

Hidden Places

Evaluation report

Jessica Brand

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Introduction

This is the second evaluation report on the Hidden Places project research conducted over the four months of March – June this year. The research has been undertaken using a range of different techniques, with input from different people who have been involved in the project in different ways. The intention was to gather as much information as is useful to **nesa**, the organising body that has commissioned and co-ordinated the event.

Terms of Reference

Brought into the project in February this year (as the formerly contracted evaluator was unable to continue with the project) I was taken on, on a recommendation, to complete the project. Unfortunately this was after the initial planning meeting that all involved parties had attended and just before an interim report had been scheduled for the end of March. The first report was therefore based on first impressions before much research work had been undertaken. Constant communication has been kept with Karen, the Project Officer throughout the duration of the workshops.

Summary

This investigation has found that there are a great many strengths and successes, some planned, some emerging as secondary outcomes, in the Hidden Places project. The positive energy and enthusiasm is evident throughout the programme, and could be found in all participating groups, workshop leaders and so on. In the few negative responses (see appendix 2 for all responses) there was only constructive criticism.

It has been found that nobody participating in this project's evaluation as an end user has any issues, problems or suggestions around the organisation, delivery or content of the project, other than wanting more time, or sometimes more variety of activities. Generally Hidden Places is valued highly in the community as an interesting focus for arts events and as a concept, or theme it provides a starting point for workshops and material production.

There is some valuable feedback gathered from group organisers, workshop leaders and facilitators including a few suggestions and recommendations with regard to organisational and smooth progress, included in Appendix 2b. Some of the points raised are generic to the type of work, for example conditions that are inherent in the nature of freelancing, or which appertain to the location or practical difficulties that have implications beyond the scope, responsibility and budget of Hidden Places but are included here as useful for consideration for future projects and project planning.

On the whole there has been a positive reception to the evaluation, in spite of the complexities of adding in time for reflection during workshop time.

Methodology

The Hidden Places project falls into three key parts:-

1. the use and development of the concept within existing community groups by providing an arts specialist to facilitate those groups in a series within a given structure;
2. The selection and support of an 'Artist in Residence' who will make work alongside the participating groups and produce a work for permanent exhibition in the community; and
3. An exhibition of work made throughout the project in the community that co-incides with an existing arts exhibition.

The evaluation was scheduled to run during part one of the project, from March to July, and its primary focus has been on part one, the workshops, with references to parts 2 & 3.

The evaluation sought to cover all aspects of the delivery of the workshops, their relationship to the regeneration/development of the community, the awareness of the arts (generally and in the locality) and the comprehension of the relationship between the workshops, the artist in residence and the forthcoming exhibition.

The style of research was varied to suit the end users and to limit the inconvenience of the workshop leaders. However not all the end users were strongly participative (especially not the teenagers) and the voluntary nature of the research has revealed a preference in some groups, support workers etc to accept the workshops and the project as it is presented and to pass up the opportunity to respond.

It was agreed to undertake the research in a two-part form – the first being a questionnaire administered during one in a series of workshops and the second a follow-up questionnaire for respondents to fill in after the series finished and on reflection of their experience. Both were offered as confidential, but essentially the follow-up questionnaire was presented as such as a reply-paid envelope was provided with the form.

Ethos

The evaluation was organised to encourage all participants in the project (from workshop providers to volunteers to service users) to comment on their experience of the project – from their understanding of the notion of 'Hidden

Places', to their interpretation/use of the theme through to the accessibility (timing, transport arrangements etc) of the programme.

Questionnaires were drawn up in line with the original set of aims and objectives provided for the project

As many of the participants of the Hidden Places arts workshops are in needs-based groups it was important to ensure that the end-users' sense of safety was not compromised in the interviews, that the workshops were not interrupted and that participants could feel free to say what they wanted. The questionnaires therefore were developed to pitch at different levels of service users. Simpler Yes/No forms were therefore used with younger children and people with attention deficit, and more detailed forms were used for those who could articulate themselves more freely.

Confidentiality was assured, and people were advised that this was voluntary, not compulsory and that responses would be helpful in ensuring that in future any projects would be informed by the responses and opinions expressed in this project.

A third form was developed for follow-up to ensure that anyone who wanted to feedback after the event could do so. These were supplied with stamped addressed envelopes to **nesa**'s office, to enable the users to fill in the forms at their own pace, and return at their leisure. This also provided an option for people to respond as individuals and not under any peer/group/social pressure, however could only be truly utilised by the literate, or personally supported end users who may have had a trusted person write their responses for them.

The same form was given to volunteer support workers and other people associated with the delivery of the programme and a few have responded.

Procedure

As there was a restricted budget for the evaluation **nesa** had sourced volunteers to support the evaluation, to go into the workshops, make observations/distribute questionnaires and feedback to the external evaluator. Their responses are included in the appendices and their observations have contributed throughout this research.

This approach has partway compromised the externality (and objectivity) of the evaluation as all the volunteers are members of the RAP steering group, and all had a vested interest in the project. The enthusiasm and support of the volunteers cannot be denied, and in spite of the inherent bias, their involvement has been helpful even though they have not been able to analyse their observations.

- Initial meeting with volunteer evaluators and project assistant, with input from Lesley Featherstone to discuss the purpose of the evaluation.
- Drawing up of questionnaires and plan for visits to the different workshops.
- Gathering feedback from the workshops.
- Telephone conversations with the different workshop leaders about the project.
- First report.
- Continuing information gathering from the different workshops and workshop leaders.
- Gathering of follow up forms.
- Second telephone conversation with all parties.
- Analysis of results.
- Final report.

Findings

Quantitative Responses

Nine separate organisations undertook workshops in the Hidden Places project.

Working on incomplete¹ figures, there were approximately 129 participants involved in the project. Responses from the first questionnaires 57 out of 129 (registered)= 44%. Follow-up responses: 28 out of a possible 129 (registered)= 21.7%

Fifty-seven of those registered (above) participated in an evaluation, with the feedback from NRC and Barnardos outstanding, this group also preferring an observation-only evaluation.

Research results:

For a complete breakdown of the results please refer to appendix 2 at the back of this document.

Results with respect of aims, objectives and outcomes:

There may appear to be some discrepancy of information gathered against the Aims, Objectives and Outcomes. The original set of aims and objectives (provided 16 February, see appendix 1) did not include target figures for groups other than Connections and Norton Radstock College. These were the base on which the questionnaires had been devised (see appendix 3). However the Aims, Objectives, and Targets etc were updated after the interim report to support the whole project and provided on 22 June, by which time most of the research (with the investigation based on the former set) had been done. Some of the later targets and measures of success have been met and others of those described could probably have been achieved by using a different approach (writing a new questionnaire, visiting each workshop at least twice) had there been additional funds and they been provided sooner.

In spite of this updating the aims, objectives and targets has been very useful to help formulate the project that had grown rapidly since its inception, and give it a structure.

The second set is listed below with each point followed by the results of the research where appropriate.

¹ An additional unknown quantity of people benefited at Norton Radstock College in September, in the Barnardos family project and in the Creative Links group (figures not supplied, therefore not included here).

Aims:

- Contribute to personal and group growth and development for participants

15/23 respondents said they had met new people.

16/23 claim their practical art skills have improved.

18/23 (78%) say their appreciation of art has improved.

14/23 (60%) said their appreciation of the community had improved.

15/23 people said the project had positively affected their life.

21/23 (91%) people said they wanted to do more projects like this in the future.

Making new friends, meeting people and gaining confidence in meeting new people were some of the key benefits given in the unprompted feedback forms.

- Contribute to local regeneration by improving access to cultural activities in Norton Radstock.

This was the least responded to question – 10/23 agreed that their transport/access needs had been met; one disagreed but did not qualify why not.

The venue's location and accessibility (car park) was greatly appreciated. Greater evidence of accessibility can be measured during the exhibition.

- Help enhance the visual environment and appreciation of it

Two groups actively used the local environment to source "Hidden Places" and to make photographs. It is anticipated that the final artwork from the artist in residence will be a permanent exhibit that enhances the visual environment.

By utilising the "plantation" Play Rangers have influenced the use of the space and have a commitment from the council to clear the unsafe rubbish, though this is outside of the Hidden Places remit.

- Contribute to health and social inclusion through art provision

By providing art and craft teaching facilities to the needs-based groups in the area there is a therapeutic effect from the project, notably with Creative Links and Connections. It was a big step for Connections to move into the locality and work in the RAP building. More could be done by establishing cross-cultural provision and networking to support this. Skills sharing on working with community groups could also be useful with integration with Norton Radstock College.

- Raise the profile of **nesa**'s Neighbourhood Arts work in general and Radstock Art Project in particular, and inform future work.

People came by the project through many different media – word of mouth, poster, leaflet, etc however the Open Adults workshops were not as well attended as they might have been had they had sufficient publicity. Those participating really appreciate **nesa** and RAP but more could be done to raise the profile, notably set up a website, and keep it up to date with events. This could also have been part of the hidden places project – bringing the hidden work of **nesa** into the foreground...

Objectives:

- Provide quality arts experiences for a range of groups and individuals

More than 129 people were registered and benefited from the arts courses on offer. Many more will benefit from the exhibition: as viewers, exhibitors and supporting businesses.

- Promote networking, ideas sharing, improved mutual knowledge/understanding and social interaction for local groups through planning, marketing and implementation of arts workshops and a community exhibition.

I have not been party to these meetings, although I have had feedback that there was one significant set up meeting, followed by group dialogue with **nesa**. Two workshop leaders have said how much they would have appreciated the opportunity to network more than was made possible, and others have requested a cross-cultural platform for workshops, even an art café. The exhibition will involve much more communication between the groups sharing the space and could significantly enhance social inclusion.

- Provide access for people to learn and develop creative skills with professional support and guidance, through arts workshops.

