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Evaluation of the Ideas: People: Places Programme

Report 1: The Theory of Change and the
Evaluation Framework



Cyngor Celfyddydau Cymru
Arts Council of Wales

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Executive Summary

Ideas: People: Places (IPP) is an investment by the Arts Council of Wales in a small number of exemplary projects that seek to test new models of regeneration and collaboration through the arts. In doing so, the Arts Council of Wales wishes to explore new ways of working that generate cross-sector collaboration, test new ideas and partnerships, and inspire communities to reimagine their environment in a creative and empowered way.

The focus of this report has been on preparing the ground for the evaluation of IPP. It sets out how the programme has been set up, and introduces the seven projects that are being funded. Subsequently, the report takes a theoretical look at the outcomes that the programme is seeking to achieve via the development of a Theory of Change.

That process identified six 'participant groups' where we would expect to see change as a result (outcome) of the activities of the programme.

- Group 1: Consortium members and partners
- Group 2: Artists and arts organisations
- Group 3: Members of the public/communities engaged
- Group 4: The place/location of the project (this will generate subsequent outcomes within the local community)
- Group 5: Policy/Strategy makers (local and national)
- Group 6: Arts Council of Wales staff and officials.

The evaluation framework sets out the questions which the evaluation will seek to answer and the data and information that it will seek to collect in order to answer those questions. The focus of the primary research to be undertaken by the evaluation team will be on Groups 1, 2, 5 and 6 leaving the projects to focus on collecting data that will assess the outcomes of their work on members of the public/communities with which they have engaged (Group 3) and the place in which they are active (Group 4).

This reflects the fact not only that this is a programme-level evaluation but also that each project is unique and, therefore, it would be difficult and counter-productive to be overly prescriptive in how they should evaluate their outcomes. The project-level evaluation work will subsequently be reviewed by the programme evaluation team, integrated with the findings of our own research and presented in reports to be presented in April 2017, 2018 and, finally, 2019.

1 Introduction

The Arts Council of Wales is the country's official public body charged with funding and developing the arts. The organisation is committed to finding new ways of enabling more people to enjoy and take part in the arts and believe that creative and cultural experiences enrich people's lives and contribute to the well-being of individuals and communities.

Ideas: People: Places (IPP) is an investment by the Arts Council of Wales in a small number of exemplary projects that seek to test new models of regeneration and collaboration through the arts. In doing so, the Arts Council of Wales wishes to explore new ways of working that generate cross-sector collaboration, test new ideas and partnerships, and inspire communities to reimagine their environment in a creative and empowered way.

1.1 Purpose of the Evaluation

This is the first report of an independent evaluation of IPP which is being undertaken by the social and economic research company Wavehill. This evaluation is being carried out alongside the implementation of the programme so that its findings can feed into delivery. Essentially, the evaluators are playing the role of the programme's 'critical friend'. The key task of the evaluation is to measure the value, impact and effectiveness of the programme. More specifically, it will consider:

- a) The extent to which the arts have acted as a catalyst for change.
- b) The quality of the regeneration process in facilitating the community's engagement and participation.
- c) The extent to which IPP is helping to create the circumstances for well-being in communities that have been engaged in the programme.
- d) The impact of the Arts Council's processes and policies on the outcomes of IPP.

A more detailed list of questions which the evaluation will seek to answer can be found in Appendix 1.

1.2 This Report

The focus of this report is on preparing the ground for the evaluation of IPP. It sets out how the programme has been set up, and introduces the seven projects that are being funded. Subsequently, the report takes a theoretical look at the outcomes that the programme is seeking to achieve via the development of a Theory of Change before setting out a framework for the evaluation process.

Activities of the evaluation team during the course of developing this report included:

- Meetings and various discussions with the IPP team within the Arts Council of Wales;
- Scoping interviews with those responsible for the delivery of the projects funded by IPP;
- A workshop to discuss the Theory of Change with Arts Council of Wales staff; and
- A similar workshop with the projects.

2 Overview of the Programme and the Projects it Funds

2.1 Introduction

This chapter provides an overview of the IPP programme and delivery processes, together with the projects that are being funded. In particular, it highlights the outcomes that are anticipated in programme and project literature and which were identified during discussions with Arts Council of Wales and project staff.

2.2 The Programme

2.2.1 Rationale

The rationale for IPP is described in project literature as follows:

- **Ideas:** to develop and implement innovative, collaborative, creative projects between artists and project consortia which influence the way regeneration is conceived and implemented.
- **People:** to create processes which enable communities to take a greater lead in regeneration and, through this, raise well-being.
- **Places:** to create the conditions for more engaged and creative regeneration processes to continue into the future.

The term ‘regeneration’ is being used in its broadest possible sense. To this end, the term has not been defined within the programme literature, allowing projects to interpret its meaning as applicable to their own area, aims and objectives. One of the intentions of the programme was to ‘challenge the familiar way in which regeneration is conceived’, which, as noted later in this section, is a key part of the Arts Council of Wales’ strategy.

The term ‘art’ is also being used in the broadest sense and includes design and architecture practice.

A number of activities and outcomes for those activities are identified within that description of the rationale and it is useful to identify those here, as they will be slotted into the Theory of Change and the Logic Model that is set out later in this report.

Activities	Outcomes
<ul style="list-style-type: none"> • Developing and implementing innovative, collaborative projects • Engaging artists and ‘project consortia’ in the above 	<ul style="list-style-type: none"> • Influencing arts practice in Wales • Influencing (i.e. changing) the way in which regeneration is conceived and implemented • Communities take a greater lead in regeneration • (Via the above), raise ‘well-being’ within communities • Creating the conditions for more engaged and creative regeneration processes to continue into the future

The 'need' (or problem/opportunity) which IPP has been designed to address is less clear within the rationale as described within project literature. From the statements above we can, however, infer that the Arts Council of Wales is of the view that (or would like to test whether):

- a) Arts could and should have a more significant role in the regeneration process;
- b) The existing 'regeneration process' can be improved with the introduction of a more collaborative approach which involves artists in the process;
- c) A change in the way in which regeneration is conceived and implemented in Wales is necessary;
- d) Communities should take a greater lead in regeneration than they currently do; and
- e) By doing so, well-being will be enhanced within those communities.

A number of assumptions are being made, perhaps the most important being:

- 1) That collaborative approaches that involve artists will lead to communities being able to take a greater lead in the regeneration process; and
- 2) That there is a direct correlation between being involved in the regeneration process and well-being.

