Art at the Centre Phase II
Final Evaluation Report
2005 – 2008

Be a w a re .....

The observer changes the observed

GENERAL PUBLIC AGENCY
July 2008

Contents

Unless otherwise stated, all images within this document are works produced by Markus Vater *as part of the creative practitioner residency of the evaluation programme. See www.markusvater.com and Section 7.3.*

Abbreviations within this report:
Art at the Centre Phase II is abbreviated to A@CII

Foreword

Art at the Centre Phase II (A@CII) has tested a new method of supporting and evaluating art within regeneration contexts. The process has been rewarding, challenging, productive, complex and surprising.

A@CII was developed by Arts Council England, South East to test an innovative programme. Arts Council England, South East was open and non-prescriptive in its expectations of how the A@CII would take shape and what it would deliver. The local authority participants with limited previous traditions of working with art trusted that art did have a central role to play in achieving their regeneration aims. The coordinators threw themselves whole-heartedly into a sector of which they had little direct experience but a lot of hope. This was a brave programme. It has been a sometime rocky but always interesting path.

1 Executive Summary
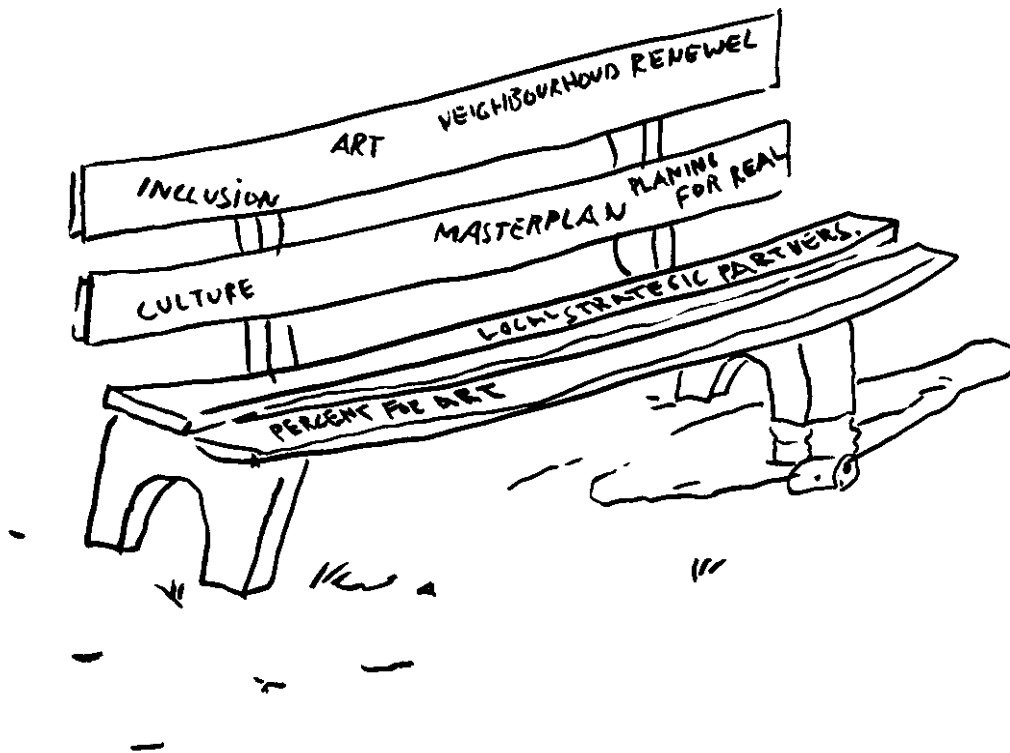
This report presents General Public Agency's findings from the evaluation of the three-year Arts Council England, South East initiative *Art at the Centre* Phase II (A@CII).

The summary findings in this section are followed by an introduction to the programme, an explanation of the evaluation methodology, and findings from the evaluation. It closes with a set of reflections and future recommendations by General Public Agency Director Clare Cumberlidge.

Art at the Centre was an Arts Council England, South East initiative, which sought to embed creativity within regeneration practice across the South East region. The scheme aimed to demonstrate that involving artists at the outset of proposals in design teams, masterplanning and community engagement projects can result in more innovative, robust and sustainable regeneration.

Phase I of the scheme saw successful bids from Reading, Bicester and Slough, all supported for a three year period from 2001 to 2004. Phase II of the scheme was in operation from 2005 to 2008, and, following a competitive bidding process, worked with Swale Borough Council, Maidstone Borough Council, and Isle of Wight Council. Some individuals who had been involved in Phase I of the scheme were appointed to the Phase II Steering Group as form of continuity with the prior phase.

1.1 Context

A@CII was launched at a particular moment with regard to public understanding of the relationship between culture and regeneration. In 2004 DCMS launched the document 'Culture at the Heart of Regeneration', a vision and a position statement for the positive role that culture can play in contributing towards the social and economic aims of regeneration. Arts Council England was undergoing review and restructure and was shifting its priorities to support the role of the arts to contribute to wider societal aims.

DCMS and Arts Council England were therefore interested in assessing the value of arts in meeting instrumental rather then intrinsic aims, and particularly in gathering hard evidence to support the belief that art can contribute to other agendas, for example, can contribute to social cohesion, to economic success, to creating a sense of place. The evaluation methodology of A@CII was developed in response to this desire to strengthen the evidence base of the impact of culture on regeneration.

The evaluation process began at the start of the initiative, prior to the selection of the participating local authorities. The evaluation methodology included the views and experiences of the various stakeholders in the project; those who were involved in delivery as well as those who lived or worked in the regeneration area. In order to assess community impact a sample group was selected and interviewed annually over the life of the project. The evaluation included quantitative and qualitative strands that investigated the potential of art within regeneration to meet the instrumental aims of the three participating local authorities. This was complemented by a strand of reflexive evaluation that emphasized a 'shared learning' approach across all the stakeholders in the project.

1.2 A Cross Sectoral Network of Relationships

A@CII took place simultaneously in three areas, Maidstone, Isle of Wight and Swale. This was a real strength of the programme in that it demonstrated the value and role of art in different contexts of regeneration and also supported the development of a network amongst people directly involved in the scheme. The network provided shared learning and expertise, and suggests that future facilitation or support of a network for people working in this area would be valuable.

The projects were most successful where good working relationships could be established between stakeholders, practitioners, local council and community members. Regeneration is a complex process with many different stakeholders and timetables. It is inevitably a context of change.

Barriers to the establishment of relationships within the project included lack of clear frameworks in which to operate and lack of continuity. Continuity proved to be a critical factor in success – be it between phases, advocates, coordinators, or support. Continuity proved to be particularly significant in the case of advocates within local authorities. Perception of the role of art in regeneration within local councils is not something to be assumed as 'understood' by all agents. A@CII has provided a potential model for the establishment of advocates or champions within local authorities.

Sometimes attitudinal differences resulted in barriers across sectors. Mistakes and failures were accepted by the art sector participants in the scheme as valuable and important learning experiences; an inevitable result of 'breaking new ground'. They were not necessarily seen as such by the participating local authorities.

A significant success of the A@CII scheme is the support of the artist coordinators, which has resulted in the development of creative professionals who have the knowledge and experience to deliver art of quality within the context of regeneration. The scheme supported the coordinators to gain experience over time.

Allowing for time to gain knowledge and experience within a programme before evaluation begins may be advisable. Coordinators did experience 'culture clash' upon starting within a new sector. Coordinators may have benefited from initial training or briefing on the landscape and frameworks of local authorities and the regeneration sector. Study Tours and artists' days highlighted the importance and benefit of sharing experiences among coordinators.

Three Study Tours were delivered as part of the project. These were considered to have been beneficial in terms of providing a 'safe' and inspirational context in which a strong network of cross-sectoral relationships could develop. The tours offered a 'level playing field' between different stakeholders in which they could find common ground or explore differences, and a valuable advocacy tool.

1.3 The Impact of Timescales

Timescales are a significant factor in the relationship between regeneration and culture. A three-year funding timeframe is a sustained investment in the context of arts, but relatively short in the context of regeneration, wherein delays of months or even years are a likely occurrence.

The three-year commitment of Arts Council England, South East to A@CII scheme successfully demonstrated a catalytic effect in that two of the three participating local authorities are actively attempting to continue to support art within regeneration. Progress was clearly made in Maidstone and Swale in building new relationships between the arts and regeneration sectors – an impact that would have been unlikely had the programme been any

shorter. This is in part due to increased understanding between the sectors, stemming from experience and knowledge by gained by individuals involved.

However, if the aims of future projects are to move beyond the 'catalyst' phase and generate sustainable creative regeneration, it should be taken into consideration that longer timescales are necessary to align with regeneration processes and achieve meaningful impact. The capacity of an A@CII programme to deliver upon its stated aims was sometimes restricted by the delays, revisions, quiet periods and administrative changes which are frequent in regeneration processes. Some programme intentions proved inappropriate at a particular stage of development, or projects that achieved their aims as discrete entities proved to be mistimed in relation to regeneration priorities and processes. Developing longer-term models of support for art within regeneration would be worthy of consideration by Arts Council England.

1.4 Achieving the Aims of Participating Local Authorities

The evaluation programme began by convening a stakeholder group in each participating local authority to identify what shifts or changes they wanted to achieve through A@CII. These priorities were agreed as five aims that were used as the basis for the qualitative and quantitative evaluation.

The aims are interesting in documenting the local authorities aspirations for, and perceptions of what art could address within regeneration. The aims ranged from tangible objectives such as 'to establish a venue for arts events' to social e.g. 'to build confidence and self-esteem in the community through engaging activities' to economic, 'to create the opportunity for more cultural businesses in the demarcated area'. Each participating authority identified as a priority the aim of changing perceptions of their area.

A@CII successfully achieved the majority of the tangible aims across the programme; from establishing a venue for arts activities to increasing more events in a given area, to engaging local people in processes of consultation or activity.

The less tangible aims that related to social cohesion aspirations or those of changing perception proved harder to measure both quantitatively and qualitatively. The evidence from the long-term sample group suggests that the aims relating to shifting perception were the aims that were most successfully achieved. The process of brainstorming five key aims and shifts by participating local authorities sometimes resulted in unachievable and/or immeasurable objectives. Aims such as 'counter anti-social behaviour' or 'build confidence and self esteem' appear to have been shied away from by projects, as recognised by members of the community.

This raises questions around how the arts community seeks to measure impact and how it advocates for the potential role of art.

Whilst not the only means of measuring the impact of an initiative, the numbers of community participants involved is important, and has been one of the strengths of the programme. Having said this, the scale of the 'event' does not necessarily correspond to scale of impact – a one-to-one conversation can be just as effective as a big event in achieving core aims or shifts.