There is a notable lack of access to the workshops or provision for older people. The Open Adult workshops were to be the provision for this sector, however they were poorly promoted and actually only a total of nine hours over one bank holiday weekend. More provision could have been made for inclusion of people in this sector. It is understood that **nesa** had recently done a large project with older people in the population however they have not been encouraged to continue in this project or to participate in the exhibition. Maybe there is still time to invite them?

- Provide follow-on workshops in association with the exhibition to engage around 40 different participants

I understand that Barnardos are receiving additional workshop funding, and that the creative writing course (cancelled in April) will be offered later in the year. It may be worth exploring a link with a national programme such as The Big Draw to support this development.

- Arrange a community exhibition that will attract visitors and publicity, raise awareness of local heritage, culture and the built and natural environment, and promote community cohesion.

See above.

- Create and display high quality art work which will reflect the artists' interests and aspirations (by artists, meaning those who have led and those who have participated in workshops, as well as independently contributed art work)

The definition of "high quality artwork" is very much open for discussion. Standards for the display of community art work have not been defined and are clearly subjective according to the experience of the viewer. It can depend largely on the curator /s and the expertise in the selection process of works to display. How **nesa** chooses to undertake this is outside the scope of this evaluation, although critical to the style of the exhibition.

- Provision of work/work experience opportunities for artists and those interested in the arts and/or the local community.

One artist and four workshop leaders have been employed by **nesa** in this project, with an additional two – three volunteers gaining valuable experience of supporting the groups, and a further three observers supporting the evaluation process. There is scope here for more formal networking and skills exchange, plus the potential for on the job training/NVQ work experience in care/social care/art training, teacher-training which could provide additional support to the workshop leaders, develop further links with training providers, and help to meet a CPD agenda for workshop leaders.

- Effectively promote the project and the exhibition through a range of means to make it accessible to as many people as possible.

The production of a website could have supported the Hidden Places project and enhanced the understanding of the work of **nesa** and RAP in the wider community.

- Create an exhibition & inspiration trail to promote health through walking (with other means of access for the less physically fit), as well as to contextualise the work.

This is a relatively new objective to the project, and a very exciting way to link the venues together with the wider appreciation of the environment. It is also outside of the remit for evaluation although consideration must be given to curation, time and cost of creating an effective transportation route.

- Give all interested parties the opportunity to contribute and actively encourage contribution from disadvantaged groups

The curating decisions are presumably influenced in part by criteria for selection that states a certain quantity of work will be shown from a particular set of groups that had previously participated in the workshops etc. This also impacts on the desire (above) to show “high quality art work”.

Some groups were less aware of the exhibition or the spaces available to them than others and this may have had a bearing on the focus of the workshops. If a workshop leader knows that there will be an opportunity to exhibit work produced it may influence what is produced and the style/focus (outcome-based) of the workshops. This is a consideration for future projects to ensure that all workshop leaders are aware of the intention to exhibit works produced, and the implications this may have on the content and variety in the workshops.

- Gain publicity, and produce and target marketing material, for the project and exhibition that will raise the profile of **nesa**'s work and promote the idea of the arts as a powerful tool for community growth and regeneration.

This project is very accommodating to all sectors of the community (apart from the older sector – see above) and as **nesa** has facilitated it all those involved will have developed a clearer understanding of the role **nesa** plays in the community.

The agenda to “promote the idea of the arts as a powerful tool for community growth and regeneration” suggests that such promotion is more of interest to Jo Bloggs a houseowner of Norton Radstock than to workshop participants and also to the local council and funders who may wish to utilise **nesa** for future regeneration projects. Increasingly Regeneration and the Arts are being bound together as the arts have been seen as a vehicle to carry change, and with Hidden Places in its portfolio **nesa** should be seen as the obvious agent for such work in the North East Somerset region.

Other arts agencies to collaborate with include Arts Matrix, and SWAM (South West Arts marketing).

A recommendation is that **nesa** approaches the publicity and promotion of this project strategically and with professionalism. (Professional documentation of the event, press releases, web site etc).

- Commission an evaluation of the project to be used for future Neighbourhood Arts planning

Earlier commissioning and the opportunity for discussion on the process and purpose of the evaluation would be advisable. Had this project been the start of an annual or bi-annual event, for example it could have been used to identify baselines, as it is they are not as important.

- Use the exhibition and events programme to inform the development of a **nesa** Exhibitions Policy

Strategically advisable to develop at least a skeleton policy for any future curation activity, it may also be useful for project planning to consider how long this will take to set up.

'Hard' Outcomes: *Evaluation comments/considerations in orange text.*

1. Engagement of one Artist-in-Residence and around 5 other local professional artists for leading workshops and producing commissioned art work. ✓
2. Provision of up to 80 art workshop sessions for approximately 12 groups (up to 200 individuals) in a variety of media selected by participants where possible. Groups include: Connections Day Services, Junior Gateway, Norton Radstock Family Centre, Radstock Youth Club, Creative Links, Norton Radstock College art dept, *the Care Network, ~ is this group still outstanding, or are they to benefit from the follow-up workshops?* other local residents (adults and young people)
3. Production of between 160 and 250 finished pieces of art works through **nesa** workshops *tbc*
4. Involvement of at least 5 local volunteers ✓
5. Collection of a body of supporting work for display and interpretative purposes ✓
6. A two-week exhibition with a minimum of two venues in the Norton Radstock area, in September/October 2006 ✓ *(tbc)*
7. Production of a finished piece of commissioned art work by the Artist in Residence for permanent housing in the community ✓ *(tbc)*
8. Production and distribution of a mid-point promotional CD-rom ✓ *(tbc)*
9. A CD-rom launch event for participants, funders, supporters and interested parties ✓*?(tbc)*
10. Production and distribution of marketing and publicity material throughout, and particularly to include a brochure/catalogue to accompany the exhibition *I have seen photographs taken for promotional purposes(tbc)*

11. Generation of interpretative material which will promote the work of groups involved and the working methods, intentions and interests of the artists (tbc)
12. Coverage in local and regional papers and magazines, and on local radio (potentially TV) (tbc)
13. Attraction of a minimum of 1,000 visitors to the exhibition (tbc)
14. A collection of images from workshops and exhibition for promotion, reporting and archiving *Is documentation under way?* (tbc)
15. An impartial commissioned report on the Hidden Places project based on feedback from all parties involved ✓✓
16. Marketing material including an exhibition brochure/catalogue with a walking trail included (tbc)
17. An archive of press coverage (tbc)
18. Increase in **nesa's** mailing list *a target here? How/when to measure?*

'Soft' Outcomes: (largely unmeasurable)

1. Benefits to confidence and self-esteem for participants and those exhibiting work in the exhibition *Anecdotal evidence has begun to be collected. More opportunities for people to discuss the benefits they have felt/are experiencing – perhaps by a consulting video booth (aka Big Brother) &/or post-box for feedback &/or an email address at nesa's office with postings on the website/quotes in the newsletter etc may assist in maintaining collection.*
2. Exchange of knowledge, ideas and understanding between groups involved, to generate further opportunities for them. *More can be done, perhaps by linking with the CPD agenda of Arts Matrix to release funding for skills sharing etc.*
3. Sense of community ownership of the project through consultation and participant-driven workshops – *although I have observed and seen many people delighted to be involved as participants in the project, decisions are made by nesa, and therefore ownership of the project remains at source. Unless there is a sense of exhibition/publicity/layout by committee or some kind of working group that is made up from representatives from the groups there can't be a real sense of community ownership of the project.*

[The youth club is developing a project on youth-initiated projects, and it may be of value to link in with aspects of this as it develops.]

4. Appreciation of the character and nature of the Norton Radstock environment. *Keeping a record of press cuttings/media presentations and observing patterns of migration to/from the town could help to inform on the changing perception of the area.*
5. Contributing to a new sense of cultural regeneration for the area. *By working in accord with the existing cultural agencies (i.e. the Old Bakery, Bath Arts Festival) Hidden Places is definitely supporting the regeneration agenda.*

6. New creative skills, practical and critical, for workshop participants and others involved. ✓
7. Wider understanding of **nesa**'s way of working *Is the difference between nesa and RAP clearly distinguished in the locality?*
8. Promotion of the potential for the arts to contribute to local regeneration. ✓(tbc)

Measures of Success:

1. Numbers of participants in **nesa**-run Hidden Places workshops: minimum 150. *tbc ~ 129 + Norton Radstock and Barnardos figures.*
2. Artists participating in exhibition: minimum 150. *tbc*
3. Footfall to exhibition: minimum 800, 60% local community 40% visitors approx. *(How will this be measured, is there invigilator/counter resources available?)*
4. Satisfaction levels from workshop participants: how many people feel the workshop(s) were beneficial to them and provided what they hoped? (target 80% feeling that their involvement has been positive) *There were 44 respondents out of a possible 129. All were positive. NB as stated above this target was set after many of the workshops had finished. Had this target been stated previously the evaluation could have been structured differently to ensure greater feedback, although realistically there was insufficient time in the budget for processing such a quantity of information.*
5. Participants express an interest to continue with creative opportunities and/or increased appreciation of art (target 60%) *33/44 = 74%*
6. Participants feel they had choices and opportunities to feed into the project (target 60%) *13/23 felt they had a choice = 56%, opportunities to feed in not measured.*
7. Participants report a benefit from networking opportunities (e.g. meet new people, feel more connected with the community) (target 70%) *66%*
8. Participants feel their skills and confidence have improved (target 80%) *90%*
9. An increase in people requesting to be added to the **nesa** database *tbc*
10. Responses to the exhibition – positive feedback and constructive criticism *tba*
11. Groups and individuals feel they have been well represented in the exhibition and interpretative material (target 80%) *tbc*
12. Interest from local and regional press (target: minimum of 6 articles/interviews in 4 publications/channels) *tbc*
13. Perception of the arts as being important to the community (target 60% of respondents at workshops/the exhibition). *91% ~21/23 ~ "enjoy seeing how others have interpreted the theme Hidden Places" and 21/23 are "looking forward to seeing the art on display".*
14. More people hear of **nesa** and its work (measure: an increase in enquiries) *tbc*

15. Responses are received to the commissioned art work in its new community setting tba
16. Project brings new interest and visitors to the area (measures: visitors to exhibition who are not residents of the area; an increase in enquiries from people further afield; coverage in publications with a wider distribution than Norton Radstock) tba

Qualitative responses

Qualitative results are always interesting as they are individual and reflect the nature of the person making the comment. These are included in full in Appendix 2.

