

# HOME in Cliftonville Evaluation Report

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## Executive Summary

- HOME in Cliftonville is a partnership project between Margate Arts Creativity Heritage (MACH) and Kent County Council (KCC), funded by Interreg as part of an Inter-regional Culture-led Regeneration (ICR) project, led by the University of Creative Arts. The HOME pilot project comprised seven new artist residencies and commissions taking place in Cliftonville, Kent from July 2014 to March 2015.
- Hosted by Resort Studios, eleven artists with an interest in socially engaged and place-based practice were selected from a total of 127 proposals to spend time in the town and create new work, working alongside Cliftonville's residents and community organisations. Positive outcomes for HOME artists reported in the evaluation include: new and increased employment opportunities; a realisation and/or raising of creative ambitions; development and sharing of skills and resources; the stimulation of further creative opportunities.
- The HOME participant artists dedicated 386 days to working in Cliftonville, engaging with 173 residents and 55 community groups (e.g. Happy Café, Age UK, Quarterdeck Youth Centre, Mencap, SEAS, Thanet Scooterists) in the delivery of the HOME residencies and commissions including: digital artworks, photographic exhibitions, films, installations and outdoor artworks.
- The seven new HOME artworks were on display for 114 days from February to April 2015, attracting 4,505 individual audience members of diverse ages, backgrounds and interests, travelling from across Kent, other parts of the UK and Europe more widely. Positive outcomes for residents and visitors described in the evaluation include: increased social networks and sense of belonging; enhanced sense of community and civic pride; a greater awareness of Cliftonville's rich cultural and architectural heritage.
- The HOME pilot project delivered a rich and vibrant programme of accompanying events including: artist-led demonstrations, talks and workshops, film screenings and preview events, engaging with a further 451 resident community members and visitors to the area. In addition, HOME benefited from the support of 12 partner venues in the hosting of events including: Margate Museum, Tom Thumb Theatre, Turner Contemporary, Walpole Bay Hotel.
- Positive impacts for arts, cultural and community stakeholders described in the evaluation include: enhanced cultural image and identity for Cliftonville; new and diverse audiences developed for the arts and cultural offer in Cliftonville; a valuable contribution to the knowledge bank pertaining to 'socially engaged arts practice'.

- Of those HOME audience members/participants surveyed, 94% 'would like to see more 'arts and cultural activities' of this kind in Cliftonville; 84% 'had learned new things about Cliftonville' through HOME and 63% suggested HOME had 'changed and/or improved the look' of Cliftonville. In terms of civic pride, of those surveyed who were also residents of Cliftonville, 67% reported HOME had made Cliftonville 'feel like a better place to live', while 54% residents suggested the HOME project had made them 'feel proud to be living here in Cliftonville'.
- HOME generated extensive revenue through sponsorship, grant and in-kind funding, including e.g. curatorial assistance, technical assistance, venue hire, marketing, IT support. In addition, HOME successfully recruited HOME hosts, providing 80 nights' accommodation to visiting artists and 25 HOME volunteers, providing 925 hours of support and generating £8,412.50 in-kind.
- The HOME pilot project produced and disseminated both promotional materials and press releases, generating 27 positive media items via a range of regional and national outlets including: Kent Online, ITV Meridian News, Mirror, Thanet Gazette, It's Nice That, Vice Magazine. Through HOME publicity and the Resort Studios website, the project engaged with a further 1,600 online visitors and towards one million broadcast audience members.
- HOME resulted in a number of valuable learning outcomes in support of planning future initiatives and including: the critical role of the 'mediator' in negotiating new and/or developing relationships between artists, community members and wider stakeholders; the tension between 'depth' and 'breadth' in terms of design and delivery; the question of 'participatory' versus 'non-participatory', when seeking to engage communities in any new arts and/or cultural programmes.
- As a result of these learning outcomes, the evaluation makes certain recommendations when considering the design and delivery of similar artist residencies and commissions including: the requirement for skilled project management and administrative support; the importance of clearly defined roles and responsibilities; a coherent vision with agreed aims and objectives; a detailed project plan and/or schedule; a responsive approach to the individual needs and expectations of participants; continuous open dialogue between participants and partner organisations.
- The successes of the first phase of HOME were undoubtedly due to the shared ambition, energy and commitment of the project team, comprising Sophie Jeffrey, Sarah Wren and Dan Chilcott with the support of Resort Studios and the HOME Steering Group. Described as 'ambitious', 'enjoyable', 'inclusive' and 'unexpected' by those who took part in HOME 2014/15, time now needs to be devoted to discussing and reflecting upon both the achievements and learning outcomes of the project in 2014/15, prior to moving forward in the most sustainable ways for all involved.

## **Acknowledgements**

I am grateful for the support of Sophie Jeffrey, Sarah Wren and Dan Chilcott in the preparation of this report. I would also like to acknowledge the generous time and cooperation given by the HOME artists, Steering Group members, Resort Studios and other partner organisations who have contributed to the evaluation. I am indebted to filmmakers Dominique Chadwick and Louise Pack, for their technical expertise and assistance in the production of the accompanying evaluation film. Finally, thanks are due to those numerous project participants and audience members who have added value and meaning to this evaluation report.

HOME in Cliftonville 2014/15 would not have been possible without the efforts of:

### **HOME Steering Group**

Sophie Jeffrey, Project Manager for Margate Arts Creativity Heritage (MACH)

Sarah Wren, East Kent Arts and Regeneration Officer for Kent County Council (KCC)

Dan Chilcott, Representative for Resort Studios and host to HOME

Sarah Martin, Head of Exhibitions for Turner Contemporary

John Coull, Lead Officer for Margate Task Force, Kent Police

### **HOME Artists**

Charles Gonzalez Bernal

Emilie Breux

Sam Causer

Emma Critchley

Jason Evans

Sadie Hennessy

Maria Leiva

Sarah Lippett

Julien Paci

Carlos Maria Romero

Alex Sturrock

Newton Whitelaw



## 1 Introduction

It is widely acknowledged that culture and the arts play an important part in the health and vitality of communities, creating vibrant places for people to live and work, whilst bringing pleasure and enjoyment<sup>1</sup>. In both the UK and France, arts and cultural activities are noted to result in positive individual and collective outcomes including: a sense of identity and belonging; social and community cohesion; civic engagement and economic impact; development of transferable skills; improved health and wellbeing<sup>2</sup>. However, participation in the arts remains to a larger degree the preserve of the ABC1, educated and employed members of the population<sup>3</sup>. Studies relating to digital access and inclusion meanwhile have increased our understanding of the differences and inequities relating to virtual arts engagement and participation<sup>4</sup>.

HOME in Cliftonville<sup>5</sup> was an ambitious pilot programme of artist residencies and commissions taking place in Cliftonville, Kent between July 2014 and March 2015. Hosted by Resort Studios<sup>6</sup>, eleven artists with an interest in socially engaged and place-based practice were selected from a total of 127 proposals to spend time in the town and create new work, working alongside community members. HOME was also part of a wider, Inter-regional Culture-led Regeneration (ICR) partnership programme<sup>7</sup>, funded by Interreg<sup>8</sup> and comprising

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<sup>1</sup> NCA (2009). *A Manifesto for the Arts*. London: National Campaign for the Arts

<sup>2</sup> See bibliography for full list of research studies pertaining to impacts

<sup>3</sup> DCMS (2014). *Taking Part 2013/14: Quarter 3 Statistical Release*. London: DCMS

<https://www.gov.uk/government/publications/taking-part-201314-quarter-3-statistical-release>

<sup>4</sup> DCMS (2007). McMaster Review "Supporting excellence in the arts - from measurement to judgement". London: DCMS

<sup>5</sup> <http://www.resortstudios.co.uk/about/residencies/home-creative-residencies-in-cliftonville-margate/>

<sup>6</sup> <http://www.resortstudios.co.uk/>

<sup>7</sup> <http://aub.ac.uk/international/internationalisation/interreg/>

<sup>8</sup> <http://www.interreg4c.eu/>



a range of partners, including arts organisations, higher education institutions and local authorities. The ICR partners are seeking to investigate the development of creative practice and its role in the cultural regeneration of the region. All ICR project activities were framed around the principle of cross-border collaboration, with a focus upon local community engagement.

Cliftonville is a coastal area of the town of Margate, situated in the Thanet district of eastern Kent. Once an important holiday destination, Margate is the UK's original seaside resort while its neighbour, Cliftonville was in its heyday noted to be one of the most desirable places to live in the UK. In recent decades, Cliftonville has since experienced a period of serious economic decline, as with many coastal towns in the UK towards the end of the 20<sup>th</sup> century. Cliftonville East and West have a population of towards 16,000, while unemployment levels stand at 17%. In addition to its rich seaside history and unique architectural features, Cliftonville now has an increasingly diverse local community with over 40 different languages being spoken. Northdown Road is its lively, independent shopping street with new business owners alongside historic businesses, some operating for over a century. Many of Cliftonville's buildings date from between 1850 and 1914, with squares, avenues and a series of seafront green spaces looking out over scenic bays and beaches. Although reported to be amongst the most deprived areas of Kent - and indeed the UK - both Cliftonville and Margate are noted to be enjoying a recent renaissance, as visitors to the town's new flagship cultural attraction Turner Contemporary, discover the history, beauty and artistic appeal of this far corner of Kent.

HOME in Cliftonville aims to contribute to the discussion of socially engaged arts practice, through delivering an artist programme to support the creative and cultural life within Cliftonville in the UK, and Lens in France. Research suggests the health and wellbeing of communities may be affected by environment and place, levels of social and economic deprivation, employment and education opportunities, community networks and relationships, levels of trust and social capital (e.g. sociability, trust, reciprocity and civic engagement). Building upon existing evidence pertaining to both urban and coastal regeneration, in combination with the learning outcomes experienced by Louvre Lens and Turner Contemporary, HOME therefore provides an opportunity to compare approaches to culture-led regeneration in Margate and Lens, while investigating impacts related to perception of place. Through consultation with the HOME Steering Group, a bespoke evaluation methodology was designed, with a focus upon the overarching aims of HOME in Cliftonville 2014/15:

- HOME delivers a coherent and high quality programme of artist residencies/commissions
- HOME builds a sense of belonging and increased civic pride for the residents of Cliftonville
- HOME results in a more positive reputation for Cliftonville
- HOME results in a reputation and/or legacy for socially-engaged arts practice in Cliftonville.

The design, delivery and evaluation of HOME 2014/15 provides important learning outcomes for all stakeholders in terms of community engagement, civic pride and sense of belonging. It has also created valuable opportunities for the greater exploration of those critical issues relating to participation, diversity and inclusion. As described in the following sections, HOME 2014/15 resulted in numerous positive outcomes for artists, audiences and all other stakeholders. The successes of this first series of HOME residencies and commissions have undoubtedly been due to the shared ambition, energy and commitment of the project team, comprising Sophie Jeffrey, Sarah Wren and Dan Chilcott with the support of Resort Studios and the HOME Steering Group. Described as ‘ambitious’, ‘enjoyable’, ‘inclusive’ and ‘unexpected’ by those who took part in HOME 2014/15, time now needs to be taken for reflecting upon the achievements and learning outcomes of the project during its pilot phase, prior to moving forward in the most sustainable ways for all involved.

“We need more people like Sadie to get things moving here, just to put us on the map! Because we certainly weren’t on it before. I think HOME has made people feel proud to live here. Latterly, Cliftonville has all gone downwards, you know, over the past years. It used to be a very affluent place, once upon a time. It went really downhill after the 60’s and 70’s, when the boarding houses started closing and they were all made into flats. With this kind of project, we might finally get some more visitors and then more hotels here again. This might well be the start of a really good thing for us!”

HOME Participant, February 2015

## 2 Evaluation Methodology

An evaluation framework was developed for all project activity taking place between February 2014 and March 2015, to include both quantitative and qualitative measures<sup>9</sup>. In support of this process, this brief evaluation report aims to:

- Examine the processes, outcomes and impacts for those participating in HOME 2014/15
- Measure the successes of the HOME project against its original aims and objectives
- Draw out any general lessons for effective practices for the further development and sustainability of future, similar projects in Cliftonville and Lens.