These are assumptions that the evaluation will seek to test along with the rationale as discussed above.

2.2.2 Objectives

The scheme's objectives are noted as being to:

- 1) Champion *the inclusion of creativity and the arts as an intrinsic part of the process of urban planning, design and regeneration.*
- 2) Promote *a wider understanding of the positive impact that design and architecture can have in shaping exciting, vibrant and sustainable communities.*
- 3) Pursue *excellence and distinctiveness in urban design.*
- 4) Encourage *cultural, social and economic sustainability.*
- 5) Bring *new voices into the regeneration debate* – creating an environment for ideas to grow and communities to flourish by stretching the aspirations and the imagination of people.
- 6) Encourage, where appropriate, *partnerships across the public, private and third sectors.*
- 7) Develop models that act as exemplars that *inspire and encourage others.*

These are all activities, as opposed to 'outcomes' (championing, promoting, encouraging...), although a desired outcome is inferred within each objective (highlighted by the italic text in the list above).

2.2.3 Policy and Strategy Context

IPP is a 'stand-alone' programme, but operates within the context of the other activities of the Arts Council of Wales. At a strategic level, the ambitions that IPP seeks to promote sit within the Arts Council of Wales' strategy 'Inspire'¹. The vision set out within the strategy is:

...of a creative Wales where the arts are central to the life of the nation. Together in Wales, we're embarked on an extraordinary journey. The destination is a Wales that is a creative country through and through. We see the arts as fundamental to the future of Wales — not a "nice to have" luxury, more a cornerstone in Wales's 21st century renewal.

This is a creativity rooted locally in the community and projected internationally in arts that have come to define Wales to the rest of the world.

Ten challenges are identified within the strategy:

- 1) Creating the right environment for the artist and the arts to flourish
- 2) Being fit for purpose
- 3) Leading from the front – our national organisations
- 4) Making more of our arts buildings
- 5) Wales in the world
- 6) More people creating, enjoying and taking part in the arts
- 7) Nurturing young talent, lighting the spark
- 8) Putting communities first
- 9) Making new places
- 10) Our digital times.

IPP can make a positive contribution to a number of the challenges identified, but is particularly relevant to the challenge of 'making new places'. The following are extracts from the description of this challenge within the strategy document:

So we 'regenerate' communities and places. Yet in most cases what we really mean is 'generation' — starting afresh in the here and now, creating new models of enterprise, social cohesion and well-being for communities that need to define themselves in the present, not the past. It is this new thinking that we are especially keen to encourage, even if for ease of reference we continue to talk about Regeneration...

We believe that well designed schemes, ones developed with engagement, creativity and imagination, are more likely to win community support, promote social well-being and encourage more sustainable economic development. In short, we want to promote a creative approach to regeneration. And if we are serious about making a difference, we need to embrace (and integrate) the disciplines that inform good design.

¹ <http://www.arts.wales/arts-in-wales/inspire>

The IPP programme is also designed to reflect the wider goals of the Well-being of Future Generations (Wales) Act and the Arts Council's duty to carry out sustainable development². IPP is also seen as part of a wider regeneration strategy that supports the Welsh Government's regeneration framework, Vibrant and Viable Places³.

2.2.4 Design and Delivery

Project Selection Process

The following is an outline of the process by which the projects funded by IPP were selected. The effectiveness of the process will be considered part of the evaluation process and reported at a later stage.

The application process for projects was divided into three distinct phases:

1. Call out	Invitations for Expressions of Interest to be part of the programme	Deadline January 2014
2. Stage 1	Development of a strong partnership or consortium and developing an artistic vision	Deadline March 2014
3. Stage 2	Full 3-year bid for funding	Deadline July 2014

Twenty-nine applications were submitted in response to the 'call-out'. Of these projects, 12 were awarded development funding to take their proposal to the next phase, in readiness for Stage 2 of the process. The amount awarded across the 12 projects at Stage 1 totalled £249,177. Seven projects were ultimately funded at the completion of Stage 2.

Staffing and Monitoring

The Arts Council of Wales team for the IPP programme includes:

- A Programme Sponsor
- A Programme Leader
- An External Programme Co-ordinator
- Four Development Officers responsible for working with one or more of the projects.

The Project Sponsor (Director for Enterprise and Regeneration, E&R) is responsible for the overall programme direction.

The Programme Leader (Portfolio Manager in Enterprise and Regeneration, E&R) oversees the programme, provides direction, and ensures that the vision of the programme is maintained in line with Arts Council priorities. The Programme Leader provides the arts expertise and is responsible for the development and implementation of the Learning and Development Programme, working with the external Programme Co-ordinator and the team. The Programme Leader is also the main contact for the evaluation.

² <http://gov.wales/topics/people-and-communities/people/future-generations-act/?lang=en>

³ <http://gov.wales/topics/housing-and-regeneration/regeneration/vibrant-and-viable-places/?lang=en>

The Development Officers act as the lead contact for the projects and provide the day-to-day advice on matters arising. Financial monitoring and appraisal of activities is also part of their role in tandem with the External Programme Co-ordinator and the Programme Leader. Development Officers are responsible for checking the project’s financial claims in liaison with the External Programme Co-ordinator.

The External Programme Co-ordinator brings the expertise on urban planning and current culturally led regeneration practice. This feeds into the Learning and Development Programme and provides a general steer for the projects. The External Programme Co-ordinator is jointly responsible (with the Programme Leader) for the implementation of the monitoring of projects and the reporting to the Arts Council’s Capital Committee.