Local communities were aware of events and changes within their areas but were not generally aware of who was responsible for organising them. This may be partly a result of the issue of timescale and that a neutral sample group will not necessarily recognise clear shifts over a relatively short time period of three years. It may also raise another question around branding. If art is truly integrated within regeneration practice it can be hard to isolate or identify the 'art'. As a consequence it may not be possible to evaluate the impact of A@CII independently from other events and activities in the areas.

The evaluation methodology was predicated on involving local authority data collection officers

in gathering the quantitative data. Despite extensive efforts it proved impossible to ensure the involvement of the officers in gathering data to demonstrate the role of culture within regeneration. If Arts Council England is to pursue an emphasis on 'hard evidence' it may wish to consider making funding conditional on the involvement of such officers.

1.5 Wider Stakeholder Roles

In general, the role of the Steering Group was not fully explained or explored. It was considered by a number of stakeholders that the Steering Group lacked opportunity to steer the programme, but that there is potential with this model for a much closer role between project and Steering Group. However, the Arts Council did find the Steering Group to be a valuable mechanism through which to share and explore issues, particularly in the early stages of the project. They also felt that it played at important role in monitoring developments from an external perspective.

The involvement of the creative practitioner as an integral member of the evaluation team was very successful. It potentially provides a model of evaluation as a creative process, demonstrating that art can provide a provocative and accessible form of evaluation that acknowledges multiple viewpoints.

2 Introduction

2.1 About *Art at the Centre*

Art at the Centre was an Arts Council England, South East initiative, which sought to embed creativity within regeneration practice across the South East region. The scheme aimed to demonstrate that successful regeneration cannot be solely reliant on bricks and mortar. It involved artists at the outset of proposals in design teams, masterplanning and community engagement projects with the aim of achieving more innovative, robust and sustainable outcomes.

Phase I of the scheme saw successful bids from Reading, Bicester and Slough, all supported for a three year period from 2001 to 2004.

Phase II of the scheme was in operation from 2005 to 2008, and, following a competitive bidding process, worked with Swale Borough Council, Maidstone Borough Council, and Isle of Wight Council. Some individuals who had been involved in Phase I of the scheme were appointed to the Phase II Steering Group as form of continuity with the prior phase.

2.2 Steering Group Members

Name	Post/profession during time on Steering Group
Annie Atkins	Resource Development Officer, Arts and Regeneration, Arts Council England, South East
Dan Bone	Director of CIVIX (moved to Jacobs Babtie)
Stephanie Fuller	Visual Arts Officer, Public Art and Architecture, Arts Council England South East
Prof. Brian Goodey	Professor Emeritus Urban Landscape Design, Oxford Brookes University
James McVeigh	Head of Resource Development, Arts Council England South East
Matt Quayle	Urban Design Director, Golder Associates & CABE Enabler (moved to Turley Associates)
Richard Russell	Director, External Relations & Development, Arts Council England, South East
Chris Stevens	Artist
Gerry Wyld	Head of Planning and Strategic Policy, Slough Borough Council

2.3 Arts Council England Aims for Phase II

Phase I of A@C was "targeted at local authorities from within the Region, particularly those with ideas for town and city centre renewal."[1] Phase II differed from this in that the project should "reach out to any location where it is believed this approach will make the most impact."[2] Phase II then aimed to work in areas where maximum impact might be achieved, outside of places that might have strong traditions of working with artists in this way.

Arts Council England, South East's principal aims for Phase II were as follows:

- Act as a catalyst for sustainable creative regeneration
- Encourage cross departmental working within local authorities
- Create the opportunity for artists to work with commercial developers during

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[1] Arts Council England, South East A@C Evaluation Brief, 2004.
[2] Arts Council England, South East A@C Local Authority Bidding Guidance 2005/2008

regeneration programmes
- Create a specific strand to encourage greater diversity within the regeneration sector
- Actively involve young people in regeneration initiatives
- Encourage a lively, creative and responsive area to develop green spaces in our towns and cities
- Build upon the element of public dissemination undertaken in Phase I to provide best practice case studies, underlining the value of a creative approach to regeneration proposals.

2.4 Bidding Process

The bidding process was open to all local authorities within the South East-governed region. Grants were to be available to three successful local authorities of £45,000 per annum, for the three-year period from April 2005.

Following local authority workshops in September and October 2004, fifteen proposals were received from the following local authorities:

Aylesbury Vale District Council
Dartford Borough Council
Guildford Borough Council
Hastings Borough Council
Havant Borough Council
Isle of Wight Council
Maidstone Borough Council
Medway Council
Milton Keynes Council
Portsmouth City Council
Rother District Council
Shepway District Council
Swale Borough Council
West Sussex County Council
Wokingham District Council

Proposals were assessed by the Steering Group and a shortlist of eight applicants was invited to Arts Council England, South East offices to give a short presentation on their proposals. Of these, Maidstone Borough Council, Swale Borough Council, and Isle of Wight Council were selected for A@CII.

2.5 Project Development

The Arts Council did not have fixed ideas about the use of the project funding and were open to and hoping for a range of different ideas about how the local authorities may use the opportunity. Even so, each local authority proceeded in a similar fashion, using the majority of the funding to appoint 'artist coordinators' / project officers, all from arts disciplines, to deliver their programmes. This idea was part of the Isle of Wight's initial bid, whereas Maidstone and Swale decided subsequently to appoint, with the coordinators taking up their posts in July and October 2005 respectively.

In June 2005 General Public Agency organised workshops with key stakeholders of each of the three areas to understand what they hoped to achieve from the project, to agree six key shifts or changes to be aimed for over the three-year period of funding, and to discuss ways of the councils tracking these aims. The aims, identified by the participant authorities themselves, formed the basis of General Public Agency's quantitative and qualitative evaluation of the three programmes.

EVOLUATION

3 Evaluation Methodology

3.1 Appointment

General Public Agency was appointed to evaluate Phase II of the *Art at the Centre* programme in January 2005.

3.2 Purpose of Evaluation

Evaluation is essentially about understanding and learning from a project. It is of value not only to funders but also to project partners and to wider society. It is therefore important that evaluation is undertaken as honestly and transparently as possible.

For project partners: Evaluation can provide a space for reflection about what is happening on a project, both during and afterwards. It can inform project partners' ability to meet their aims, and pinpoint issues for improvement. It can be used for advocacy around an organisation's work.

For funders: Evaluation enables funding organisations to find out what is happening and what has been achieved through projects, and to respond to the findings in order to ultimately improve funding programmes.

For wider society: Evaluation can help others to learn from projects, developing a broader understanding of good practice. It can provide benchmarks for success, enabling projects to be compared and failure to be addressed. It may also provide a tool for public advocacy around the social, economic, and cultural value of creative projects.

One of the recommendations of the DCMS Policy Action Team 10 *Report on Arts, Sport and Social Exclusion* (1999) was that "evaluation should be integrated from the outset and that the criteria against which 'success' is measured should be set by those benefiting and participating in the cultural activity itself". The 2004 DCMS document *Culture at the Heart of Regeneration* stated that "…the evidence base of culture's role in regeneration needs to be improved, particularly the evidence of long-term impact" and furthermore that "…there is a call for simpler, common measurement indicators, which nevertheless remain, flexible and broad enough to suit the needs of a particular project or programme."

After completion of A@CII, the Arts Council stated that they hoped to undertake "a more sophisticated and responsive process of recording and evaluation"[3] for the second phase of the scheme. This would "facilitate comparison of data and experience" and "maximise the use of available resources."

One role of the evaluation was to collate data throughout the programme, to:

- Create a transparent and user friendly method for tracking leverage
- Count the number of people involved in the programme
- Count the number of events, workshops, etc.
- Monitor the establishment of successful networks

A further key purpose of the evaluation lay in *tracking change,* a way of tracking progress and establishing a narrative for the scheme. This qualitative recording would allow for unexpected outcomes and sophisticated, holistic documentation of the programme. In this way measuring

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[3] Arts Council England, South East A@C Evaluation Brief

impact and change would be more reflexive.

3.3 Quantitative And Qualitative Evaluation

3.3.1 Overall Methodology

General Public Agency's quantitative and qualitative evaluation methodology follows recognised approaches of neutral data-gathering against agreed questions. This 'evidence base' evaluation continued during the three years of the scheme but was complemented by a strand of evaluation which has sought to develop a 'shared laboratory' approach. Arts Council England, South East were keen to develop innovative models of evaluation which could be open and dynamic, responsive and reactive to emerging issues. Critically, shared learning became a part of the process through the establishment of the Study Tours and the Artists' Days.

In undertaking the evaluation there was a desire on the part of Arts Council England, South East to investigate the potential to gather 'hard evidence' of the value of art to achieve instrumental benefits within regeneration processes. Phase II of the scheme was launched shortly after the *Culture at the Heart of Regeneration*[4] document which aimed to ensure that "culture is firmly embedded in regeneration from the very beginning, and is not simply a minor component or an add-on." It stated for example that, "participation in cultural activities delivers a sense of belonging, trust and civic engagement, bringing far-reaching benefits including improvement in education and health, and reduction of crime and anti-social behaviour." The methodology for the quantitative and qualitative evaluation sought to test the feasibility of gathering hard evidence to support the instrumental aims claimed for the potential of art within regeneration.

This evaluation process does not judge the process through which to achieve the highest quality of artwork (this aspect of the role of art within regeneration has been evaluated extensively elsewhere) nor indeed the quality of the art outcomes. The methodology aims to evaluate the achievements of the scheme against the criteria identified by the participating authorities – the aims/shifts established collectively at the outset. Both qualitative and quantitative strands were established to deal directly with these aims/shifts.

3.3.2 Quantitative Methodology

Quantitative data audit forms were developed by General Public Agency in collaboration with Arts Council England, South East and the local authorities. Data was collected over the three-year programme and collated into annual reports – see Section 5 for findings. Quantitative data mainly consisted of collectable data on financial outlay and numbers of participants.

The purpose of the quantitative evaluation strand was to:

- Measure financial leverage (total & individual)
- Track participation in A@CII funded events (artists & the public)
- Assess whether changes and shifts anticipated by each area are taking place
- Appoint a lead data-collection officer responsible for supplying General Public Agency with hard data for leverage and participation

Each local authority was requested to nominate an officer to perform this role through existing data collection systems. However, in each case this was not enforced, so the responsibility shifted to the A@CII coordinators. A recommendation of this report (see Section 6) is that it is vital in future work to put in place measures to ensure stronger commitment to this aspect of evaluation, perhaps through making the receipt of funding conditional on delivery of data.

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[4] Department for Culture, Media and Sport, 2004.

The function of the quantitative evaluation consequently changed from monitoring the 'shifts' objectively, to becoming a tool for the coordinators to understand how they were addressing those aims. The coordinators themselves had to "decide which events to include and which to exclude"[5].