Data for analysis was collected via the following means, in order to document and evaluate the inputs, outputs and outcomes for individuals and organisations participating in HOME 2014/15:

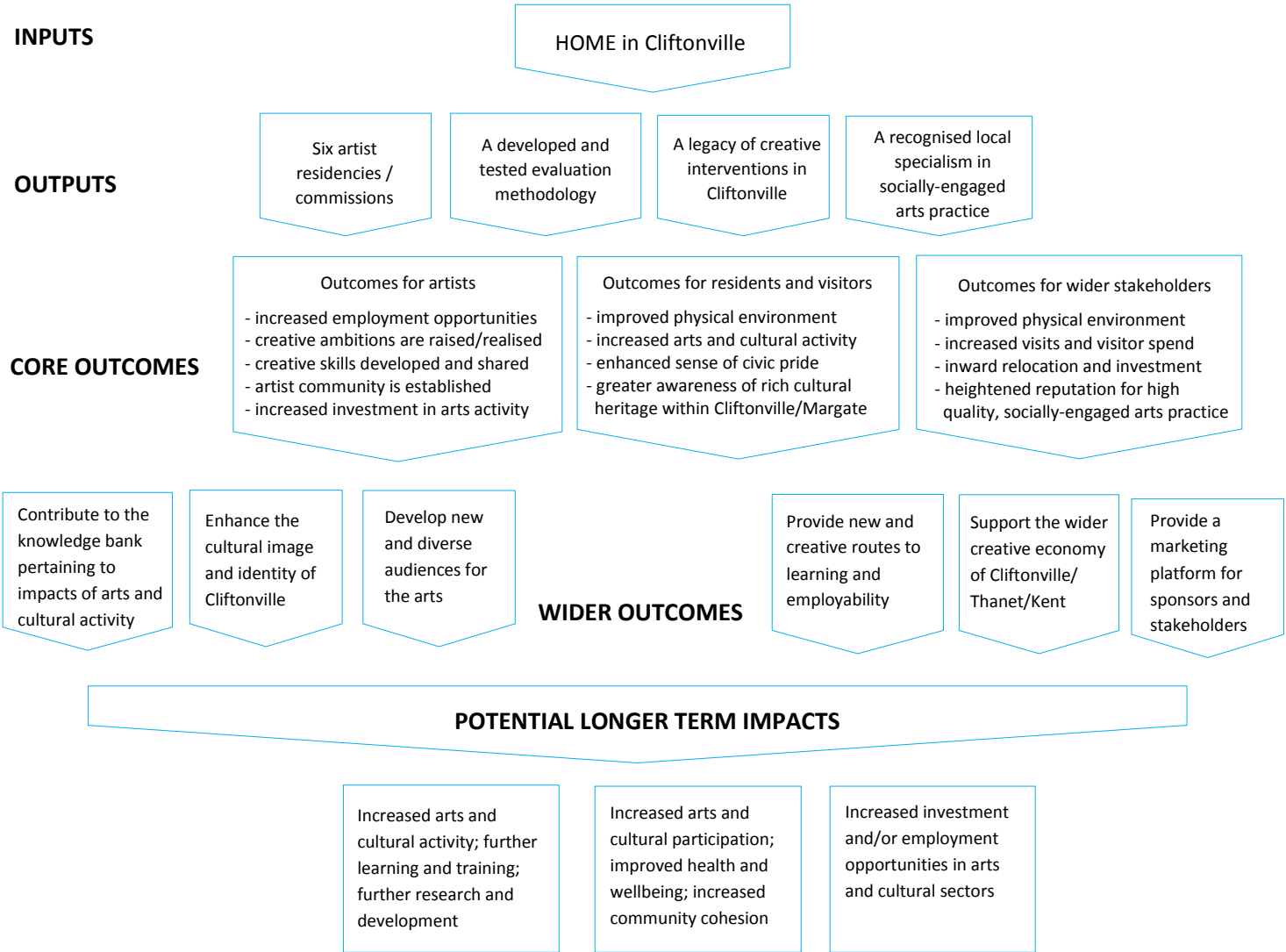
- Planning meetings with Steering Group to establish aims and objectives of the evaluation
- Baseline review and analysis of existing data and material from a range of sources, in order to determine proposed project inputs, outputs and outcomes
- Baseline evaluation discussion groups conducted with key community stakeholders
- Baseline and summative questionnaires completed by HOME participant artists
- Baseline and summative audio recorded interviews conducted with HOME participant artists
- Formative site visits, observing and documenting full range of HOME project activity (e.g. artist crits and workshops, exhibitions and installations, talks and film screenings)
- Filmed and/or audio recorded interviews completed with full range of HOME participants (i.e. artists, community members, visitors, partner organisations and other stakeholders)
- Formative questionnaires completed by project participants and audience members
- Summative e.questionnaires completed by HOME Steering Group members
- Transcription, coding and analysis of quantitative and qualitative data, resulting in full written evaluation report and accompanying film.

Following the logic model described in Figure 2.1, important themes have then been analysed, compared and contrasted from each resulting dataset (as summarised in Figure 2.2), in order to develop meaning and illuminate the findings. It is hoped that this method follows on naturally from the objectives, to provide a robust and holistic evaluation to support the further development of HOME in 2015 and beyond.

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<sup>9</sup> See HOME Evaluation Toolkit

**Figure 2.1 HOME in Cliftonville 2014/15: logic model**



**Figure 2.2 HOME in Cliftonville 2014/15: summary of quantitative and qualitative findings**

Aim	Quantitative findings	Qualitative findings
HOME delivers a coherent and high quality programme of artist residencies/commissions	127 artist applications received for HOME commissions 7 project proposals selected from across UK and France 11 contemporary visual artists working with HOME 386 days employment for artists working in Cliftonville 61 individual new artworks created 26 individual HOME events; 451 attendees 114 exhibition/performance days	Home artists report: <ul style="list-style-type: none"> <li>- new and increased employment opportunities</li> <li>- creative ambitions have been raised and/or realised</li> <li>- creative skills have been developed and shared</li> <li>- HOME artist community has been established</li> <li>- HOME has stimulated further development opportunities.</li> </ul>
HOME builds a <i>sense of belonging</i> and increased <i>civic pride</i> for the residents of Cliftonville	12 partner venues host HOME exhibitions and events 55 diverse community groups engaged in HOME 173 community members work with HOME artists 25 volunteers engaged in supporting delivery of HOME 925 hours volunteer support, equal to £6,012 in-kind 80 nights' artist accommodation provided, equal to £2,400 in-kind 4,505 audience members visit HOME artworks and exhibitions	Cliftonville residents and visitors report: <ul style="list-style-type: none"> <li>- improved physical environment</li> <li>- increased arts attendance/participation</li> <li>- increased social networks and sense of belonging</li> <li>- enhanced sense of community and civic pride</li> <li>- greater awareness of rich cultural heritage within Cliftonville.</li> </ul>
HOME results in a more positive reputation for Cliftonville	27 positive media items generated by HOME and Resort Studios c.1million broadcast/online audience members via media coverage 1,600 online visits made to HOME project via Resort Studios website 1,115 Facebook likes and 1,025 Twitter followers via Resort Studios 12 new members join Resort Studios via HOME 2014/15 2.76% increase in residential property values in Cliftonville 2014/15	Cliftonville residents and visitors report: <ul style="list-style-type: none"> <li>- improved physical environment</li> <li>- increased arts attendance/participation</li> <li>- increased social networks and sense of belonging</li> <li>- enhanced sense of community and civic pride</li> <li>- greater awareness of rich cultural heritage within Cliftonville.</li> </ul>
HOME results in a reputation and/or legacy for socially-engaged arts practice in Cliftonville	15 HOME artist crits, presentations and sharing events; 225 attendees One written discussion paper One international conference presentation One international symposium event One funding proposal made for further artist projects in Cliftonville Three further employment opportunities secured by HOME artists	Artists and wider stakeholders report: <ul style="list-style-type: none"> <li>- new and increased employment opportunities</li> <li>- creative ambitions have been raised and/or realised</li> <li>- increased skills, knowledge and experience for HOME project team</li> <li>- stimulation of inward relocation and/or investment</li> <li>- HOME has stimulated further development opportunities.</li> </ul>

### 3 Inputs and outputs

- Successful delivery of HOME in Cliftonville pilot programme, from February 2014 to March 2015
- Programme of seven new contemporary art projects delivered in Cliftonville during 2014/15, including e.g. digital artworks, photographic exhibitions, films, installations and outdoor artworks
- Engagement and collaboration with 11 visual artists, selected from total of 127 artist proposals; HOME 2014/15 artists dedicate 386 days to working with the communities of Cliftonville
- Collaboration with 55 partner organisations in supporting HOME artists to engage with Cliftonville communities, including e.g. Happy Café, Quarterdeck, Mencap, SEAS Archive, Thanet Scooterists
- Engagement with 12 partner venues in hosting HOME exhibitions and events, including e.g. Cecil Hotel, Margate Museum, Resort, Tom Thumb Theatre, Turner Contemporary, Walpole Bay Hotel
- Programme of 26 individual HOME 2014/15 events, including e.g. artist crits, artist-led talks and workshops, conference presentations, film screenings, performances and preview events
- Engagement with 4,505 audience members across a range of diverse ages, backgrounds and locations during 114 days of HOME 2014/15 exhibitions and events in and around Cliftonville
- Engagement with a further 451 participants through HOME accompanying programme of events, e.g. artist-led demonstrations, talks and workshops, film screenings and preview events
- Engagement with 1,600 online audience members<sup>10</sup> through visits made to HOME website pages, via Resort Studios website between December 2014 to April 2015, comprising visitors from UK, Europe and beyond; 1,115 Facebook likes and 1,025 Twitter followers
- Engagement with towards one million broadcast audience members<sup>11</sup> through 27 positive regional and national media items, including e.g. Kent Online, ITV Meridian News, Mirror, Thanet Gazette, It's Nice That, Vice Magazine
- Design and production of high quality HOME 2014/15 promotional materials, including e.g. HOME brochures, flyers, postcards, posters and venue banners
- Generation of revenue through grant, sponsorship and in-kind funding, including e.g. curatorial assistance, venue hire, marketing, IT support
- Recruitment of HOME hosts, providing 80 nights' accommodation to five artists and generating £2,400 in-kind<sup>12</sup>; recruitment of 25 HOME volunteers, providing 925 hours of support, generating an additional £6,012 in-kind<sup>13</sup>

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<sup>10</sup> Appendix iv. HOME Website Report

<sup>11</sup> Appendix v. HOME Media Report

<sup>12</sup> Calculation based on total of 78 nights' overnight accommodation at £30 per night

<sup>13</sup> Calculation based on total of 925 hours at £6.50 per hour minimum wage 2014/15



## 4 Questionnaire findings

### 4.1 Delivering artists

Baseline and endline questionnaires<sup>14</sup> were delivered to those artists commissioned to deliver the seven HOME 2014/15 projects. Surveys included a range of items to investigate socio-demographic data (e.g. age, gender, ethnic background) and items relating to their experience of HOME and/or working in Cliftonville more broadly (e.g. how they heard about HOME; frequency of visits made to Resort Studios and Turner Contemporary; their perception of HOME in Cliftonville). Each HOME artist completed both baseline and endline surveys, resulting in the following findings<sup>15</sup>.

#### 4.1.1 Profile of artists

- Baseline questionnaires asked artists how they had heard about the HOME commission; 55% had heard about the opportunity via Resort Studios, 18% via Arts Council England, 18% via Mission Louvre Lens Tourisme and the remaining 9% via the Thanet Gazette
- 45% HOME artists were female and 55% were male; 73% were resident in the UK, 18% were from France and 9% from elsewhere; of those from the UK, 36% were based in Kent
- In terms of age, the majority of HOME artists (55%) were aged '31 to 45 years'; 27% were aged '21 to 30 years' and 18% were aged '46 to 59 years'; The majority of HOME artists (45%) described themselves as 'white British', while 27% described themselves as 'white other' and a similar 27% described themselves as 'other ethnic group'

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<sup>14</sup> See HOME Evaluation Toolkit

<sup>15</sup> Appendix ii. HOME artist questionnaire data

#### **4.2.2 Experience of Cliftonville**

- When asked how regularly they visited Cliftonville prior to their engagement with HOME, 55% reported this had been their 'first contact' with the town, while 45% visited 'five or more times' per year
- When asked how regularly they visited Resort Studios prior to their engagement with HOME, 55% reported this had been their 'first contact' with the organisation, while 36% visited 'five or more times' per year; 9% visited 'two to four times' per year
- When asked how regularly they visited Turner Contemporary prior to their engagement with HOME, 36% reported this had been their 'first contact' with the organisation, while 45% visited 'five or more times' per year; 18% visited 'two to four times' per year

#### **4.2.2 Experience of HOME**

- Endline questionnaires asked artists whether their 'perceptions of Cliftonville had changed', as a result of participating in HOME; 81% artists responded in the affirmative, while 18% neither agreed nor disagreed; of those HOME artists who accepted overnight accommodation, all artists (100%) reported they had benefited from being 'accommodated with a Resort Studios artist'
- All participant artists (100%) reported they had met 'new and interesting people' through the HOME project, while all artists (100%) similarly reported they had 'learned more about Cliftonville and its past' through participating in HOME
- All participant artists (100%) reported that HOME had helped them to 'raise and realise their creative ambitions', while 73% artists suggested the experience had 'generated new and/or further work opportunities' for themselves; all artists noted they would now 'recommend other artists to work in Cliftonville and/or Margate'
- When asked about the support provided to artists during the HOME project, 81% artists reported their own HOME project 'benefitted from being hosted by Resort Studios', while 81% similarly reported they had 'felt well supported while delivering their HOME project'; 63% artists meanwhile reported the HOME project had been 'well managed by the team'





#### 4.2 Audience members and participants

As with the HOME delivering artists, an evaluation questionnaire<sup>16</sup> was delivered to a randomised sample of individuals attending and/or taking part in the HOME 2014/15 residencies, exhibitions and events. This survey included a range of items to investigate socio-demographic data (e.g. age, gender, ethnic background, employment status) and items relating to general arts participation and their experience of HOME (e.g. frequency of visits made to arts events, Resort Studios, Turner Contemporary; how they heard about HOME; their perception of HOME in Cliftonville). Although acknowledged to be a small sample of the total HOME audience, it is hoped this data might provide a brief snapshot of those individuals who took part in the pilot project. A total of 128 audience members and/or participants completed the survey<sup>17</sup> across the duration of HOME, resulting in the findings described in the following sections.