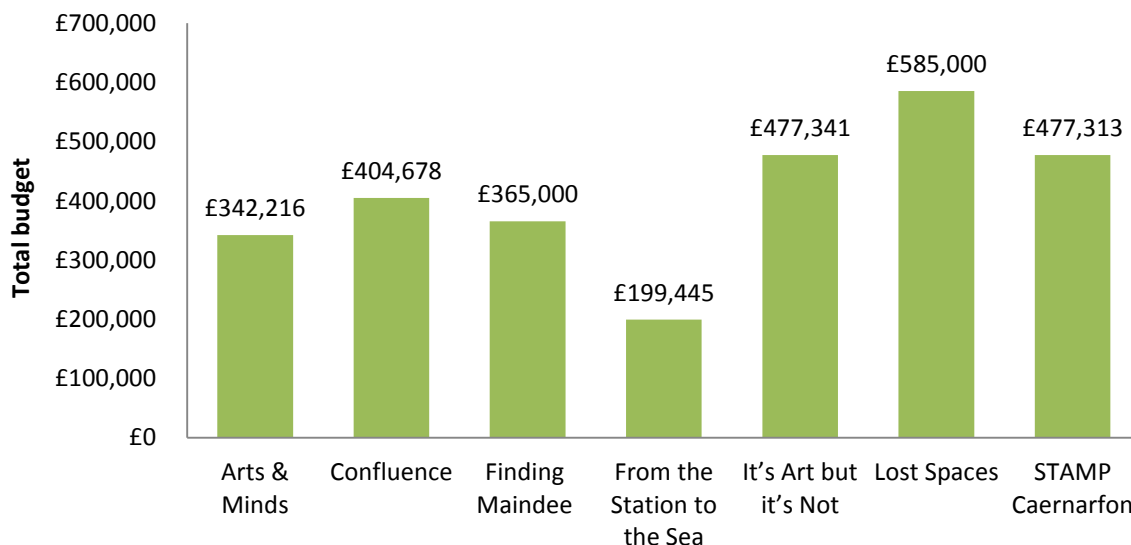
Quarterly Monitoring Reports are produced following a visit to the project to meet with the ‘consortia lead’ from two members of the IPP programme team. Those forms include updates on the following:

- Artistic Programme and Community Engagement
- Budgets and Finances
- Governance and Management
- Learning and Development
- Evaluation (data collection update)
- Other feedback to the Arts Council of Wales.

Budget

The Arts Council of Wales has allocated a total budget of £3million to IPP, with just over £2.85million (95%) allocated as project funding. Figure 2.1 shows the distribution of funding amongst the seven projects supported, which ranges from just under £200,000 to £585,000.

Figure 2.1: Total budget allocated to each IPP project



Source: Arts Council of Wales

2.3 The Projects

The seven projects that IPP is supporting are spread geographically across Wales and are outlined below.

2.3.1 Arts & Minds

Budget:	£342,216
Timescale:	Ends March 2018
Lead Organisation:	Tai Calon Community Housing
Other Consortium Members:	Head4Arts Aneurin Leisure
Location:	Blaenau Gwent
More Information:	http://tinyurl.com/gsmoyt

The Arts & Minds project aims to bring community arts, creative engagement and arts interventions into a series of social housing projects in Blaenau Gwent. They hope to change the culture of Tai Calon and to provide a model of good practice for integrating creative engagement and arts interventions into the work of community housing associations.



By bringing together community arts, creative design and community housing, the intention is to allow for a more strategic approach by Tai Calon to neighbourhood regeneration. It also adds a new creative dimension on to an existing large-scale environmental improvement programme by the housing association.

The aim is to:

- Integrate community arts into the regeneration programme to make the process and outcomes of renewal more engaging, inventive and meaningful in the long term.
- Embed creativity internally within the planning, design and implementation process of Tai Calon.
- Encourage communities to think creatively and take greater control of their local environment.
- Strengthen community involvement in environmental improvements and maximise their contribution to renewing the built environment.
- Develop a far-greater sense of community within these neighbourhoods and an increased sense of self-expression, ownership and pride through the targeted improvements.
- Change people's perception about the arts, both within the targeted communities and within the organisation itself.
- Influence wider practice of other community housing organisations and regeneration initiatives in Wales.

The project incorporates the involvement of artists in this process at different levels and for different durations through artists' residencies and the development and implementation of an artistic programme.

2.3.2 Confluence

Budget:	£404,678
Timescale:	Ends October 2017
Lead Organisation:	PLANED
Other Consortium Members:	Spacetocreate iDeA Architects Pembrokeshire County Council Transition Haverfordwest
Location:	Haverfordwest, Pembrokeshire
More Information:	http://www.thelabhaverfordwest.org/

The Confluence project sets out to devise and test new and innovative ways of working in Haverfordwest, which will bring the community together using collaborative arts projects helping to shape and influence urban planning, design and regeneration of the area. It will also investigate the opportunities to improve the built environment and reconnect the town to its river.



It is a three-year programme of artist commissions and experimental, creative projects that will challenge people’s views of the local environment and perceptions of the town, particularly the route of the river through the town centre and connection of the town to the river. A focus of this project is the establishment of a creative laboratory sited in an accessible part of the town — a central base for the programme that is capable of hosting workshops, exhibitions and residencies from commissioned artists and architects.

Confluence uses its laboratory approach and related commissioning programme to contribute to the current debate in the town around a number of key sites, including the Riverside Market, the skate park, the development of a riverside walk, and potential green spaces linking the town centre to the out-of-town shopping centre.

Central to the project is the development of a programme of socially engaged site-specific commissions that bring together the arts, architecture, and the local community.

2.3.3 Finding Maindee

Budget:	£365,000
Timescale:	Ends March 2018
Lead Organisation:	Maindee Unlimited
Other Consortium Members:	<ul style="list-style-type: none"> • Maindee Festival Association • Maindee Action Group • Charter Housing Maindee Parish Council • South East Wales Regional Equality Council • Cynefin Maindee • Newport Communities First Central Cluster • Newport Live Arts Development • Gwent Association of Voluntary Organisations • Community House Eton Road • CREW Centre Regeneration Wales
Location:	Maindee, Newport
More Information:	http://www.maindee.org/

This project is about regeneration through the viability and sustainability of the local community, and the programme of activities of this project is designed to revitalise and bring cohesion and activity to the Maindee area of Newport.



There are several strands to Finding Maindee, which also operates within a larger group of activities being delivered by Maindee Unlimited:

- *New Paths* is a locally managed pot for small-scale interventions⁴
- *Street Media* is a communications project for young people⁵
- *Mappa Maindee* is about creating new literal and metaphorical local maps, and forms part of the broader community engagement in regeneration work.

The project aims to achieve the following:

- Improve the sense of identity and of place
- Increase community spirit
- Create more attractive streets and public spaces
- Support micro-retail businesses
- Support cultural and creative industries
- Develop more jobs and skills.

⁴ <http://www.maindee.org/new-paths>

⁵ <http://www.maindee.org/street-media>

2.3.4 STAMP Caernarfon

Budget:	£477,313
Timescale:	Ends March 2018
Lead Organisation:	Gwynedd Council
Other Consortium Members:	Galeri Cadw
Location:	Caernarfon Waterfront, Gwynedd
More Information:	http://www.stamp.cymru/en/home/

This is a project to create a greater sense of place in Caernarfon. The project seeks to establish sustainable mechanisms for generating and interpreting the ideas, feelings and insights of the people who use the places around the Caernarfon Waterfront, generating ideas from people about places to underpin future regeneration.