Project coordinators found the yearly quantitative reports useful in providing quantifiable evidence to local authorities and other agents, and as a record of project development.

3.3.3 Qualitative Methodology: Community Narratives

General Public Agency's main tracking method, agreed by Arts Council England, South East, General Public Agency and the three local authorities, was repeat qualitative interviews with a small sample of people, carried out once a year for three years. The sample was selected to cover a range of interests, for example a local young person, a shopkeeper, an arts development officer, a planner, and so on. The sample group was established before the start of the project. The interviews were designed to capture personal experiences and views relevant to the six project aims, feeding into the overall evaluation of the impact of the scheme and also providing individual stories of change. This field of work formed the core of our *qualitative* evaluation. The interviews were conducted and collated into annual reports, the findings of which can be found in Section 6.

The first report for Year 1 of the scheme established participants' feelings about living and working in each area, particularly in relation to the changes that might be occurring as a result of the A@CII initiative. These findings were intended to form 'baseline' data upon which subsequent interviews could be compared.

Interviewees were asked the same questions each year. In Year 3 they were additionally asked to discuss specific A@CII projects and to relate their perceptions of the original aims or shifts identified at the outset of the programme. 'Story Summaries' – narratives drawn from respondents across all three years of the programme – were also included.

3.4 Evaluation Against Arts Council England Aims

The evaluation methodology followed best practice in allowing each local authority to set their own aims. However, this did not directly address the initial aims and objectives of Arts Council England, South East, when setting up projects (see Section 3.3 above). Therefore interviews were held with members of the Arts Council England, South East team who have worked on A@CII, as well as Brian Goodey, a member of the Steering Group. A thumbnail analysis of how the projects addressed the aims is included in Section 7.

3.5 Reflexive Evaluation

From the outset[6], General Public Agency proposed a responsive, reciprocal, 'action-research' model of evaluation to run alongside the neutrality of the qualitative and quantitative evaluation strands. In contrast to the static quantitative and qualitative measurements, this process was fluid and responded to chance within the programme. The reflexive evaluation took the form of Study Tours, 'Artists' Days' and the interviewing of Arts Council England, South East representatives. These are described below and the findings from these strands are in Section 7.

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[5] General Public Agency Evaluation Plans for each programme, 2005.
[6] General Public Agency Response to the Art Council England, South East A@C Brief, 2004

3.5.1 Artists' Days

The appointment of artist coordinators by each local authority was not foreseen when the evaluation process was set up. However, during Year 1 it became clear that the experiences of the artist coordinators was critical to A@CII, so evaluation methods were adapted to include these.

Rather than following a neutral and objective model of data gathering, this aspect was conducted as a forum for the coordinators facilitated by General Public Agency. This included support and advice on tackling particular issues alongside the gathering of information to assist the evaluation process. A format for Artists' Days was developed with the aim of stimulating debate and increasing awareness of best practice, to include a visit to an exhibition or project followed by lunch and a round table discussion.

The stated aims of these days were as follows;
- To understand coordinators' experiences of A@CII.
- To reflect this back to the Steering Group to help develop their thinking on the future development of the scheme.

Artists' Days were held in Year 2 and 3, and programmed and facilitated by General Public Agency. Attendees were restricted to the artist coordinators and General Public Agency to ensure that any problems and issues could be freely discussed. With the agreement of the group any issues could be communicated back to Arts Council England and the Steering Group, by Clare Cumberlidge, General Public Agency Director.

Findings from these events are described in section 7.1.

3.5.2 Study Tours

General Public Agency proposed, in the initial response to tender, to facilitate events with the aim of observing national and international best practice, and establishing an informal support and sharing network across the three projects. The 'best practice' research trips offered opportunities for networking, inspiration and advocacy. During Year 1, it was decided to focus this work upon Study Tours rather than invited 'seminar' style events.

Participants on the tours were a mix of artist coordinators, local authority art and planning officers, local council members, Arts Council England staff, A@C Steering Group members and General Public Agency facilitators. Three Study Tours were organised, one in each year of the scheme. The tours also offered an advocacy opportunity to the artist coordinators who invited relevant local authority officers or members.

Specific locations were selected by General Public Agency in consultation with Arts Council England, South East and artist coordinators, to address the contexts and aims of the participants.

Findings from these events are described in Section 7.2.

3.5.3 Creative Practitioner Residency

General Public Agency was invited to suggest how the evaluation process may be enriched. One of the suggestions was to commission an artist to provide creative evaluation of the scheme. The role of the artist was to support and enliven and provide creative reflection upon the A@CII programme, and to generate interesting and innovative 'records' of the programme activities. In November 2005, Markus Vater was awarded the residency.

Markus Vater's role and work are described in Section 7.3 and illustrate this report throughout.

3.6 Glossary

General Public Agency collated a Glossary of key terms as understood and explored within A@CII processes and research phase. It was intended to be published on the A@C website during the programme. The aim of the Glossary was to provide concise and clear written definitions with the aim of shared and public understanding of terms relating to both art and regeneration. The full Glossary was delivered to Arts Council England, South East in 2005 for publishing on A@CII website, with additional terms derived from the experiences of participants in the programme delivered in 2007.
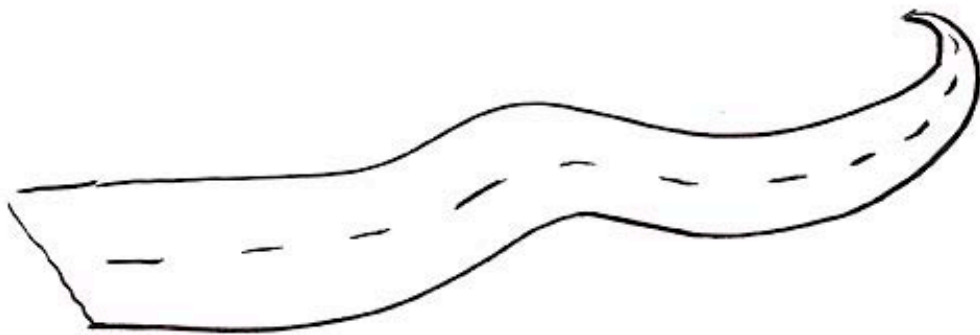
A street is a wonderful
piece of sculpture.

4 Programmes

4.1 Maidstone

Coordinators: Louise Francis, Laura Knight

4.1.1 Intent

Maidstone proposed to investigate the feasibility of an 'artists' quarter' in an existing part of the town, hoping to offer an "alternative cultural experience and more diverse offer for residents and visitors", particularly in the context of the negative impact of a major new shopping centre elsewhere in the town.

4.1.2 Agreed Shifts

- To create the opportunity for more cultural businesses in the demarcated area
- To raise the awareness of the quarter's opportunity/ potential amongst cultural businesses
- To change the public perception/ image of the demarcated area
- To hold more events to create and capture and prolong 'a buzz' and to engage visitors
- To establish a visual identity to encourage way-finding within the area.

Shopping Bag Commission:
Michael Kennedy

4.1.3 Shifts Made: A Summary

The Maidstone programme addressed all of the identified shifts or aims.

The coordinators held a series of engaging events that engendered a 'buzz' in the area as evidenced by both quantitative and qualitative findings. The aim of changing the public perception or image of the area was similarly covered through these projects, borne out by qualitative evidence. Later projects, such as the billboard and poster projects, particularly contributed to the visual identity of the area alongside transitory works such as the AQQ and bag commissions. Evidence gathered from both evaluation strands suggests that work targeted at cultural businesses was successful, be it through providing temporary trading opportunities focused on the demarcated area or through encouraging the work of local trading associations.

> "In terms of a cultural offer, it feels stronger, and some of that is about a more quality experience in terms of shopping and eating." –*Respondent with economic interest in the area, Year 2*

4.1.4 Programme Elements / Highlights

The project worked upon a predetermined 'demarcated area' of streets and lanes running between Earl Street (bordering the new Fremlin Walk shopping development) and the old High Street. Events, commissions and projects were focused upon investigating the feasibility of the area as an artists' quarter. The project generated events in the area, such as 'Bizarre Bazaar', temporary arts and crafts markets. The coordinators also ran a series of artist networking events, both in the area and at UK arts events. A@CII Maidstone regularly

published 'Artists Quarter Quarterly', or AQQ, a creative publication representing local artists and practitioners, creative businesses, and events in the area.

Towards the end of the programme's third year, 'Creative Maidstone', a publication, billboard display and exhibition, showcased existing creative practitioners living or working in Maidstone and was installed in the public realm of Market Buildings.

The Maidstone project has continued beyond the formal close of A@CII as a programme in March 2008. 'Artists Don't Bite' is one project produced since this new phase, and takes the form of a video installation in the Town Hall wherein local artists share their vision for an 'artists quarter' in the town centre.

> "There is a general feeling that A@C is being spoken about now, without people falling over laughing. If you had spoken to me or anyone else in Maidstone 4 years ago about an artists quarter here you would have been laughed out down the road. But now there's a belief that these things can happen because the whole of the town centre is changing; we're going through a really exciting time." – *Respondent with economic interest in the area, Year 2*

4.1.5 Quantitative Analysis, Maidstone Data

Maidstone organised a large number and broad range of significant events over the three-year period. Networking events for local cultural companies; temporary seasonal markets selling local arts and crafts; the commissioning of artists to produce one off pieces including a map designed to help define the demarcated area; and the graphic bill board which presented the faces of cultural community to the local area, were carried out over the three year period.

> "Whenever I've gone through [Market Buildings] I've always felt that something is happening to make it look a little better." –*Political Respondent, Year 2*

> "[The work is] probably laying the ground for a real change of perception of Maidstone as a whole... Some of the things that have been run, including Bizarre Bazaar, have clearly had an impact. I think we need to do more along those lines."
> —*Political Respondent, Year 3*

Analysing the data on how often anticipated shifts and aims were addressed (as assessed by the coordinators), Maidstone shows a steady increase in event frequency over the time. This reflects effort in the earlier years to establish a framework and a knowledge base for the instigation of a large number of events in the final year. This strategic approach meant that spending increased over the three-year period[7]. A hugely significant amount of external funding was attracted over the course of the programme (270% of the value of Arts Council England funding attracted in year 2 and 92% in Year 3). Therefore by the time the knowledge base in the area had been established, funding was available to support well thought-through and sustainable events.

The qualitative findings support the idea that well planned and sustainable events in the final year were made possible by partnerships built with cultural organisations in the town centre such as the Borough Council and Maidstone's Town Centre Management (TCM). TCM was clear from the outset about the need for more local arts and cultural organisations in their city centre to offset the negative perceptions of the more generic retail outlets in their new shopping mall. Moreover these organizations were already well rehearsed in coordinating events and activities in the town centre, and so were able to hit the ground running when A@CII funding was made available.