Analysis of the responses in the questionnaires

People tended to choose to get involved in something they already knew that they liked, or belonged in those groups that already had an art timeslot in the timetable included it in there. (e.g. RYC, Connections and Norton Radstock College – first group).

Maybe because they already knew they enjoyed art they engaged positively with the workshops presented and the most common complaint was that there wasn't time to finish things, or to explore further.

Some of those in groups that already did art (at particular times in the week) did not really understand how Hidden Places was different.

Although the groups had chosen the media for the workshops, some did not really understand the implications of their choices. In choosing animation, for example, there would be all-encompassing activities in the earlier sessions but by the end of a series there were only resources to do one-to one work and few retained interest in freestyle, non-project-based, drawing.

The exhibition provided a focus for work to be made but not everyone participating was interested in the exhibition, or interested in exhibiting. For some the idea of the exhibition was so far away from the workshops (six – 9 months) that it did not really register.

The observations of the different groups from the evaluators were always positive. There is no doubt that people enjoyed working under the umbrella of Hidden Places as they were able to feel part of the wider whole.

Group responses *(More detail on specific groups can be found in Appendix 2b)*

It is interesting that follow up evaluations have come in clumps from certain workshops and not others. The strongest responses have been from the open workshops (both children and adult), and their main recommendation is for more classes, and to have more time. In a sense this is not surprising for the adults as this group is of women returning to practice art out of a busy lifestyle, perhaps for the first time for years. The activities – drawing and painting - are calming and absorbing while you are engaged in them, and this is very probably in contrast to their lives as (working) wives, mothers and grandmothers.

The Junior Gateway group members indicated their enjoyment of the subject but both one of the participants and a supporting adult observed that there was less interest later on, it was described as too drawing-centred as a series and by the end could only focus on a few dedicated people, at one point just one a time, and there is a frustrated respondent who didn't have time to finish his work.

The Barnardos Group was very well managed with several different projects going on at once, and their own small exhibition as their final workshop. During our visit we didn't see anyone bored, or neglected and there was very clearly supportive teamwork amongst the staff. They seemed like a group apart, partly because the information about the big scheduled exhibition hadn't reached them, but also because they conduct their own evaluations and have their own delivery and cultural style.

The Play Rangers group was very interesting to watch as it is a long-term child-centred project. The artist had to adapt to the culture in order to find a way to engage this changing group of open access children in creating work. The outcomes are very interesting (open firing, creating dens, graffiti and rap video) as these are in accordance with the activities offered/promoted by the workshop leaders. [The Play Rangers have a specific agenda to enable children to find their own boundaries and to have a hands-off approach while still guiding them to think and act in a safe way.] It presented a challenge to the artist, which she met with flying colours, although my observation (mid-series) was that the focus of the workshop leaders was so fixedly child-centred the staff appeared to be less supportive of the artist/project than they could have been², leaving her to find her own way of working, which did work out well in the end.

² Permission for the photographs was promised but not obtained, there seemed little opportunity for discussion with the artist, it was group-leader led/devised. There seemed to be no compromise to the order of events to include the artist.

The child-centred group was very unstructured and work evolved according to the children's interests. It may have been advisable to make observations throughout the series rather than just once.

Connections

This group is slightly handicapped by having part of the group arrive some way into the session, and others leave early. Also it was slightly group-leader centric having one key leader and some support staff that were less energetic/qualified than in say the Barnardos group, with some vulnerable adults displaying some time/attention-demanding emotional needs that were fairly disruptive to the rest of the group. Some people were there because that was the activity they were offered, but really were not engaging with the project, preferring to hang out in the 'bar' area. I felt that an alternative activity could have been provided to include these people, and it highlighted the divisional layout of the building and rooms. At the start of the series there was a great deal of interest in the project and the art rooms were too small, particularly for wheelchair users, and people with mobility problems.

The artist was supported by a volunteer (who was trained as an artist but inexperienced with teaching/group management) but would have benefited from at least one or preferably two more support workers. I would recommend also that consideration be given to the use of this venue and/or time be paid to layout/pack away a different arrangement of tables etc in the main room, making it more open, less intense and more enabling/including.

Creative Links

Those participating in this group sound incredibly appreciative and thankful for the opportunity to do clay work/pottery and as it so successfully provides some respite from their conditions it may be worth considering ways to make the activity more frequently available for this group. (Would members of this group be comfortable accessing the facilities with others, in the style of an open-access course?)

Radstock Youth Club

Although at first it was very difficult to get a dialogue with the youth club leaders (AH has explained how busy they were at that time) and there was consequently some problem with getting feedback from the group the evaluator was able to get some (see Appendix 2) and we have also the anecdotal responses from the observations made by the artist, evaluator, and youth club leader (Appendix 2b). This age group is generally known to have difficulties expressing themselves, and as such are difficult to communicate with, however the youth club leader is happy that this arts project (they run art year round on Wednesday evenings, with 25 projects last year) has

enabled them to meet targets to do with participants expressing themselves (through a video medium) on the subjects of sex and drugs. [These targets are nationally set, and probably link to funding, so Hidden Places has helped the Youth Club to achieve this year's goals.] Unfortunately the work produced is of a sensitive nature and may have to be censored/doctored before they can be included in the exhibition for public viewing.

Once again, however, although some people did really engage with this medium (model-making and animation) there were many who fell away after the first few workshops in the series. This transient group are difficult to engage although it may be worth considering offering an alternative (though possibly linked) activity simultaneously which could maximise the art effect. (Putting emphasis on hidden places enabled service users to talk about deep issues, and for those involved in making video this was a good medium – however there may have been others in the group who could have used other media (photography, drawing, graffiti, music, writing etc) to express/create around the theme.

Open Children's Early Art Evenings

There were clearly positive responses to the mosaic workshops although there were some suggestions that they could have made a bigger piece and one or two of the participants found the pace a little slow/they didn't get attention straight away.

From the Mosaic group one participant felt that she was waiting for a long time, even though there was a lot of grown ups there supporting the workshop, and another that she didn't get much attention. One respondent indicated a need for this (kind of) activity to take place in Coleford – maybe there is a demand for outreach art courses?

Positive responses were also received from the parents of some of the participating children, one of whom indicated that they'd like it closer to home.

Group/Workshop Leaders

See Appendix 2b for full responses.

Engaging different workshop leaders worked well to encourage diversity of product. This particular project has so far worked out very well, even though it was very centred on the artist in residence. It is fortunate that she had so much relevant experience of delivering workshops, working with young people and needs-based groups etc as well as the relevant skills and vision to make her own work for exhibition, and support the publicity programme in the CD as well.

Recommendations *(see also Findings, Responses to Aims, pp 8 – 15)*

On Organisation

Hidden Places is a very big project involving many different groups, venues and artists and so will inevitably require a great deal of organisation. Further, it has a long list of aims and objectives and targets to meet for different funders and groups. The research for the evaluation has brought very few problems to light but there are some areas for consideration.

Lead-in time. Some aspects of the organisation were not as smooth as they could have been had there been more time to prepare. This may have manifested in the following, though of course there are other factors influencing the outcomes:

1. Group dropout, one group – decision late in the programme therefore difficult to find another recipient at short notice. Back up plan?
2. insufficient supporting publicity for Open Access workshops,
3. late development/circulation of aims, objectives & targets,
4. late involvement of evaluation team – missing the first group and compromising the opportunities to set baselines or do any 'before' research.

Clarity of purpose. The Hidden Places project is so big that it encompasses almost all the different community groups in the Norton Radstock area and has a wide-ranging agenda as described in the aims and objectives set out for the programme. Some simplification of purpose, perhaps in the manner of a strap-line or mission statement could be quite useful to describe what the Hidden Places project is, and then branching the aims and objectives from that. Who all the different agencies are and what they do would also be useful, but that is being developed as part of the interpretation for the exhibition?

On People, partnerships, inclusion, recruitment

Apart from the three Open Adults workshops the groups involved were each already in existence and some had already developed a culture of doing arts activities. What Hidden Places was able to offer was an artist presenting a choice of workshops over a series of weeks within the group's existing set up.

nesa already has a relationship with most of the groups participating in the project, but there is a sense the net could have been cast wider to incorporate older people (even if just by having more open adult opportunities) and possibly schools.

Recommendations

The artist was recruited partly because of the range of skills she offered as a workshop leader, although other criteria were set including community experience, quality of finished artwork etc.

It could be that offering such technologically based work, using the media she presented was over-ambitious within the workshops. She said she would rather have the challenge of trying to do more than required and spending extra hours than not having enough in the sessions. My observation is that, together with the lengthy travelling time, Jackie has underestimated how much time she realistically required to do the work she had planned, possibly undersold her time, but also it could be that she offered some inappropriate workshops for this kind of project.

With the fantastic feedback that has been collected from those participating in the early stages of animation, story-boarding etc it is clear that the first stages of the projects were popular and appropriate, however the production time and lack of available resources meant that few people could engage in this part of the work, apart from herself, and thus left the workshops often free of leadership for the greater part of the group and herself overburdened with homework. Perhaps she could have restricted/minimised what she was offering to match the groups?

Some workshop leaders showed a slight under-competence with group management, although overall the workshops were well managed with a range of activities/materials for people to work on/with.

[i.e. Non-delegation of workshop leaders to support staff to carry others who had dropped from the main project in all cases apart from Barnardos, where support staff are trained to work as a team. Occasionally a focus on outcomes (exhibition driven) was evident, especially with Play Rangers though this may have been a consequence of being closest chronologically to the exhibition.]