The voices and insights of the people who inhabit and use the spaces that form the regeneration area, and who have used them in the past, will provide the inspiration to artists and regeneration practitioners alike to produce work that is of its place.

The project is focussed on the Caernarfon Waterfront, particularly around the Cei Llechi (Slate Quay), a semi-industrial and derelict site that was once where the slate from the local quarries was loaded on to ships and sent all around the world for roofing. It is hoped that this programme will enable a creative and innovative approach to regenerating this site led by the community and artists.

The project aims to:

- Explore less formulaic and more experimental approaches to engagement and regeneration, embedding artistic interventions and processes into the heart of regeneration.
- Set up a new network — the Caernarfon Arts Regeneration Network (CARN) — to bring together local artists and form a collective entity to help lead the programme and generate ideas.
- Create spaces and events for dialogue and the exploration and generation of creative ideas connected to waterfront regeneration.
- Design and implement a temporary space for waterfront users on the Ynys (island) site.
- Set up a Dialogue Forum aiming to collate the voices of the communities into the development and progress of the project.
- Commission a series of artistic interventions around the waterfront, including major artists in residencies.

2.3.5 Lost Spaces

Budget:	£585,000
Timescale:	Ends January 2018
Lead Organisation:	Culture Action Llandudno (CALL) CIC
Other Consortium Members:	<ul style="list-style-type: none"> • Mostyn Estates Ltd • Helfa Gelf Cyf • MOSTYN • Venue Cymru • CAIS • Cartrefi Conwy • Conwy County Council Associate Member
Location:	Llandudno, Conwy
More Information:	http://www.cultureactionllandudno.co.uk/

The vision for this project is to take Llandudno and its “Lost Spaces” — disused/derelict buildings and plots of land, unloved estates — and, through thought-provoking and exciting programming, develop discussion which will ultimately lead to them being reimagined and revitalised in a way that benefits all.



The dialogue created around these “Lost Spaces” will become pivotal to the development of urban planning, the cultural offer, opportunities and engagement within the town. CALL sees this as an opportunity to do something original and exciting which, in the long term, could lead to the town becoming a key cultural destination in the North West, benefitting the local economy and attracting cultural tourism.

The specific aims are to:

- Work with local, regional, national and international artists and organisations, bringing new and experimental ideas of culture and multi-disciplinary working to the region.
- Work with communities and develop their sense of ownership and excitement about cultural engagement.
- Create distinctive opportunities for cultural dialogue and exchange, for innovative cultural involvement and appreciation.
- Collaborate with strategic cross-sector partners, instigating dialogues and networks that will enable change and sustainability.
- Involve the widest possible remit of stakeholders in a programme of distinctive and innovative cultural activity, championing an approach that sees the development of this dialogue becoming intrinsic to all aspects of the future of the town.

2.3.6 From the Station to the Sea

Budget:	£199,445
Timescale:	Ends September 2017
Lead Organisation:	Coastal Housing
Other Consortium Members:	Volcano Theatre
Location:	High Street, Swansea
More Information:	

This is a project about Swansea High Street. It is about the idea of the High Street, the lived reality of the place, and the possibilities of its transformation. The consortium, led by Coastal Housing and Volcano Theatre, has devised a programme of diverse yet connected projects, each of which addresses particular perceptions or concerns and focuses on the needs and desires of specific constituencies.



Working with residents, traders, schools, workers, commuters, visitors and socially excluded people, the project aims to disrupt the prevailing power relations through imaginative interventions in the material and social realms of the street. Projects that are already underway include:

- **STORY STREET:** A digital stories project for residents and local traders, aimed at building relationships, making connections and highlighting the diversity of people and experiences in the street.
- **THRESHOLDS:** An artist commission to develop and create a fully accessible and inclusive community leisure space on Swansea High Street, designed collaboratively with pupils and staff of Ysgol Crug Glas, a nearby school for 3–19 year-olds, all of whom have profound and multiple or complex learning difficulties.
- **STORYOPOLIS:** A children's literacy and storymaking initiative, which will increase children's access to high-quality literature experiences through workshops and events with authors and illustrators, and which aims to help make the High Street a more inclusive, family-friendly environment.
- **I'M NOT FROM ROUND HERE:** An artist residency exploring new types of relationships with High Street co-inhabitants and bringing new voices into the conversation regarding what it's like to live, work and play around here.
- **COME RAIN OR COME SHINE:** Striking awnings or canopies designed by artists to meet the needs of independent traders, improve the environment for visitors and shoppers, and help create a distinctive visual identity for the street.
- **HIGHER STREET:** Artists working with local people to explore and reimagine one of the neglected passageways between the High Street and the river level.
- **ICELAND ICELAND:** A visual transformation of a High Street landmark, in ways which encompass both change and continuity and bring unusual green spaces to the street.
- **TROUBLEMAKERS' FESTIVAL:** A long weekend of performance, discussion, activism and ideas, aimed at disrupting the status quo.

2.3.7 It's Art but it's Not

Budget:	£477,341
Timescale:	Ends June 2017
Lead Organisation:	Rhondda Cynon Taff Homes
Other Consortium Members:	Artes Mundi Valleys Kids
Location:	Rhondda Cynon Taff – communities of Dinas, Penygraig, Porth and Trebanog
More Information:	https://itsartbutitsnot.wordpress.com/

'It's Art but it's Not' is a programme of socially engaged arts projects in Rhondda Cynon Taff, with artists working with local communities and the project consortium to develop and test new ideas for the improvement and regeneration of local communities and public spaces linked to a large programme of environmental improvements to the local housing stock.



The project aims to:

- Work with local people to highlight the area's hidden assets and identify approaches to change supporting community cohesion and reengaging people in civic society.
- Change the way people perceive and view their community – introduce new perspectives and visions of the local areas through the active involvement of contemporary artists.
- Result in a range of physical improvements to the area.
- Engage new audiences with contemporary art and expose people to the highest quality in art forms. This will involve showcasing the excellence of artistic outcomes and highlighting local distinctiveness.
- Support vocational skills development.

Additionally, the consortium partners aim to learn and work together to embed changes within their practice. This project aims to contribute to long-term cultural strategy for the area that incorporates all relevant organisations and groups, as well as informing the long-term outreach strategies of the three consortium partners, enabling them to develop a long-term, sustainable relationship.