4.1.6 Qualitative Analysis, Maidstone Data

To create the opportunity for more cultural businesses in the demarcated area

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[7] N.B. Given that it is possible for funding to be carried across into subsequent years.

A@CII Maidstone achieved this aim across the three-year programme through events such as 'Bizarre Bazaar', which brought traders to the area on a temporary basis and for the first time. It was generally felt among respondents that more cultural businesses were operating within the demarcated area, and the value of providing a marketplace for local artists and craftspeople was noted.

To raise the awareness of the quarter's opportunity / potential amongst cultural businesses

A@CII's fulfillment of this aim is evidenced through the number of public events and projects that drew upon the additional funding to hire PR companies, graphic designers, and an editor for AQQ (for example, to provide a stronger public identity than would otherwise be achievable) and through engagement with existing traders' associations.

> "[An artists quarter] needed the investigation. They have made a difference with what they've done, they've been talking to a lot of people… retailers, businesses, I think art – in its widest sense- is something that has become very much a key word… they've introduced the discussion, [stimulated] the debate." – *Respondent with economic interest in the area, Year 3*

The financial viability of a literal artists' quarter in the area was a concern for several respondents, who raised the issue of whether the prominent town centre location was appropriate for such a place given the generally high rents. Others felt that the in-progress 'cultural hub' in the Hazlitt theatre, within the demarcated area, was key in addressing this aim. A@CII's achievements in revealing and locating creative practitioners within the demarcated area, was considered to have contributed to the potential success of the new 'hub'.

To change the public perception/ image of the demarcated area

A@CII's role in the redefining the 'image' of the area and Maidstone in general was seen as part of a variety of other initiatives. It was noted that Maidstone has a strong cultural life,

> "The legacy I hope will be that we end up with a vibrant cultural hub in that area. As I say, the groundwork was done and its meant we can pick it up and run with it. So there will be a definite legacy…" –*Political Respondent, Year 3*

particularly through music and creative practitioners in the town, and that work was needed to raise awareness of the existing situation rather than to change it. Respondents were not necessarily aware of A@CII's role in such work, such as 'Creative Maidstone', shopping bag commissions or the AQQ publication.

To hold more events to create and capture and prolong 'a buzz' and to engage visitors

Quantitative and qualitative evidence bears out that more events were held in the demarcated area than previously, though it is less clear whether or not a 'buzz' has been maintained, either through critical mass or regularity. It is likely that a 'buzz' is best achieved through a variety of agencies and circumstances, and potentially over a greater time period than three years, so that an area has time to develop a reputation for holding events and engaging visitors.

> "Instead of it actually being a geographical, physical centre, is it more about actually putting art, as a core business, in the town… putting it as core business within the council's activities." —*Council Respondent, Year 3*

Respondents in general strongly felt that A@CII had succeeded in this aim. Public events in the demarcated area were generally understood, and many respondents were particularly sure of A@CII's role in their organisation. Events had frequently involved working with other stakeholders in the area

> "I am a bit surprised at the amount of people who still have no idea about the project. [After 3 years,] everyone walking around should know about it, but they don't." –*Respondent with economic interest in the area, Year 3*

such as traders' associations or the Maidstone Town Centre Management team, and the galvanising effect of these relationships was noted.

To establish a visual identity to encourage wayfinding within the area.

This aim sits slightly outside the others established for Maidstone in that it suggests a more 'concrete' or physical manifestation. It is the least fulfilled of Maidstone's aims, but also perhaps the most difficult as it does not rely on building on the area's existing strengths, as with other aims.

No respondents felt that A@CII had achieved this aim, but many were aware of other initiatives in the town that were making a difference, such as new 'pergolas' on Weak Street and the 'Elemental' art commissions along the river edge. This was not generally seen as a critical aim and respondents generally considered A@CII's work to be of a 'feasibility' nature, making it less relevant to make tangible changes in the public realm.

A@CII projects such as, the 'billboard' in Market Buildings and a map of the area installed within a poster stand, were noted by some respondents as evidence of attempts to address the idea of way-finding. Projects such as these perhaps demonstrate a less literal, more sophisticated understanding of how 'way-finding' in the area might be enhanced.

Other, more long-term work interventions, such as the new extension to Maidstone museum and associated landscaping, were cited as potential contributors to enhanced way-finding in the town.

4.2 Swale

Coordinators: Nicole Mollett, Emma Underhill (maternity cover, public art projects), David Willis (maternity cover, Castle Gallery)

4.2.1 Intent

Queenborough and Rushenden is a small urban area on the Isle of Sheppey. In the context of new long-term investment focused upon former industrial land between Queenborough and Rushenden, the Swale project decided to employ an arts coordinator to work on "all aspects of regeneration planning, including consultations, and public art and design projects."[8]

4.2.2 Agreed Shifts

- To recognise and capture the existing qualities and identity of the area
- To establish a venue for arts events (temporary or permanent)
- To increase the number of people involved in arts activities
- To engage the community within the development process
- To tell a good news story about Queenborough and Rushenden

SuperConductor 160607
Image: Markus Vater

4.2.3 Shifts Made: A Summary

The Swale programme's attempts to recognise and capture the qualities and identity of the area were widespread and successful as quantitative and qualitative evidence confirms. Swale was clearly successful in establishing a venue for arts events, the Castle Gallery, and in increasing the number of people involved in arts activities. Evidence suggests that the Swale progamme addressed the aim of 'engaging the community within the development process', but qualitative evidence suggests

"In the space that's there, they've done an incredible job. It's been talked about, and that's about as much as you expect." —*Resident Respondent, Year 2*

that this was as part of a wider move to address this issue, notably 'Planning for Real' and subsequent consultations. The Swale programme has also contributed to a range of good news stories about the area including through coverage in local and national press.

4.2.4 Programme Elements / Highlights

The project gathered a team of artists to produce an 'Arts Strategy' for the Queenborough and Rushenden redevelopment site, which was developed in tandem with a design firm, Rummey, who prepared the overall masterplan for the project. The Borough Council did not include the full arts strategy within the published masterplan as it felt that the document was too specific, but did feature the work of A@CII as an ongoing part of the redevelopment process.

The Swale project staged a series of events, exhibitions, competitions and workshops with the aim of stimulating engagement of the local communities in regeneration. Some of these were held in a gallery space A@CII set up in Queenborough, the Castle Gallery, and many drew

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[8] 'Successful proposals', General Public Agency Yr 0 Monitoring Report [MR0]

upon existing local events, or other external happenings such as a visit by the 'Time Team' TV series. Work by both local and external artists has been shown in this context.

During the artist coordinator's maternity leave, two covering coordinators dealt respectively with Gallery programming and developing the public art strand of the project. During this phase, the programme commissioned 'SuperConductor', a 'maze' structure on the development site itself by artists Gaia Alessi and Richard Bradbury.

> "It seems to me that more people are involved, particularly younger people are very actively involved. They have started that higher profile and higher level of opportunity for the local community."
> —*Planning Respondent, Year 3*

The council commissioned a 'way forward strategy' for the extention of A@C from 2008-2010, which proposes further 'public art' commissions, artists residencies & workspaces, and a 'mobile art space', which aims to build on the success of the Castle Gallery.

> "I think people recognise that art is a good way of engaging and so there's a lot more of it going on."
> —*Artist Respondent, Year 3*

4.2.5 Quantitative Analysis, Swale Data

Over the three-year period, the artist coordinator at Swale recorded 37 significant events on the General Public Agency standard forms. The majority of these events (19) were either public workshops, which engaged community groups in artistic practices, or exhibitions held at the Castle Gallery, a new exhibition space that was funded through the program.

Other significant events were smaller or less formal. For example, there were conversations with individual community members who had always lived in Queenborough and Rushenden in preparation for an exhibition about local memory (recorded as a 'meeting') and a radio interview about the programme with a local radio station. In another case, one community member in the qualitative study reported that her most memorable participation in the local development was a one-to-one conversation with one of the A@CII team, rather than any of the more organised events. No difference between frequency or number of aims and shifts addressed was recorded between both the larger formal events and the smaller less formal events. While the quantitative data does not indicate the degree to which an event addressed the aims and shifts, the qualitative results would support the view that both large and small events had equally significant impacts upon Swales' five desired aims and shifts.

> "I just think that the atmosphere of the community has changed. It's hard to explain, but its more calm…" -*Young Person, Year 3*

> "[The Castle Gallery] is such an important space, it needs to be open more. People… have liked the space, and liked it being there." —*Artist Respondent, Year 2*

64% of A@CII funding was invested in the salaries of those involved in the programme at Swale over the three-year period, staying failrly static over the programme. Only 15.8% of A@CII funding was allocated to 'events', decreasing sharply in the final year. However, the number of events along with the number of aims and shifts addressed increased from the first year onward. This was aided by the creation of the Castle Galley exhibition space at the end of the first year, which increased the area's ability to run events over the next two years with little additional overheads. The appointment of two specialist team members half way through Year 2 resulted in focused activity in the gallery and the commissioning programme.

> "Some people said it was really interesting and fun and one of my friends' sisters got lost in it… Most of the people enjoyed it, and a lot of little kids enjoyed it… I think they should do more stuff like it… Anyone who said anything to me about it said they really enjoyed it, they were really pleased with it." —*Young Person on Superconductor, Year 3.*

4.2.6 Qualitative Analysis, Swale Data

To recognise and capture the existing qualities and identity of the area

Several agencies and events have played a role in capturing the area's qualities and identity during the life of the A@CII scheme. A study about Queenborough was produced by English Heritage, whilst the filming of an episode of 'Time Team' at Queenborough Castle attracted much local interest. A@CII undertook projects in parallel with this visit, and meanwhile played a role in other local events (e.g. the SeaSheppey festival) and generated its own events, such as 'Invasion', which celebrated Sheppey's relationship to Holland through various events and commissions.

> "[Art at the Centre] has enabled me to look at a broader picture of art in the public realm, in a more academic context... It did give theoretical models which made me more aware of what I was doing in terms of collaborative work." —*Artist Respondent, Year 2*

There was some confusion among respondents about A@CII's role in achieving this aim, but projects such as 'Invasion' (an A@CII project) were cited as significant through their creative revealing of hidden or relatively unknown local history. End products and artifacts of the project have been retained in the collections of local institutions, suggesting that A@CII's attempts to capture existing qualities have been successful.

To establish a venue for arts events (temporary or permanent)

Castle Gallery was intended as 'permanent' at least for the life of the programme, and continues to operate (correct at the time of writing). The gallery has been a focal point, though not the sole location or site, of subsequent A@CII activities.

The Gateway community building (not an A@CII initiative) was widely understood among respondents, as was the Castle Gallery though marginally less so. Among those who knew something about the gallery, it was felt that it had made an impact on local engagement in the arts, but doubts were expressed about its long-term future. Respondents were keen that the venture should continue in some form.

