create a rounded picture at population and audience level. The evaluators were in a unique position to utilise the resources available at council level such as incorporating participation questions into resident surveys to assess overall population trends. Other more bespoke methods included detailed face to face surveys at key events, postcards to gather key demographic information and a wide range of smaller surveys where face to face wasn't appropriate.

Audience details are collected as standard. Postcodes are invaluable in assessing the audience as they are so simple to collect. Email addresses are collected to follow-up with engaged audiences near to the end of the programme and compare changes in LeftCoast's audiences against the population level research.

Qualitative research contextualised this data – focusing on the differences in engagement in big and small, audience and participative events. Ethnographic researchers were commissioned for parts of the arts programme and a 6 month evaluation project also tracked 13 participants.

Benefits and challenges of this chosen quantitative approach

Employing several types of survey design can make it difficult to analyse in aggregate: online, face to face, and monitoring the postcards as they come in. There are also cost implications, for example a resident survey of 1000 people, whilst incredibly valuable data, costs a minimum of £10,000.

The biggest challenges have been around deciding on pragmatic solutions to fairly big and debateable areas. They don't have easy answers:

What is a true measure real arts participation and change in that participation?

For example there are questions like: "Have you participated in any X, Y or Z in the last 12 months?" which are subject to massive problems in recall and understanding. "What counts as art?" is a common comment when people fill that in and then recalling the numbers of activities depends on that interpretation.

To really answer the question "Are people becoming more participative in arts activity?" you need to consider upfront what the initial measure is, and you need to consider how you might update that for individuals. To attribute this to your own activity you also need to relate it to direct signs of attribution, i.e. people say it was your activity and indirect attribution i.e. your engaged audience take part more compared to people you didn't engage with. That's hard work when people aren't repeatedly engaging with the same activities.

What we did: We used the broad monitoring question about recent arts participation as required by the Arts Council, and invented our own to go along with it which asks people to rate their level of engagement, which we part-validated through our population survey. This would give the potential to demonstrate some change and ideally more change for the audience engaged than for the general population.

Sampling and methodologies for long term and complex projects built from entirely different approaches:

CPP is constantly creative by its nature and that means we've had to work out how to survey appropriately at shows, at festivals, in theatres, through box offices, in communities. LeftCoast's particular programme moves through all of these and it's not possible to evaluate everything.

Events are also not consistent and there are a lot of them - so in terms of action learning it's difficult to take findings and reapply them as no two projects are truly the same. We've attempted to get round this through applying a broad distinction between spectacles and community events but even then some of those are not straightforward.

There are additional difficulties in consistent sampling – for big events we can justify a budget for face-to-face fieldwork, at community events it's not as cost effective. Organisers at community events want to help but need to focus on delivery.

What we did: We settled on applying detailed quantitative research on a few events in depth and then swept up the rest with a background level of basic monitoring – larger events were the focus in years 1 and 2, and in year 3 the focus was qualitative information and community level events.

Overview of findings and learning from the methodology, up until 2016

- We know that people enjoy LeftCoast activities, that a good proportion are from typically disengaged backgrounds, that they feel they have had a quality experience and that they are more likely to see themselves doing more activities in future as a result.
- From our work at the Spare Parts Festival and repeated ethnography we have good evidence that it has changed perceptions and expectations, that for a small number of people they chose to come back or experience new activities, but also that the art label is not one people apply naturally – Spare Parts is seen as fun, entertaining, interesting etc not 'art'.
- We have a good sense of traditional arts participation in the population.
- We know a good deal about where people are coming from through postcodes.
- We applied the same survey to Spare Parts for three consecutive years, which has given us strong evidence it's having an impact on that audience. If we hadn't put that quantitative work in, we'd have a great story from the ethnography but no sense of scale.

What the evaluators learnt about quantitative data gathering in large scale community activities such as CPP programmes:

- Postcards have a great response rate – we got several hundred back from big events and always some from small events – the downside is that responses are not rich due to size limitations.
- Face-to-face fieldwork can guarantee a good response and richness in data – at high monetary or manpower costs and only suits certain events.
- Online surveys have very low response rates – down at around 5%.
- Paper surveys did not work effectively at any art event we tried them at – for the audiences and communities involved it seemed to feel too much and there were issues in collecting them in, when people were asked to fill them in.