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<sup>16</sup> See HOME Evaluation Toolkit

<sup>17</sup> Appendix iii. HOME audience member/participant questionnaire data

#### **4.2.1 Socio-demographic profile**

- Survey data revealed just over half of respondents were 'female' (52%) while a lesser number were 'male' (48%)
- In terms of age, the majority of respondents (40%) were aged '31 to 45 years', '46 to 59 years' (28%) or '21 to 30 years' (17%); there was a lesser percentage aged '60 to 69 years' (9%); 3% were aged 'under 21 years' while the remaining 3% were aged '70 or over'
- With reference to employment status, the majority of respondents (33%) described themselves as 'self-employed' or 'employed, full-time' (30%), while 16% described themselves as 'employed, part-time'; 7% described themselves as 'retired' and a further 7% described themselves as 'student'; 5% described themselves as 'not working/unemployed' and 1.5% as 'homemaker'
- With reference to ethnicity, the majority of respondents (79%) described themselves as 'white British', while 12% described themselves as 'white other'; 5% described themselves as 'Asian', 'Asian British', 'Black', 'Black British' or 'Chinese' and the remaining 4% described themselves as 'other ethnic group'

#### **4.2.2 General arts attendance**

- Survey data revealed that the larger majority of respondents (72%) took part in arts events 'five or more times' each year; a smaller percentage (22%) reported they take part 'two to four times' each year, while 6% suggested this was 'the first time'
- When asked how frequently they attended HOME and/or Resort Studios events, the larger majority of respondents (51%) reported this was 'the first time'; 27% reported they attend 'two to four' times each year, while the remaining 22% attend 'five or more times' per year
- When asked how frequently they visited Turner Contemporary, the larger majority of respondents (55%) reported 'five or more' times per year; 32% reported they visit 'two to four' times each year, while the remaining 13% reported they had 'never visited'
- Postcode data collected via the HOME participant questionnaire revealed the larger majority of respondents (48%) were residents of Cliftonville or Margate; 20% respondents were from other parts of Thanet and 8% from Kent more widely; 16% were from London and 8% from other parts of the UK. After their visit, 51% wished to join the HOME/Resort mailing list

### 4.2.3 HOME related findings

- Survey data revealed the far larger majority of respondents (38%) had heard about the HOME exhibition/event via 'personal recommendation/word of mouth', while 31% had heard about HOME because either themselves, their friend or family member had 'worked with a HOME artist'; 18% had heard about the project through 'social media', while 7% had read about HOME in the 'local press'; the remaining 6% had heard via through 'HOME printed leaflet or poster'
- With regard to arts and cultural activity, when asked if they would like to see 'more activities and events like this in Cliftonville', 94% responded in the affirmative; of this total amount 80% respondents 'strongly agreed' and 14% 'agreed', while the remaining 6% 'neither agreed or disagreed'
- In terms of community connections, 81% respondents reported that HOME had brought 'new and interesting people' to Cliftonville, while 73% respondents reported they had met 'new and different community members' through attending a HOME exhibition and/or event
- With regard to local heritage, 84% respondents reported they had 'learned some new things about Cliftonville' through HOME, while 62% respondents suggested HOME had 'changed and/or improved' the look of Cliftonville
- Finally, in terms of civic pride and/or sense of belonging, 67% respondent residents reported HOME had made Cliftonville 'feel like a better place to live', while 54% residents suggested the HOME project had made them 'feel proud to be living here in Cliftonville'



## 5 Qualitative outcomes

Through the delivery of its programme of artist residencies and commissions, HOME 2014/15 aimed to enhance both the appearance and reputation of Cliftonville, thereby increasing civic pride and sense of belonging for the community. This process in turn was hoped to develop a reputation and/or legacy for socially-engaged arts practice in Cliftonville. Importantly, the HOME pilot programme aimed to enable individuals and groups to work in close collaboration with socially engaged artists, thereby playing a more active role in the cultural life of Cliftonville. Evaluation data from all sources (i.e. artist, participant and audience member questionnaires; audio recorded and filmed interviews; feedback from HOME Steering Group and project team members) reveals that through the delivery of HOME 2014/15, the proposed outputs and outcomes established at the outset of this pilot project have to a greater extent been achieved. Qualitative outcomes are therefore presented under the following headings:

- A sense of belonging for the residents of Cliftonville
- Increased civic pride for the residents of Cliftonville
- A more positive reputation for Cliftonville
- A legacy for socially-engaged arts practice in Cliftonville.

## 5.1 A sense of belonging for the residents of Cliftonville

A main aim of HOME 2014/15 was to build 'a sense of belonging' for the residents of Cliftonville. HOME artists engaged with 55 partner groups and 173 community members, in the delivery of the HOME pilot project. Audience members described the resulting HOME artworks as 'engaging', 'frivolous', 'unexpected' and 'thought-provoking', while HOME events were described as 'positive', 'friendly', 'enjoyable' and 'inclusive'. Questionnaire data meanwhile suggested 73% respondent audience members/participants met 'new and different community members' through attending HOME activity, stimulating dialogue about the artworks whilst prompting a sense of understanding and belonging across the communities of Cliftonville.

"For me, the most moving artwork of what I've seen from the HOME projects is this guy's work here. The people that live in this area obviously have another home, elsewhere. He's gone to their home in Slovakia and visited that place they call home, this rather terrible, poverty-stricken area. That has helped me more to see my own place in this community. I know these people here this evening, I know they have their businesses and their homes, their place and their stories. But *these* people, in these images, they don't have any of that. I think this has been the most rewarding in the sense of understanding my own 'home'."

HOME Audience Member, February 2015

In its heyday, Cliftonville was noted to be one of the most desirable places to live in the UK. In recent decades however, the area has experienced periods of severe economic and social deprivation, along with poor health and high unemployment. For those families who have been long-term residents of Cliftonville, this decline was described as 'sad', 'depressing' and 'difficult', prompting a 'disconnect' between diverse community members. However, for those individuals and groups engaged in sharing their local knowledge and experience with the HOME artists, their experience was frequently reported to kindle 'happy memories' of Cliftonville both past and present, promoting a greater sense of belonging and self-worth within their community.

"Yes, that's me in the portrait. I was Miss Margate! We used to go to the Miss Margate Ball and I was chosen as Miss Margate when I was just sixteen! It was in 1960. I'm seventy-one now, so that seems a very long time ago now. Happy days though! Yes, this has brought it all back to me. It's rather nice feeling a bit like a star again! I opened the paper today and saw myself in the piece about tonight. I was so surprised! I just had to pop along and have a look."

HOME Participant, February 2015

A growing body of research supports the view that arts and cultural activity contributes to the health, wealth, tolerance and civic governance of society through the generation of social capital. In addition, arts engagement is said to widen and strengthen social bonds.<sup>18</sup> Evaluation data pertaining to HOME 2014/15 concurs with these findings, suggesting the inclusive nature of HOME exhibitions and events enabled social interactions between regular arts attendees alongside those individuals on the margins of Cliftonville's communities, thereby strengthening connections while contributing to the longer term ambition of community cohesion. For those Cliftonville residents with limited income and/or experience of poor health, the delivery of free, accessible and inclusive arts activities may be seen to support disenfranchised community members, often considered 'hard to reach' in terms of audience engagement and reach.

"A combination of poverty and ill health drove me here! I haven't integrated on any hugely deep level, mainly because I'm quite a private, introverted sort of person. Slowly, I'm coming out of my shell which in a way, might be seen to mirror what's happening to the community here more generally. I just met somebody who I knew from Canterbury but who I haven't seen for thirty years! Even if this were an empty space with no art, no music, no wine, that in itself would have been positive. However, with all of these added extras this evening, it feels warm and positive, so yes, I've really enjoyed being here with everyone!"

HOME Audience Member, February 2015

Through its rich programme of exhibitions and events, HOME supported the residents of Cliftonville to forge new connections between e.g. artists, audience members and participants; partner organisations; the wider community. This was accomplished by: creating opportunities to draw diverse individuals together who would otherwise not meet or share their life experiences; fostering relationships between HOME artists and community members, thereby increasing mutual trust; providing occasions for celebrating Cliftonville's rich cultural heritage and the creative achievements of HOME. In these ways, HOME 2014/15 contributed to a sense of both individual and collective belonging, thereby encouraging tolerance, understanding and cohesion between different generations, backgrounds and interests. Importantly and after taking part in HOME activities, 67% of those residents questioned suggested HOME had made Cliftonville 'feel like a better place to live'.

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<sup>18</sup> See bibliography for full list of research studies





## 5.2 Increased civic pride for the residents of Cliftonville

In spite of its recent economic decline, Cliftonville has a rich seaside history and unique architectural features, many of which contributed to the creative outcomes of HOME 2014/15 (e.g. Cecil Hotel; Margate Museum; Pettman Depository; Palm Bay Shelter; Walpole Bay Hotel and Tidal Pool; Tom Thumb Theatre). These locations provided inspiration for HOME artists, in addition to settings for many of the resulting artworks. Questionnaire data revealed 84% participants felt they had ‘learned some new things about Cliftonville’ through the HOME pilot project, while 62% reported that HOME had ‘changed and/or improved’ the look of Cliftonville. When interviewed, HOME audience members frequently commented upon the ‘importance’ or ‘value’ of Turner Contemporary in ‘stimulating regeneration’ of the area, along with the renaissance of Margate Old Town. However, many also noted this process had not as yet ‘permeated’ or ‘reached’ Cliftonville, with its ‘unique cultural gems’ suggesting HOME was ‘positive’, ‘hopeful’ and ‘encouraging’.

“I’m really pleased to see that something like this is happening here! There has obviously been a resurgence of artist activity here in Margate over the last three years, since the Turner was opened. There was stuff happening before that, but I do think that the Turner has been instrumental in giving it a real boost. But it hadn’t moved down to Cliftonville as yet. To see something happening in Cliftonville, outside of the very small area of central Margate and the Old Town - you know, the Old Town where this a very big artistic presence - I think this is *really* encouraging!”

HOME Audience Member, February 2015

The HOME pilot project encouraged selected artists to investigate location specific knowledge, skills and resources in the content and production of HOME artworks, while 25 volunteers supported the delivery of the project, providing 925 hours and £6,012 in-kind. In addition, Resort Studios artists' accommodated HOME artists and 12 further partner venues hosted HOME exhibitions and events. In these ways, HOME 2014/15 contributed to a collective sense of ownership and an increase in civic pride for the residents of Cliftonville. HOME may be seen to build civic pride by boosting individual and collective motivation in helping to make the pilot project happen, while increasing organisational capacity for effective action. Partners, volunteers and hosts alike suggested they felt 'delighted', 'excited' and 'proud' to be supporting HOME, while inviting 'new and different' visiting artists to work in the area was felt to be of value in providing a 'fresh' and 'different' perspective to Cliftonville for residents and visitors alike.

"Sarah Lippett came and chatted with us here about her HOME project. It's nice to think that Cliftonville is being included in the wider regeneration of Margate. I think it's very important because Cliftonville has always been a bit ostracised and Cliftonville *is* Margate! So that's really good, that for a change, artists are being included in putting Cliftonville in the forefront really, promoting it. It's important because artists can see unique events and aspects in the community, that they then usually portray in a new, positive and different light. I find that very uplifting!"

HOME Participant, February 2015

In addition to engaging the support of numerous individuals and groups through hosting and volunteering HOME activity, the pilot project attracted audience members from Kent and across the UK more widely. Of those who were resident in Cliftonville, questionnaire data revealed 54% felt HOME had made them 'feel proud to be living here in Cliftonville'. Finally, for the HOME commissioned artists, the project encouraged them to develop a greater understanding and appreciation of the cultural wealth embedded within the communities of Cliftonville. New, creative relationships have since been established and further ideas stimulated, extending the impacts of HOME beyond 2015 and its first phase.