All of the leaders welcomed the idea of an opportunity to network/skills share/unpack. Perhaps some CPD that is pertinent to those selected (not a general Equal Opps programme!) such as mentoring or opportunities to observe/discuss with each other. It is recommended that this be explored to be included future work, to maximise the engagement of workshop leaders.

There was not enough support staff, or sufficient paid hours given for set up/preparation and planning time. More would be welcome, alongside some good facilitation workshops (CPD: how to maximise the use of the space/ your planning/set up time workshop?)

Management

A longer lead-in to the project would enable **nesa** to organise the groups more imaginatively, and the workshop leaders more cohesively. Developing a comprehensive (critical path?) work plan at the outset could help with co-ordinating resources, personnel, budgets, publicity, fund raising, identification of sponsors, evaluation, policy development, curation and promotional activity. Partnerships could be developed with other related and benefiting agencies such as heritage, environment and countryside (for neighbourhood renewal).

Resources

The Youth Club

An additional factor of difference for some of the groups was the venue, not all had used the Youth Club at Radstock before.

This venue is very well situated and fairly well equipped and was adequate for a short-term project. However on one occasion the artist and group could not access the art room due to mis-communication between the organising groups (**nesa**) and the venue (RYC). There is an indication that a local (voluntary) acting caretaker/keyholder could have been employed for the duration of the project to the satisfaction of both parties.

The art rooms are small and compact, which although allow for a cosy atmosphere, are also cramped with some large pieces of equipment – such as the printing press that is stored in there, and taking a considerable space. As this item wasn't used in the project, perhaps arrangements could have been made to move it, and any other redundant items, into another place.

On occasions, especially if a group contained wheelchairs, carers and volunteers as well as the existing furniture and materials for production there wasn't enough room for everyone to be working.

Another aspect of this venue is the lack of storage space. Staff had to take materials and on some occasions work home with them between sessions. I was pleased to observe that one group had been able to make work and leave it to continue working on in the following weeks, but this was later in the programme when there was less pressure on the space.

On the occasions I visited the main activity would take place in the back rooms with the 'lounge/bar' area used more for those who didn't want to engage with the art activities. Although physically possible to work in the smaller rooms the size of the space generated an intensity that could have been avoided had the other spaces been utilised more variably (perhaps by use of screens and preparing the space in advance of the workshop?)

Recommendations

Equipment and materials

Some of the groups had equipment, there was some at RAP, and some was supplied by the workshop organisers.

Groups were offered a range of activities and each selected what they most wanted to do. Although there was a demand for technologically-heavy activities there weren't the resources available – one Mac (G4) at RAP, with the visiting artist providing a laptop and cameras for the workshops. Such minimal resources are not really enough for the numbers of people attending the workshops. Due to the skill and dedication of the practitioner it was possible to create work on such limited resources, however at a price, which therefore makes it impractical to repeat. The costs were that while one-to-one sessions took place there was no guidance for the other group members, other than ad-libbing by volunteers/group support workers, and only those very dedicated to their project continued to do art work. Another cost is that the artist has had to put many unpaid hours into processing the work on the computer which has been an outcome of choosing to use such technology.

If technologically-rich activities are to be offered a fuller understanding of how much extra time for processing out of the workshop would be required and also costed into the project. This could help to determine whether it is reasonable to offer these activities.

A fuller understanding of the skills needed to use such technology be built into the sessions – i.e. perhaps offer some computing training to complement an introduction to the applications that the artist is using for the groups who want to undertake this kind of work (digital manipulation/animation/video). In the short term this could be done (with forward-planning) in association with an organisation that has more resources. In a conversation with Chris Barker, Head of Art at Norton Radstock College, he advises that although there are not sufficient computers for the students and staff at the college during term-time that they may be accessible in holidays for use by community groups if negotiation is made in advance and a tutor provided. In the long term it may be advisable to fund-raise for community resources through the NRR scheme, perhaps in association with a library for example. Ideally, to meet its outreach objective **nesa**/rap could perhaps hire/invest in portable equipment although there are caretaking and insurance implications in such a strategy.

This could be very enabling as neither RAP nor **nesa** has adequate resources to support a resource-heavy technologically based programme.

Project title

The heading *Hidden Places* has served to provide a *concept*, an *umbrella*, a *focus* and a *cohesion* across all those participating in the project.

Recommendations

The **concept** has really captured the imagination – even if it was difficult for some people (with learning disadvantages) to comprehend for the most part people could readily understand and utilise this idea to generate work and further ideas. Norton Radstock College used the idea on the foundation as a starting point at the beginning of the academic year:

“We enjoyed it. The students enjoyed it, it sparked off other ideas in their own work and didn't end there, and it carried into other parts of their work. We are probably going to use it again next year.” Chris Barker, Head of Art.

Some of the groups were able to relate to the idea of secret, and considered physical places that are secret, like the inside of purses, pockets and bags, others considered hidden places of the body such as the mind and secret thoughts. Some took the idea literally and went to explore the physical, hard to find places in the environment – such as the railway line. Some used the idea to share their secret hidden place (such as a private little sanctuary in the locality) and others to invent places. One group considered all the life under the sea, and the life in the home, but also used the idea of hiding and using masks to conceal the self.

The scope of the theme was really wide-ranging and the outcomes are tremendous – from animation and modelling to felt making, photography, sculpture, drawing and painting. The exhibition will have a really wide range of exhibits and in all media.

Other process-based outcomes are also evident. The youth centre are delighted that the project revealed issues and was therefore able to be utilised to work through some of these (and thus meeting a Youth Service target!) while still producing physical art, relative to the subject.

Umbrella

Discussion and networking across the different groups is another clear outcome that this project has enabled – bridges are definitely being built between organisations and generating a deeper understanding of the roles, needs and possibilities of the different art spaces, groups, providers etc.

There are some exceptions to those who could access workshops and get involved – notably schools, older/elderly people, people in work, BMEs and parents that have not had specific benefits from the workshops other than access to three half-day workshops over a bank holiday weekend – a 'catch all' for those not able to access other aspects of the programme. In a sense the exhibition is all encompassing and can therefore include everyone else from within and outside of the community though their involvement could only be as viewers and not participants.

Recommendations

More use could be made of this – more groups and organisations could be involved – even if its just by sponsorship from local industry, but this would have to have been considered from the outset – how wide to cast the net, and where to get the additional money required to reach the furthest corners etc.

Focus

The idea provided a starting point for the arts professionals to develop workshops around, just as it gave NRC students a place to begin their research. It has given NR a reason to expand the arts trail and to broaden their awareness of the community and the creativity within it.

Co-hesion

The Hidden Places project is taking place as the plans for neighbourhood regeneration are being developed. This is a very good way to get people talking to each other about the plans, and what the town wants and needs to regenerate. The project has also highlighted the need for the community to provide more art-based activities, more networking and skill-sharing opportunities and more resources to undertake outreach work.

Future projects

Although there is concern that Norton Radstock may have reached saturation with the big umbrella project model, the existing feedback is that it is perceived as exciting and those involved are experiencing some unity and the accompanying feelings of pride and achievement, which will probably be even more in evidence throughout the exhibition.

In spite of offering confidentiality and asking for negatives, and providing the opportunity for people to gripe nobody has. No one can find a bad word about the project as it is, although a few have made constructive suggestions in respect of the timing or availability of the workshops etc.

This suggests in a way that maybe the umbrella model is welcome in the town and helps meet the community development agenda. It could be then that the community would like a similar project to follow it, though perhaps it could be a bi-annual as a new one would have to begin before the last is completed to generate the body of work and meet the equivalent targets.

Throughout this research and in this report can be found recommendations that appertain to any follow-up work of this sort. More open access to the workshops, media-based rather than needs-based groups, cross-cultural provision, networking opportunities, CPD for workshop leaders, volunteering and support opportunities.

Recommendations

A future project could consider ungrouping the roles of workshop leader and artist in residence to widen the scope of artists (not all artists able to produce relevant work on such a commission also have workshop leader skills) and workshop leaders (who have expertise in handling groups but not necessarily the requirements to produce work for public display).

In order to elevate the standard of art produced (re quality art) professional standards of curation, publicity, interpretation etc will need to be used as well as more opportunities for artists.

On using volunteer evaluators

Using volunteer evaluators is useful in respect of economy however if the evaluation is described as 'external' volunteers should really have no vested interest in the project. These volunteers are all active members of the RAP steering group, and two are themselves involved in the delivery of art courses/activities in the area.

Recruiting volunteers to do such work could be reconsidered, and criteria set for recruitment: what knowledge, skills and experience is required.

The expectations of the evaluators be defined early in the process including demands on time and methods of feedback.

Inclusion of some rudimentary training of volunteers on impartiality, observation and reporting – min. 1 hour, would increase their input and serve as an incentive give them some real benefit to involvement, especially if they are sourced from outside of the steering group/art network.

Evaluation

Hidden Places is a growing project. This evaluation has only just covered a small part of it, and in a sense cannot do it justice.

It is recommended that really strict monitoring takes place in the next stages of this project – particularly in respect of the follow-up workshops, participants in the exhibition, feedback on the finished artwork, feedback on the walkway, and on the exhibition itself, in each of the venues. Professional documentation of the show will also support future publicity and gain funding into the future.

It has been a great pleasure to have been involved in supporting the development of this delightful and enabling project.

Jessica Brand

Initial set of aims and objectives (of 16 February)

The aims of this project are:

- * to offer creative and educational workshops to a range of different users
- * to provide the opportunity for participants to develop communication skills, explore new media and discover new ways of expressing themselves
- * to raise public awareness of the different groups using the centre and their needs within the local community
- * to reflect the aspirations of the participants and pride in their community

To this I would add:

- to raise the public profile of nesa and Radstock Art Project and awareness of the opportunities we provide
- to source potential new partners for future projects
- to contribute to local regeneration initiatives
- to aid community consultation on needs and aspirations, to help direct RAP's future development
- to attract visitors to the area and encourage a better appreciation of the area's qualities, character and needs

These are objectives drawn up for Connections Day Services' Hidden Places workshops:

Objectives:

§ To provide quality arts based learning opportunities facilitated by a professional artist for up to 13 Connections clients.