Image: SpareParts 2016, SpareParts parade, LeftCoast, Photography by Jay Clapp

Top tips

- Establish a minimum set of monitoring questions early and standardise these for any data collection.
- Consider the ways these can be collected e.g. is face-to-face going to work in a theatre?
- Think about how you will follow up on individuals later on or what you will compare your data to.
- Don't try to evaluate every activity – pick and choose what's key and make sure the ones you choose are still broadly reflective of the wider programme.
- Budget for it appropriately and bring in resources.
- Recognise a balance between academic rigour and pragmatic data collection – apply each appropriately.
- Format data consistently and maintain a good document library for each data gathering exercise – for programmes over a sustained period of time a lot of data builds up!

Key contacts

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LeftCoast programme website
www.leftcoast.org.uk

4.2 Use of video interviews as an evaluation tool

Market Place (Fenland and Forest Heath)
Contributed by Heather Bennett and Simon Tanner, Research as Evidence

Market Place is working with evaluation partners Research as Evidence, with Ruth Melville supporting the programme as Critical Friend. The Market Place programme is about more people creating and experiencing great art in Fenland and Forest Heath: in seven market towns - Brandon, Chatteris, March, Mildenhall, Newmarket, Whittlesey, and Wisbech. Its vision is for the seven market towns to become centres of creativity and inspiration for the area in Cambridgeshire and Suffolk

Market Place aims to do this by talking to people about the kind of cultural activity they want to see locally, to help create a distinctive arts programme that's unique to the people and places that have shaped it. Through this Market Place want to increase the number of people inspired by the arts, help develop skills, and grow ambition and creativity in their neighbourhoods.

The Market Place evaluation work undertaken by Research as Evidence Ltd includes video production elements to aid promotion of the organisation. They have also proved to be extremely useful evaluation tools having been utilised on a number of our evaluation studies in the past. For Market Place, the videos usually include footage from events to showcase the activities as well as filmed interviews with a range of individuals. We have interviewed:

- Team members from Market Place
- Artists and members of arts organisations
- Creative Forum members
- Audience members/Visitors

The process and product of interview on film, face-to-face, differs from other forms of evaluation interview as we work with project representatives to capture the essence of their activities and experiences of delivery. Capturing this across a range of filmed interviews offers key insights into the creative practice of individuals and organisations, as well as highlighting the critical elements, to the interviewee, of delivery and its meaning and outcomes for them.

We have discovered along our filming journey for Market Place and other evaluation projects that:

- The presence of the camera often gives the interviewee cause to pause and really think about what they are saying, so that they can capture accurately for themselves the essence of the project/activity being described. We are often asked if we can pause filming while they take a moment to think through their response to our question, or ask to re-phrase what they have said as they didn't mean it how it sounded etc. Comparing these responses provides another set of insights into these issues and can provide some entirely new perspectives on the aspects of delivery that really are important to project/activity representatives/participants. This supplements more detailed evaluation interview findings helping to identify key themes and issues for analysis.

- Young people often really shine on camera and find the process exciting in a way that straight forward interviewing isn't always. We often collect much more from more reticent respondents than we do in 'traditional' interviews because the novelty of the interview opens up new dialogues with such respondents.

Top tips

- Where possible request permission to interview in advance of the event, a common courtesy should be to ask if they will be willing to be filmed. We have found it helpful to advise the potential interviewee with purpose of the film, what the expected distribution of the film will be (and its audience) and a very brief summary of what will be covered.

- Be aware that events aren't always the best place to conduct filmed interviews! Noise pollution is the largest hurdle to overcome at events, every single interview we conduct will be paused at some point because of a revving engine or aeroplane or background laughter and even once because of a very loudly meowing cat!

- Treat film rushes, and audio recordings, as another source of evaluation data that can help shape thematic analysis and identify new issues to investigate in quantitative data sets.