The project has three main strands which will develop throughout the project:

- Community engagement through a programme of creative conversations led by groups of community consultants working with artists and Artworks.
- Interruptions – creative interventions led by local and international artists and/or performers.
- An open spaces regeneration programme with artists working with local communities to shape and influence the design of hard landscaping and environmental improvements.

3 Theory of Change

3.1 Introduction

This chapter sets out a Theory of Change for IPP. A Theory of Change can be described as a roadmap that outlines the things which need to happen or be in place in order to achieve the final outcome. A good Theory of Change is a very useful tool for programmes, since the approach can reveal:

- Whether the activities being undertaken make sense, given the goals of the programme.
- Whether there are things being done that do not help to achieve the goals of the programme (i.e. they do not lead to a relevant outcome).
- Whether there are gaps in the support that you (or others) are providing (i.e. some of the range of necessary interim outcomes are not being achieved).
- How to measure your impact and/or progress towards achieving the final outcome of the programme, and
- The identification of any additional or unforeseen outcomes which may not have been anticipated previously.

The final point is very significant, since interventions often occur in a situation in which those charged with assessing the project are unlikely to see (or be able to measure) the final outcome during their lifetime. This can make it difficult to assess whether the project can be considered a success. If, however, we can demonstrate that interim outcomes (which will ultimately lead to the final outcome) have been achieved, making a judgement on the success or otherwise of the project is possible.

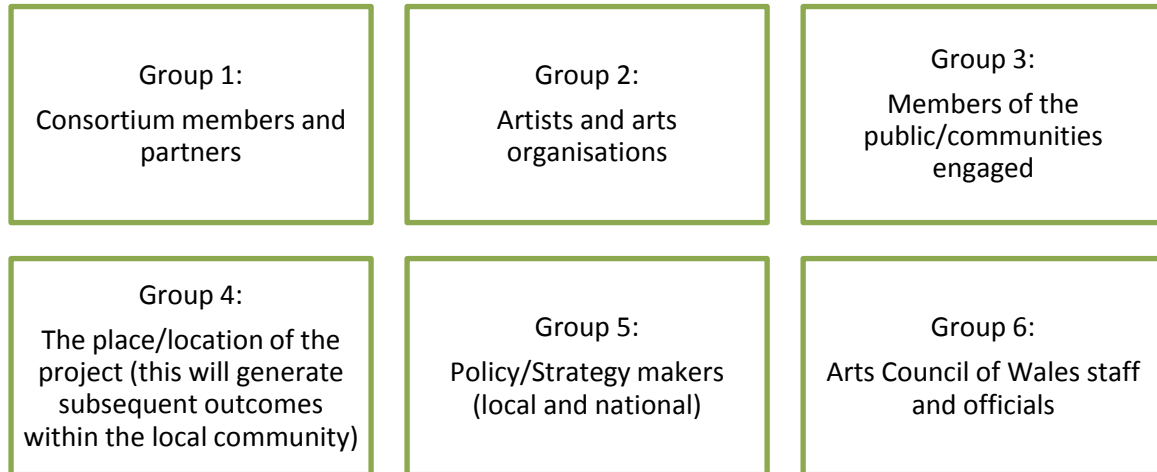
The process is useful also because it identifies the *assumptions* that are being, or have been, made when a project is being devised. For example, it is assumed that certain actions will lead to certain outcomes or that certain interim outcomes will lead to the desired final outcome. Testing the accuracy of those assumptions is an important part of any evaluation.

The research undertaken to develop the Theory of Change included:

- a) A review of programme and project literature
- b) Scoping interviews with programme and project staff
- c) A workshop to discuss the Theory of Change with Arts Council of Wales staff, and
- d) A similar workshop with the projects.

3.2 The Theory of Change

The process of developing the Theory of Change has identified a number of ‘participant groups’ and where we expect to see change (i.e. outcomes) as a result of the intervention (i.e. IPP). They are:



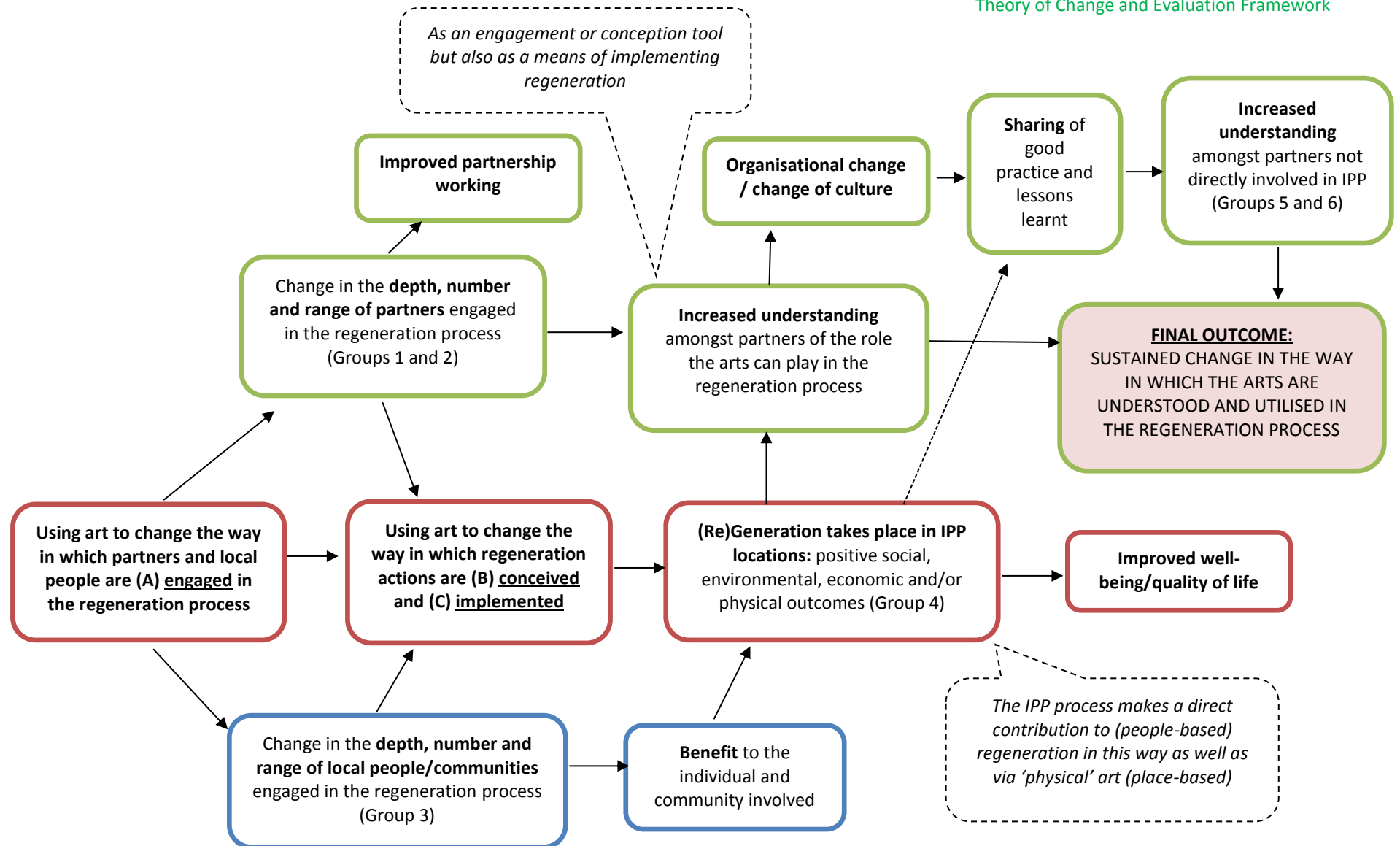
Group 4 is different from the others in that it represents the locations where IPP projects are active, rather than the people involved in various capacities. Each of these groups can be found within the illustration of the Theory of Change on the following page.

