

Day 1: Session 1 (2.30 - 4pm)

A. Panel: Meanings of participation

Chair: Nikki Locke

Paul Biddle - *From combat to creativity: engaging veterans in creative projects. A case study of Cultural Spring's veterans glass-making project*

If research has identified that participatory arts projects are associated with positive outcomes, they should, theoretically, be able to assist veterans who find transition to civilian life difficult. This presentation discusses the Veterans Glass Making Project that was part of The Cultural Spring CPP programme. It considers it in relation to wider third sector provision for veterans to challenge existing discourse and so further develop understandings of the issues and implications for the delivery of creative projects.

Paul Biddle is a research fellow at Northumbria University and has undertaken research into a number of cultural initiatives.

Andrew Jackson - *From opera in living rooms to installations in white cubes: understanding participation, engagement and impact.*

This presentation will compare and contrast Swale and Medwa *Ideas Test* (a CPP project) and its 'participatory approach' with *Turner Contemporary's* 'world-class gallery' approach.

Audience research will be related to current research around cultural production, cultural consumption, and the social impact of the arts.

Dr Andrew Jackson directs COaST, a research and arts evaluation group based in the Business School in Canterbury Christ Church University.

David Stevenson - *The problem of cultural non participation: discursive structures, articulatory practice and cultural domination*

Despite over a decade of measurement and related projects, the headline rate of cultural participation in the UK is little changed and funding continues to be disproportionately orientated towards those cultural activities upon which the majority appear to place little value or exhibit any interest in taking part with.

This research paper offers a discourse-based argument as to why such clear evidence is continually ignored and therefore why cultural policy remains so calcified.

Dr David Stevenson is programme leader on the postgraduate MA in Arts, Festival and Cultural Management at QMU, Edinburgh.

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B. Panel: Building the local arts infrastructure

Chair: Ruth Melville

Nancy Barrett - *Stop making sense, making a scene. How to grow your own cultural ecology*

This presentation will reflect on Creative Scene's approach to creating an autonomous, self-sustaining local arts scene. Less a traditional arts programme and more a creative ecology that grows in serendipitous ways; built on the principles of adaptive management and embodying David Byrne's ethos to encourage social transparency. *Warning:* there may be music.

Nancy Barrett is Director of Creative Scene, North Kirklees CPP.

Victoria Durrer - *Let's see who's being creative out there: lessons from the creative citizens programme in Northern Ireland*

This paper explores the capacity building of a local authority arts office in Northern Ireland, which has opened up the process of working with the community, challenging established ideas about the physical cultural infrastructure. It highlights how these disruptions in practice may foster new mechanisms not only physical but also intangible local cultural infrastructure.

Dr Victoria Durrer is Lecturer in Arts Management and Cultural Policy, Queens University Belfast with over ten years of international arts management experience.

Co-Researchers: Kevin Murphy, Chief Officer of Voluntary Arts Ireland and Rosalind Lowry, Arts and Events Development Officer for Mid and East Antrim Borough Council

Liz Pugh - *How to build legacy through training for artists and creative practitioners*

This session will articulate the value of training through production as part of sustainable participatory arts practice, drawing on examples from Walk the Plank, who have been working in this way for many years.

Liz Pugh is Creative Producer and Co-founder for Walk the Plank, one of the UK's leading outdoor arts specialists.

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C. In conversation: different approaches to community commissioning

Chair: Helen Ball

Jeremy Brown - *Creative Black Country: 'Groundworks': who knows best?*

Groundworks, which is a core element of CPP project Creative Black Country, is based on groups of people going on a year-long creative journey with the support of an Arts Coordinator and voluntary council. We will introduce the impacts and outcomes of this process.

Jeremy Brown has been a Freelance Arts Coordinator for Creative Black Country since October 2014

Emma Horsman - *Local arts commissioning, the motivation to get involved*

Like many of the Creative People & Places projects The Cultural Spring has developed a series of community commissioning panels to make decisions on their creative programme. As part of the local evaluation they have developed a 'Learning Community' for community members taking part to reflect on the structures of the panels, explore the challenges of decision making and share learning.

Emma Horsman is Project Director at The Cultural Spring, the Creative People and Places

programme for South Tyneside and Sunderland.

Katherine Nightingale - *How does our garden grow?*

This will look at the needs, pressures and life-cycle of community-led arts commissioning across seven market towns exploring how the characters, history and resources of different towns influence the process of community commissioning

Katherine Nightingale of 20Twenty Productions is a Consortium member for CPP project Market Place and Creative Forum Co-ordinator in Fenland.