Learn more

Take a look at one of our films here
www.youtube.com/watch?v=-Lacf0whvTo

Key Contacts

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Market Place programme website
www.cppmarketplace.co.uk

Chapter 5: Creative evaluation in practice

5.1 Ideas Test (Swale and Medway)

Love Sheppey X evaluation board

The Love Sheppey X event was a selling arts fair on the Isle of Sheppey created by Laurie Harpum, an artist based on Sheppey. The evaluation board asked people to comment on the event and feed into more events for the island by writing about what they loved about Sheppey.

Image: Love Sheppey X evaluation board, Photography by Laurie Harpum. Ideas Test

5.2 Market Place (Fenland and Forest Heath)

Emoji Boards

People seem to enjoy the emoji boards; I think for the adults there's the relief that they're not being handed a pen and pages of forms to fill out, for the children they love the recognisable symbols. It's a fun way to get audience feedback, and participants normally have a smile on their face as they place their sticker.

It appeals to all, everyone's feedback is equal, and it's a fun thing to do at the end of an event. The main bonus is that it's quick, people can spend a few seconds placing a sticker on a board, so you can catch people as they're leaving without delaying them very long.

Image: Emoji boards: Market Place Emoji Board, Photography by Catherine Mummery

5.3 Appetite (Stoke-on-Trent)

Roundabout hearts

Roundabout is a pop up theatre by Paines Plough which features brand new plays, live music, comedy and more. We created the hearts to capture audience feedback whilst simultaneously promoting the event on social media.
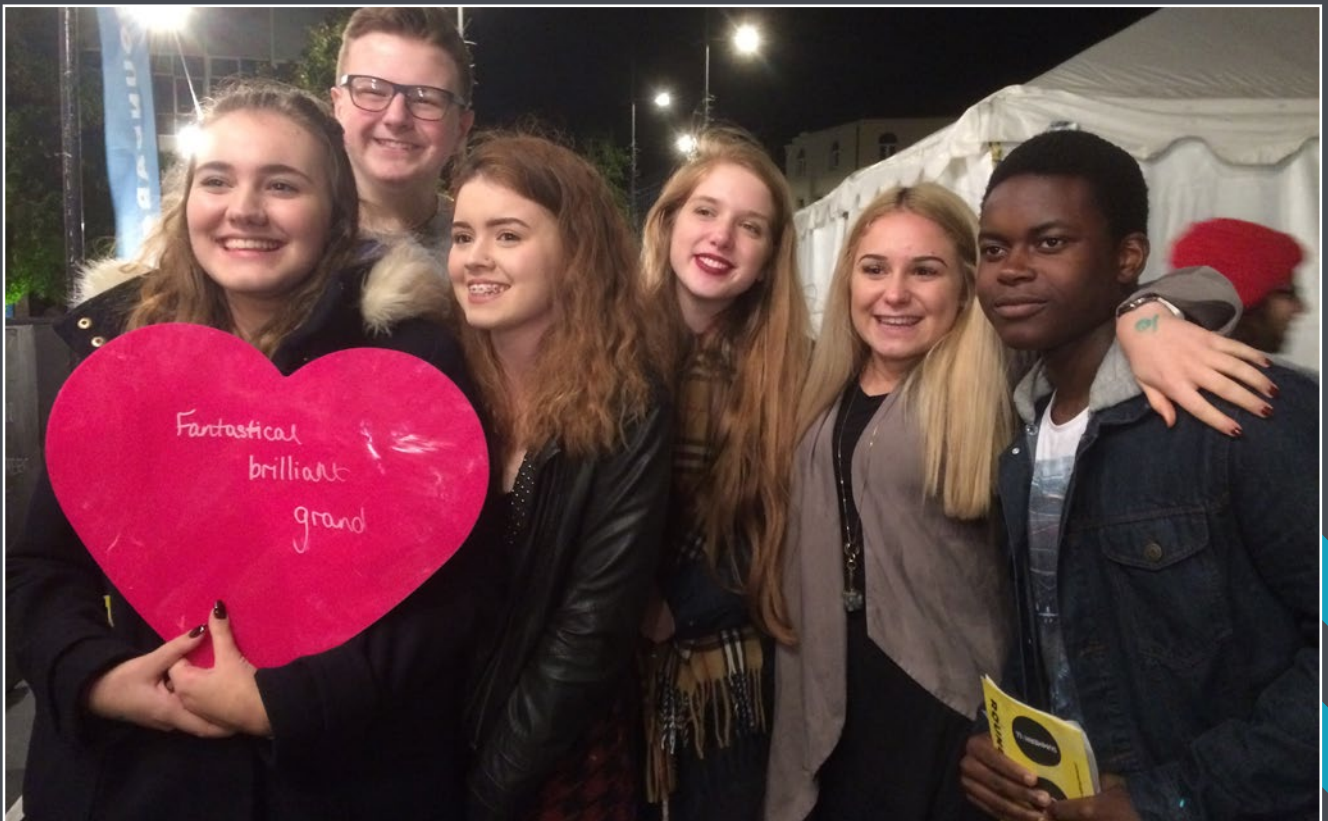
Images: Roundabout: Appetite Roundabout hearts, images courtesy of Appetite