§ To exhibit artwork produced by the participants in the public exhibition of the Hidden Places project in 2006 (date and venue to be confirmed, but likely to be

September 2006, at Radstock Youth Club and possibly a second venue).

§ Enable participants to work in a medium that is suitable for the progression of the participants existing skills and for the development of the project.

§ Enable participants to produce new and highly finished artwork for public exhibition.

§ The project will act as a way to engage with Connections clients and staff through involvement in a wide-scale community art project.

§ Create a sense of ownership and responsibility with regard to the 'Hidden Places' exhibition for the participants.

§ Encourage the interaction between the professional artists, participants, staff and other community groups and individuals involved in Hidden Places.

§ Encourage personal and group development and growth.

§ Local regeneration by providing cultural activities in Norton Radstock.

§ Provision of work and volunteering opportunities for local people.

And these for Norton Radstock College's Hidden Places workshops:

§ To provide quality arts based learning opportunities facilitated by a professional artist for up to 15 art students from Norton Radstock College.

§ To exhibit artwork produced by the students in the public exhibition of the Hidden Places project in 2006 (date and venue to be confirmed, but likely to be September 2006, at Radstock Youth Club and possibly a second venue).

§ Enable students to select a medium to be taught in that is suitable for the progression of the students education and for the development of the project.

§ Enable students to produce highly finished artwork for public exhibition, including writing exhibition literature relating to their artwork.

§ Students will create new artwork in response to the Hidden Places project.

§ The project will act as a way to engage with local college students through involvement in a wide-scale community art project.

§ Create a sense of ownership and responsibility with regard to the 'Hidden Places' exhibition for the participants.

§ Encourage the interaction between the professional artists, students, tutors and other community groups and individuals involved in Hidden Places.

§ Encourage personal and group development and growth.

§ Local regeneration by providing cultural activities in Norton Radstock.

§ Provision of opportunities for local people for work and volunteering.

Hidden Places project

Outcomes/Targets/Measures of success (of 22 June)

Aims:

- Contribute to personal and group growth and development for participants
- Contribute to local regeneration by improving access to cultural activities in Norton Radstock
- Help enhance the visual environment and appreciation of it
- Contribute to health and social inclusion through art provision
- Raise the profile of **nesa's** Neighbourhood Arts work in general and Radstock Art Project in particular, and inform future work

Objectives:

- Provide quality arts experiences for a range of groups and individuals
- Promote networking, ideas-sharing, improved mutual knowledge/understanding and social interaction for local groups through planning, marketing and implementation of arts workshops and a community exhibition
- Provide access for people to learn and develop creative skills with professional support and guidance, through arts workshops
- Provide follow-on workshops in association with the exhibition to engage around 40 different participants
- Arrange a community exhibition which will attract visitors and publicity, raise awareness of local heritage, culture and the built and natural environment, and promote community cohesion
- Create and display high quality art work which will reflect the artists' interests and aspirations (by artists, meaning those who have led and those who have participated in workshops, as well as independently contributed art work)
- Provision of work/work experience opportunities for artists and those interested in the arts and/or the local community
- Effectively promote the project and the exhibition through a range of means to make it accessible to as many people as possible
- Create an exhibition & inspiration trail to promote health through walking (with other means of access for the less physically fit), as well as to contextualise the work
- Give all interested parties the opportunity to contribute and actively encourage contribution from disadvantaged groups
- Gain publicity, and produce and target marketing material, for the project and exhibition which will raise the profile of **nesa's** work and

promote the idea of the arts as a powerful tool for community growth and regeneration

- Commission an evaluation of the project to be used for future Neighbourhood Arts planning
- Use the exhibition and events programme to inform the development of a **nesa** Exhibitions Policy

'Hard' Outcomes:

- Engagement of one Artist-in-Residence and around 5 other local professional artists for leading workshops and producing commissioned art work
- Provision of up to 80 art workshop sessions for approximately 12 groups (up to 200 individuals) in a variety of media selected by participants where possible. Groups include: Connections Day Services, Junior Gateway, Norton Radstock Family Centre, Radstock Youth Club, Creative Links, Norton Radstock College art dept, the Care Network, other local residents (adults and young people)
- Production of between 160 and 250 finished pieces of art works through **nesa** workshops
- Involvement of at least 5 local volunteers
- Collection of a body of supporting work for display and interpretative purposes
- A two-week exhibition with a minimum of two venues in the Norton Radstock area, in September/October 2006
- Production of a finished piece of commissioned art work by the Artist in Residence for permanent housing in the community
- Production and distribution of a mid-point promotional CD-rom
- A CD-rom launch event for participants, funders, supporters and interested parties
- Production and distribution of marketing and publicity material throughout, and particularly to include a brochure/catalogue to accompany the exhibition
- Generation of interpretative material which will promote the work of groups involved and the working methods, intentions and interests of the artists
- Coverage in local and regional papers and magazines, and on local radio (potentially TV)
- Attraction of a minimum of 1,000 visitors to the exhibition
- A collection of images from workshops and exhibition for promotion, reporting and archiving
- An impartial commissioned report on the Hidden Places project based on feedback from all parties involved
- Marketing material including an exhibition brochure/catalogue with a walking trail included
- An archive of press coverage
- Increase in **nesa**'s mailing list

'Soft' Outcomes:

9. Benefits to confidence and self-esteem for participants and those exhibiting work in the exhibition
10. Exchange of knowledge, ideas and understanding between groups involved, to generate further opportunities for them
11. Sense of community ownership of the project through consultation and participant-driven workshops
12. Appreciation of the character and nature of the Norton Radstock environment
13. Contributing to a new sense of cultural regeneration for the area
14. New creative skills, practical and critical, for workshop participants and others involved
15. Wider understanding of **nesa's** way of working
16. Promotion of the potential for the arts to contribute to local regeneration

Measures of Success:

- Numbers of participants in **nesa**-run Hidden Places workshops: minimum 150
- Artists participating in exhibition: minimum 150
- Footfall to exhibition: minimum 800, 60% local community 40% visitors approx
- Satisfaction levels from workshop participants: how many people feel the workshop(s) were beneficial to them and provided what they hoped? (target 80% feeling that their involvement has been positive)
- Participants express an interest to continue with creative opportunities and/or increased appreciation of art (target 60%)
- Participants feel they had choices and opportunities to feed into the project (target 60%)
- Participants report a benefit from networking opportunities (e.g. meet new people, feel more connected with the community) (target 70%)
- Participants feel their skills and confidence have improved (target 80%)
- An increase in people requesting to be added to the **nesa** database
- Responses to the exhibition – positive feedback and constructive criticism
- Groups and individuals feel they have been well represented in the exhibition and interpretative material (target 80%)
- Interest from local and regional press (target: minimum of 6 articles/interviews in 4 publications/channels)
- Perception of the arts as being important to the community (target 60% of respondents at workshops/the exhibition)
- More people hear of **nesa** and its work (measure: an increase in enquiries)
- Responses are received to the commissioned art work in its new community setting

- Project brings new interest and visitors to the area (measures: visitors to exhibition who are not residents of the area; an increase in enquiries from people further afield; coverage in publications with a wider distribution than Norton Radstock)

Key:

CL : Creative Links – Pottery, AE

JG : Junior Gateway – Animation, JC

C : Connections – Felt/Silk, CD

RYC : Radstock Youth Club – Animation, JC

CEEA: Children's Early Evening Art Club – Mosaic, AA

OA : Open Adult workshops – Clay sculpture, Drawing, Painting, JC

PR : Play Rangers – Clay - firing/graffiti/dens, JC

B : Barnardos Family Group – Masks, models, KG

NRC: Norton Radstock College – Foundation, animation: NRC tutor, JC.

	CL	JG	C	RYC	CEEA	OA	PR	B
Date of evaluation	6.4.6	16.5.6	27.3.6	22.3.6	17.3.6	30.4.6	09.5.6	21.6.6
Place in series	10/10	4/4	4/8	5/7	4/5	1,2,3/3	3/8	9/10
Name given	4	7	10	3	10	3	12	N/A
Male		3 + 3	12	3	1		7	
Female		4 + 2	5	(+?)				
Age under 10	4			(?)	9	3	5	
10s		4 + 5		5	8		5	
20s	1	2	3		2		7	
30s			2					
40s	1	1	2					
50s	2		2					
60s								
70s								
80s								
90s								
Other			3					
Total responses	4	7 + 5	11	5	10	3	12	57
Total present on eval. day	4	15	12	7	10	6	12	66
% response of those present on eval day	100	80	91.6	71	100	50	100	
Total registered	4	17	14	34	13	11	36	129
% response rate	100	70	78.5	14	76.9	27	33	

PART ONE

These are the results from the groups that used the full questionnaire:

1. How did you hear about Hidden Places?

	CL	RYC	CEEA	OA	PR
friend			1	1	2
school					1
college					
poster				1	
newspaper			1		
website					
care worker					
parent			3		
other	Rethink 4	Youth club 2	Leaflet 4 Anty 1	Mail shot 1	Charlotte, *

* PR: Used to go to the park, followed them to new location, didn't know anything about Hidden Places.