The graphic illustrates three primary ‘paths’ within the Theory of Change. The central path (in red) illustrates what could be described as the core of the IPP programme. The blue path along the bottom is focussed on the change that local people (Group 3) engaged by the projects will (in theory) follow, whilst the green path along the top is focussed on consortium members and partners (Group 1), artists and arts organisations (Group 2), policy/strategy makers (Group 5), and Arts Council of Wales staff and officials (Group 6).

One box is highlighted by its red shading and identified as the ‘final outcome’ for the programme. This is the primary objective (rationale) for IPP, which is to achieve a sustained change in the way in which the arts are understood and utilised in the regeneration process. This outcome comes at the end of the blue path, which follows the change that is anticipated (required) in Groups 1, 2, 5 and 6. Progress along all three ‘paths’ will be, however, necessary in order to achieve the ambitions of the programme — they are not mutually exclusive. Furthermore, ensuring that this is the case will be key to the ultimate success of the programme.

Figure 3.1: Theory of Change IPP

Evaluation of the Ideas: People: Places Programme :
Theory of Change and Evaluation Framework



Developing the Theory of Change has also identified a number of important assumptions that have been made in the design and development of IPP:

- a) That there is a direct link between using art within the regeneration process and better/enhanced regeneration outcomes – *this is a key element of the rationale for the intervention.*
- b) That the correct range of partners and stakeholders (i.e. Groups 1, 2, 5 and 6) are engaged in the process, *i.e. that the programme and the projects are not only 'preaching to the converted' – if they are, the intervention is not being targeted properly.*
- c) That engaging with individual stakeholders will lead to change within the organisation that they represent – *if the change is not within the organisation, the likelihood of a sustained change in the way in which the arts are understood and utilised in the regeneration process is unlikely.*

These assumptions need to be correct for the programme to achieve its objectives, and will be tested as part of the evaluation process.

4 Evaluation Framework

4.1 Introduction

Building on the Theory of Change in the previous chapter, the evaluation framework sets out how the evaluation is going to be undertaken. In particular, it sets out the questions which the evaluation will seek to answer and the data and information that it will seek to collect in order to answer those questions.

The framework is split into two main parts:

- a) Outcomes evaluation – a review of what the programme has achieved; and
- b) Process evaluation – a review of how the programme has been managed and delivered.

4.2 Outcomes Evaluation

The framework for assessing the outcomes of the IPP programme includes the six participant groups identified within the Theory of Change. The changes (i.e. outcomes) that are anticipated for four of those groups are, however, the same and thus have been grouped together.

Group 1: Consortium Members and Partners

Group 2: Artists and Arts Organisations

Group 5: Policy/Strategy Makers

Group 6: Arts Council of Wales Staff and Officials

These are the groups upon which the activities of the evaluation team will focus. Projects and the Arts Council of Wales team will, however, be responsible for providing some information to the evaluation team. They will also need to provide contact details to the evaluation team to allow interviews to take place.

What?	How and when it will be collated
1. The number and types of individuals and organisations engaged: <ol style="list-style-type: none"> a. Which organisations and individuals have been engaged? b. Which groups/communities do they represent? c. What previous involvement had they had with regeneration in their area? 	To be collated by the projects and/or the Arts Council of Wales IPP team for their activities and provided to the evaluation team: <ul style="list-style-type: none"> • By the end of February 2017 and 2018 • And at the end of the lifetime of the project
2. The method and depth of the engagement: <ol style="list-style-type: none"> a. How have they been engaged? b. How long have they been engaged for? c. Over what period have they been engaged? 	
3. What has been the change (if any) in understanding the role of the arts in regeneration (as [a] an engagement tool; [b] a conceptual tool; [c] an implementation tool): <ol style="list-style-type: none"> a. For the individual engaged b. For the organisation which the individual represents 	Evaluation interview: <ul style="list-style-type: none"> • Wave 1: Around March 2017 • Wave 2: Around March 2018
4. Has there been a change in behaviour based on the above (within and outside IPP) <ol style="list-style-type: none"> a. For the individual engaged b. For the organisation which the individual represents 	
5. How have any changes identified above been achieved? How sustainable are the changes achieved?	
6. Changes in the level and perceived quality of partnership working amongst those engaged	

Group 3: The members of the public/communities engaged

This element of the evaluation will primarily be the responsibility of the projects who are charged with evaluating their activity as part of their agreement with the Arts Council of Wales.

It is important to stress that projects are not being restricted to reporting only on the questions and indicators noted below within their evaluation reports; this is the information that they are being asked to collate and provide to inform the programme-level evaluation being discussed in this report. Any additional information that they can provide in relation to the impact of their project on this group would be welcomed and included within the programme-level evaluation reports.

Furthermore, it is important to recognise the uniqueness of the projects and the fact that they are encouraged to be innovative in their thinking and approach. As such, we have avoided being overly specific in the definition of anticipated outcomes such as changes to an individual's self-efficacy, preferring to allow projects flexibility in terms of those types of outcomes. Projects are, however, asked to consider and report on outcomes of those natures within the evaluation reports that they provide.