5.4 Market Place (Fenland and Forest Heath)

Wishing Tree and Experience Exhibition

We used the wishing tree to ask people about arts events/activities and projects they would like to see in their home town. We used the cards to ask visitors to draw their experience of Market Place on the day and created an improvised exhibition. This gave us a chance to talk to parents as well, while children were drawing.

Images: Market Place, High Lodge Open Day, 2015. Photography by Elena Shampanova

5.5 Appetite (Stoke-on-Trent)

Appetite Travelling Tearoom

In 2013, at the start of the Appetite programme, the Appetite Tearoom and tea van created a space for audiences to sit and have a 'brew or two' in return for talking about their experiences. The tearoom was also used for gathering responses to questions about a definition of excellence in art, using the Quali-tea pots as a creative and fun way for people to feed into a collective definition of quality.

Images: Appetite Tearoom 2013, image courtesy of Appetite.

Chapter 6: Creative evaluation outputs

6.1 An artist-led approach to evaluation

Appetite (Stoke-on-Trent)
Contributed by Nicola Winstanley, artist

Having worked in public and participatory art in Stoke-on-Trent with partner Sarah Nadin for a number of years, we were commissioned by Staffordshire University's Creative Communities Unit in 2014 to undertake creative consultations at Appetite's strategic events during years 2 and 3 of their programme.

This involved creating bespoke consultation tools to attract and engage audience members. The tools were designed to appear part of the events themselves and provide opportunities for people to leave their feedback and talk with us in some depth about their experiences. The Ribbon Wheel for The Big Feast in 2015 was one such consultation tool (see cover image). These first hand accounts were fed into the evaluation alongside survey data to make the outcomes rich and more robust. In addition we created a number of case study artworks, working with individuals and small groups, who had engaged with Appetite, to tell their story.

Equally important was the journey the artists and arts organisations were going on, who were being supported by Appetite. These artworks helped to visually describe their experiences in a way that was both accessible and more emotive than a written report. This in some cases was a fine line to tread, particularly when the person's story was of a sensitive nature; the case study's identity as an artwork, a research document and as a promotional tool had to be carefully balanced.

Overall, using an artist-led approach helped soften the edge between artwork, event and audience, and helped evaluators develop a richer understanding of how groups and individuals were being impacted by the programme.

**Learn more**

Find out more about creative evaluation techniques

Creative Communities Unit
www.blogs.staffs.ac.uk/ccu

Case study of an Appetite Builder

This lino cut by Sarah and Nicola illustrates the many roles fulfilled by this Appetite Builder. Appetite Builders are local people who create relationships with groups across the area of Stoke-on-Trent to help develop, produce and promote the arts activities in the Appetite programme.