Helen Willmott - *Exploring Made in Corby's community commissions strands*

We are recruiting panels from five local communities, including two estates, a group of adults with learning disabilities, the users of a country park and one of the town's main employers, to work alongside an artistic mentor to create a brief, recruit an artist and manage the commission. Panels are encouraged to take full ownership of the commission and are already established as pro-active, enthusiastic groups keen to create a high-quality artwork with a local legacy. We will reflect upon the process and share our learning.

Helen Willmott leads the Made in Corby CPP programme, focusing on community engagement and working with local people to commission art.

Day 1: Session 1 (2.30 - 4pm)

D. In conversation: Cultural programming for diverse communities

Chair: Lynn Froggett

In this session Professor Lynn Froggett, Co-Director of Psychosocial Research at the University of Central Lancashire, will facilitate a conversation with two Creative People and Places programmes that aim to respond imaginatively to local heritage, its significance for diverse communities and its potential for renewal in the face of competing demands for resources, selective cultural exclusion and ethnic, religious or political divides.

In conversation with:

Patrick Fox - Director of Heart of Glass, St Helens

Laurie Peake - Director of Super Slow Way based in Pennine Lancashire.

Dr Alastair Roy - Reader in Psychosocial Research and Co-Director of the Psychosocial Research Unit, University of Central Lancashire.

Day 1: Session 2 (4.15 - 5.45)

A. Panel: How does context and sense of place affect engagement?

Chair: Nikki Locke

Sheelagh Colclough - *Approaches to participation in a post-conflict publicly subsidised paradise. Ulster says maybe*

A stroll through the politics of participation, from a practitioner's perspective. Starting with de Tocqueville and parking up at the Arts Council of Northern Ireland's recent public arts programmes by way of academic research, personal experience and meandering anecdote we will collectively tiptoe past such tulips as: state sponsored arts based civic participation, collaborative practices' power relations and the little acknowledged problems and potencies of re imaging communities.

Sheelagh Colclough is a Belfast based multi-disciplinary artist who has 15 years of experience in collaborative arts practice

Amanda Dalton - *You, the audience audiences as collaborators audience as community*

At Manchester's Royal Exchange Theatre we are rethinking our idea of 'audiences', what happens when we consider them as active participants and how this might be key to re-imagining this and other theatre buildings and their relationship with the communities who are at their heart.

Amanda Dalton is Director of Engagement at the Royal Exchange Theatre Manchester and a member of the theatre's artistic directorate.

Sophie Hope - *Out of the ordinary: mapping the unfamiliar and strange in Swale and Medway*

What does it mean to experience the unfamiliar in the context of commissioned socially engaged art projects? On whose terms are these unusual experiences taking place? This presentation reflects on encounters with the unfamiliar through four CPP Ideas Test projects in Kent and asks if there is space for experimentation, failure and not-knowing in these contexts.

Dr Sophie Hope is a practice-based researcher who investigates the uncertain relationships between art and society.

Ian Parks - *Ted Hughes in Mexborough*

Ted Hughes' connections with his childhood home in Mytholmroyd, West Yorkshire, are well-known but the 10 years he spent in Mexborough, from 8-18, less so. The Ted Hughes Festival, now in its second year, seeks to raise awareness of the connection between Ted Hughes and the town. This presentation will look at the dynamic relationship between festival and landscape and examine the engagement with both the local community and visitors from farther afield.

Dr Ian Parks is a driving force behind the Ted Hughes Poetry Festival and a published author, who runs the Read to Write group in Mexborough in association with CPP project Right Up Our Street.

Day 1: Session 2 (4.15 - 5.45 pm)

B. In conversation: Social arts practice

Chair: Chrissie Tiller

The Northern Faculty of Social Arts Practice is a pilot professional development programme supported through the Creative People and Places programme and is a partnership between: Super Slow Way (Pennine Lancashire), Creative Scene (North Kirklees, West Yorkshire), LeftCoast (Blackpool and Wyre) and Heart of Glass (St Helens).

It has been developed in collaboration with In-Situ (a non-for profit arts organisation based in Pendle) and arts and culture consultant, Chrissie Tiller. This session will explore a model created for an independent Faculty for social art practice, socially relevant art and socially engaging practice, presenting an alternative to the current university education routes.

Chrissie Tiller is from In-Situ, a dynamic artist led not-for-profit organisation founded in 2011 and embedded in the former mill towns of Brierfield and Nelson, in Pendle, East Lancashire.

Day 1: Session 2 (4.15 - 5.45 pm)

C. Panel: How can we build audiences for and from one off events/surprise encounters?

Chair: Andrew Ormston

Andrew Jackson - *Breaking down barriers to engagement: Bell Square Hounslow*

This paper will present evidence and results from a research project on how people engage with Bell Square and the role of this type of outdoor arts performance for breaking down barriers to engagement.