"I feel *really* proud to have been part of this pilot project. It has given me a template for a working model that I hope to take on to other projects. I've met some brilliant people and widened my own social circle. It has taught me a lesson in keeping an open mind, about what my artistic outcome might be. This lesson has also applied to my participants; I've learnt not leap to conclusions about people and listen to what they have to say. The unexpected outcomes are often more exciting than the expected ones!"

HOME Artist, February 2015





### 5.3 A more positive reputation for Cliftonville

HOME 2014/15 resulted in many positive outcomes for Cliftonville and Margate more broadly, including artistic, cultural and social benefits. HOME attracted 4,505 individual participants to the project, generating increased visitors - and potential income - to the area. Whilst all HOME programme activity occurred in Cliftonville, several of the selected HOME artists hailed from further afield (e.g. London, France, Columbia) adding an international perspective to the project. HOME 2014/15 contributed excellence and innovation to Cliftonville's arts and cultural offer, enabling audience members to experience new and exciting work. HOME artists frequently commented upon the 'hidden wealth' of 'architectural and cultural riches' to be found within the area, which were 'reframed' or 'repositioned' in the resulting artworks, resulting in a greater awareness and appreciation of Cliftonville for residents and non-residents alike.

"I really like the fact that this exhibition shows Cliftonville in a very different way, do you know what I mean? There's a sense of people's memories and those memories are both very personal but also, quite unique to Cliftonville. Having lovely times by the sea, being in beauty competitions, having a lark on scooters, that kind of thing. Also, some of the pictures show things that I didn't actually know were here on the seafront in years gone by. So that has been *really* interesting for me, a bit of reminiscence but also lots of local history too."

HOME Audience Member, February 2015

HOME 2014/15 delivered a vibrant programme of workshops, presentations, talks and film screenings to 451 individuals, and engaged with a further 25 volunteers in supporting the successful delivery of the pilot project. When interviewed, HOME audience members, participants and volunteers suggested they had no prior experience of the artists represented in HOME 2014/15 - nor were they previously aware of the architectural and/or historical references in HOME artworks - yet many were keen to discover more. At the end of the pilot phase, just over half of those participating (51%) wished to join the Resort/HOME mailing list, in order to be kept informed of further project activity. Importantly, there were frequent references made to the 'new and developing' communities of Cliftonville, suggesting HOME artworks were promoting a greater understanding of and more positive reputation for the 'changing face' of Cliftonville.

"These images are really interesting too. It's about a new community here in Cliftonville. It reflects the changing nature of the community here. Very often, these community members are defined by the way they're seen on the street, rather than in their homes. It's rather nice for us to take a look into their homes and see the kids all having a good time. It's very interesting having the two shows here together. This is about culture in the making, that dynamic process. Both shows together illustrate just what an interesting and rich place Cliftonville is!"

HOME Audience Member, February 2015

Evaluation data collected from all sources (visual documentation, on-site interviews, questionnaire data) reflected a largely positive response to HOME 2014/15. Individual exhibitions, films, installations and outdoor works were described as 'beautiful', 'exciting', 'mysterious' and 'thought-provoking', with several audience members commenting that seeing HOME exhibits had encouraged them to think about the potential value such work might contribute to a community - including social, economic and educational outcomes - while changing individual perceptions and raising aspirations.

"I knew a few of these things anyway but this has definitely taught me some new things. We weren't sure where it was and then we saw it straight away. Then the colour, obviously, it's *blushing* isn't it, so that makes sense! I haven't been to any of the other HOME events yet but that's only because I'm pregnant! I think that art brings lots of things to a town or community. For the community of Cliftonville, it is opening people's eyes up to possibility, inspiration, change! For young people, education. It is contributing to the tourist trade, so therefore financially people benefit and *lots* of positivity, I would say."

HOME Audience Member, February 2015



#### **5.4 A legacy for socially-engaged arts practice in Cliftonville**

HOME 2014/15 attracted 127 artist proposals from across the UK and Europe more broadly. The project subsequently offered the opportunity for eleven - emerging and experienced - artists to showcase their work in a pioneering programme of residencies and commissions hosted by Resort Studios, Cliftonville. HOME also facilitated the development of new, collaborative relationships between participant artists, audiences and partner organisations. The commissioned artists and their respective projects included in the HOME pilot phase were as follows:

- *Blushing Pavilion* by Sam Causer Studio and Vividero Colectivo
- *Cliftonville Community Camera Club* by Jason Evans
- *In Our Blood* by Emma Critchley
- *Living Here* by Sarah Lippett
- *Open See* by Alex Sturrock
- *Open Your Eyes* by Jean Lain
- *Souvenirs of Cliftonville* by Sadie Hennessy.

HOME artists described the brief as 'ambitious', 'challenging' yet 'rewarding', noting how the experience had 'developed' and 'stretched' their practice in often 'new and unexpected' ways. Resort Studios and the HOME project team were described as 'flexible' and 'supportive', while resident community groups and organisations were described as 'interested', 'helpful' and 'welcoming'. The value afforded to those artists through their participation in HOME - along with Cliftonville's increasing artistic visibility and profile - was

cited repeatedly in the evaluation data and by all parties. For those individuals drawn to visit Turner Contemporary - yet new to this part of Kent - HOME exhibits and events provided increased opportunities for engaging with contemporary artworks in unique (non-gallery) settings, while exploring the wider area.

“I think the ambiguity of the Blushing Pavilion invites people from all different perspectives to participate in it and then, reach their own conclusions about it. Therefore, I think it’s inclusive and it also gives an opportunity for people to meet. That’s one very important thing about this work of art. I didn’t know anything about Cliftonville before coming here today. I had no preconceived ideas but this has made me very interested in both the project and the place. I’d like to take one of the HOME leaflets, so that I can read more about the project later on.”

HOME Audience Member, February 2015

HOME delivered a vibrant contemporary visual arts programme, while providing innovative ways of reaching both existing and new audience members. The overarching theme ‘a portrait of Cliftonville’, encouraged the HOME artists to explore an inclusive approach, reflecting the project’s ambition for social engagement. It is understood that visual artists for the most part work in isolation, with little opportunity to engage directly with the concepts and practices of their peers, other arts professionals and/or their potential audiences. Those artists who took part in HOME 2014/15 described how they welcomed the chance to ‘connect with peers’, ‘learn from others’, ‘work on a different scale’, exhibit their work ‘in unusual spaces’ and ‘engage the community’ with new ideas. At the same time, they suggested that HOME very much encouraged a ‘collaborative process’ where artists were able to explore their creative thinking in a ‘supportive and flexible’ environment. Importantly, this process was noted to kindle ideas for extending resulting HOME artworks into new and different arenas.

“This is the first time I have worked with a community in this way, and it was a very rewarding and enriching experience. Having the support of the commission allowed me to push my practice into a new area (it is the first time I have made a film of this length) and work with some very skilled people in the editing and sound design. There will be a symposium in May at Turner Contemporary where the film will be screened and I will talk about the HOME project. I’m entering the film into several international festivals and competitions. There is also the possibility of further funding for a bigger project in Thanet but this is still in its very early stages.”

HOME Artist, February 2015

Baseline data revealed that for 55% participant artists, the HOME project had been their first contact with Cliftonville, which they described as both 'edgy' and 'exciting' whilst acknowledging its areas of decline and/or deprivation. Endline data meanwhile revealed that for 81% artists, their perception of Cliftonville had changed as a result of working within the community. HOME artists suggested this shift in thinking was due to 'establishing relationships' with the residents of Cliftonville, 'getting involved' with people and 'hearing the stories' of individual lives. Through these personal interactions, HOME artists were encouraged to view the community with a revised perspective, which in turn was observed to impact upon their practice and the resulting artworks (i.e. revised proposals in response to community interactions; changed approaches in research methods; engaging with wider and/or more diverse audiences).

"When I first came here, I went through the Old Town and it was like, oh, this has really changed and it's lovely, then I came into Cliftonville and I thought, oh gosh, what am I entering? Because going down those streets off Northdown Road is a bit like, um, you know? That has completely changed for me. Everyone's been so welcoming and there's so much going on here. People are really trying to make things better and that's a wonderful thing to see! If I was a visitor, I wouldn't have known any of these things but because I'm staying here and getting involved in peoples' lives, it has made me look at things completely differently and see other stuff. I mean, I'm digging to discover so many treasures and gems, so yes, it's wonderful!"

HOME Artist, February 2015

For several HOME artists, this process of engaging directly with community members was a new and somewhat challenging experience. Without a clear conduit in place to facilitate those initial contacts, participant artists were required to become ever more resourceful in establishing new connections, which they suggested had at points 'overstretched' their capacity and/or resulted in 'negative outcomes' (i.e. time taken to build trusting relationships impacting upon delivery schedule; initial expressions of interest from specific groups not then taken forward; approaches made to groups currently participating in similar arts interventions). Notwithstanding these challenges, all artists reported that HOME had helped them to 'raise and realise their creative ambitions' and would now 'recommend other artists to work in Cliftonville.'

"Before I came here I did a lot of research and a lot of emailing and I spoke to Valerie who knows everyone! She sent me lots of contacts and once you are on that line of meeting people, they will say go and see this person or that person. It worked out well and just because of the type of work I'm doing, I think it was easier perhaps? Some of the other HOME artists have had more problems, maybe to do with their ideas or just their approach? The only thing I've struggled with a little, is trying to get positives out of some people who are very negative about the town. I've been getting better at doing it, since I've now learnt the right questions to ask to try to get the good points out and get smiles in their faces!"

HOME Artist, February 2015

Even in its pilot phase, HOME has begun to stimulate further professional opportunities for participant artists. Examples cited in the evaluation data include: funding applications made to further develop HOME artworks; research opportunities arising from HOME; continuing creative initiatives between HOME artists and partner organisations or venues; the presentation of HOME artworks at other arts venues and/or festivals. In these and other ways, it is hoped the results of the pilot programme will extend beyond 2015. It would of course be premature to suggest such outcomes will result in a legacy for socially engaged arts practice for Cliftonville. However, the sparks have now been ignited which with sustained support might indeed bring about those longer term aspirations for the project.

“Through HOME, the relationship between Resort Studios and the local community - as well as other key stakeholders - has been strengthened significantly. Resort’s reputation for hosting artists’ residencies and presenting high quality exhibitions and events - that involve and resonate with the local community - has also been developed. This is one of the most important and sustainable outcomes of HOME. The royal visit was completely invaluable in this respect. As an extension, Cliftonville’s reputation as being home to a ‘vibrant arts organisation’ (to quote Kensington Palace) has also been boosted, contributing directly to our core aim of generating a more positive reputation for Cliftonville.”

HOME Steering Group Member, March 2015





## 6 Learning outcomes and recommendations

Evaluation data suggests that HOME 2014/15 resulted in extremely positive benefits for the larger majority of stakeholders including HOME artists, Resort Studios, partner organisations, audience members, participants and volunteers. Much learning has taken place, which will inevitably provide the opportunity for greater insight and further discussion. However, as with any complex and developing project - engaging with numerous individuals and several partner organisations - it has also experienced certain constraints and challenges during its pilot phase.

The following learning outcomes and recommendations are for consideration by the HOME Steering Group and other stakeholders, in order to assist in the processes of reflection, discussion and forward planning. The list is not exhaustive, but aims to raise those issues deemed most critical by the evaluation, in supporting the project through any future phase of development. Data collected through interviews with HOME Steering Group members, artists, audience members, participants and partner organisations revealed the following common themes:

- An identity for HOME
- Project governance and management
- Programme schedule and delivery
- Engagement and participation
- Resources and sustainability.

## 6.1 An identity for HOME

HOME was an ambitious pilot programme of artist residencies and commissions taking place in Cliftonville, Kent between July 2014 and March 2015. HOME was also part of a wider, Inter-regional Culture-led Regeneration (ICR) partnership programme, funded by Interreg and comprising a wide range of partners, including arts organisations, higher education institutions and local authorities. The ICR partners were seeking to investigate the development of creative practice and its role in the cultural regeneration of the region. All ICR project activities were framed around the principle of cross-border collaboration, with a focus upon local community engagement. In addition, HOME aspired to investigate impacts related to perception of place, while contributing to those wider (national and international) discussions regarding socially engaged arts practice. HOME Steering Group members, community representatives and participant artists suggest the identity of the project was not fully formed at the beginning, lacking clarity in terms of 'socially engaged arts practice' and/or how this might achieve ICR and HOME ambitions for 'community engagement and participation'.

"I don't think we ever really got to the bottom of whether it was 'development of artistic practice' or 'deeply engaged practice' that took the priority. Not that they are mutually exclusive, but significant emphasis was put on developing practice and less time spent developing the project's routes into the community, although certain individual artists did this very well."