> "You need to be seen, that's the key thing... you need to get out there and speak to people. It's never going to be easy, especially in areas like this where art's not at the forefront of anyone's mind... You have to be seen, known and trusted." —*Artist Respondent, Year 2*

To increase the number of people involved in arts activities

Through enhancing existing events, and the commissioning of new works and events, Swale A@CII made significant attempts at fulfilling this aim, and quantitative evidence suggests a swelling of numbers.

> "It was great to hear people in Queenborough even if it was 'what is it?'... I had the same reaction as everybody else. I knew that something very similar had happened in Trafalgar Square so that was good. Just the enormity of it, the huge amount of pink!" —*Resident Respondent on 'SuperConductor', Year 3*

Collaboration with established local events proved an effective way of establishing a reputation for the programme and of making relationships with the local community, despite some respondents concerns about 'muscling in'.

> "Its about raising community skills in a broad sense, through activities, and through opportunities for art in its wider sense." –*Council Respondent, Year 2*

The 'SuperConductor' (Gaia Alessi & Richard Bradbury) commission was strongly identified with this aim, and respondents discussed the presence of 'known' artists and the work's location on the development site itself as significant.

Work undertaken through the Gateway, through the arts team of a local housing association, and through other community initiatives such as the Rushenden Community House, were also cited as key contributors across the life of the scheme.

To engage the community within the development process

It was generally felt that the local authority was already well advanced with regards to this aim before A@CII's presence, through such initiatives as 'Planning for Real' and subsequent consultations. Opinions of such work were overwhelmingly positive. A@CII was cited as a contributor to this aim. However A@CII's 'Arts Strategy' was not included in the published masterplan, which some respondents felt that reflected a lack of commitment to the arts on the part of the development team. The reason provided by the council respondent for this exclusion was that it was too early to include such a detailed strategy, and that such things would be better introduced at a later stage. This situation suggests that better parity should be sought with regeneration processes. Given that the masterplan was published toward the end of the three years, A@CII's timescale may be incompatible with development timescales.

To tell a good news story about Queenborough and Rushenden

This is an ambiguous aim. One respondent felt that it is always possible to 'tell a good news story' about a given area, whatever the circumstance.

Given this, the Castle Gallery, SuperConductor, and involvement in local events were identified as being the most significant A@CII-produced 'good news stories'. Outside of A@CII, the 'Gateway' community building was identified by several respondents.

A@CII can then be said to have contributed to the likelihood of more good news stories being told about the area. Of the identified A@CII manifestations above, 'SuperConductor' achieved the most dissemination outside of Queenborough & Rushenden, reaching the national press.

4.3 Isle of Wight

Coordinators: Ben Coode Adams (Year 1 only), Gerry Wall (Years 1-3)

4.3.1 Intent

The Isle of Wight programme focused on Pan, a former council-owned estate on the outskirts of Newport. Plans for a new development, the 'Pan Urban Extension', were already in progress and the local authority intended the arts programme to assist in ensuring the integration of 'new' and 'old' Pan.

4.3.2 Agreed Shifts

- Social mapping to recognise, capture and discover what the area means to people
- To establish a design code and principles to improve environment
- To counter anti-social behaviour
- To change the perception of Pan in the wider context
- To build confidence and self esteem in the community through engaging activities

Pan Chromatic. Image: Markus Vater

4.3.3 Shifts Made: A Summary

Quantitative and qualitative evidence indicates that the Isle of Wight programme conducted 'social mapping' in relation to the Pan area, for example through projects such as "Letter Box Lives" photographic mapping exercise. However qualitative evidence suggests that the use or dissemination of this mapping was limited. Similarly, both evidence strands confirm that projects such as 'Pan Chromatic' addressed the aim of 'establishing a design code and principles to improve the environment', but that these were not implemented as part of the development work in Pan. No evidence suggests that the programme addressed the aim to 'counter anti-social behaviour'. The aim of changing the perception of Pan was successfully achieved, for example through the project 'Pan World News' as demonstrated through the qualitative evidence. Quantitative evidence also suggests that the project contributed to the aim of 'building confidence and self esteem… through engaging activities".

> "It's always going to be a long project, it's not something you're going to change overnight." —*Planning Respondent, Year 2*

4.3.4 Programme Elements / Highlights

The Isle of Wight programme undertook a variety of events primarily aimed at capturing what Pan means to people, and to changing perceptions of Pan. Pan World News, produced with 100 Year 5 & 6 students from a Pan middle school with the aim of providing a voice to Pan youngsters to talk about their area, was circulated with the island-wide newspaper, the County Press.

For another project, the team developed a colour

> "I think some really good work has been done there… and long may it continue. We've got to build on the work we've already done." —*Planning Respondent on 'Pan Chromatic', Year 2*

palette in collaboration with local young people[9] with the intention of feeding this into design proposals for the Pan estate. This work was shown in the Hockney Gallery at the Royal College of Art, London.

> "The Pan scheme has been an opportunity to work across service areas, because it impacts on everybody. It's a litmus paper to see if the council can work across those areas." —*Planning Respondent, Year 2*

Such work fed into the development of ideas of how a physical presence might be made on Pan - "modular, temporary buildings to incite community interest and provide exhibition and community space". The coordinator organised an artist/architect design competition for a 'Pan Pod' but the programme experienced difficulties in Year 3 and 'Pan Pod' did not eventually go ahead, leading instead to some initial involvement in wider island-wide proposals for new artist-designed public toilets in key locations before the project stalled.

4.3.5 Quantitative Analysis, Isle of Wight Data

Of the events within the first two years, the majority were associated with either the Pan Chromatic project, addressing aims of 'social mapping, to recognise, capture and discover what the area means to people'; and 'to change the perception of Pan in the wider context'.

> "[Pan Pod] was one of the most positive things that have happened on the estate, because it did create a lot of interest. It helped to pull the estate together this year…" —*Respondent with economic interest in the area, Year 3*

Of all the three areas within the first two years, the Isle of Wight recorded the fewest (14) events that the artists coordinator felt made an impact on the area's intended key aims and shifts. There were no events beyond the end of year two as the programme was suspended at this point.

> "There's been a more positive thing about Pan, a lot more positive news. That's all good news. Art and the PNP, and the local councillors, are all saying the right things. Pan is a nice place after all!" —*Respondent with economic interest in the area, Year 3*

From the qualitative data, there was evidence that the events on the Isle of Wight had less impact on the wider community than those run by other areas. The quantitative record of the number of event participants (paid or unpaid) supports this idea. The Isle of Wight recorded 1272 participants of the events over the first two years, while Swale and Maidstone recorded 4407 and 4026 participants over the first two years respectively. While wider community impact was not one of the key aims or shifts for the Isle of Wight, the number of people outside those specifically involved in the events does give some indication of the programme's ability to 'change the perception of Pan in the wider context' or 'capture and discover what the area means to people'.

> "When we went to the college in London, we went into the [gallery] and there it was, on the wall. It looked well good, it looked brilliant." –*Young Person on 'Pan Chromatic', Year 2*

> "I think there's not a lot else they can do, in terms of practical, visual things, until something formal is put in place in terms of the project." –*Planning Respondent, Year 2*

The next most frequent type of significant events recorded by the coordinator as having an impact on the five key aims and shifts were 'meetings'. Anecdotal evidence from the qualitative research indicates that this large proportion of significant meetings might be due to reported communication complications between those involved in the 'arts' (either in the council or the Arts at the Centre program) and others agents in the local council.

It would seem that much of the work on the Isle of Wight went into resolving internal perceptions of what the programme could offer the redevelopment, and who would make the decisions to manage any new initiatives

> "We're reversing a trend of decades… it's going to take more than a year or two. But some very good people are making in-roads into that. It is a good start." —*Economic Respondent, Year 2*

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[9] Pan Chromatic

that were agreed. Those who represented the arts within the local council, for example, reported that they felt isolated within the local council, and that they were not able to work collaboratively with the other departments.

The programme's main contacts in the council also either changed jobs internally half way through the second year, or left the council and were not replaced. This perhaps indicated a lack of understanding by the local council regarding the importance of the programme or the value of a point of contact for the A@CII artist coordinator.

> "Because it's the idea, isn't it, to get the population to help themselves? You don't necessarily see the people behind the scenes, the people who do the pushing." – *Respondent with economic interest in the area, Year 2*

A significant finding of this evaluation is that each project's success (measured in terms of their five key aims and shifts) is heavily dependent upon its ability to work collaboratively alongside the local councils. The radical ambition of the A@CII programme is not automatically understood by local councils where the arts development officers are already feeling marginalised within the council operations. In order to make quantifiable impact, initiatives would perhaps need to take a view that such collaborations take time to evolve and scope for explicit integration strategies could be adopted.

4.3.6 Qualitative Analysis, Isle of Wight Data

Social mapping to recognise, capture and discover what the area means to people

The three projects that most successfully addressed this aim were 'Pan World News', 'Pan Chromatic' and 'Pan Pod'. Pan World News represented a direct capturing of what Pan means to a group of schoolchildren and achieved a wide circulation. 'Pan Chromatic' addressed this aim on a smaller scale through workshops with a small group of local young people. There was

> "The way that art works, and the way that artists engage with people, is just a different way of working. A different perception that touches people more than officers going in and talking about highway lines… it's a better way of engaging people, getting involved in more nebulous issues about quality of environment." —*Planning Respondent, Year 2*

potential to achieve this aim in the final resolution of 'Pan Pod', but the project was called off after the initial competition stage.

In general, respondents could not attribute A@CII as being responsible for changing this aim, though the 'Pan Pod' project was discussed as a possible vehicle for discovering the community's aims and aspirations. One respondent felt that the Pod concept was developed without enough community involvement. There was a widespread lack of understanding about A@CII's status at time of interview. Of respondents with an inside knowledge of council operations, it was suggested that a breakdown of communication within the council might have contributed to the project's stalling.

The Pan Neighbourhood Partnership was identified as having recently surveyed the residents of Pan to inform their work in the area.

To establish a design code and principles to improve environment

Both practitioners and local residents felt that the idea of establishing a 'design code' for the estate should work alongside the timeframe of the development. Professional respondents saw the production of a design code as being better suited to a later stage in the project as it could then be integrated into the development process.

> "Its difficult to tell whether what they've done is going to have an impact or not. I think they've had a lot of ideas that practically aren't necessarily possible or that… the people of Pan might reject." – *Planning Respondent, Year 2*

The early A@CII project 'Pan Chromatic' was identified as contributing to a possible future

'code'. The project developed a colour palette for the proposed development with a group of young people, and was shown at the RCA gallery in London. Qualitative evidence suggests that it was highly successful as a discrete project in that it was well received by participants. One participant said that she would like to further her education in art as a result of the project. In relation to the regeneration processes of Pan, it is thought that the project occurred too early to have an impact upon the final development proposals, which look like they will develop when the project is no longer being championed by the council.