Case study of an Appetite Builder, by Nicola Winstanley and Sarah Nadin
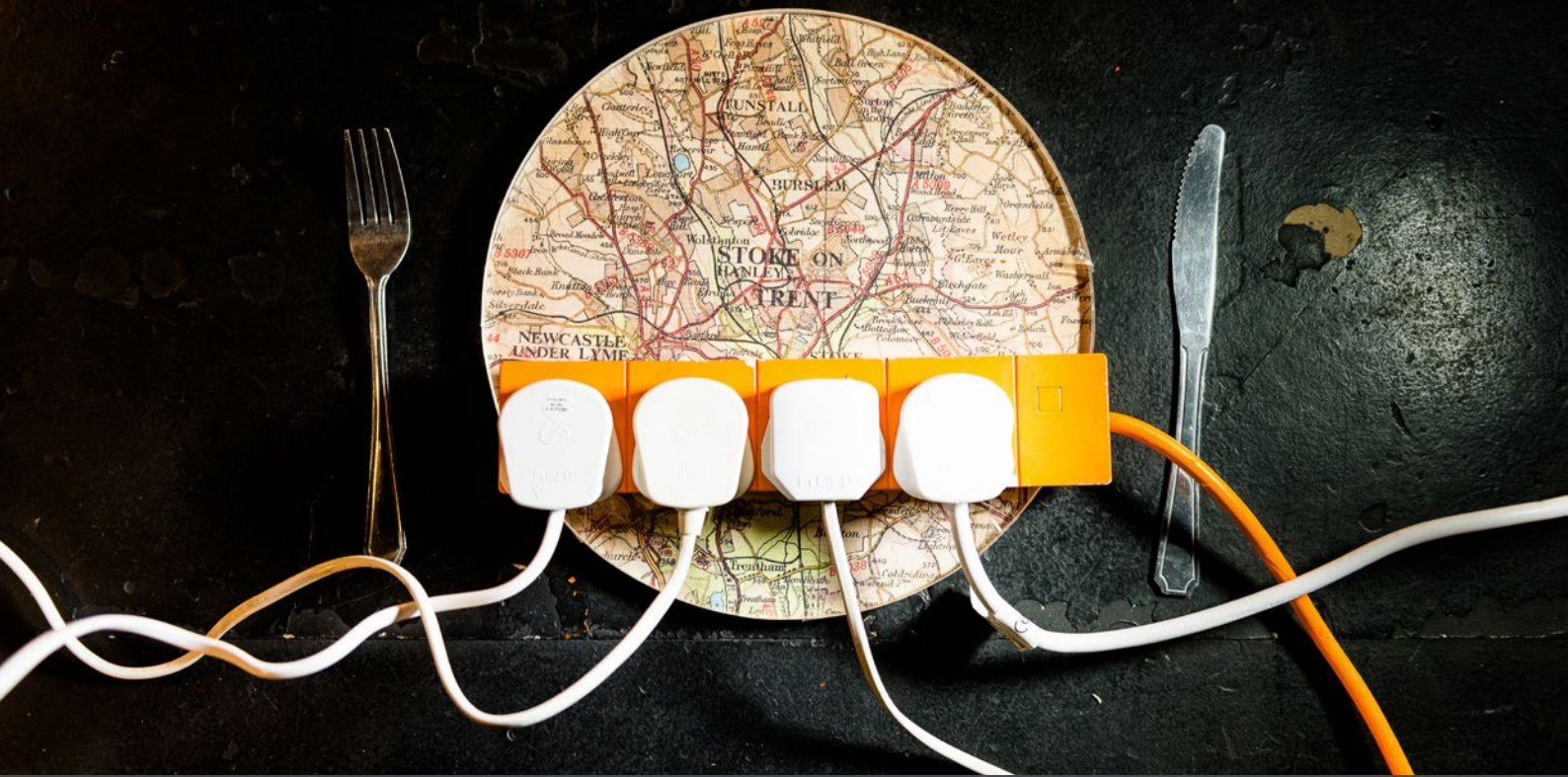
Upswing case study

A light installation that tells the story of Upswing, a contemporary circus company based in London who developed a new family performance in Stoke-on-Trent, with input from participants who helped shape the artistic content and direction. This was a significant learning experience for the company, and their journey and the relationships they developed along the way is the subject of this creative case study by Nicola and Sarah.

Upswing Case study, by Nicola Winstanley and Sarah Nadin

Case study of eight supper clubs

The Supper Clubs are community groups that meet regularly to collaborate and reflect on Appetite's programmes. Together with Appetite they select the content and make decisions about the events they would like in their area. The images and text in this dinner set case study by Nicola and Sarah aims to connect the eight groups and illustrates the impact on those who take part.