HOME Steering Group Member, March 2015

Although more than 100 artists from a wide range of backgrounds and experiences submitted proposals to HOME, the selected projects were entirely focused upon visual art, with a particular emphasis upon film and photography. Performance art was not represented within the programme and as such, may have limited potential opportunities for engaging with a wider public. Steering Group members and community representatives frequently commented upon the omission of e.g. dance, music, literature, theatre within the programme, suggesting the identity - and indeed the content - of HOME was not truly representative of the wider arts community and/or the communities of Cliftonville. A range of artforms may well have engaged with a more diverse audience, yet if HOME is aiming to position itself as a 'visual arts festival', clarity will be needed as to its future ambitions and identity.

"There were a number of 'tensions' that were not properly played out at the beginning of the project. One of those was regarding the participants' experience, which might have ranged from a deep individual experience to a member of a mass participation event. This could have led more easily to a discussion on artform and/or whether we wanted a variety of artforms that would deliver a wider range of experiences for participants and diverse access points."

HOME Steering Group Member, March 2015



Although discussed at the outset, the complex nature of designing and evaluating such a wide diversity of project goals has only become truly apparent through the delivery of HOME. The accompanying ICR/HOME discussion paper describes the multifaceted nature of 'socially engaged arts practice' and the multitude of definitions associated with such practice<sup>19</sup>. It may be referred to as: socially engaged art, community art, new-genre public art, participatory art, interventionist art and collaborative art. As also noted in the aforementioned paper, the socially engaged artist may take on a number of roles including: activist, amateur, collaborator, educator, facilitator, health worker, researcher. With these points in mind, HOME Steering Group members and other project stakeholders would now be advised to take time for refining the identity of any future phases of HOME, along with its aims, objectives, proposed outputs and outcomes.

"We are now far more aware of the role of Local Authorities (and similar), in the role of commissioners and how the outcome/output focussed approach can lead to a compromise in the artwork - reducing the opportunity for critical dialogue - and we face the risk of making a retrograde step backwards to the compromised 'community arts' model of the 70s/80s by adopting prescribed commissioning models. That's quite worrying given the progress that has been made in the last twenty years with the role of creative practice delivering social and economic benefits, particularly in the place making agenda."

HOME Steering Group Member, March 2015

The HOME pilot project benefited from the experience of numerous arts and cultural professionals, many of whom might suggest innovative ways of supporting the programme's future growth and development. Bringing together HOME Steering Group members, participant artists, Resort members and Cliftonville community stakeholders in order to present the learning outcomes resulting from its first phase of delivery - alongside other comparable socially engaged art programmes - would undoubtedly provide rich and valuable opportunities for investigating ways of both strengthening and developing the identity of HOME.

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<sup>19</sup> Potter, S. and Chadwick, D. (2014). Discussion paper prepared for the Interregional Culture-Led Regeneration Programme (ICR) Project Partnership: HOME in Cliftonville, Margate in collaboration with Lens, France

**Recommendations:**

- HOME Steering Group and Resort Studios to plan 'visioning day' at the earliest stage, in order to: discuss the learning outcomes from HOME 2014/15; consider the most appropriate and coherent identity for any and all HOME legacy activity; agree upon the longer term aims and objectives of future, similar partnership projects
- HOME Steering Group and Resort Studios to plan 'dissemination event' at the earliest stage for partner organisations, sponsors, volunteers and all other stakeholders, in order to: discuss the inputs, outputs and outcomes of HOME 2014/15; fully acknowledge financial and in-kind support; celebrate shared achievements
- HOME Steering Group and Resort Studios to consider commissioning artists with a track record in 'community engagement' with high public profile and/or international standing, in addition to continuing in the process of commissioning regional artists with interest in and/or close connection to the communities of Cliftonville and the specific aims of HOME.



## 6.2 Project governance and management

HOME in Cliftonville is a partnership project between Margate Arts Creativity and Heritage (MACH) and Kent County Council (KCC), funded by Interreg as part of an Inter-regional Culture-led Regeneration (ICR) project, led by the University of Creative Arts. HOME 2014/15 was hosted by Resort Studios and managed by the MACH Project Manager, with support from the HOME Steering Group. This group consisted of both representatives from partner organisations and individuals bringing knowledge, experience and advocacy skills to the pilot project. The HOME Steering Group met monthly from February 2014 to March 2015 and included the following members:

- Sophie Jeffrey, Project Manager for Margate Arts Creativity and Heritage
- Sarah Wren, East Kent Arts and Regeneration Officer for Kent County Council
- Dan Chilcott, Representative for Resort Studios and host to HOME
- Lauren Wright, Curator for Turner Contemporary (to May 2014)
- Sarah Martin, Head of Exhibitions for Turner Contemporary (from July 2014)
- Kay Byatt, Thanet Community Networks (to May 2014)
- John Coull, Lead Officer for Margate Task Force, Kent Police
- Susan Potter, Independent Evaluation Consultant
- Dominique Chadwick, Independent Evaluation Consultant.

The thinking behind this model was sound, yet the multi-tiered management arrangement between funding partners (KCC, MACH and Interreg) presented certain challenges with regard to decision-making and procurement. This was noted to slow the progress of the project at critical moments (e.g. design and circulation of HOME artist brief; interview and selection of artists; design and circulation of digital commission; payment of fees to artists), while leading to several points of confusion relating to contractual arrangements with third parties. In addition to these practical issues, the wide range of stakeholder expectations and priorities were observed to complicate the vision for HOME, with subsequent implications for the pilot project's design, delivery, monitoring and evaluation.

“Expectations of the project were many and varied, reflecting the number of funding partners and ‘voices’ on the Steering Group. While this contributed in a positive way to the ambition of the project, it was also an occasional point of tension and cause of additional pressure. This was heightened as the time available to deliver the project began to run out and at some point, we should have revised our expectations accordingly. As it was, our differing expectations and priorities for the outcomes of HOME were never really resolved.”

HOME Steering Group Member, March 2015

Just as the proposed outputs and outcomes for HOME were not clearly defined at the outset, lacking agreement from all parties, so understanding the role of community stakeholders within the project would have benefited from greater discussion and clarification prior to commencement. HOME Steering Group members and artists were unsure as to whether community members should be engaged as: advocates, co-producers, mediators, participants, audiences and/or if they should be involved in those more detailed mechanisms for project delivery, i.e. design and production of artist brief; artist interviews and selection; audience panels and/or focus groups; monitoring and evaluation; promotion and hosting of project activity. In addition, the lead community representative required payment for time dedicated to the project, which had not been factored into the original budget. They subsequently departed the HOME Steering Group in the planning stages, losing valuable opportunities for cross-fertilisation and learning.

“The loss of community representation on the group had a negative impact. We lost the opportunity to test how a group that includes community representation and arts expertise can work, or not. We didn’t get the chance to understand how different expectations might best be managed, whether the ‘panel’ or Steering Group approach to selection is the right one. It would have been very useful to have that discussion.”

HOME Steering Group Member, March 2015

For HOME artists meanwhile, the complex management structure created a certain level of confusion regarding individual roles and responsibilities. When asked about the support provided during the project, 81% artists reported their HOME project 'benefitted from being hosted by Resort Studios', while 81% similarly reported they had 'felt well supported while delivering their HOME project'. However, only 63% artists reported the HOME project had been 'well managed by the team', with artists commenting upon 'shifting schedules', 'lack of communication' and 'delayed payment of fees'. These criticisms were levelled with the 'commitment and generosity of Resort members', the 'local knowledge' held within the project team and the 'hugely successful outcomes' achieved in the pilot programme.

"I was never really sure who was in charge of the project or who I should approach when I needed help with things. I didn't know whether it was the job of Sophie and Dan to do these things or if they were just being helpful. That made me feel quite uncomfortable at points. In fact, I wasn't too sure who most of the team members were and how they fitted into the project, not until the very end. I think it would have been helpful to have a clearer idea of who was who and what their specific role was."

HOME Artist, February 2015

Finally, Resort Studios was afforded the responsibility of hosting the HOME project and its participant artists, yet did not necessarily have the in-house experience, skills or resource (e.g. community engagement and audience development experience; administrative, financial and management skills; marketing and PR skills; studio space and technical resources) to oversee such an ambitious and high profile programme, especially in its own early stages of organisational development. All stakeholders therefore acknowledge the steep learning curve experienced in the delivery of HOME, while noting how the governance and management of future, similar initiatives might be improved.

"Most importantly, in future, I would encourage there to be clear ownership of the project by *one* organisation, with the funders acting in more of an advisory capacity rather than as a Steering Group. This is dependent on being able to hand over the full budget to that organisation, something that was not possible this time around."

HOME Steering Group Member, March 2015

**Recommendations:**

- HOME Steering Group and Resort Studios to consult with (existing and potential) partner organisations regarding their longer term aspirations for the arts and cultural offer delivered to the residents Cliftonville, e.g. during annual 'festival' events and across the calendar year
- HOME Steering Group and Resort Studios to investigate new collaborations between HOME artists and appropriate community partners, in order to provide a rich development for the pilot project and its audiences in 2015/6 and beyond (e.g. young curators programme; cross-disciplinary HOME projects; using existing HOME artworks to inspire live performance events)
- HOME Steering Group and Resort Studios to investigate successful models of 'socially engaged art' programmes from a range of organisations across the UK, to inform learning and support forward planning (e.g. BE Festival; BLANK Studios; Grizedale Arts; Helix Arts; HOUSE Festival; Les Nouveaux Commanditaires; Streetwise Opera).





### 6.3 Programme schedule and delivery

As previously described, HOME in Cliftonville was devised as part of the wider Inter-regional Culture-led Regeneration (ICR) project, taking place across the UK and France from 2011 to 2015. Although HOME was conceived in 2012, the first HOME Steering Group meeting did not take place until February 2014 with an expectation to deliver and conclude the full HOME programme of artist residencies and/or commissions by December 2014. Although the HOME logic model and evaluation framework were designed and circulated during May 2014, the final framework and accompanying evaluation tools were not signed off until the autumn 2014. Design and circulation of the HOME artist brief meanwhile did not occur until mid June 2014 with a closing date set for the beginning of July, thereby allowing two weeks only for potential artists to have sight of this opportunity and complete their proposal. An overwhelmingly large number of artists (127) applied for the seven HOME residencies and/or commissions, however the review of proposals and shortlisting of artists was allocated just three days. Artist interviews took place less than one week later, while certain members of the interviewing panel were then unable to dedicate a full day to this process.

“There was a fantastic response to the open call for applications but the timeframe for reviewing the material, devising a shortlist and interviewing artists was incredibly tight, proving administratively far more time consuming than anticipated. A more realistic timescale for this crucial stage of the project would be beneficial for commissions of this nature in the future. In spite of these constraints at the beginning of the process however, HOME delivered a number of really strong projects in Cliftonville and felt like a good foundation for the future.”

HOME Steering Group Member, March 2015

It is evident that the HOME project schedule and subsequent delivery of the pilot programme became ever more pressured over the following months, resulting in a ‘concertina effect’ with multiple tasks compressed into an extremely brief timeframe. Steering Group members and artists alike attested to the negative consequences of ‘rushed delivery’ with ‘little forward planning’, heightened by ‘shifting schedules’ and ‘a lack of communication’. It should however be noted there was no skilled administrative support dedicated to HOME, which clearly impacted upon many of those issues previously described.

“Throughout the duration of the HOME in Cliftonville project, there seemed to be a lack of communication and organisation. Perhaps there needed to be an additional member of the team to help organise the project. I would also recommend that in the future projects should have strictly set deadlines/aims/goals at the beginning of the residency, so there are no last minute surprises!”

HOME Artist, February 2015

The compressed timeline for HOME resulted in additional challenges in the delivery of the residency programme, in that the majority of selected HOME artists were working in Cliftonville during the same period. Although this established an ‘artist community’ for HOME, it also placed undue pressure upon Resort Studios and the HOME Project Manager, as each HOME project required accommodation and/or technical support in bringing it to fruition. Initially planned to take place over a longer period, it was subsequently decided to exhibit all creative outcomes during February 2015. This inevitably proved difficult for staging outdoor artworks and may have affected attendance levels. Finally, although publicity for HOME was noted to be of ‘high quality’ and ‘visually intriguing’, it was not released until late in the programme, thereby losing valuable opportunities for maximising audience engagement.

“It may be better to have the project culminate in the spring/summer, as the time of year was a definite disadvantage for publicly installed projects. The project overall could be improved by having more project management support towards the end with finding locations and installing final works. Similarly, I think it would have been better if all the works opened on the same weekend to give a focal point to the projects and allow the artists involved to get together and see each other’s work.”