A range of approaches and methods could be used by projects to collect evidence of the impact of activity on this group and we would not wish to be prescriptive in terms of recommending any specific approach to projects. Potential approaches include surveys, in-depth interviews, focus groups, case studies or, perhaps preferably, a combination of these approaches. The evaluation team will be able to provide some advice and guidance to projects on these matters. Sources of advice and guidance that projects could consult include:

- [The What Works Centre for Wellbeing](#)
- [Office for National Statistics \(ONS\) guidelines on measuring social capital](#)
- [ONS guidance on measuring personal well-being](#)
- [Guidance published by the Big Lottery Fund.](#)

What?	How and when it will be collated
<p>1. The number and types of individuals and organisations engaged:</p> <p>a. Who has been engaged by the projects? Which groups/communities do they represent?</p> <p>b. What previous involvement had they had with regeneration in their area?</p>	<p>To be collated and presented to the evaluation team by the projects in the form of ‘project evaluation reports’:</p> <ul style="list-style-type: none"> • By the end of February 2017 and 2018 • And at the end of the lifetime of the project <p>The evaluation team will review the information provided and include the findings in the programme evaluation reports due in April 2017 and April 2018.</p>
<p>2. The method and depth of the engagement:</p> <p>a. Why did they get engaged?</p> <p>b. How have they been engaged?</p> <p>c. How long have they been engaged for?</p> <p>d. Over what period have they been engaged?</p>	
<p>3. Has there been a change in awareness and understanding of their role/their community’s role in regeneration? If there has, what was the role of art in achieving that aim?</p>	
<p>4. Has there been a change in the behaviour of the individuals engaged in respect of their involvement with regeneration activities (within and outside IPP)? How sustainable is that change? Will it/has it continue(d) beyond their involvement with the IPP project?</p>	
<p>5. Have there been changes to the (a) personal well-being⁶, (b) self-efficacy⁷ and/or (c) social capital⁸ of the individuals and/or communities involved?</p>	
<p>6. Have the views of the individuals about the local area changed as a result of their engagement by IPP? If so, how and why?</p> <p>a. General satisfaction with the area/location</p> <p>b. Strengths and weaknesses of the area/location identified</p> <p>c. Perceived ability to live/work in the area/location</p> <p>d. Knowledge and understanding of the area/community</p> <p>e. Level of participation/engagement with the local community</p>	

⁶ See [ONS guidance on measuring personal well-being](#).

⁷ The extent or strength of an individual’s belief in their own skills and ability to achieve tasks and ambitions.

⁸ The networks of relationships among people who live and work in a particular area or society.

Group 4: The place/location of the project

As previously noted, this group represents the places in which the IPP projects are active, and has been included in recognition of the ambition that the IPP projects have a tangible, positive physical regeneration outcome.

The indicators noted draw on the toolkit which has been developed by the Welsh Government as part of their monitoring of the Vibrant and Viable Places regeneration framework⁹.

Again, it is important to stress that projects are not being restricted to reporting only on the questions and indicators noted below within their evaluation reports; this is the information that they are being asked to collate and provide to inform the programme-level evaluation. Moreover, projects are not required to provide the information specified. Projects are, however, again asked to consider and report on the outcomes noted below where they are seeking to have a positive impact on the places (in a physical sense) in which they are active. Any other information or evidence of the impact of the projects on their location which is provided will be taken into account within the programme-level evaluation.

As for Group 3, a range of methods could be used by projects to measure change in this group, including surveys, in-depth interviews, focus groups, and case studies. Guidance which has been produced on town centre evaluation for Vibrant and Viable Places can also be shared with the projects.

⁹ <http://gov.wales/topics/housing-and-regeneration/regeneration/vibrant-and-viable-places/?lang=en>

What?	How and when it will be collated
1. What types and how many physical regeneration actions have been funded/undertaken? And, how were they identified/chosen?	<p>To be collated and presented to the evaluation team by the projects in the form of ‘project evaluation reports’:</p> <ul style="list-style-type: none"> • By the end of February 2017 and 2018 • And at the end of the lifetime of the project <p>The evaluation team will review the information provided and include the findings in the programme evaluation reports due in April 2017 and April 2018.</p>
2. Number of buildings/properties where there has been a change in use as a result of the actions/support of the project (total number of commercial/residential units)	
3. (If in a town centre or an industrial area) Number of vacant units: <ul style="list-style-type: none"> a. before and after the project intervention b. brought back into use following an intervention 	
4. Pedestrian flows/footfall in the locations where actions have taken place	
5. Change in public confidence and perception of the place (location users) <ul style="list-style-type: none"> a. General satisfaction with the area/location b. Strengths and weaknesses of the area/location identified c. Perceived ability to live/work in the area/location d. Knowledge and understanding of the area/community e. Level of participation/engagement with the local community 	
6. Change in business confidence and perception of the place (location users) <ul style="list-style-type: none"> a. General satisfaction with the area/location b. Strengths and weaknesses of the area/location identified c. Perceived sustainability of the business d. Perceived ability to succeed in the area/location e. Knowledge and understanding of the area/community f. Level of participation/engagement with the local community 	

4.3 Process Evaluation

As previously noted, the process element of the evaluation is focussed on how the programme has been designed, managed and delivered.

The focus of the evaluation in respect of the fieldwork to be undertaken is on ‘programme level’ issues. The evaluation will, however, also seek to capture and review lessons learnt at a project level during interviews with those responsible for the delivery of projects. We would also anticipate drawing upon the information provided within project-level evaluation reports which the individual projects are responsible for preparing.

What?	How and when?
<p>1. What are the strengths, weaknesses¹⁰ and lessons learnt of the IPP model as (i) designed and (ii) delivered?</p> <ul style="list-style-type: none"> a) Role of Arts Council of Wales b) Project application process (stage 1 and stage 2) c) Monitoring process d) Support provided to projects e) Sharing of good practice within the programme f) Sharing of good practice outside of the programme (programme level) g) Engaging with partner organisations (programme level) h) Managing a project i) Engaging with partner organisations (project level) j) Engaging with the community (project level) 	<ul style="list-style-type: none"> • Interviews with Arts Council of Wales staff • Interviews with project staff <p>Round 1: November 2016 Round 2: March 2018*</p> <ul style="list-style-type: none"> • Review of monitoring reports
<p>2. Which, if any, elements of the design or delivery of the programme are (a) critical to the success of the programme, and (b) limiting or putting the success of the programme at risk?</p>	<ul style="list-style-type: none"> • Interviews with Arts Council of Wales staff • Interviews with project staff <p>Round 1: November 2016 Round 2: March 2018*</p>

¹⁰ Things that the project has had some influence or control over.