Case study about 8 Supper Clubs, by Nicola Winstanley and Sarah Nadin

6.2 More Than 100 Stories: A creative commission for the CPP National Evaluation Programme

Contributed by Sarah Butler and Nicole Mollett

In 2015 we (Sarah, a writer; Nicole, a visual artist) were commissioned by the Creative People and Places network to tell the story of the programme; to explore what had worked and what had not; to find a way to capture its impact on individuals, communities and places. This creative commission was part of the national evaluation of CPP. The result was More Than 100 Stories.

We realised early on that no one story or one image could meaningfully convey enough of what we wanted to say about the programme. And so developed the idea of a hundred pieces of small works, hosted online, which together would contribute to a broader picture of the programme and its learning.

We chose ten themes that became the structure of the work: confidence; decision-making; failure; language; local; partnership; people; taste; time and trust. These were selected over months of visiting projects and talking to CPP teams and participants.

As well as creating individual pieces, we made joint work for each theme, collaborating on concept and form. We experimented with graphic novels; pop-up theatre; diagrams; instruction manuals; social media – finding new ways to combine words and images to engage people in thinking about the CPP programme.

Throughout the research process, we blogged about our visits and early ideas for the work we might make: www.creativepeopleplaces.org.uk/100-stories-blog
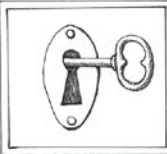
Then we began to make the work: a series of short texts, images, sound pieces and animations. We were very clear in our desire not to judge, but rather to reflect; to look at from different angles; to ask questions without necessarily answering them. The collection includes a visual map of CPP created by Nicole and a short story by Sarah, bringing together thematic concerns in *Ever Tried. Ever Failed.* www.creativepeopleplaces.org.uk/more-than-100-stories/map

We knew from the start that we could never hope to comprehend the full complexity of the CPP programme. Yet in More Than 100 Stories we hope we have added another voice to those trying to reflect on and learn from CPP, bringing both critical insight and a sense of playfulness to the wider conversation.

Learn more

The full collection of work can be explored online
www.creativepeopleplaces.org.uk/more-than-100-stories

An A to Z of Partnership

An A to Z of Partnership

Approach any partnership with generosity

Be patient

Cups of tea are rarely wasted

Discord can be productive

Egos should be left at the door

Fight for what you believe in

Growing anything requires patience and care

Hurrying will slow you down

It will be difficult

Justify your opinions

Know where your boundaries lie

Look for the positives

Maps only show what we already know, you might need to venture into unknown territory

Never pass up an opportunity to learn

Openess breeds creativity and surprise

Push yourself

Questions help

Remember you don't all have to agree on everything

Saying yes can open new doors

Try to see things from others' perspectives

Understanding takes time

Vanity keeps the world small

Why is a useful question to ask, over and again

Xeno means foreign, strange, alien – know that everyone is not alike

Yelling creates more yelling

Zest and passion is priceless

An A to Z of Partnership, Nicole Mollett & Sarah Butler, 2016 (Theme: partnership)

Participants as a Gift

Participants as a Gift

Participants as a Gift, Nicole Mollett, 2015 (Theme: People)

Grim

Having a passion for a town which is grim – that hurts

You know the kind of place I'm talking about.
It isn't the only one.
Drab. Dull. Grim.