HOME Artist, February 2015



HOME artists valued the artist crits, yet proposed these might have taken place far earlier in the programme and be seen as a 'compulsory element' of the residency. Several also suggested they would have appreciated 'more interaction' with their peers, with 'regular team meetings' built into the HOME schedule. HOME artists described how such additions would have encouraged and increased 'shared community connections' while providing 'more cohesive' creative outcomes across the project. Finally, several HOME artists noted the project would have benefited from having a Production Manager and/or Technical Assistant especially in those later stages of the programme. A 'curatorial adviser' or 'guest curator' was also suggested for future phases of HOME, in order to support professional development, while stimulating dialogue and cross-fertilisation.

"HOME artists would have benefited from having a Production Manager available to work alongside them, particularly as their residencies began to overlap and the idea of a group showcase emerged, making it difficult for us to give them individual support in this respect. In turn, Resort would have benefited from the earlier involvement of a paid Studio Manager to oversee things like the use of the gallery and project space. It was suggested that some of the projects would have benefited from curatorial input; perhaps the relationship with Turner Contemporary could be extended to include this, as part of its remit on the Steering Group."

HOME Steering Group Member, March 2015

### **Recommendations:**

- In the design of any future 'socially engaged art' programmes, HOME Steering Group and Resort Studios should consider the timescales required for e.g. composition and recruitment of project team; design and circulation of artist brief; shortlisting and interviewing of artists; engagement with community groups and individuals; publicity and promotion of events
- In the planning of any future artist residencies in Cliftonville, HOME Steering Group and Resort Studios should consider skills and experience needed within the team for e.g. organisation of accommodation, studio space and production/technical support for artists; mentoring and curatorial support for artists; administration and financial management of project; marketing and publicity; monitoring and evaluation
- In the planning of any future arts initiatives seeking to engage with the communities of Cliftonville, HOME Steering Group and Resort Studios should consider the skills and experience needed within the team for e.g. artist/community mediation; audience engagement and/or development; effective means for engaging community advocacy and ownership of projects.

## 6.4 Engagement and participation

Prior to designing the HOME logic model and evaluation framework, group discussion meetings and individual interviews were conducted with a range of potential participants and stakeholders (e.g. Resort Studios; Cliftonville Community Organisers; Margate Task Force; Quarterdeck Youth Centre; St Paul's Church Community Centre; Margate Old Town Traders; Cliftonville residents) in order to gather baseline data pertaining to arts engagement and participation. When asked what they 'hoped to gain from HOME', responses included:

- A rich mix of artforms, projects, creative outputs
- Imagination
- Humour
- Lightness of touch
- Good community relationships
- Learning from others
- Sharing of skills and resources
- Added value (for groups and for Cliftonville)
- Surprise and enjoyment.

When asked what 'should be considered by the HOME artists and/or project', responses included:

- Accessible
- Inclusive
- Non-judgmental
- Affordable
- Meaningful
- Building on existing research/practice
- Building on existing relationships/skills/resources
- Collaboration with other arts and cultural activity
- Physical presence of project in the community.

This data aimed to inform the design of the HOME artist brief, the selection of HOME artists and the subsequent delivery of the pilot project. From the positive outcomes described previously in this report, many of the suggestions made were considered and included in HOME 2014/15. However, it might be suggested that the HOME pilot phase was in itself a 'baseline investigation' and as such, Steering Group members would be advised to revisit the community aspirations listed above prior to planning any further socially engaged art programmes in Cliftonville.

HOME 2014/15 engaged with towards five thousand audience members in its pilot phase, coming from Kent and across the UK more widely. Postcode data collected via the HOME participant questionnaire revealed the larger majority of respondents (48%) were residents of Cliftonville or Margate, while 28% respondents were from Kent and 24% from London or other parts of the UK. Survey data also revealed that although the larger majority of respondents (72%) took part in arts events five or more times per year and many were regular visitors of Turner Contemporary (55%), 51% reported this was their first contact with either HOME and/or Resort Studios, suggesting successful audience engagement and development for Resort (and Cliftonville) through HOME.

With reference to ethnicity, the majority of survey respondents (79%) described themselves as white British, while 12% described themselves as white other and 9% as Black, Asian or other minority ethnic group (BAME). The largest ethnic group in the wards of Cliftonville East and West<sup>20</sup> is white (94.2%) composed of 93.5% white British and 0.7% white other, while the non-white population is 5.8%. National statistics meanwhile report the UK population as composed of 79.8% white British, 4.6% white other and 15.6% BAME. In terms of age, the majority of respondents (40%) were aged between 31 and 45 years, while there was a far lesser percentage aged between 60 and 69 years (9%) or 70 and over (3%), which is interesting considering the population of Cliftonville is generally older than that of the UK. With reference to employment status, the majority of respondents (79%) described themselves as either full-time, part-time or self-employed; only 5% described themselves as not working or unemployed, which is again of interest since employment levels are reported to be 17% in Cliftonville.

These findings are consistent with current national patterns of participation in the arts, as described by Arts Council England<sup>21</sup>, where arts engagement is reported to be higher amongst adults from white groups, than adults from BAME groups, and also higher amongst employed adults than those individuals without employment. If this survey data provides a fair and representative sample of HOME 2014/15 audience members and participants, it is evident HOME attracted a small but diverse audience (i.e. age and ethnicity) in its pilot phase, to both its exhibitions and events. In terms of reaching community members who would not generally engage with the arts, it has been beyond the scope of this evaluation to determine to what extent HOME was effective. However, as described in Figures 6.1, 6.2 and 6.3, if survey data is then compared to the wider demographic of Cliftonville East and West and indeed the UK, there remains work to be done in attracting a more representative local audience in its future phases.

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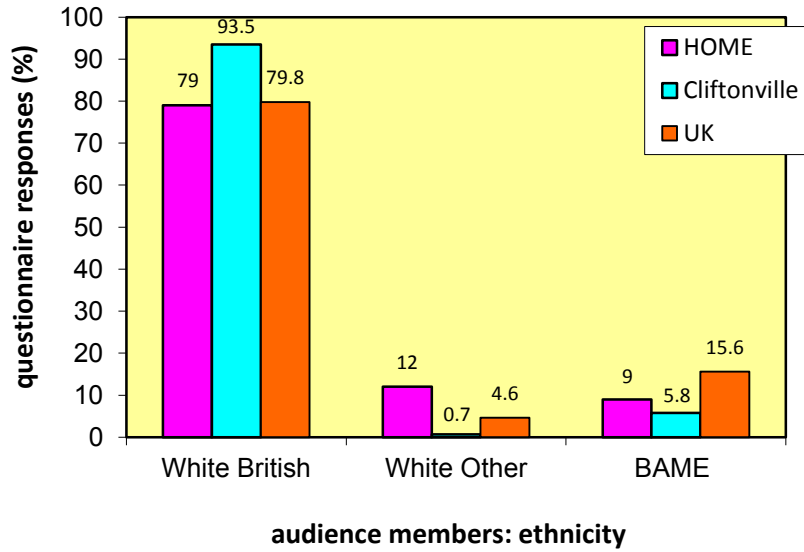
<sup>20</sup> Census data downloads for Cliftonville East and Cliftonville West:

<https://neighbourhood.statistics.gov.uk/dissemination/NeighbourhoodSummary.do?a=7&b=6275281&c=CT9+1SH&g=460185&i=1001x1012x1013&j=6306553&m=1&p=4&q=1&r=0&s=1429793515828&enc=1&tab=1&inWales=false>

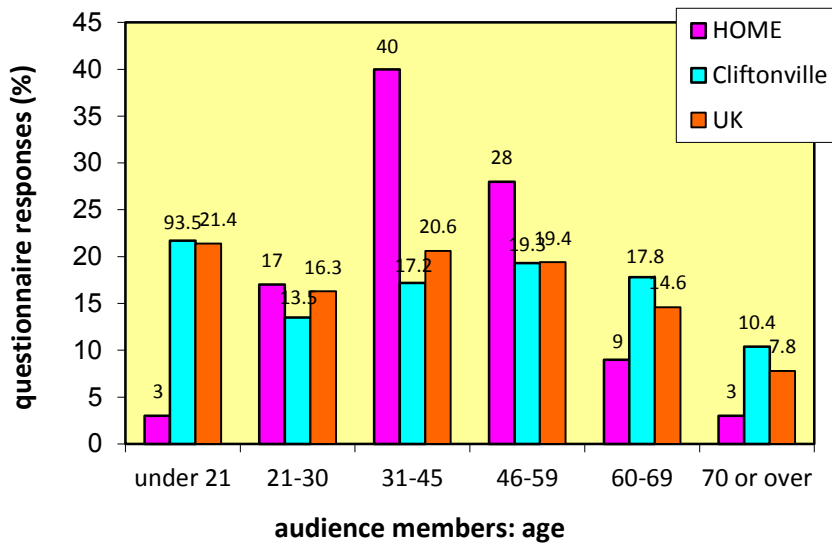
<sup>21</sup> DCMS (2014). *Taking Part 2013/14: Quarter 3 Statistical Release*. London: DCMS

<https://www.gov.uk/government/publications/taking-part-201314-quarter-3-statistical-release>

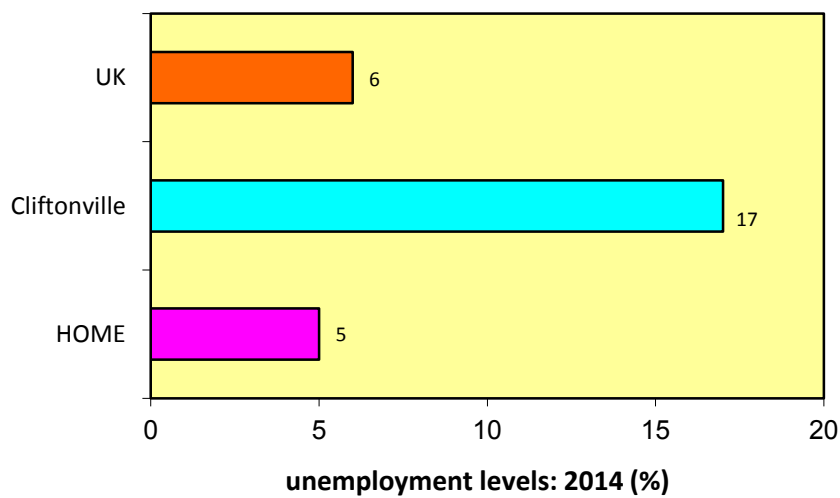
**Figure 6.1 HOME audience questionnaire responses: ethnicity**



**Figure 6.2 HOME audience questionnaire responses: age**



**Figure 6.3 HOME audience questionnaire responses: employment status**



In terms of community participation, interview data attests to the successful engagement of individuals and organisations through the delivery of specific HOME projects (e.g. In Our Blood with Walpole Bay Tidal Pool Swimmers; Living Here with Northdown Road Traders; Souvenirs of Cliftonville with those longer term residents of Cliftonville; Blushing Pavilion with Margate Museum and SEAS Archive), yet there is undoubtedly scope for developing a more participatory and/or celebratory programme in future phases.

“In some ways, the pilot project went much deeper than anticipated, revealing individual lives. However, that also meant its impact was not as broad, so even with the ‘festival’ approach at the conclusion of the project, there was not a mass outpouring of community celebration or a mass participation event. I think that was one of the tensions within the project, which is about balancing the type of work commissioned, or being clear about outcomes: deep individual experience alongside mass participation and celebration.”

HOME Steering Group Member, March 2011

A tension was also noted between the ephemeral quality of certain artworks and/or whether such work might leave any lasting impact upon the community. A wider spectrum of artforms and artworks - including more permanent commissions - would have certainly provided a tangible reminder of HOME, while stimulating the beginnings of a potential public art trail for Cliftonville. However, such commissions would require discussion between all parties as to what might be achievable within a limited budget. HOME Steering Group members and other stakeholders are therefore recommended to consider how the successful outcomes from the pilot programme might be replicated and/or extended in future commissions. In addition, there should now be a greater exploration of existing (arts and non-arts) networks and partnerships across the area, in order to spread the word and the achievements of HOME in its first phase. Specific collaborations between socially-engaged artists with a more diverse background and appropriate community organisations, might provide a rich development for HOME and its audiences. Potential partners will undoubtedly have suggestions for attracting their own audiences - location specific knowledge which should be exploited and maximised. This in turn will increase advocacy and ownership of HOME within the communities of Cliftonville and beyond.

“It’s very positive for the community of Cliftonville but I don’t know how many people are going to get to see it because tonight it feels like there’s a lot of ‘artistic type’ people. I don’t know if everyone else, um, do you know what I mean? Whether *other* people will feel able to come in and have a look round. But then, one of my neighbours said it was in the local paper today, so people might come and take a look over the weekend. That would be brilliant, you know, if it wasn’t just those people who already go to all the art things but maybe, some new people.”