Many respondents felt that the most important thing about the development would be the finding of ways to interrelate the 'new' and 'old' areas of Pan, and identified A@CII as potentially contributing to this aspiration. Progress on the development has generally been slow, making it difficult to effect meaningful change with this regard.

To counter anti-social behaviour

Respondents cited community wardens, and increased local activities, as having made a positive difference with regard to countering anti-social behaviour.

> "We're moving in the right direction, and I think that A@C and the Arts Council funding of that has helped us to progress on the island."
> —*Planning Respondent, Year 2*

Nobody identified A@CII as having contributed to reducing anti-social behaviour, which tallies with quantitative evidence of where the project focused its energies. It is questionable whether this aim is realistically achievable within the scope and timescale of A@CII, raising wider questions about how the aims and shifts were chosen.

To change the perception of Pan in the wider context

> "It's difficult to quantify how much art has done, but on the whole things have improved a lot... in the last year or 18 months especially. It's totally gained momentum and will hopefully go on and on and on... like a snowball going downhill!" —*Respondent with economic interest in the area, Year 3*

At the beginning of the initiative, respondents were concerned that Pan's reputation was worse than the reality of living there. For example one of the respondents said that she had anticipated working in the area to be worse than it actually was.

By the end of the initiative, there was a lot of optimism about Pan's wider reputation. The A@CII project 'Pan World News' was identified as contributing to this, along with a wide variety of other initiatives including local success for Pan schools, stronger links through different community groups thanks to increased events and socialising in the area, and the sporting success of local teams.

To build confidence and self esteem in the community through engaging activities

As above, a general improvement in Pan's reputation seems to have occurred, built upon the improving reputations of a variety of organisations and initiatives including local schools, sports teams, community events and local societies. A@CII, particularly through early work, can be said to have contributed to this feeling through successful events 'Pan Chromatic' and 'Pan World News'.

High in the sky I spotted a cloud. It was two miles high and four miles wide. It hovered over a small city of similar size. I felt small and happy.

5 Quantitative Evaluation Findings

5.1 Key Points (drawn from detailed analyses in Section 4):

Shifts / Aims

- The setting out of clear and achievable aims assists in producing a successful programme But:

- Easily achievable aims are not always the most challenging, and measurement of a project's success against these aims may not recognise the most innovative aspects of a programme

Sustainability

- A cumulative approach, starting with research and advocacy and building to projects – delivers more partnerships, including financial. This in turn can help make projects sustainable

- A permanent fixture – a gallery or physical base – can shape the identity of a project and prove financially efficient in the long-term

Impact

- The scale of an event does not necessarily correspond to scale of its impact – a one-to-one conversation can be as effective as a big event in achieving desired 'shifts'

- As such, participant numbers do not measure the impact of an initiative, but do indicate the profile and reach of the project in a community

Timescale

- Learning over time does pay off. Allowing time to gain and share knowledge and experience makes projects a two-way exchange and helps imbed the programme's broader aims

Partnerships

- A clear structure and framework is necessary to initiate and deliver projects effectively, and avoid confusion over roles

- Separating strategic programming and practical tasks can be useful; different skill sets are required

- Collaboration between coordinators and local councils is integral to the success of a programme of art within regeneration

- The role of art in regeneration may not be 'understood' by all agents - changing perceptions takes time

5.2 Final Quantitative Figures

The following table shows numerative findings from the quantitative evaluation, generated as per the methodology outlined in Section 3.5.

	Maidstone	Swale	Isle of Wight
Participants (Public)	8,749	9,346	1,143
Artists	218	79	45
Events & Workshops*	32	31	10
Partners	34	27	10
External Funding	£159,960.54	£30,824.01	£21,900.00

* Data taken from submitted event forms. Does not include development work, private meetings, etc.

6 Qualitative Evaluation Findings

Artist

Local Authority
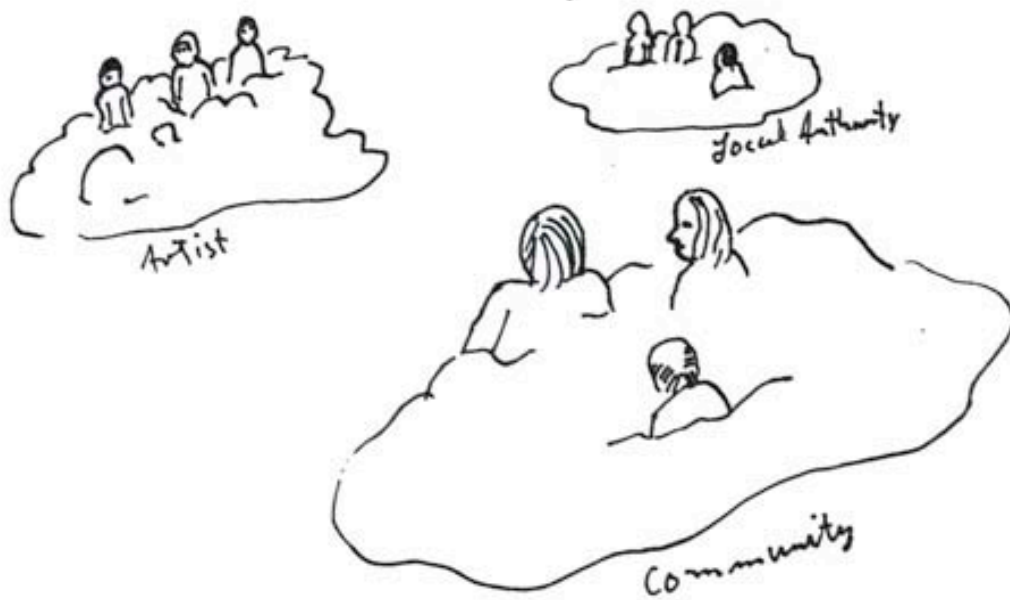
Community

6 Qualitative Evaluation Findings

6.1 Key Points (drawn from detailed analyses in Section 4):

- The success of an initiative is dependant upon good working relations between stakeholders, practitioners, local council and community members. A period for relationship building should be incorporated into the process

- Of the less tangible shifts, 'changing perceptions' was seen most clearly to have occurred

- The 'Town Team' brainstorming with key local stakeholders of five key aims and shifts sometimes resulted in unachievable and/or immeasurable objectives

- Local communities were mostly aware of events and changes within their areas but were not aware of who was responsible for organising them. As a consequence it was not possible to evaluate the impact of A@C independently from other events and activities in the areas

- Better parity between the A@C timetable and the timetable for the regeneration project as a whole may result in more effective outcomes

- Three-year programmes can catalyse perceptual shifts, but may not be long enough for the programme to achieve and quantify impact on regeneration processes

- Continuity is vital, and particularly so in the case of maintaining advocates within local authorities

7   Reflexive Evaluation

7 Reflexive Evaluation

7.1 Artists' Days

7.1.1 Key Points:

- Learning how to negotiate within existing bureaucratic structures became a key skill – coordinators felt that they developed new strategies and greater maturity in this regard, and described a shift from trying to change or educate a local authority to changing one's own methods in order to achieve ones aims.

- Coordinators made efforts to develop entrepreneurial working models

- Coordinators' aims e.g. commissioning radical practice and artists of high quality, were not always the same as the local authorities'

- All the coordinators experienced culture shock in the first phase of the programme

- The experience of a coordinator is frequently isolating, highlighting the importance of support networks and opportunities to share experiences

- The ability to achieve extra external funding, beyond the initial A@C funding, was considered important to realising the desired kind of project/programme

- It is critical to ensure that the value of the scheme is understood and embedded within the council. This can be difficult to achieve when there is a confused understanding of the coordinators' role. Coordinators and local authorities would benefit from better initial understanding of their respective procedures and processes

- Continuity of relationships, or the lack of continuity, can have a significant impact

7.1.2 Artists' Day 1: 11th October 2006

Each coordinator was asked to describe their achievements, opportunities and barriers, expectations of themselves and of the local authorities. They were also asked to describe what might help them to achieve their aims within the programme.

In addition, coordinators discussed what areas and issues they wanted the forthcoming Study Tour to explore, and were asked to raise any issues regarding the quantitative part of the evaluation.

Much of the work of the coordinators during year one was about finding a role for the arts in dealing with change and demonstrating the value of the arts in this context. Difficulties were experienced in terms of locating routes and of identifying projects, within complex and unstable environments of large-scale regeneration.

Coordinators felt that the local authorities in which they were working would have benefited from being more prepared for the programme and suggested pre-eligibility capacity building days for local authorities as a constructive way to tackle this.

The coordinators had little or no experience of previous work within regeneration programmes. Previous experience was as artists or arts consultants, some with experience of art in the public realm, either commissioned or as commissioners. All of the coordinators experienced a culture shock in the first stage of the programme – they found the experience isolating and different from their expectations. They had expected more freedom, had expected to be commissioning more radical practice and they had not expected that it would take so long to develop projects. Bureaucracy, administration changes, parochialism, and unclear decision-making were identified as barriers in their work. The coordinators were happy to accept the aspirations and aims of the local authorities but felt that the local authorities themselves were not necessarily expecting their initial aims to be fulfilled.

They already identified that three years was too short a time to achieve the stated aims of the projects.

On the positive side they felt that maintaining integrity was a key coordinator achievement, alongside developing advocacy and local artist buy-in. They were also looking at the structural context in which they were working and trying to develop entrepreneurial working models. They had all learnt that little things can have the biggest impact.

The Study Trip was considered inspirational and useful for shifting relations and developing advocates. Networking within the programme – started on the study trip and maintained through the Artists' Days – was very much appreciated. The coordinators identified that they would welcome clarity on the role of the Steering Group, and of Arts Council England, South East. The coordinators would have found it useful to understand specific areas of expertise with regard to the Steering Group and to be able to contact them with regard to particular issues. Ideas were aired of an Action Research Model for A@CII in which Steering Group, coordinators, General Public Agency and Arts Council England, South East would form a research group.

7.1.3 Artists' Day 2: 15th February 2007

The second Artists' Day took place along similar lines to the first, including the same basic agenda structure. This event was the first to be attended by maternity cover coordinator in Swale, Emma Underhill. Apologies were received from David Willis. Before the meeting, the group visited two Platform for Art 'Thin Cities' projects ('The non-savvy non-commuter' by Asia Alfasi and 'Logo no. 26' by Richard Woods), Tino Sehgal's 'This Success/This Failure' at the ICA, and 'Jericho' by Anselm Keifer in the courtyard of the Royal Academy.