Dr Andrew Jackson directs COaST, a research and arts evaluation group based in the Business School in Canterbury Christ Church University.

Nick Jones - *How do we build sustainable audiences from one-off inspirational events?*

In 2020 it will be 400 years since the Mayflower set sail and pilgrims fleeing religious persecution led to the creation of Boston Massachusetts. But the story started in Boston Lincolnshire. We are creating a programme to commemorate and consolidate the historic ties as well as creating a lasting legacy for our young people and our communities. We will explore how our approach aims to build positive

and long lasting impact from this one-off event to build capacity and ambition.

Nick Jones is Director of Transported, Boston and South Holland CPP

Kate Sully – *Using creative participation to build audiences*

Through Right Up Our Street, Kate has developed a model of working in Balby, creating large events, using a familiar theme and involving the community in the making and decorating of artefacts designed to be included in the larger artistic event. While the project involves mass participation this is closely managed artistically. Kate will share the learning from this process

Kate is a professional mixed media artist who has worked as a core artist for darts (Doncaster Community Arts) for several years and has been employed as an Arts Supporter for Right Up Our Street, Doncaster CPP

Michael Trainor - *Can King Kong save Blackpool?*

In autumn 2017 Blackpool will be staging a multi-format, multi-venue re-imagining of the King Kong Story. Reception to the idea has been very mixed and this presentation will explore both the aims and the reactions to challenge thinking about what constitutes entertainment and what is art.

Michael Trainor is one of the Directors of Left Coast, Blackpool and Wyre CPP

**Day 1: Session 2 (4.15 - 5.45
pm)**

**D. Workshop: Admitting failure
and problem solving**

**Matt Matheson – *The concept of failure:
what can we learn from it?***

A practical workshop from an improviser whose philosophy is that there is no such thing as failure. Matthew will facilitate a 'Church of Fail' for all to take part in.

The promises to be a fun, energising and powerful session where colleagues can come together to share their failures, how it made them feel, what they learnt from the experience and to celebrate this learning by way of a round of applause.

Matthew is an applied improvisation consultant and coach and the founder of Improvising Change.

Day 2: Session 1 (11.15 - 12.45 pm)

A. Panel: What are the benefits and challenge of partnership working?

Chair: Elaine Speight

Jocelyn Cunningham - *A spectrum of change*

Partnership is an overused and misused term; but a focus upon exemplary partnership practice is an essential part of working in place-based initiatives that aim to increase participation in the arts. This presentation will consider how we can build the capacity of partnership working for all partners that honestly relates to the specific behavioural and contextual challenges of our working environments. It will outline the tool used with the East London Cultural Education Partnership (ELCEP).

Jocelyn Cunningham is the director of two social enterprises, Arts and Society and Other Ways of Working and is an Associate Partner with the RSA.

Nikki Locke - *Working in partnership: trying new things and testing partnerships with East Durham Creates*

The session will cover the story so far of CPP project East Durham Creates which has undergone a change in direction between year

one and two. We will cover how the team worked with the consortium and community to refine our programme. How we used expertise while responding to local needs, and the challenges and successes we've experienced.

Nikki is responsible for overseeing the delivery of East Durham Creates.

Andrew Ormston - *Sensing Place*

Sensing Place has emerged from the practice of two programmers working with cinema, screen archives and storytelling, to explore innovative models for cultural participation and promotion in rural locations with limited infrastructure. The session will explore challenges in cross sector working.

Andrew is Director of drewwylie projects, working to support development across the cultural and creative industries

Day 2: Session 1 (11.15- 12.45)

B. Panel: Whose capacity are we building and how?

Chair: Ruth Melville

Bev Adams - *Creative engagement: people and places at the heart of creating sustainable events*

Drawing on two case studies of practice in communities, this presentation will explore Faceless Arts' commitment to community engaged arts practice as nurture rather than instrument, exploring the company's recently developed models for planning community engaged projects. Using an analogy of the difference between maps and tours, trajectories and charts, the presentation will question the methods by which we presently evaluate and record project outcomes and deliverables.

Bev Adams founded Faceless arts and is now combining this with a new role as a researcher.

Sarah Fox - *The best of us: connecting a community through arts and kindness*

People United is a creative laboratory and arts charity. We will share research, methodology and learnings from work in Kent in relation to the impact of the arts on pro-social motivation - this looks at longitudinal changes of attitudes.

Sarah Fox is Creative Producer at People United and for the last 7 years has developed and led their participatory work.