HOME Audience Member, February 2015

## **Recommendations:**

- HOME Steering Group and Resort Studios to investigate potential for increased community engagement and participation within any future socially engaged art programmes, with advice from existing and potential partner organisations (e.g. Age UK; Cliftonville Community Organisers; Margate Task Force; Quarterdeck Youth Centre; Margate Museum; St Paul's Church Community Centre; Turner Contemporary; local schools and colleges)
- HOME Steering Group and Resort Studios to present volunteering and professional arts development opportunities through talks and slide presentations, online and/or printed publicity, across e.g. schools, colleges and universities; libraries, museums and galleries; cafes, bars and businesses; local community groups and organisations
- HOME Steering Group and Resort Studios to investigate a sustainable model of volunteer professional development through a small number of longer term opportunities, including e.g. bursaries, apprenticeships, internships and paid freelance contracts.



## 6.5 Resources and sustainability

HOME in Cliftonville is a partnership project between Margate Arts Creativity and Heritage (MACH) and Kent County Council (KCC), funded by Interreg as part of an Inter-regional Culture-led Regeneration (ICR) project, led by the University of Creative Arts. HOME 2014/15 was hosted by Resort Studios and managed by MACH with support from the HOME Steering Group. The pilot phase of HOME generated extensive revenue through grant and in-kind funding, including e.g. curatorial assistance, technical assistance, venue hire, marketing, IT support. However, it should be noted that HOME had no permanent salaried roles attached to the project, while the majority of team members were freelance consultants with other commitments. This resulted in challenges for the project, in terms of longer term planning and including, e.g. artist mentoring and technical support; administration and financial management; research and development; volunteer recruitment and training; monitoring and evaluation processes; marketing, publicity and promotion.

“Competing demands on the time of people working on the project (the majority of whom were freelancers and all of whom had other projects for which they were responsible) was an issue for all involved. This was exacerbated by the tendency of the overall timetable to slip. The deliberate flexibility built into the project (for example, around when artists would visit Cliftonville and how long they would stay) was both a help and a hindrance. Certainly, it made project monitoring more of a challenge and I suspect it caused some confusion for the artists it was intended to support.”

HOME Steering Group Member, March 2015



Notwithstanding these challenges, members of the HOME Steering Group are committed to taking the project forward in the best possible way. Participant artists, community stakeholders, partner venues and volunteers have also expressed an interest in continuing their involvement with the project. HOME 2014/15 profited from its collaboration with numerous partner organisations (arts and non-arts) throughout the town and beyond, e.g. Age UK, Quarterdeck Youth Centre, Margate Museum, Margate Task Force, Mencap, SEAS Archive, Tom Thumb Theatre, Turner Contemporary, Walpole Bay Hotel. However, since these organisations were selected by the HOME artists, partnership roles were not clarified from the beginning, resulting in a lack of understanding as to the shared responsibilities and benefits to be derived from such collaborative working. Crucially, this led to the loss of community representation within the HOME Steering Group and the project more broadly. For KCC, MACH, Resort Studios and Turner Contemporary however, new relationships have been developed within and across their communities, thereby meeting the wider arts and cultural agendas for the region.

“For MACH, it has provided the platform - and to a certain extent the supporting infrastructure - with which to engage local people in a meaningful conversation about Cliftonville and to develop the narrative of the place. This is part of the shared agenda of the MACH partners (Arts Council England, English Heritage and Thanet District Council), reflecting the wider interest in HOME.”

HOME Steering Group Member, March 2015

HOME clearly requires the sustained support of both individuals and partner organisations to further develop its thinking and its scope. Given that the MACH project is coming to an end, there will now be a need to reconsider the management structure of HOME, revisiting the roles and responsibilities for all involved (e.g. Steering Group composition; Resort Studios; community representation) without losing the energy, experience and practical support of all existing stakeholders. It is also recommended that a meeting between the HOME Steering Group and all potential partners should happen at the earliest stage in the planning of any future initiatives. Importantly, the multiple and far reaching outcomes attained by HOME in its pilot phase should now be shared with the widest potential audience, in order to share both its achievements and its learning.

“A relatively modest investment (in relation to the scale of the project) has generated enormous traction, in terms of changing perceptions of the place. Our direct investment in Resort (of £10k) in particular, will reap on-going rewards for the community and for the sector that far exceed any reasonable expectation of value for money. I, myself, feel an increased sense of belonging and civic pride as a result!”

HOME Steering Group Member, March 2015

In sum, further development of HOME will require greater clarity from the outset - and across all areas - regarding what is possible and what is achievable. In the light of this evaluation, it would now seem appropriate to revisit the aims and objectives for HOME in order to establish priorities for the next phase of the project, how this might best be resourced, managed and delivered in its next exciting edition. Clearly defined management roles and responsibilities, a coherent vision and identity, fundraising and marketing strategies, volunteer recruitment and training, formal agreements with partner organisations and continuous open dialogue between stakeholders will all undoubtedly strengthen future, similar projects in Cliftonville and beyond.

“The impact of HOME has yet to be fully realised and that the legacy of it will live on for years to come. The breadth of artwork created has given us an insight into the rich and complex nature of Cliftonville, for which previously there were no inroads. Relationships have been forged between the HOME artists and Cliftonville that will far outlive the project. The courses of careers and, by extension, lives have been changed in ways that we can only guess.”

HOME Steering Group Member, March 2015

#### **Recommendations:**

- HOME Steering Group and Resort Studios to develop a Forward Plan for HOME 2015-18 to include e.g. aims and objectives; proposed inputs, outputs and outcomes; fundraising strategy; audience development strategy; marketing strategy; digital communications strategy; monitoring and evaluation strategy
- HOME Steering Group and Resort Studios to develop a clear and well-reasoned fundraising campaign, with concerted efforts to investigate any and all potential streams for immediate support, including e.g. trusts and foundations, independent sponsors and business partners
- HOME partnership agreements to be devised at the outset, in order to clarify shared aims, objectives and responsibilities for all engaged in any future HOME programmes
- HOME Steering Group and Resort Studios to investigate HOME as a potential year round event to: contribute to national and/or international festivals; extend the theme of ‘socially engaged practice’ in a range of contexts; expand the opportunities for HOME to be seen/experienced in diverse settings
- HOME Steering Group and Resort Studios to investigate touring potential of individual HOME projects across UK and beyond.



## 7 Summary and conclusions

This evaluation has examined the processes, outcomes and impacts of HOME in Cliftonville, as experienced by artists, participants and audience members, Steering Group members and partner organisations. The findings have revealed many benefits resulting from the pilot phase of the programme, for both individuals and groups. The evaluation has also described valuable learning outcomes as reported by HOME artists, participants and delivering team members.

In terms of quantitative findings, HOME 2014/15 delivered a programme of seven new artist residencies and commissions, selected from a total of 127 proposals. HOME artists worked subsequently with 55 partner organisations to engage with the residents of Cliftonville, while 12 partner venues supported the project in hosting HOME exhibitions and events. The resulting HOME artworks attracted 4,505 audience members from Cliftonville, Kent and across the UK more widely. The project engaged with a further 451 participants through a rich programme of talks, conference presentations, film screenings, workshops and preview events. In addition, HOME generated 27 positive media items and engaged with 1,600 online audience members, via the Resort Studios website. The project successfully recruited 25 volunteers, providing 925 hours support and two HOME hosts, providing 80 nights' artist accommodation, generating £8,412 in-kind. HOME generated further in-kind support through e.g. curatorial advice, IT support, technical assistance, venue hire.

Qualitative outcomes for residents and visitors to Cliftonville described in the evaluation include: improved physical environment; increased sense of belonging; enhanced sense of community and civic pride; greater awareness of rich cultural heritage within Cliftonville. Benefits for HOME artists include: new and increased employment opportunities; a realisation and raising of creative ambitions; development of HOME/Resort Studios artist community; stimulation of further development opportunities. Positive impacts for arts, cultural and community stakeholders meanwhile include: enhanced cultural image and identity for Cliftonville; new and diverse audiences developed for the burgeoning arts and cultural offer in Cliftonville; a valuable contribution to the knowledge bank pertaining to 'socially engaged arts practice'.

For HOME partner organisations, the pilot phase has provided an exciting experiment in arts development, artistic practice and community engagement, which will be of interest to potential funders of future, similar initiatives in Cliftonville. The programme has also highlighted the importance of allowing a continuing and critical dialogue, in the commissioning and delivery of 'socially engaged art' projects within a community context. The critical role of 'mediator' has become increasingly apparent in the delivery of HOME, in terms of negotiating new and emerging relationships between e.g. the artist, project participants and audience members; community groups and partner organisations; public service providers and wider stakeholders. HOME included a wide diversity of artists who perceived the HOME brief - and indeed their subsequent role within the community - in very individual ways. Some were interested to truly stretch their practice, engaging with several community partners and attracting maximum audience members. Others meanwhile, were less flexible in adapting their practice, collaborating with relatively small numbers of residents, yet delivering high quality and lasting artworks to be showcased in future arenas.

As described throughout the evaluation, this tension between 'depth' and 'breadth' will undoubtedly prompt further reflection and discussion amongst HOME stakeholders. As indeed will the question of 'participatory' versus 'non-participatory', in terms of engaging the community in arts and/or cultural programmes. Converting those initial expressions of interest into regular engagement and attendance requires a 'long slow burn', yet developing and sustaining those initial community connections made through HOME is certainly likely to reap rewards in the longer term. This discussion may also suggest a need for recalibration - and even democratisation - in terms of artistic dominance at least. If commissioners are expressing an intention for artists to engage with their publics, in the first instance there exists the need for a deeper understanding of who those publics might be and secondly, what skills, experiences and resources they may bring - individually and collectively - to any new programme and/or artwork.

It is hoped that this evaluation will support the HOME Steering Group and all other stakeholders, in the forward planning for further project activity in 2015 and beyond. Clearly defined roles and responsibilities, a coherent vision with agreed aims and objectives, a responsive approach to the individual needs and expectations of participants, continuous open dialogue between partners, will all undoubtedly strengthen HOME as it moves into its next exciting phase. The successes of this first phase of HOME have undoubtedly been due to the shared ambition, energy and commitment of the project team, comprising Sophie Jeffrey, Sarah Wren and Dan Chilcott with the support of Resort Studios and the HOME Steering Group. Time now needs to be devoted to discussing and reflecting upon both the achievements and learning outcomes of the project in 2014/15, prior to moving forward in the most sustainable ways for all involved.

“The work produced by the individual HOME artists has largely been of a high standard and there has been some quite extraordinary work. Some pieces, like Blushing Pavilion, confounded expectations, particularly with its beauty and social media reach. HOME has also started a longer dialogue around engaged practice which at this point is very useful, particularly within the context of Local Authority commissioning. We feel far more able now to go into a second iteration of the project, with the right tools, expertise and team in place. In that way it has worked perfectly as an experiment or pilot project. ICR gave us the space to do that.”

HOME Steering Group Member, March 2015

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ICR Partnership Programme	<a href="http://aub.ac.uk/international/internationalisation/interreg/">http://aub.ac.uk/international/internationalisation/interreg/</a>
Interreg	<a href="http://www.interreg4c.eu/">http://www.interreg4c.eu/</a>
Kent County Council	<a href="http://www.kent.gov.uk/leisure-and-community/arts">http://www.kent.gov.uk/leisure-and-community/arts</a>
Resort	<a href="http://www.resortstudios.co.uk/">http://www.resortstudios.co.uk/</a>
Thanet District Council	<a href="https://thanet.gov.uk/">https://thanet.gov.uk/</a>
Turner Contemporary	<a href="https://www.turnercontemporary.org/">https://www.turnercontemporary.org/</a>



## 9 List of HOME participant organisations

A Better Cliftonville (ABC)	Margate Museum
Academy FM	Margate Operatic Society
Age UK, East Kent	Margate Yacht Club
Batchelors Patisserie	Maxwell Grounds Maintenance
Canterbury Christ Church University	Paraphernalia
Cliftonville Community Centre	Pettmans
Cliftonville in Bloom	Quarterdeck Youth Centre
Cliftonville Nostalgia Group	Queens Court Residents Association
Cliftonville Outdoor Bowls	R G Scott Furniture Mart
CRATE	Resort Studios
Dalby Square Residents Association	Save the Caves
De Montfort University	South East Archive of Seaside Photography (SEAS)
East Kent Mencap	Soulgate Northern Soul All-Day Charity Event
Former Cecil Hotel	St. Paul's Church
G.R.A.S. Scheme	Sundowners Club
Haeckels	Thanet Gazette Archive
Happy Café and Family Restaurant	Thanet Scooterists
Kent Police	The Garden Gate Community Garden
Lady Tesla's Loose Leaves and Mud	The Reading Rooms
Laleham Gap School	Tom Thumb Theatre
Limbo	Turner Contemporary
Little Joe	UNITE
Lovelys Gallery	University of Kent Art Society
MACH	Walpole Bay Hotel
Margate Civic Society	Walpole Bay Lido Group
Margate Library Archives	Walpole Bay Tidal Pool Swimmers