We've got empty shops –
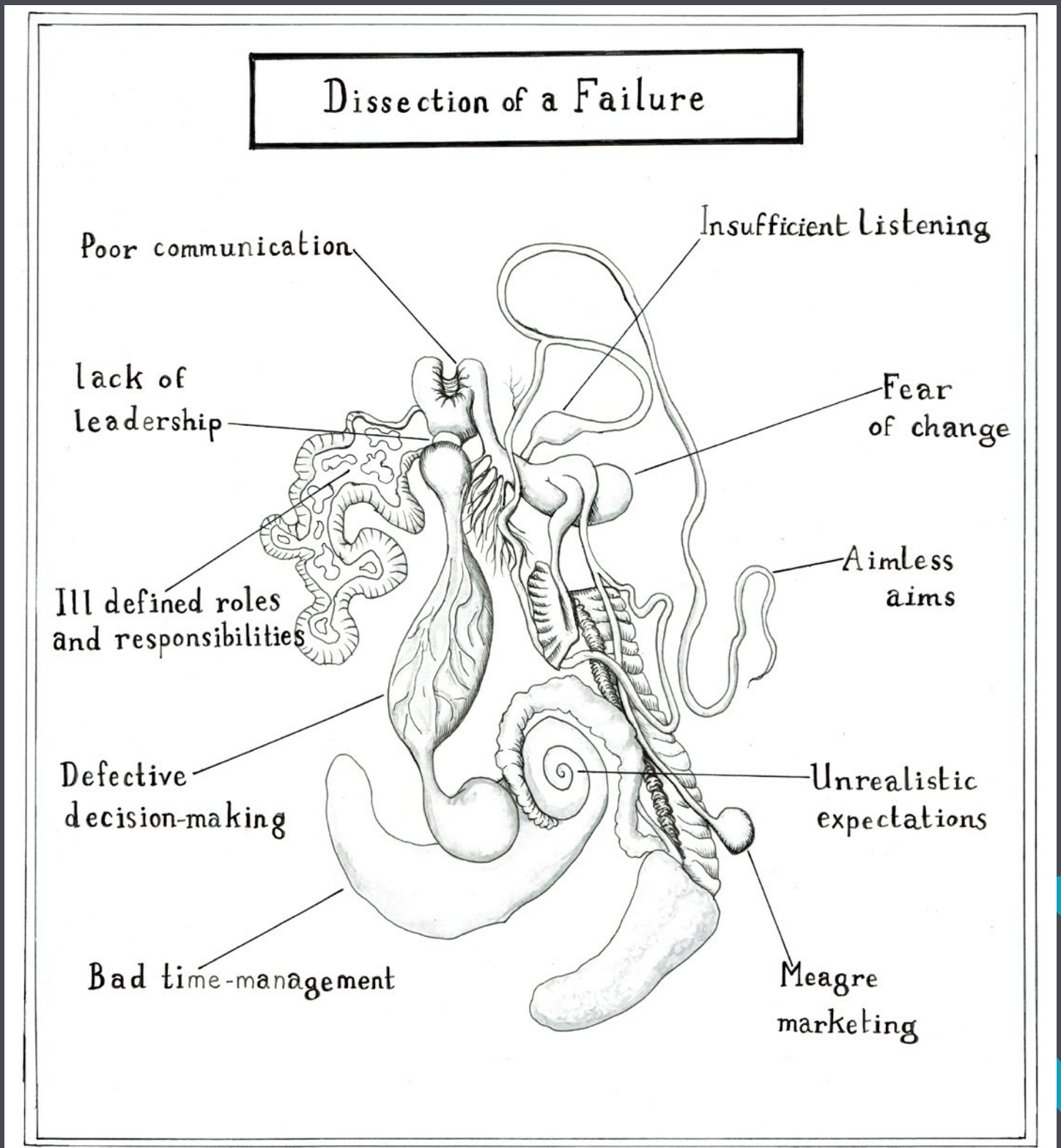smashed-up shutters
thick with spray-can curses.

We've got people
who've forgotten
they're extraordinary.

There is nothing to do.
There is nothing to see.
There is no point in coming.

You won't like it – nobody does.
You won't understand why I love it,
why it makes my heart hurt so.

Grim, Sarah Butler, 2015 (Theme: local)

Dissection of a Failure

Dissection of a Failure, Nicole Mollett & Sarah Butler, 2016 (Theme: failure)

Chapter 7: Data Management

7.1 Using a Customer Relationship Management (CRM) system to analyse data

bait (South East Northumberland)
Contributed by Jemma Gibson, bait Business and Data Manager

bait is working with Consilium Research as their evaluators. The mission of bait is 'to create long-term change in levels of arts participation, driven by the creativity and ambition of people living in South East Northumberland and having a demonstrable effect on the well-being of local people and levels of social energy and activism within communities and the means to sustain those changes in the future'.