Nic Gratton - *From confidence at zero to doing it all: how Appetite supports communities to keep taking the next step*

Theresa had not left the house for six months prior to approaching Brighter Futures, one of Appetite's consortium partners in 2013. Since then, Appetite has worked closely with her at each stage, encouraging her to try out the next stage. The presentation will use Theresa's story to illustrate the process of supporting her journey which has led to such a transformation in Theresa's confidence and engagement. It will outline the impact of this transformation on the local community and the lessons learnt about how to engage local people in the commissioning process.

Nic Gratton is a Senior Lecturer in the Creative Communities Unit at Staffordshire University and leads on evaluation for Appetite, Stoke CPP.

Vicky Holliday - *Making art a part of everyday life: what happens when communities play a strong role in commissioning?*

Through the 'Tandem Europe' project, Creative Scene have partnered with PLACCC festival in Budapest to explore and develop a model of community commissioning that involves members of the local community and non-arts partners. We will reflect on the processes that foster ownership, attract audiences and support the development of an alternative local infrastructure.

Vicky Holliday is Creative Producer for Creative Scene, North Kirklees CPP and focuses on developing new venues for artistic interventions and cross-sector collaborations.

Day 2: Session 1 (11.15 - 12.45 pm)

C. In conversation: What is quality and how do we measure it?

Chair: Robin Simpson

A facilitated discussion, which aims to frame and assess thinking around excellence and quality. The session will begin with presentations from each speaker, followed by a facilitated discussion, to explore questions and experiences from other delegates and draw out common themes.

Juliet Hardy (bait, South East Northumberland CPP)

Juliet will talk about her experience of developing a framework for assessing quality. She will outline why and how the framework was developed and how it has been used in practice, including the advantages and limitations for the staff team, artists and project partners.

Juliet Hardy is Creative Producer at bait.

Abigail Gilmore (University of Manchester)

Abi will introduce findings and themes from two current research projects – firstly, from the perspective of Culture Counts, a standardised metric tool aimed at the wider arts sector which brings together data from audiences,

organisations, peers and funders to provide measures for quality, and secondly, AHRC-funded Connected Communities research, Understanding Everyday Participation – Articulating Cultural Values.

Abigail Gilmore established the MA Arts Management, Policy and Practice at University of Manchester and works with colleagues in the Institute for Cultural Practices

Mark Robinson (Thinking Practice)

Mark will discuss a thematic study on excellence and quality currently being carried out as part of the national CPP evaluation work. He will describe the different frameworks used in different places, the factors that have influenced them and how they have been implemented in practice. He will also reflect on how CPP programmes have approached debates around excellence of product and excellence of process whilst developing creative capacity in their local areas.

Mark Robinson FRSA, founded Thinking Practice in 2010 and was previously Executive Director of Arts Council England, North East.

Day 2: Session 1 (11.15 - 12.45 pm)

Nicole Mollett is a freelance visual artist, whose work has been exhibited regularly across Europe and the UK.

D. Workshop: More Than 100 Stories – creating a manifesto

More Than 100 Stories artists Sarah Butler and Nicole Mollett were commissioned to creatively map Creative People and Places, responding to its achievements, the problems it faces and the questions it has generated.

The workshop will focus on their learning from Creative People and Places and aims to create a manifesto structured on the ten themes of the artwork: confidence, trust, partnership, decision-making, people, local, taste, failure, language and time.

Task groups will work together on individual themes, sharing their knowledge and personal experiences to discuss, determine and select the ten most important rules for changing how art is commissioned and experienced in places of low engagement.

<http://www.creativepeopleplaces.org.uk/more-than-100-stories>

Sarah & Nicole are two artists, interested in how art can animate, challenge and create communities.

Sarah Butler is a novelist, with an accompanying practice in socially-engaged, place-specific writing.

Day 2: Session 2 (1.30 – 3pm)

A. Panel: How do our evaluation research methods influence learning?

Chair - Leila Jancovich

Mandy Barnett and Ruth Melville - *Social return on investment*

SROI combines narrative with numbers to create a value for money ratio of return on investment. At its heart is the principle that we are guided by the participants themselves in measuring what really matters, measure the knock-on effect of services, beyond the obvious beneficiaries and into the future.

Mandy Barnett, MBA FRSA, MB Associates. Management Consultant and member of the Social Value UK Council.

Ruth Melville is a freelance researcher and Critical Friend to Transported and Market Place CPP projects.