The discussion in this session placed an emphasis on pragmatics. Achieving extra funding, whether from the councils or from external funders, was considered a key achievement of the year. Extra money was seen to provide a considerable bonus offering the opportunity for working with more established artists, and commissioning PR & marketing, etc. The coordinators with little or no project budget found that this considerably hampered their ability to achieve results. Relations with clients were discussed; there was still an expectation from the local authorities toward permanency with regard to art work and a tendency towards parochialism around artist selection. The problem of choice by committee was being experienced as a barrier to commissioning good art by a number of the coordinators. Two of the projects were finding that there was an incompatibility with masterplan timescales.

7.1.2 Artists' Day 3: 6th March 2008

All artist coordinators met at the National Gallery to see an exhibition of works undertaken in competition for the 'Fourth Plinth' of Trafalgar Square. The group then visited 'Double Agent', a group show at the ICA. They then returned to General Public Agency's offices for lunch and a roundtable discussion led by Clare Cumberlidge and also attended by David Knight of General Public Agency.

Each coordinator was again asked to describe their achievements, expectations of themselves and of the local authorities, opportunities and barriers. This time, the conversation drew upon the current year of the programme and on the full three years. Conversation also touched upon the individual exit or continuation strategies of the two active programmes and General Public Agency's evaluation of the programme.

Coordinators all felt that they had developed new strategies and greater maturity for dealing with bureaucracy, barriers, and the various interested parties involved. Another key achievement lay in making things less confrontational – and learning to use different means of communication for different parties. They had stopped trying to make the client change and learnt how to operate within that context to achieve their aims. They felt they had achieved key shifts in the local authorities' attitudes to art - Swale was now operating successfully with less purely local artists, and across the three projects there were shifts from an emphasis on the permanent/tangible to the less so. Internal communication had remained a barrier however, as had access to money.

The coordinators felt it was important to build 'arts in regeneration' into council arts team processes not only within planning teams.

All coordinators would welcome a continued role / retainer – they felt there was a danger that the investment and knowledge they had gained would be lost without them having an on-going role. In two of the projects this is being implemented through future strategies or run-off periods.

The coordinators were asked to comment on the evaluation process. They all found this useful to add weight to individual projects and as evidence of progress & achievement.

All coordinators felt a small network would be a good way of continuing the learning/sharing process. They re-iterated that the support network established through the Artists' Days and the exposure to best practice through Artists' Days and the Study Trips had been one of most positive aspects of A@CII.

7.2 Study Tours

7.2.1 Key Points:

- The tours highlighted the importance of sharing experiences among coordinators

- They provided a 'safe' and inspirational context in which relationships could develop within and across local authorities

- They provided a 'level playing field' between different stakeholders in which they could find common ground or explore differences

- The tours developed project champions and provided a valuable advocacy tool

- They emphasised the value of a long term approach

- They provided an opportunity to witness projects at different stages and understand value from different stakeholders

- They broadened understanding of the role of arts within regeneration

7.2.2 The Netherlands
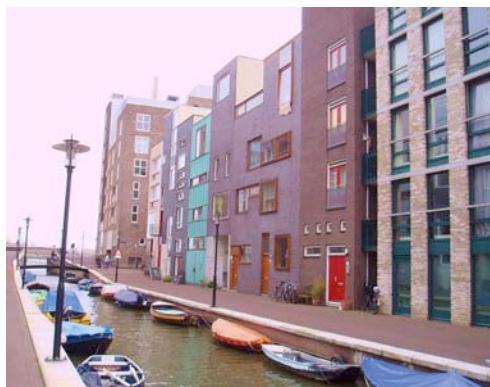
This first Study Tour provided delegates with a three-day best practice event. The tour included visits and meetings with Simone Rots of the 'Wimby!' project, Hoogvliet; Tom van Gestel of SKOR; and Dennis Kaspori at Het Blauwe Huis, and also walking tours of the Borneo Sporenburg areas of Amsterdam's eastern docklands and the Mueseumpark, Rotterdam.

The tour included a two-night stay in the Lloyd Hotel, Amsterdam, an hotel which has an active art programme and a 'cultural embassy' and plays a central role in the regeneration of the area in which it is situated.

Observations on the Study Tour
Coordinators were asked to give their views of the Study Tours and these were very positive.

It was felt by the coordinators that the 'other people' brought along (e.g. councillors, planning representatives etc.) enjoyed and were stimulated by the tour. The potential for such tours to develop advocacy for each programme was understood and returned to on subsequent tours. This advocacy was both direct in terms of relationships being formed and champions created, and also more general with regard to increasing the understanding of the breadth and value of culture within regeneration.

The opportunity to develop understanding on all sides was appreciated. This was achieved through the discussions, which took place at and after the project visits and through on-going informal discussion. The Study Tours provided a level playing field through which all the participants could listen to and understand the variety of positions of different stakeholders.

It was reported that the tour also shifted relationships within individual programmes and developed ones with Arts Council England, South East and General Public Agency.

The evaluators consider this to be a critical finding. The nature of regeneration programmes requires the cultural operators to move effectively in a complex network of relationships and positions. By creating a space in which the variety of players can actively generate shared understanding, the viability of the project was critically enhanced.

It was felt by some that the best practice presented, which was international and metropolitan in scale, was inspirational but sometimes hard to use directly as a model for the A@CII programmes. It was suggested that in a subsequent tour it might be useful to focus on UK best practice as this might be perceived as being more directly applicable, particularly by the non art specialists amongst the group. Artist Coordinators were asked for ideas as to themes for the next Study Tour. Suggested themes included 'creative quarters', 'rural', 'housing' and 'coastal'. These ideas and views fed directly into the next programmed tour.

7.2.3 East of England

This Study Tour provided delegates with a 2-day best practice event, including a one night stay in Harwich, Essex. The tour included presentations by Andrea Mason for Art U Need, Liza Fior of Muf, Torange Khonsari of public works, Mark Richards of Arts Council England, East, and METAL. We also visited Tilbury Community Gardens, Billboard Lab in Basildon, and two developments: Jaywick Sands and Accordia in Cambridge.

The tour was curated to address the following objectives:

- To showcase models of engagement and participation in regeneration
- To showcase achievable models of exemplary urban planning
- To build a shared understanding of the challenges and opportunities of art within a regeneration context
- To introduce new practitioners to the group

These aims formed the basis of participants' evaluation of the tour.

Evaluation of the Study Tour
The tour broadly succeeded in showcasing achievable models, though some felt that it would have been good to see more 'absolute' successes so as to remain optimistic about success themselves.

The value of the tours as networking events remained important, with participants noting good quality conversations, debates, and presentations.

Participants particularly valued the selection of the longer-term projects and seeing projects post-activity. They considered the projects to generally represent achievable models – and found it very useful to discuss the challenges as well as successes. The presentations and visits highlighted need for continuation of support & funding and emphasised the need to address legacy. Participants enjoyed non-artist & community input, for example at Tilbury Community Garden. This generated reflection on what a 'community' is and different models of engagement with that community.

There was a disappointing local authority representation on this tour, which may be connected to its relative lack of attractiveness compared to an international visit.

7.2.4 Skulptur Projekte Münster

This Study Tour provided delegates with a three-day best practice event, including a two-night stay in Münster timed to coincide with *Skuptur Projekte Münster,* an exhibition of art in the public spaces of the German town. The exhibition has been held every 10 years since 1977.

A seminar was conducted during the tour, with the following principal aims in mind:

- To showcase international best practice of art in the public realm
- To introduce current and emerging models of relationship between site and commission, and a consideration of the long term in programmes of commissions
- To provide inspiration and stimulation relevant to the areas in which [delegates] work
- To provide an opportunity for networking and debate

Evaluation of the Study Tour
The tour re-emphasised the importance of networking and developing relationships. The Munster Sculpture Project was appreciated as the result of a long-term commitment and the participants understood the importance of quality in the supporting infrastructure as well as in particular works. The tour generated thoughts around 'art tourism' – pleasure in seeking out art works and discovering something about the city in the process. This year the Sculpture Project included an exhibition of documentation of the previous years. This material provoked discussion and thought about commissioning processes and general realisation of the importance of process as well as final result.

The programmed discussion was considered useful in providing an opportunity to share and formalise views and understandings of the issues involved in the projects. It generated a range of responses to the issues of siting art in the public realm and covered thoughts around the relationship between temporary and permanent, and understanding the importance of context in the success of publicly sited artwork. There was a discussion around what constituted success in the commissioning of art in the public realm, ideas of public derision / risk; and different levels of encountering the work. The participants thought the project made a case for curators and artists to have the freedom to propose without democratic public vote, although, how to tackle subsequent issues around accountability were raised by the local authority member.

7.2.5 Projects and Practitioners included in Study Tours

Organisation	Website[10]
Accordia, Cambridge	www.fcbstudios.com/project.asp?extra=&p=1138&s=1; www.designforhomes.org/hda/2006/complete/accordia.htm
Andrea Mason / Art U Need	www.commissionseast.org.uk/Art_U_Need/
Arts Council England, East	www.artscouncil.org.uk/regions/homepage.php?rid=1
Billboard Lab	www.billboardproject.co.uk
Het Blauwe Huis	www.blauwehuis.org
Jaywick Sands	www.ptea.co.uk www.cabe.org.uk/default.aspx?contentitemid=255
Lloyd Hotel	www.lloydhotel.com
METAL	www.metalculture.com
Muf architecture/art	www.muf.co.uk www.muf.co.uk/ahorsestale
Museumpark	www.kunsthal.nl www.boijmans.rotterdam.nl www.nai.nl
Public Works / Cross Country	www.publicworksgroup.net
SKOR	www.skor.nl
Skulptur Projekte Münster	www.skulptur-projekte.de
Wimby!	www.wimby.nl

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[10] accessed 17/7/2008

7.3 Creative Evaluation

7.3.1 Key Points:

- Art can provide a provocative and accessible form of evaluation that acknowledges multiple viewpoints

- The involvement of a creative practitioner as an integral member of the evaluation team gives an integrity to the process

7.3.2 Background

At the end of July 2005 Arts Council England, South East invited General Public Agency to propose ideas around the extension of the programme and responded positively to the inclusion of a creative practitioner residency as integral to the evaluation. The role of the creative practitioner was to support, enliven and creatively reflect upon the A@CII programme; to generate interesting and innovative 'records' of the programme activities for inclusion on the A@CII website and in other archive and promotional material.

Six artists were invited to tender for the residency; Alan Baker, Loretta Bosence, Roderick Mills, Filipe Alçada, Markus Vater and Louise Bristow. The first three artists listed declined the invitation. Filipe, Markus and Louise were interviewed in November 2005 and Markus Vater was awarded the residency. See www.markusvater.com[11] for further details of his practice.