## 10 List of images

Front Page (from top):

Resort Studios, Cliftonville

HOME Project Launch Event

Souvenirs of Cliftonville by Sadie Hennessy

Blushing Pavilion by Sam Causer Studio and Vividero Colectivo

Cliftonville Community Camera Club by Jason Evans

In Our Blood by Emma Critchley

Report Images:

P6 Blushing Pavilion by Sam Causer Studio and Vividero Colectivo

P13 HOME Project Publicity Launch

P15 HOME Film Screening, Tom Thumb Theatre

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P21 Open See by Alex Sturrock

P23 Living Here by Sarah Lippett

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# 11 Appendices

## i. HOME Artist Questionnaire Data

HOME in Cliftonville Artist Questionnaire																											
General profile	Gender	No.	%	Age	No.	%	Background	No.	%	How often did you hear about the Home project?	No.	%	How often did you visit Cliftonville before delivering your Home project?	No.	%	How often did you visit Resort Studios before delivering your Home project?	No.	%	How often did you visit Turner Contemporary before delivering your Home project?	No.	%	When in your portfolio?	No.	%			
	Male	6	55%	Under 21	0	0%	White British	5	42%	At Arts Council England	2	18%	This was the first time	6	50%	This was the first time	4	33%	This was the first time	2	15%	UK	8	73%			
	Female	5	45%	21 - 30	3	27%	White Other	3	27%	Kent County Council	0	0%	2 - 4 times a/a	1	9%	2 - 4 times a/a	2	18%	2 - 4 times a/a	2	18%	France	2	18%			
				31 - 45	6	55%	Asian/Asian British	0	0%	Thames District Council	0	0%	5 or more times a/a	4	38%	5 or more times a/a	5	45%	5 or more times a/a	1	9%	Other	1	9%			
				46 - 59	2	18%	Black/Black British	0	0%	Reform Studios	6	55%															
				60 or over	0	0%	Other	3	27%	Other	3	27%															
		11	100%		11	100%		11	100%		11	100%		11	100%		11	100%		11	100%		11	100%			
	HOME specific	No.	%	Through the Home project I have met new and inspiring people	No.	%	Through Home I have learned more about Cliftonville and its past	No.	%	Home has generated some new/further work opportunities for me	No.	%	Home has helped me to raise/realise my creative ambitions	No.	%	I would recommend other Cliftonville/Resort artists to work in Cliftonville/Resort	No.	%	This Home in Cliftonville project was well managed by the team	No.	%	I felt well supported while delivering my piece in Cliftonville	No.	%		No.	%
				Strongly agree	6	55%	Strongly agree	7	64%	Strongly agree	6	55%	Strongly agree	6	55%	Strongly agree	6	55%	Strongly agree	2	18%	Strongly agree	3	36%			
				Agree	3	27%	Agree	4	36%	Agree	5	45%	Agree	5	45%	Agree	6	45%	Agree	6	45%	Agree	6	45%			
				Neither	2	18%	Neither	3	27%	Neither	0	0%	Neither	0	0%	Neither	0	0%	Neither	4	36%	Neither	2	18%			
				Disagree	0	0%	Disagree	0	0%	Disagree	0	0%	Disagree	0	0%	Disagree	0	0%	Disagree	0	0%	Disagree	0	0%			
				Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%			
		11	100%		11	100%		11	100%		11	100%		11	100%		11	100%		12	99%		11	99%			

ii. HOME Audience Member/Participant Questionnaire Data

HOME in Cliftonville Audience/Participant Questionnaire																										
General profile																										
Gender	No	%	Age	No	%	Background	No	%	Status	No	%	How often do you use part in arts events?	No	%	How often do you attend HOME and/or Resort (arts events)	No	%	How often do you visit Turner Contemporary?	No	%	How did you get to hear about this HOME exhibition/event?	No	%	Person did not travel	No	%
Male	65	48%	Under 21	4	3%	White British	100	79%	Employed (F/A)	38	30%	This is the first time	8	6%	This is the first time	65	51%	Never visited	17	13%	Worked with HOME art.	15	12%	Cliftonville	61	48%
Female	67	52%	21 - 30	22	17%	White Other	15	12%	Employed (M/A)	21	16%	2 - 4 times a/a	28	22%	2 - 4 times a/a	35	27%	2 - 4 times a/a	41	32%	Friend worked with art.	20	16%	Thurst	26	20%
			31 - 40	3	2%	Asian British	2	2%	Unemployed	2	2%	5 or more times a/a	92	72%	5 or more times a/a	28	22%	5 or more times a/a	70	55%	Friend worked with art.	0	0%	Thurst	0	0%
			41 - 50	36	28%	Black/Black British	3	2%	Retired	9	7%	3 or more times a/a	7	5%	3 or more times a/a	0	0%	3 or more times a/a	0	0%	Printed matter/poster	49	38%	London	20	16%
			51 - 60	11	8%	Chinese	0	0%	Self-employed	42	33%	Other	0	0%	Other	0	0%	Other	0	0%	Social media	8	6%	Other UK	11	8%
			61 - 69	4	3%	Other	5	4%	Student	9	7%	Other	0	0%	Other	0	0%	Other	0	0%	Local radio	23	18%	Non-UK	0	0%
			70 or over	4	3%		5	4%	Retiree	7	5%		0	0%		0	0%		0	0%	Local radio	0	0%	Non-UK	0	0%
	128	100%					128	100%		128	100%		128	100%		128	100%		128	100%		128	100%		128	100%
HOME specific																										
I would like to see more activities and events like this in Cliftonville	No	%	I have met some different community members through the project	No	%	I have learned some new things about Cliftonville through the project	No	%	HOME in Cliftonville has brought new and interesting people to our town	No	%	The HOME project has changed and/or improved the look of Cliftonville	No	%	The HOME project has made Cliftonville feel like a better place to live	No	%	The name project has made me feel proud to be living here in Cliftonville	No	%	Would you like to be on the HOME/Resort Budo mailing list?	No	%	Would you like to enter the HOME prize draw?	No	%
Strongly agree	103	80%	Strongly agree	51	40%	Strongly agree	64	50%	Strongly agree	64	50%	Strongly agree	52	41%	Strongly agree	59	46%	Strongly agree	53	41%	Yes	65	51%	Yes	62	48%
Agree	18	14%	Agree	42	33%	Agree	40	31%	Agree	27	21%	Agree	27	21%	Agree	17	13%	Agree	17	13%	No	27	21%	No	31	24%
Neither agree/disagree	7	6%	Neither agree/disagree	28	22%	Neither agree/disagree	18	14%	Neither agree/disagree	45	35%	Neither agree/disagree	4	3%	Neither agree/disagree	0	0%	Neither agree/disagree	0	0%	Neither agree/disagree	0	0%	Neither agree/disagree	0	0%
Strongly disagree	0	0%	Strongly disagree	3	2%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%	Strongly disagree	0	0%
	128	100%		128	100%		128	100%		128	100%		128	100%		128	100%		128	100%		128	100%		128	100%

### iii. HOME Website Report

The Resort Studios website was launched in December 2014, resulting in the following findings:

Month	Sessions	Users	Page views	Pages per session	Average duration
December 2014	640 sessions	451 users	2,755 page views	4.3 pages	2.26 minutes
January 2015	886 sessions	551 users	4,056 page views	4.58 pages	3.44 minutes
February 2015	1,600 sessions	1,032 users	5,437 page views	3.4 pages	2.31 minutes
March 2015	2,406 sessions	1,879 users	7,741 page views	3.22 pages	1.56 minutes
April 2015	951 sessions	727 users	3,667 page views	3.86 pages	3.14 minutes

#### Notes:

- The spike in user numbers during February 2015 is attributed to cleaning the Resort Studios mailing list before circulating the February newsletter and individuals responding to HOME project news and information.
- The increase during March 2015 is attributed to HOME and Creative HUB, followed by a clear and definite spike in numbers around the date of the Royal Visit.
- During April 2015, website visitors have decreased almost to January levels, attributed to less of an in-house programme of exhibitions, talks and workshops.
- During the HOME project (February), 1,471 visitors were from the UK, 45 from the US, 17 from France, 8 from Greece, 7 from Italy and 52 from elsewhere.
- Of those pages with information about the HOME project, the 'about/residencies' page had 528 sessions, while the 'about/residencies/home-creative-residencies-cliftonville-margate' page had 216 sessions; the 'gallery/programme' page had 57 sessions and the 'news and events' page had 291 sessions.

#### iv. HOME Media Report

##### Media coverage:

<http://www.thanetgazette.co.uk/Home-art/story-22915228-detail/story.html>  
<http://cloudct9.blogspot.co.uk/2015/01/whats-on-exhibitions-in-margate-january.html?view=magazine&m=1#!/2015/01/whats-on-exhibitions-in-margate-january.html>  
<http://www.thanetgazette.co.uk/Cliftonville-people-stars-new-exhibition/story-25961684-detail/story.html>  
<http://aaa.londonthenews.com/news/UK/20150202/66048605/Cliftonville-people-are-the-stars-of-new-exhibition.htm>  
<http://cloudct9.blogspot.co.uk/2015/02/interview-sadie-hennessy-souvenirs-of.html#!/2015/02/interview-sadie-hennessy-souvenirs-of.html>  
<http://anothermargate.blogspot.co.uk/2015/02/and-it-feels-like-home.html>  
<http://megofmargate.blogspot.co.uk/>  
<http://padmayogini.blogspot.co.uk/2015/02/souvenirs-of-cliftonville-exhibition-by.html>  
<http://www.itsnicethat.com/articles/sarah-lippett-cliftonville>  
<http://stealmag.com/culture/180777.html>  
<http://www.thanetgazette.co.uk/Stories-Cliftonville-interactive-map/story-26001836-detail/story.html>  
<http://www.jasonpay.co.uk/journal/home-with-resort-studios-emma-critchley-jason-evans-seas-photography-karen-shepherdson-blushing-pavilion-and-everybody-else-including-the-sea>  
<http://www.thanetgazette.co.uk/Film-screening-Misadventures-Margate-Saturday/story-25984931-detail/story.html>  
<http://anothermargate.blogspot.co.uk/2015/02/death-in-venice.html>  
<http://www.thanetgazette.co.uk/Blushing-Pavillion-seaside-shelter/story-26047056-detail/story.html>  
<http://clivecliftonville.wix.com/from-the-hart#!THE-BLUSHING-PAVILION/c1sbz/07C4F89A-B471-4ADE-9765-0BFFF2A48A2F>  
[http://beyondtheview.org.uk/wp-content/uploads/2012/05/Sea-Bathers-Reflections-Responses\\_A5-4pp-2.pdf](http://beyondtheview.org.uk/wp-content/uploads/2012/05/Sea-Bathers-Reflections-Responses_A5-4pp-2.pdf)  
<https://roundtown.com/event/4897389/Tidal-Pool-FILM-SCREENINGS-Our-Blood-Emma-Critchley-14th--15th---Cliftonville-UK>  
[http://www.vice.com/en\\_uk/read/lunik-ix-buds-0000595-v22n3](http://www.vice.com/en_uk/read/lunik-ix-buds-0000595-v22n3)  
<http://www.itsnicethat.com/articles/jason-evans-1>  
<http://www.thanetgazette.co.uk/Duchess-Cambridge-Kate-Middleton-visit-Resort/story-26084113-detail/story.html>

##### Social media:

<https://www.facebook.com/thereadingroomsmargate/posts/10152588156136906>

##### Artists' blogs:

<http://www.vivideroactivo.com/#/blushingpavilion/>  
<http://crayonlegs.com/sarah/cliftonville-residency/>  
<https://emmacritchley.wordpress.com/tag/cliftonville/>  
<https://sadiememphishennessy.carbonmade.com/projects/3547698#5>

##### Related:

<https://twitter.com/MaterialsLab/status/572358405362487296>  
[http://www.huffingtonpost.ca/2015/02/26/kate-middleton-kent\\_n\\_6761666.html](http://www.huffingtonpost.ca/2015/02/26/kate-middleton-kent_n_6761666.html)  
<http://www.bbc.co.uk/news/uk-england-kent-31833732>  
<http://www.itv.com/news/meridian/topic/kate-middleton/>  
<http://www.kentonline.co.uk/thanet/news/live-kate-in-kent-33197/>  
[http://beyondtheview.org.uk/wp-content/uploads/2012/05/Sea-Bathers-Reflections-Responses\\_A5-4pp-2.pdf](http://beyondtheview.org.uk/wp-content/uploads/2012/05/Sea-Bathers-Reflections-Responses_A5-4pp-2.pdf)