Scott Butterfield - *"I'm not going up there and wiggling!" Driving participation through transportation in Fleetwood*

LeftCoast sought to use The Fleetwood Festival of Transport, a source of huge civic pride, to drive an increase in arts participation, by injecting a host of performance, spectacle and interaction into the event. Using a mixed methodology involving ethnography, psychosocial techniques and quantitative surveys, this presentation will describe the evaluation and present its findings.

Scott Butterfield is Corporate Development Manager at Blackpool Council and lead evaluator for LeftCoast.

Sylvie Fourcin - *Using ethnographic evaluation in the context of working with learning disabled adults*

This presentation will explore the process and findings of a three year Big Lottery funded project which used ethnographic evaluation under guidance and support from Dr Anni Raw, for a project spanning 10 locations across Leeds with adults with learning and physical disabilities, dementia and mental health issues. We will showcase the highs and lows, the wow factor and the immense enthusiasm and integrity of the people we worked with.

Sylvie Fourcin is Director of Artlink West Yorkshire and has been in post for 13 years.

Nic Gratton - *Responding to change creating new research methodology to meet our needs*

Staffordshire University proposed a methodology to evaluate the Appetite programme using a model of participatory action research, involving stakeholders in the co-production of the research. However over the life of the project a new evaluation has emerged. This presentation explores the challenges that led to the new model and the tensions that introducing a new way of evaluating has brought to the evaluation team.

Nic Gratton is a senior Lecturer in the Creative Communities Unit at Staffordshire University and leads the evaluation for Appetite, Stoke CPP.

Day 2: Session 2 (1.30 - 3pm)

B. Panel: Sustaining long term work in communities

Chair: Richard Erwin-Jones

Ruth Ben-Tovim - *Encounters Arts: the Connect and Inspire programme in South Devon*

Encounters have been pioneering creative approaches to engagement and involvement since 2003 by producing intimate and immediate participatory interventions that inspire creativity, dialogue and exchange between people of all ages and cultures. Behind our approach is the belief that transformational change of an individual, a community, the wider world can only come about in relation with others and by exploring new stories about who we are and what is possible for the future.

Ruth Ben-Tovim is the Creative Director of Encounters a socially engaged arts initiative based in Devon that co-authors artworks with people and places

Karl Greenwood - *Identifying additionality to support sustainability*

How do we recognise the 'additionality' needed within a project to support long-term sustainability? How do we know what or where the answers are to support sustainability within and outside the CPP programme? This session will explore the conflict and challenges between finding **additional** capacity and resources to support long-term sustainability and the

necessity to deliver quick short-term objectives with the set resources we have.

Karl Greenwood has been Project Director of Appetite in Stoke-on-Trent, since 2013.

Kate Hall - *The tightrope of sustainability*

Walking the tightrope of sustainability: what are the effects of work being offered for free? How can we take audiences on a journey from wanting work to be free, to wanting work to be good? Market Place is experimenting with a range of processes in its seven market towns, from commercial partnerships to dynamic pricing to selling social experiences.

Kate Hall is Project Director for Market Place, the CPP programme in Forest Heath and Fenland.

Elaine Speight - *Part of a place's DNA: the value of long-term approaches to place-based art*

This will examine the opportunities presented by long-term place-based art projects, using In Certain Places in Preston as a case study. It will explore how the durational nature of such projects enables trust and working partnerships to be built within a place, which are key to initiating change. Yet, despite the burgeoning interest in such projects, it will also examine the challenges posed by diminishing resources.

Elaine Speight is a research associate in the School of Art, Design and Fashion at the University of Central Lancashire, where she co-curates In Certain Places.

Day 2: Session 2 (1.30 - 3pm)

C. In conversation: What is the relationship between risk and familiarity?

Chair: Karen Smith

A reflective and challenging conversation led by Karen Smith starting with a question and answer session about learning from the Heart of Glass CPP programme in St Helens. This discussion will then be opened up to the audience to explore issues and challenges across the sector.

Patrick Fox - Director, Heart of Glass, St Helens CPP

Dr Karen Smith - Critical Friend for Heart of Glass. Freelance consultant; evaluator; facilitator; mentor; and artist.

Day 2: Session 2 (1.30 - 3pm)

D. Workshop: How do we work better with disabled artists and communities?

A practical training opportunity for artists, practitioners, producers and cultural leaders looking at models of integrated performance and participation.

The session identifies barriers to access and offers ideas for infusing programming, creative practice and project management with an understanding of the opportunities and issues. This session aims to ensure that all artists and all participants - both disabled and non-disabled - are welcomed equally into arts projects.

Jamie Beddard is co-Artistic Director of Diverse City and is an actor, director and writer.

Becky Chapman is Executive Producer for Diverse City. She has worked as a freelance producer, project manager, workshop facilitator and theatre director