7.3.3 Residency

The role of the creative practitioner was to:

- Observe and visually record aspects of the A@CII programme to contribute to communicating the results of the monitoring process e.g. sit in on and document interviews, events, workshops or particular places
- Illustrate/ visually document a new definitive Glossary of terms and concepts used in creative regeneration that would showcase elements and principles of the A@CII programme
- Produce work that is suitable for website and printed matter

Markus was in attendance across the widest possible range of A@CII activities, from observing 'community narratives' interviews to attending Steering Group meetings and Study Tours. He attended the opening of 'SuperConductor' in Sheppey and, distinct from his role as A@CII Creative Practitioner, was commissioned to produce work for Maidstone's 'AQQ' publication.

Arts Council England, South East was responsible for the ongoing management of this residency, and received a full archive of Markus' material in March 2008.

Works produced by Markus during his A@CII residency are used throughout this document. Markus' work has provided a provocative, accessible and inclusive form of evaluation. All participants in the A@CII programme have found his work to be enormously valuable.

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[11] accessed 28/4/2008

The role of the Arts council

- Respect -   - RISE PROFILE

The money gives you to take risk

- TAKE RISK -

- RECOGNITION -

POLITICAL : ....

CROSS PARTY CONSENSUS

GLAMOUR   GENTRIFICATION

8 Arts Council England Aims

8.1 Evaluation of Programme Against Arts Council England Aims

Evaluation of Arts Council England's aims for A@CII was not part of General Public Agency's formal evaluation methods, which reviewed instead the aims set by each programme. However, the qualitative and quantitative analysis from this process does provide data to measure Arts Council England's aims against. The following is a thumbnail ananlysis of how these aims were met:

Act as a catalyst for sustainable creative regeneration

A@CII successfully demonstrated a catalytic effect in that two of the three participating local authorities are actively attempting to continue to support art within regeneration.

Swale Borough Council has appointed the A@C coordinator as a part-time Arts Coordinator to until December 2008. She is contracted to fundraise for a two-year continuation of *Art at the Centre* and establish a new steering group. The intention is to create a mobile gallery /project space that will tour areas under regeneration.

In Maidstone, the Artists' Quarter feasibility study is being taken to cabinet in an attempt to lobby for funds for future projects. The recommendations are to support creative industries across Maidstone, concentrating not just on the designated quarter.

Encourage cross departmental working within local authorities

All three programmes involved both planning and regeneration departments and arts services departments. For two of the programmes, cross-departmental relationships with the local authorities were a core element in their success, in the third programme they became a barrier. The results above show that in the former programmes a perceptual shift occurred in understanding what artists roles might be in regeneration.

Create the opportunity for artists to work with commercial developers during regeneration programmes

A@CII provided a valuable learning curve for individuals in both the arts and regeneration sectors. However, scheduling and timescale did provide a barrier to relationships with commercial developers. Opportunities for artists to work with developers did occur but the results were limited. In Swale for example, artists were involved in the creation of a masterplan but their individual contributions were removed and replaced with a general reference to art before formal approval of the masterplan.

Create a specific strand to encourage greater diversity within the regeneration sector

There are many different definitions of diversity, and no particular strands can be identified. However, one strand of diversity could perhaps be defined as that of the local versus the 'outsider' artist. There were prevailing expectations from the local stakeholder groups that local artists should be prioritised. The coordinators successfully achieved a shift in this attitude and demonstrated the value of also involving non-local artists

Actively involve young people in regeneration initiatives

Quantitative data shows that each programme reached a large numbers of participants, which included young people. In addition, young people were targeted for specific projects in all three areas.

Encourage a lively, creative and responsive area to develop green spaces in our towns and cities

This aim was not given priority, or reflected within local authority aims and objectives. It was reflected in some of the outcomes, but not given priority in the programming.

Build upon the element of public dissemination undertaken in Phase I to provide best practice case studies, underlining the value of a creative approach to regeneration proposals.

Whilst not part of the Evaluation brief, the outputs from the programmes provide appropriate material for case studies.

8.2 Interviews

Interviews were arranged with members of the Arts Council England, South East team who have worked on A@CII Phase II to gauge their response to the programme.

8.2.1 Key Points

- Continuity is vital – be it between phases, advocates, coordinators, or support, and particularly vital in the case of advocates within local authorities

- Mistakes and failures should be accepted as part of the scheme

- Quality can be in communication

- The programme running simultaneously in three areas is a strength, through providing shared learning and expertise, suggesting that a future network or support group for people working in this way might be desirable. Likewise, at the outset of a programme, coordinators might have benefited from a 'crash course' in dealing with local authorities

- The Steering Group has not had enough opportunity to steer the programme

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8.2.2 Interviewees

Annie Atkins	*then* Resource Development Officer, Arts and Regeneration, Arts Council England, South East
Sophie Jeffrey	*then* External Relations and Development, A@CII Project Assistant, Arts Council England, South East *from May 2007* Regional Partnership Officer, Arts Council England, South East
Richard Russell	Director, External Relations and Development, Arts Council England, South East
Prof. Brian Goodey	Steering Group Member and Professor Emeritus Urban Landscape Design, Oxford Brookes University

9 Reflections & Recommendations

HANDBOOK FOR THE LOCAL AUTHORITYES TO UNDERSTAND THE ARTIST

HANDBOOK FOR THE ARTIST TO UNDERSTAND THE LOCAL AUTHORITIES

9   Reflections & Recommendations

The preceding report presents objective findings by General Public Agency from the evaluation of A@CII. The following conclusions reflect upon these findings and the observation of the programme over the three years by General Public Agency.

A@CII has provided a rich programme through which to evaluate the successes, challenges and issues of supporting art within regeneration. The contexts of the three participating authorities were distinctive, as were their objectives for the programme. Some of the learning from the evaluation is therefore particular to those contexts. However, in this following section we have sought to extract lessons, which may be taken from across the programme.

A@CII has revealed some of the challenges and difficulties of 'breaking new ground'. From our quantitative and qualitative evaluation, from the reflexive evaluation and from the personal reflections on observing the three years of activity, we have identified the main recommendations for Arts Council England, South East, on how they may meet their aspiration to maximize the potential of art to contribute to regeneration.

9.1 Coordinator Support

The artist coordinators are charged with the responsibility of delivering the aims of Arts Council England alongside those of the Local Authority. The main finding with regard to delivery of the projects is that great responsibility was placed upon the coordinators and that they would have benefited from an increased level of support. Regeneration is a complex environment in which to work and there is much to learn about the processes, structures of decision-making and frameworks for delivery. Acquiring this concrete knowledge also has to be complemented by developing personal relationships with a wide variety of team members. There are only a small number of arts professionals who have detailed knowledge and skill of the regeneration sector. Artists and curators without previous experience can provide a freshness of approach and an enthusiasm to deliver, but the Arts Council would do well to consider how best to support such facilitators.

Support may be through a variety of means such as mentoring, networks, capacity building events or programmes and/or a change in relationship between the agents of delivery and a Steering Group. Coordinators are working in a non-art environment where assumptions and knowledge are constantly questioned. A peer-to-peer mutual support network can be particularly valuable.

There may be particular areas which would be relevant for more formal training but the coordinators of A@CII felt that formal training about marketing, legal issues etc was more easy to access. The support they most appreciated was ongoing in nature.

9.2 Timescales – Long-Term Commitment

The complexity of regeneration contexts requires a different approach to timescales than is required by traditional contexts for art. This is particularly so when art is being inserted into areas which have little or no prior experience of working with art in this way. The time taken to find a role and a route for art was lengthy, as was the time to develop relationships with key stakeholders and to establish trust. Timescales around development are subject to a number of external factors and can shift radically. The A@CII three year period did provide a successful catalytic effect but did not allow for projects to deliver both desired impact on the ground and to ensure sustainability through attracting on-going funding (at close of programme two of the

local authorities were giving serious consideration to project continuity). For these reasons it is strongly recommended that longer timescales are considered for support of art within regeneration. These should be constructed with safeguards as to expectations of achievement at various stages. A ten-year commitment would be comparable to timescales of regeneration programmes.

An alternative may be to offer the equivalent of 'research' grants to local authorities to work with artists to develop a project structure, which they could then use to apply for the longer term project funding.

Longer timescales would also allow the Arts Council to achieve a solid evidence base of the role of culture within regeneration. The three-year period of A@CII limits the value of qualitative evaluation – in this timescale it is not possible to understand whether the major shifts around social and perceptual change have occurred. Within the scope of the A@CII programme, Arts Council England, South East may wish to consider going back in 2 years to re-interview.

9.3 Assert the Value of Quality

There is an assumption with the Arts sector that we are aspiring for high quality arts practice in whatever context we are working. Outside of the sector we cannot assume an understanding of quality or of the value of quality. It is recommended that the importance of high quality art practice is much more strongly asserted by Arts Council England, South East when communicating and advocating the value of art in regeneration contexts. (This would be in line with the recent McMaster report recommendation, which strongly advocates for the Arts Council to make excellence a core value).

Coordinators' aims of commissioning radical and innovative practice and artists of high quality were not necessarily matched or understood by the local authorities who were focused on the instrumental aims relating to social and economic factors.

We would recommend that in any future programmes local authorities would be clearly asked, at application stage, how they would ensure quality of arts practice emerging from their programme. We would also recommend that Arts Council England, South East make's the support of high quality art practice the first in any series of aims for a project in the regeneration sector.

9.4 Action Research/Laboratory Approach

The ability to deliver the potential of culture within regeneration requires champions – as identified in numerous other evaluations – but it also requires a greater shared understanding across the different players and stakeholders. It is recommended that Arts Council England, South East prioritise the role of shared understanding and of developing champions within future programmes supporting art within regeneration.

Within A@CII major benefits were perceived from the study tours, these were not just because of the opportunity to see good practice but critically because the attendees were a mix of local authority members, officers, artist coordinators and ACE staff and Steering Group members. The ability to develop relationships and understanding fed the work of all participants and was a most effective advocacy tool.

Appendix

Summary Table of Reports Issued 2005-2008

Programme Year	Report Title	Report Code
Year 0	Monitoring Report 2004/2005	MR0
Year 1	Monitoring Report 2005/2006	MR1
	Community Narratives 2005/2006	CN1
	Quantitative Report 2005/2006	Q1
	Evaluation Year 1	E1
	Evaluation Plan – Swale	E1-S
	Evaluation Plan – Maidstone	E1-M
	Evaluation Plan – Isle of Wight	E1-W
	Study Tour: Netherlands	ST1
Year 2	Monitoring Report 2006/2007	MR2
	Community Narratives 2006/2007	CN2
	Quantitative Report 2006/2007	Q2
	Study Tour: Essex & Cambridge	ST2
	Artists' Day 1	
	Artists' Day 2	
Year 3	Monitoring Report 2007/2008	MR3
	Community Narratives 2007/2008	CN3
	Quantitative Report 2007/2008	Q3
	Glossary	G
	Study Tour: Skulptur Projekte Münster	ST3
	Artists' Day 3	
	Arts Council England Interviews	ACE1
	Final Evaluation Report	FER