Following research and consultation around a number of off-the-shelf systems, the decision was taken to commission a bespoke CRM system. The final CRM is the result of a response to a brief by North East developers Select Information Systems (SIS) Ltd. It is structured to meet Arts Council monitoring requirements and to support evaluation activities

What is the CRM system and how is it being used?

To evidence impact against the mission, and to effectively report on progress, bait needed a system that could: track the journeys of participants and hence their level of participation in the arts; monitor the engagement of project partners, artists and participating community groups; and, act as an easy-to-use project management tool.

bait's CRM is a secure web-based system which allows the staff team and authorised facilitators such as contracted artists and freelance support to login to the system from remote locations. With instant access, users can directly input attendance information, evaluations, activity feedback and can access contact information for partner organisations and other professionals.

bait can use the system to track the engagement of individuals and organisations (including artists) through their programme of activities. Data and information collated in the CRM produces a range of visual geographical maps, raw data files and specific participation reports.

As a project management tool the team can use the CRM to record project developments, event details (including venues and durations), key conversations and notes, and contact information.

Benefits and challenges of the CRM system

- Everything is in one place in a way that can be analysed and navigated quickly and simply.
- Anonymised information of individuals is used to track participation journeys.
- The system has multiple uses with reporting functions allowing us to highlight trends, review activity and engagement against the mission and conduct primary research. Information can also be extracted for targeted promotions/awareness raising.
- Phased implementation of the system led to a total of 8-months' build time to reach full functionality; this resulted in some data being re-input to enable links with new functions in the system.
- Data management is resource intensive in terms of input, cleansing and analysis.
- Information held in the system and the reports generated by it, are only ever as good as the information shared by participants and partners.

Outcomes and findings since adopting this system

The data that the CRM system stores enables bait to analyse and better understand their audiences. The data has enabled project delivery to be targeted against demographics and geographical areas of engagement. For example, as of June 2017:

- We know that more women from South East Northumberland are engaging as participants (59%) versus men engaging as participants (29%). We have therefore focused on involving more men in Phase 2 of our programme.
- Of the participatory records held in the system, 59% are for people living in South East Northumberland enabling us to drill-down to very precise geographical areas such as housing estates, villages etc based on postcode.
- Over 75% of people have shared their age with us; and there is an even spread of ages across the programme. We know that of those aged 16yrs +, bait has the highest engagement with 65yrs+ (16%) and 45-54yrs (11%) and least engagement with 16-24yrs (7%).

Additionally, bait is able to understand audience behaviour within multiple[2], cross[3] and regular[4] engagement contexts throughout the programme. For example, as of September 2016 (the end of Phase 1):

- 579 people have had multiple participatory engagements with bait (e.g. having attended more than one session within a project).
- Almost 50% of individuals who have had multiple participatory engagement with bait have cross-engaged, i.e. they have gone on to engage with other bait projects.

Top tips

For other organisations interested in exploring a CRM system for their programmes, this system can be licensed for use by other organisations (contact Mark Blakey, details below).

- Link all data and monitoring to your programme mission, ambitions and goals.
- Research, test, try out and question a range of CRM systems and software to determine which is the most appropriate approach for your programme.
- Don't underestimate the time and resource required to manage and analyse your data!
- Keep it simple; ask why you are collecting information and what do you want to do with it?

Learn more

bait evaluation, years 1 to 3
www.creativepeopleplaces.org.uk/our-learning/bait-final-evaluation-phase-1

Key contacts

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Mark Blakey, Select Information Systems (SIS) Ltd mark@sis4it.com

bait programme website
www.baittime.to

[2]**Multiple engagements** (also known as repeat engagements) = an individual has attended more than one activity in the programme, e.g. 3 sessions within one project
[3]**Cross engagements** = an individual has engaged one or more times with a project and has also engaged one or more times with other projects
[4]**Regular engagement** = in relation to 2016-2019 programme activity, this is defined by Art Council England as "three or more attendances, visits or participations in each 12-month period". For the purposes of these figures, the 12-month period is from the individual's first recorded engagement with bait

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