2. Why did you choose to do this workshop?

PR: Can just drop in

	CL	RYC	CEEA	OA	PR
Fun	1		3		2
Enjoy product	1			1	1
Like it	1		6	1	2
Sounded interesting			1	1	
My best friend went			1		
My cousin goes			1		
Dunno		1			
Experience		1			
No answer	1				

3. Did you have a choice / could you have done other activities? Y/N

	CL	RYC	CEEA	OA	PR
Yes	2	1	6	2	2
No	2		4	1	1
No answer		1			2

4. Was the description of the workshop/series accurate? (Does your experience match the description)? Y/N

	CL	RYC	CEEA	OA	PR
Yes	4	1	9	2	
No		1	1	1	1

No answer	4
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5. So far is this what you were hoping for? Y/N

	CL	RYC	CEEA	OA	PR
Yes	3	1	9	2	2
No	1	1		1	
No answer					2
Kind of Better than I expected			1		1

6. Were you hoping for something else? Y/N

	CL	RYC	CEEA	OA	PR
Yes	1	1	2	2	
No	3	1	7	1	2
No answer			1		3

7. What would that be?

	CL	RYC	CEEA	OA	PR
Pottery	1		1		
Doing something bigger			1		
More people my age			2		
Dunno		1			
Painting with guache				1	

8. What other skills might you like to learn?

CL	RYC	CEEA	OA	PR
More pottery		Wire sculpture	More techniques	nothing
Mosaics 2		Goreng?		Den-building
Stained glass 2		Pottery		
Pottery wheel		Map making		Cookery
Animation	Communi cation (social skills)	Detailed portrait paintings on canvas	[none] Went for pleasure!	Bigger projects
Anything		Sketching		Climbing trees

9. Have you got to know anybody new since you started this (series of) workshops? Y/N

	CL	RYC	CEEA	OA	PR
Yes	4	1	8	1	1
No		1	2	2	3
No answer					

10. Do you think you might want to do more workshops like this in the future? Y/N

	CL	RYC	CEEA	OA	PR
Yes	4	2	9	3	3+ 1/2
No					1/2
No answer			1		

11. Do you think you'd like to do different things Y/N

	CL	RYC	CEEA	OA	PR
Yes	3	2	8	2	2
No			1	1	
No answer	1		1		

12. or more of the same Y/N (same/higher level)

13. or both? Y/N

	CL	RYC	CEEA	OA	PR
12 Yes		1	2	2	2
No	1		3		
More same level	1		5	2	2
higher level			2		1
13. Both Yes	2	2	6	2	1
13. Both No	1		2		

14. What do you think of the artists that you've met on this project?

CL: Very good, all very talented, brilliant, Mr Eddlestone is very kind and patient; very kind person and very helpful

CEEA: She makes things fun; she's kind; kind & helpful; nays and helpful; there nice & helpful; kind, joyful & happy; they are very helpful and are very good

at explaining how you do mosaic; they are helpful for the little things you need; she's very helpful; she is kind.

RYC: Their wonderful!!; wicked.

OA: Very pleasant; very communicative, approachable & enthusiastic; Very good.

PR: Shes ok; nice, helpful; cool; equal exchange, people interrupt.

PART TWO

Please choose **one** of the following statements for questions 15 - 18 that are most true to you. Remember there are no right or wrong answers, and you are not being tested.

15. My practical art skills (techniques) have

	CL	RYC	CEEA	OA	PR
a. Greatly improved	2		4		1
b. Improved	2	2	3	1	1
c. Stayed the same			3	1	1
d. Got worse					

How? (optional)

CEEA: it has helped me learn more; got better at it.

OA: new ideas & techniques.

PR: with help in freestyle; N/A want to improve.

16. My appreciation of art has

	CL	RYC	CEEA	OA	PR
a. Greatly improved	2		3	1	
b. Improved	2	2	6		2
c. Stayed the same			1	1	2
d. I am less interested in art now					

How? (optional)

PR: Enjoy looking at fascinating artwork.

17. My appreciation of my community has

	CL	RYC	CEEA	OA	PR
a. Greatly improved	1		3		1
b. Improved	3	1	4	1	
c. Stayed the same		1	3	1	2
d. I am less interested in my community					

How? (optional)

OA: It has run courses at weekend when I can come.

PR: More people joining in.

18. Since I got involved the project has affected my life

	CL	RYC	CEEA	OA	PR
a. Very positively	4		4		4
b. Somewhat/a bit positively		1	1	1	
c. Not at all		1	4	1	
d. Adversely/not positively			1		

How? (optional)

CEEA: Happy; I like clubs a lot; I need to hurry (to get there – school finishes at 4).

PR: Fun after school; coz all my mates are here.

	Questionnaire part III	Creative Links 4 respondents				Children Early Evening Art Club 10 respondents				Open Adults 3 respondents			
		AGREE STRONGLY	AGREE	DISAGREE	DISAGREE STRONGLY	AGREE STRONGLY	AGREE	DISAGREE	DISAGREE STRONGLY	AGREE STRONGLY	AGREE	DISAGREE	DISAGREE STRONGLY
19	I feel more connected with the community as a result of my involvement in Hidden Places		4			1	6	2			1	2	
20	I now know about the different arts organisations in my neighbourhood		3	1		1	3	4			1	2	
21	Hidden Places has been able to accommodate my needs. (Specifically e.g. transport/access etc)		3	1		2					1?		
22	I enjoy working with other people around me	1	3			6	3	1		1	2		
23	I like seeing how others have responded to the theme "Hidden Places"	1	3				10			1	2		
24	I am inspired by the work of others in the group	3	1			3	6	1		1	2		
25	I prefer working on my own	1		2	1	1	3	2	4			2	1
26	We cover about the right amount in each session	2	2			3	5	2			1?*	??	
27	The sessions are too full			2	2	1		6	3		??1	1	
28	There is not enough in each session		1	1	2		2	5	3		?	1	1
29	There are enough materials for everyone	3		1		3	7			1	2		
30	There is enough space to work in the sessions	2	1			4	5	1			3		
31	I think the tutor is very inspiring. (How?.....)	3				1	9			1	1	1	
32	The tutor has been attentive to my progress	3	1			5	5				2	?	
33	I have to wait too long for attention		1	1	2		1	5	4			??1	1
34	I think the tutor could be better (How?.....)		1	1	2			5	5			**	1
35	I am looking forward to putting my work in an exhibition		4			3	5	2			1	2	
36	I am looking forward to seeing the art on display		4			5	5				2	1	
37	I don't want to exhibit			2	1		1	3	6		1	2	
38	I feel that art is important and I want to keep a practice going	2	2			7	3			1	2		
39	I will be glad when the series finishes and I don't have to do any more	1*			3			4	6			2	
40	I haven't got enough time to do art		1	1	2		1	5	4	1**	1		1
41	I have changed my life to fit this project into it	1	3			1	1	4	3			2	
42	This project has changed my life for the better	3	1			4	2	4			1	1	

CL: the tutor is talented.

I'll do anything that I'm offered – I really enjoy what I do.

OA: *A mistake? All other indicators are positive in this questionnaire.

* added "not enough time" – suggests too full.

** added "a bit more individual advice on technique"

1** added "that's why I come to these courses"

"This questionnaire is designed for people on longer courses. In 3 hours I cannot give a true assessment. I went for pleasure and not necessarily to gain any skills. More advice would have been better but 3 hours wasn't enough. I began to wind down eventually but felt "rushed" at first."

?? "only did 1 session"

31 Added: "Lots of sources, inspiring ideas"

Questionnaire part III		Play Rangers 4 respondents				Radstock Youth Club 2 respondents			
		AGREE STRONGLY	AGREE	DISAGREE	DISAGREE STRONGLY	AGREE STRONGLY	AGREE	DISAGREE	DISAGREE STRONGLY
19	I feel more connected with the community as a result of my involvement in Hidden Places	3	1				1		
20	I now know about the different arts organisations in my neighbourhood	2	2					1	
21	Hidden Places has been able to accommodate my needs. (Specifically e.g. transport/access etc	1	2					1	
22	I enjoy working with other people around me	3	1				1		
23	I like seeing how others have responded to the theme "Hidden Places"		3	1			1		
24	I am inspired by the work of others in the group	1	3				1		
25	I prefer working on my own			3	1			1	
26	We cover about the right amount in each session	1	2	1			1		
27	The sessions are too full			2	2		1		
28	There is not enough in each session		2	1			1		
29	There are enough materials for everyone	3	1				1	1	
30	There is enough space to work in the sessions	3	1				1	1	
31	I think the tutor is very inspiring. (How?.....)	1	3					1	
32	The tutor has been attentive to my progress	1	2				1		
33	I have to wait too long for attention	1		2	1		1		
34	I think the tutor could be better (How?.....)	1		1	2		1		
35	I am looking forward to putting my work in an exhibition	2	2				1		
36	I am looking forward to seeing the art on display	2	2				1	1	
37	I don't want to exhibit			2	2		1		
38	I feel that art is important and I want to keep a practice going	1	1	2				1	
39	I will be glad when the series finishes and I don't have to do any more			1	3		1		
40	I haven't got enough time to do art	1	2	1			1		
41	I have changed my life to fit this project into it		3	1				1	
42	This project has changed my life for the better	2	1				1		

PR: Don't like art at school (but OK here). Annotate 38 – when I'm in the mood, good to be with my friends; would like to make sculpture.

Short questionnaire alternative

		JG*	PR	Connections
1	In the workshops I feel very good	6	6	2
	good	1	1	4
	OK			3
	not OK			
	bad			
	very bad			
2	I want to/	7	7	7
	don't want to come to the workshops			5
3	I want to do more	5	7	
	/less of this	2		
	Same			4
4	I am excited about/	5	4	3
	not interested in the exhibition	2		
	Don't know/neutral		3	4
5	I like/	7	7	7
	don't like the people in the workshops			
6	I like/	7	7	7
	don't like the tutor in the workshops			
7	I like/	7	7	7
	don't like the activities in the workshops			
8	Is Hidden Places different from the usual art activities you do? If so, how?.....	I really enjoyed the drawing and doing voices	I like everything	About hidden things – you don't know what you're doing.
		I like the idea we do lots of work. I did pictures of me playing outside and saved them on computer	I really like clay modelling (2) And games (1)	All different.
		I really enjoyed drawing pictures and putting it on computer	I don't like playing football in the plantation	About the environment.
		More young people taking part	Like firebuilding and grafitti	
		Going out places, whole group	Like to treasure hunt	
		I would have liked people who started the workshop to have kept going		
9.	If I could choose what I did today it would be	No more creativity		Something social/sports 1, At home knitting, 1
		Army survival, cooking,m painting, modelling		

*JG5 A group of five junior gateway members asked to be seen together. They did not want to complete a questionnaire and so we just had a discussion. Their group responses were clearly influenced by each other and they wanted to talk generally about the activities available to them. As they were not interested in the animation or drawing at the time of the interview they said they would rather be: playing football, bowling, going to a theme park, bike riding, doing active/ social activities.

I then asked how they felt about doing creative activities such as performance, drama, music or entertainment and they stated their enthusiasm. Some said they wanted more variety including music/singing, welding and metalwork.

Radstock Youth Club. Three respondents used a form given to them by a youth club worker as follows:

I am pleased I got involved in the activity because

1. it was funny
2. it was fun
3. it was fun

I enjoyed doing

1. watching
2. the models
3. screaming

I learnt

1. makin models
2. how to make films
3. making models

The skills I used were

1. my eyes
2. arts and crafts
3. making models

Any other comments

-

Overall experience 1 – did not enjoy, 10 – it was excellent

6, 9, 8

Follow up evaluation

Post-workshop, pre-exhibition ALL participants, including workshop leaders.

Follow up Evaluation research results

28 forms were received from 24³ participants:

Ages: 8 under 10, 1 x 10, two 20, 6 x 30, .3 x 40, 5 x 50, 1 x 60

1, 2 – 5, 28 re Junior Gateway, 6 – 12 Mosaic, 13 –16 Open Adults Ceramic, 17 – 19 Open Adults Drawing, 20 – 21 Open Adults Drawing, Painting, 22 – 26 Open Adults Painting, 27 Creative Links

Part A: Good Things:

1. Gave a chance to experience something different, good at building team work, confidence and knowledge of animation and computers.
2. Working with others. Discussing about animals how to make them move and talk in real life on the laptop to put on the CD.
3. I enjoy it I was very good at it
4. Drawing the pictures for animation
5. Drawing some pictures for the animatish
6. Gave my daughter confidence to mix with other children. She loves art and found everybody friendly
7. (All the above) and meeting new people, greta helpers from Bath College, nice coloured tiles, great ideas, I felt safe.
8. Making new friends, trying out things that I wouldn't do at home.
9. It was good fun. There were ample breaks. The workshops were extremely good value for money. It was in a good location, which is easy to find.
10. When we designed are mosaics at the beginning
11. There were lots of grown-ups to help and it was on for 5 weeks so we had enough time to do a good piece of work!
12. The day and the time. The opportunity to do a type of art which you can't do at school (or at home easily). Excellent value for money.
13. Creating space for me & helpful atmosphere created by JC, very positive.
14. Explaining ideas with clay.
15. Relaxed and imaginative
16. Good, enthusiastic tutor, great value and venue is enviable
17. Drawing unusual objects

³ To ensure confidentiality people did not put their names on the papers, but two of the feedback forms from the open adult workshops appear to be from the same person, who attended two different workshops. One of the forms was from a workshop leader in general about a series of workshops and two were written by (different) parents on behalf of their children.

- 18. Reconnecting with drawing
- 19. working in a group/opportunity to draw
- 20. time to explore, experiment, be creative
- 21. A time to relax
- 22. Imaginative lesson & time to concentrate on painting
- ⇒ 23. Relating to Hidden Places
- 24. Experimenting with colour
- 25. Value for money, inspiring use of materials & art books, tutors input & books she had brought.
- 26. Meeting people
- 27. We were allowed to make whatever we want to do
- 28. Working with others Discussion about animals how to make them move and talk in real life on the laptop to put on CD.

Part B: Things I didn't like so much:

- 1. It didn't seem to hold the interest of all the members – people became bored. Takes quite a while to see any results.
- 2. Seeing people falling out of the project and not continuing to the end.
- 3. No
- 4. Nothing
- 5. Not enough time to finish my animatish
- 6. She liked everything about the workshop, it was very well run
- 7. 'I liked all of it' says M_.
- 8. There was nothing that I didn't like about it.
- 9. –
- 10. nothing
- 11. Waiting to hammer our tiles, it took a long time. We also didn't do much work on the big piece together, and I don't know why it was a fossil.
- 12. The topic for the age group – it was hard to draw a den or hidden place – an animal or something more specific may have been more suitable for this age group.
- 13. I would like them to happen more often.
- 14. Messy
- 15. Probably done with more time
- 16. Not enough time
- 17. Getting dusty
- 18. Not enough time
- 19. not enough time!
- 20. –
- 21. Interactive artwork with other students!
- 22. none
- 23. –
- 24. N/A

25. trying to do acrylic painting in too short time, I got in a mess.
26. To short
27. I very enjoyed everythink I made
28. Seeing people fall out of the project and not continue to the end

Part C: Things I'd do differently if I could have it just to suit me:

1. Try and split into small groups with a set theme in mind – to include more things (drawing seemed to be used a lot)
2. Working together to make one (speeches?) of animals together on CD – or gallery of pictures telling a story.
3. No
4. I like the animation
5. Add some music to my animatish
6. –
7. Make it longer so I had time to do more and not have to finish in a hurry – have a workshop in Coleford.
8. I would have chosen a different design.
9. The workshop was run so that we all had the same opportunities.
10. The spaces between each file.
11. Choosing whatever I wanted instead of doing hidden places on the theme.
12. –
13. –
14. Nil
15. Perhaps made something slightly bigger
16. –
17. Nil
18. Longer series on drawing
19. –
20. More time/sessions
21. Longer session – more time to complete “a picture”.
22. Longer session
23. –
24. MORE TIME!
25. Have follow-on sessions, next three Sunday afternoons.
26. –
27. I don't have a problem what I make.
28. Working together to make one (speeches?) of animals together on CD – or gallery of pictures telling a story.

Part D: Other Things:

1. Overall those who tuck with the project really enjoyed it and gained confidence in something they had never attempted before. Jackie was very patient and tried to work with everyone. She explained things

well and although many did not grasp the theme of Hidden Places she continued to encourage and support them in a more general way and with whatever theme they chose.

2. Thank you to the animation people for giving up their time (evenings?) to teach us their skills. CD of animation – great fun.
3. No
4. I like everything for animation
5. No
6. She enjoyed it very much, made friends, had fun (Brilliant)
7. Thank you for looking after me, especially when my mum was late one night. Please let me know when there will be another project.
8. I'm looking forward to another workshop!
9. It was really enjoyed by my son. **He was chatting about it all the time.** Extremely well run and excellent value.
10. I enjoyed the mosaic club and like to do more clubs in the future.
11. **Some of us didn't get much help and I didn't think it was fair.** I am proud of my work!!!
12. It was helpful having the art students in to help with this age group as it was a lot for Anita to do by herself.
13. Thank you to JC & KM for giving up weekend time.
14. None
15. Very handy location and enjoyable
16. –
17. None
18. –
19. Just the right amount of input/guidance
20. Thanks – a good way to spend Sunday afternoon
21. Enjoyed it – started to relax – then it was finished !!
22. Very enjoyable, thank you
23. –
24. A very enjoyable session. Good warming up exercises.
25. There is a need for a course of lessons of this type rather than just one.
26. Enjoyable day.
27. The Tutor was very kind and helpful. Thank you for everything.
28. Thanks for giving up time (evenings?) to teach us their skills. CD of animation, great fun.

Points arising from discussion with workshop leaders/facilitators/artists.

Norton Radstock College Art Department

Norton Radstock College particularly enjoyed having a visiting artist who was able to offer work that they do not currently have the facilities for. Although interested in using foyer space for exhibition the agreement is not yet finalised. Participation in Hidden places did include students researching the environment but not the community.

No real community links as yet, obvious links would be into the schools, esp primary schools. Timetabling and academic funding arrangements drive the college and may influence their ability to participate. [Planning from May to September.] Possible sharing of resources (e.g. cameras/computers) – may be able to arrange use of and access to college equipment/resources/facilities in holidays. Minibuses are only available if driven by college staff, but not ruled out for collaborative projects. Skills sharing also a possibility as would give access to a broader range of skills, although there are probably time restraints.

“We enjoyed it, and the students enjoyed it very much. It sparked off other ideas in their own work and it didn’t end there. We might use it again next year.”

Afterthought. May be it would be possible to widen participation from the college from the community angle – sourcing work experience for NVQ care etc to support workshops etc?.

Connections Day Services

Connections staff input into the style and content of the short questionnaire, in keeping with what the service users are accustomed to.

The key suggestion from here was to do with integration with other users, and a request to consider how that might take effect. Possible suggestions on how to widen participation may be available from Trisha Jones (BANES Community Learning Service). Funding may be available to support learners with interpreters/personal assistants etc into more mainstream courses (FE) and workshops that offer accredited learning. Solutions to the difficulties of integration are outside the scope of this project however ways of ungrouping the groups while still offering a safe learning environment could be explored in future projects. It is clear that many of those put in a group such as connections have very different needs from each other anyway, and if it were possible to offer open courses that people from the different services could access (with support) it could be a step towards integration. Clearly

there are funding implications so it would take some organising to put into effect.

Because of the wide range of interest and ability in this group it was difficult for them to make a choice, and may have defaulted to “felt-making” and “silk painting” from familiarity. More time spent in developing relevant, meaningful activities for those less able but still contributing to the group activity may have helped cohesion in the group. (The workshop leaders/artists and group leaders could have spent more time organising the group in the later stages, when the initial excitement – going out and taking photos of Radstock – has passed. Perhaps more use could have been made of the unexpected interest in photography by those less interested in the textile work, for example.)

Youth Service

Youth arts projects are working on the issues-based model and art has proved to be a vehicle to communicate with young people in this and other projects. HP enabled animation that tapped into significant subject matter (picked up by Youth workers) and it was helpful that JC had youth work experience. The project produced three products, which will support the individuals participating (who will receive copies, even if they have moved on by the time of the show) and the community exhibition. Unfortunately accreditation would be required for further work, although if there was a way to do this ‘by stealth’ (less paperwork) more people would be qualified. Positive points are: Communication across disciplines and issues, able to fully follow-up the issues raised, engagement with young people, enabling young people ~ learning transferable skills, communication building and application. In the project the young people took control and responsibility for their work while the artist had the skills to facilitate this.

Barnardos

Children in this group come from vulnerable situations and are under scrutiny. It was important to honour the existing structure and not to complicate the arrangement with indiscrete feedback forms etc. It was agreed to go in as observers on one dedicated session, and that Barnardos would share their internal evaluation with **nesa**. The choice of workshop leader was made on the basis of them being sensitive to the situation and also because she had previous experience of working with this group (as a volunteer). Her choice of activities was influenced by the theme – using masks for concealment, model houses for internal fantasy homes and the (life under the) sea, very gentle psychology as everything must be non-threatening. This group was less aware of the forthcoming exhibition and had an exclusive one of their own as part of the last session in the series.

Play Rangers

Although this group had been promised a “Deep Clean” by the council, the plantation where they work was still full of rubbish – some of it dangerous. Children were taught some aspects of safety but giving the group a hazardous place to play does not send out a great message to those children (some from deprived backgrounds) or their parents/carers. This particular place was allegedly a drug users hideout. However the inventive use of found materials supported the den-building aspect of their programme and interests, plus provided props for some of the performative aspects of their work.

Jackie had been selected to work with this group as having the most relevant experience and also as able to offer work with cameras and other technological equipment (appropriate for the older users).

Jackie Calderwood

This feedback is individual and key as the artist in residence as well as the workshop leader for four of the nine groups. Confidentiality was assured, and waived although it is expected that readers of this report will handle it sensitively.

Artist in Residence feedback

Initially asked to produce a proposal she was surprised not to get any feedback about that, until prompted.

She has received no money for materials or resources. As her work is technology-based it is an interesting choice of medium for this context and in these conditions of no/limited technology. The final product will require housing of some sort, though it is anticipated that the CD/DVD will be backed up by prints.

A longer residency would be more enabling.

Workshop Leader feedback

As Jackie does not live locally she has had to do a great deal of travelling. In an early workshop she was unable to access the art rooms as they were locked, which after a long journey and time spent planning is very disappointing. The timetabling of the workshops has meant that she cannot maximise the da/time spent travelling. This could have been anticipated/accounted for by providing a contribution at least to travel expenses or to adapting workshops to be back to back/longer. [She stresses that this is a generic issue with all hourly workshop-based employment, but nonetheless a significant one that an arts agency could address]

The initial planning time was two hours for all four series of workshops, which is inadequate for each needed a good hour and didn't leave time to address the practicalities.

More needs than expected in one of the groups. Spread over long period.

A stated wishlist for future projects is the opportunity to network, especially with the Old Bakery Artists. Earlier planning for the Open adult courses.

The interactive CD is an idea to support **nesa**'s publicity of the project and ties in with Jackie's professional development (MA). Initially designed to be part of the web-site, but that project is delayed and so has now to be made as an independent product that can later be transferred to the website.

Communication about delays and the reasons are not forthcoming. Also the permissions to use photographs of minors taken in the workshops have also been held up, and that puts back the development of the CD. (In order to access the resources and softwares for the development of this aspect of the work JC had to be able to access college facilities which were only available in the academic year to mid/end June).

In order to complete projects out of workshop time (during workshop time would be very dull for the end users!) Jackie has had to spend many hours, unpaid and estimates half a day per group.

Old Bakery Artists are exhibiting for the exhibition but not in the Youth Club. Not receiving financial support, no formal links with RAP/**nesa** – incidental inclusion due to informal links.

Hoping to widen the net, and get to know more people (promote work?) through the exhibition.

Schools

One evaluator and Norton Radstock College have mentioned schools but they haven't participated in this project. Is the funding mechanism for schools so complex as to make them untenable as part of a community-wide project? Is it inappropriate to include them, are there reasons for the exclusion?

Governance

nesa, RAP and NRR – communication, different steering groups with same members? Some clarity of whos who might be useful for people visiting the exhibition, and for the promotion. Perhaps page or two on the website could explain the functions of the groups and the connections between them?

Rumours of a community building?

Feedback from evaluators

Youth Club: Long form used where possible but takes too long for attention span. 10 people there, two absent, two completed forms, shorter forms completed by three others.

Creative Links: Good to see how other tutors work – interesting mix of children and you get a fuller picture of what's involved. Also included a home-educated child who demonstrated an advanced creative ability.

Open Adult: Everyone enjoyed what was offered, wanted more time. Small group worked well, plenty of resources, and positive remarks made. Informal style lead to greater creative freedom.

my thoughts re junior gateway are that the members of the group that were taking part were very much enjoying and getting a lot out of the workshops.

when talking to some of the participants i realised that some of them had been involved in other community projects and this included local drama, which i got the impression they would like to see more of⁴. i was impressed with the quality of work achieved on the workshop, but have not seen the

end result on computer which would have finished an evaluation off nicely. although not many of the whole group took part the ones that did were very involved and got a lot out of it. the participating group were creating their favourite sounds and images to create an animation on computer.

barnardos. it was really nice visiting this group. the age group was much younger than gateway and no obvious learning difficulty. all the group were really enjoying the workshop which was very well supported by capable staff as was junior gateway. i got the feeling that this group would practise this kind of thing whether in a project such as hidden places or not. anyway i thought it was a very uplifting experience to see the work produced by this group, which was of a very high standard, and really hope to see the puppet show as part of the hidden places project.

⁴ It is impossible to tell if this is bias as the evaluator is in conversation, however independently I had also understood that the group members may have enjoyed some performance/drama/expression workshops.

PART TWO (All participants except Norton Radstock students)

Please choose **one** of the following statements for questions 15 - 18 that are most true to you. Remember there are no right or wrong answers, and you are not being tested.

15. My practical art skills (techniques) have

- a. Greatly improved
- b. Improved
- c. Stayed the same
- d. Got worse

How? (optional).....

16. My appreciation of art has

- a. Greatly improved
- b. Improved
- c. Stayed the same
- d. I am less interested in art now

How? (optional).....

17. My appreciation of my community has

- a. Greatly improved
- b. Improved
- c. Stayed the same
- d. I am less interested in my community

How? (optional).....

18. Since I got involved the project has affected my life

- a. Very positively
- b. Somewhat/a bit positively
- c. Not at all
- d. Adversely/not positively

How? (optional).....

PART TWO (Norton Radstock students ONLY)

Please answer the following. Remember there are no right or wrong answers, you are not being tested, it will not affect your marks and the information is kept in confidence.

a) What workshops have you undertaken?

.....

b) Did you feel that there was anadequate choice for you?

.....

c) Have you been able to work towards a final exhibition?

.....

d) How has that worked out?

.....

e) In what ways has your involvement in Hidden Places assisted/complemented your art practice?

.....

f) Have you shown your work locally before your involvement in Hidden Places?

.....

g) Do you feel that you understand/can map the network of arts organisations in this community?

.....

h) Do you feel more or less connected with the community as a result of your involvement in Hidden Places?

.....

i) Do you think you might get involved with future community art initiatives?

.....

Any other comments about this project?

.....

.....

.....

PART THREE all participants



Please read the following statements and tick ✓ any and all those that apply to you.		AGREE STRONGLY	AGREE	DISAGREE	DISAGREE STRONGLY
19	I feel more connected with the community as a result of my involvement in Hidden Places				
20	I now know about the different arts organisations in my neighbourhood				
21	Hidden Places has been able to accommodate my needs. (Specifically e.g. transport/access etc)				
22	I enjoy working with other people around me				
23	I like seeing how others have responded to the theme "Hidden Places"				
24	I am inspired by the work of others in the group				
25	I prefer working on my own				
26	We cover about the right amount in each session				
27	The sessions are too full				
28	There is not enough in each session				
29	There are enough materials for everyone				
30	There is enough space to work in the sessions				
31	I think the tutor is very inspiring. (How?.....)				
32	The tutor has been attentive to my progress				
33	I have to wait too long for attention				
34	I think the tutor could be better (How?.....)				
35	I am looking forward to putting my work in an exhibition				
36	I am looking forward to seeing the art on display				
37	I don't want to exhibit				
38	I feel that art is important and I want to keep a practice going				
39	I will be glad when the series finishes and I don't have to do any more				
40	I haven't got enough time to do art				
41	I have changed my life to fit this project into it				
42	This project has changed my life for the better				

If you want to add anything please use this space/continue on a spare sheet if you like:.....

.....

Hidden Places Evaluation Useful feedback 1 of 1

Evaluation for young people/people with learning disadvantage

These groups are being evaluated by observation and can use this minimised questionnaire

Name (optional) (Can be filled by evaluator)

Gender: M/F

Date of Evaluation.....

Age Group (please circle): 0 – 10 10's 20's 30's 40's 50's
60's 70's 80's 90's other

Name of workshop/group.....

Venue.....

Tutor.....

9. I feel **very good/good/OK/not OK/bad/very bad** in the workshops
(limit this to a smiley/unsmiley face – on cards if necessary)



10. I **want to/don't want to** come to the workshops

11. I want to do **more/less** of this

12. I am **excited about/not interested** in the exhibition

13. I **like/don't like** the people in the workshops

14. I **like/don't like** the tutor in the workshops

15. I **like/don't like** the activities in the workshops

16. Is Hidden Places different from the usual art activities you do? Y/N

If so, how?.....

17. If I could choose what I did today it would be

.....

Other comments:.....

.....