What?	How and when?
3. What, if any, external factors have influenced the delivery of IPP (be they positive or negative)?	<ul style="list-style-type: none"> • Interviews with Arts Council of Wales staff • Interviews with project staff <p>Round 1: November 2016 Round 2: March 2018*</p>
4. How does IPP differ from other support which is available to the beneficiary groups (if any)? [role, process, scope and volume of activities undertaken]	<ul style="list-style-type: none"> • Interviews with Arts Council of Wales staff • Interviews with project staff <p>Round 1: November 2016 Round 2: March 2018*</p>
5. Is there anything missing that would add value to the programme?	<ul style="list-style-type: none"> • Interviews with partner organisations (e.g. Welsh Government, Local Authorities, etc.) <p>Round 1: March 2017 Round 2: March 2018</p> <ul style="list-style-type: none"> • Review of monitoring reports
6. What has been the impact of the programme on the organisations leading the delivery of projects (positive or negative): <ol style="list-style-type: none"> a. During the delivery period b. Post-delivery (legacy) <p>[this is an outcome but included here due to its link to the process]</p>	<ul style="list-style-type: none"> • Interviews with project staff <p>Round 1: November 2016 Round 2: March 2018* Round 3: March 2019</p>

*Interviews will be undertaken before this where project end dates are sooner.

5 Conclusion

The focus of this report has been on preparing the ground for the evaluation of IPP. It sets out how the programme has been set up, and introduces the seven projects that are being funded. Subsequently, the report takes a theoretical look at the outcomes that the programme is seeking to achieve via the development of a Theory of Change.

That process identified six ‘participant groups’ where we would expect to see change as a result of the activities and actions of the programme, i.e. outcomes.

- Group 1: Consortium members and partners
- Group 2: Artists and arts organisations
- Group 3: Members of the public/communities engaged
- Group 4: The place/location of the project (this will generate subsequent outcomes within the local community)
- Group 5: Policy/Strategy makers (local and national)
- Group 6: Arts Council of Wales staff and officials.

Three ‘outcome paths’ are identified by the Theory of Change process and illustrated by a graphic within the report. One box within the graphic is highlighted — this is the primary objective (and rationale) for IPP, which is to achieve a sustained change in the way in which the arts are understood and utilised in the regeneration process. Progress along all three ‘paths’ identified by the Theory of Change will be necessary in order to achieve the ambitions of the programme — they are not mutually exclusive. Moreover, ensuring that progress is made along all three paths will be key to the ultimate success of the programme.

Developing the Theory of Change has also identified a number of important assumptions that have been made in the design and development of IPP. These assumptions need to be correct if IPP is to achieve its objectives and they will be tested in the evaluation progress.

The subsequent evaluation framework sets out the questions which the evaluation will seek to answer and the data and information that it will seek to collect in order to answer those questions. The focus of the primary research to be undertaken by the evaluation team will be on Groups 1, 2, 5 and 6 leaving the projects to focus on collecting data that will assess the outcomes of their work on members of the public/communities with which they have engaged (Group 3) and the place in which they are active (Group 4).

This reflects the fact not only that this is a programme-level evaluation but also that each project is unique and, therefore, it would be difficult and counter-productive to be overly prescriptive in how they should evaluate their outcomes. The project-level evaluation work will subsequently be reviewed by the programme evaluation team, integrated with the findings of our own research and presented in reports to be presented as outlined in the timetable below.

5.1 Next Steps for the Evaluation

It is anticipated that the next report of the evaluation (Report 2) will be completed in April 2017. The focus of that report will be on the achievements of the project to date and lessons learnt which could be applied during the remaining lifetime of the programme. The report will also look back at the way in which the programme was set up and how the projects being funded were identified and selected, again with an emphasis on identifying the lessons learnt.

Report 3 will be produced one year later (in April 2018). This will be the main report of the evaluation, reviewing the outcomes of the programme and individual projects as well as lessons learnt from a management and delivery perspective. It will be followed by a short 'legacy' report in April 2019 (Report 4), which will revisit some of the key findings of the evaluation and test the sustainability of outcomes that have been identified.

Appendix 1: Scope of the Evaluation

The key task is to measure the value, impact and effectiveness of the Ideas: People: Places programme. This evaluation will take place throughout the life of the programme and for one year after its conclusion, and is expected to deliver the following.

A brief narrative summary of the project – its background, aims, management and delivery:

- What were the original aims of the programme?
- Who are the programme participants?
- What are the key characteristics/features of the projects?
- What is the scale of the projects overall (timescale, number of participants, investment, and other resources levered in by Arts Council of Wales investment)?

An evaluation of the impact of the programme:

- Has it worked?
- To what extent can the programme be described as offering “good value for money”?
- What has been the effect on the quality of collaboration between the key consortium partners?
- Has the scheme provided a cost-effective and efficient way of delivering the projects?
- Has the scheme generated new cross-sector collaboration and partnerships?
- Has the scheme encouraged beneficial changes in the way in which regeneration projects are delivered?
- What barriers have project participants encountered? How did they overcome them?
- Does the programme offer evidence of potential new models or ways of working that might act as exemplars to inspire and encourage others?
- Has the programme offered any surprising or unexpected outcomes?

An evaluation of the extent to which the arts have acted as a catalyst for change:

- Is there evidence that projects have embedded art in a meaningful way in regeneration projects?
- Is there clear evidence of increased local engagement with — and an understanding of — art/architectural practice?
- Has the programme opened up new uses of space in/for communities through repurposing land/buildings?
- Has the programme impacted on art and architecture practice, and how?

An assessment of the quality of the regeneration process in facilitating the community's engagement and participation:

- How successful have the projects been in allowing communities to take a greater lead in shaping their environment?
- Have the projects enabled new voices to come through the regeneration process?
- Are there comparator programmes elsewhere that offer different or more persuasive outcomes?

An evaluation of the extent to which Ideas: People: Places is helping to create the circumstances for well-being in communities that have been engaged in the programme:

- Do people/communities engaged in the project feel an increased sense of agency/empowerment and well-being?

An evaluation of the impact of the Arts Council's processes and policies on the outcomes of Ideas: People: Places:

- What measures have been put in place to ensure that learning is captured and shared, and how?
- Is there evidence of effective self-evaluation across all projects?
- Are the governance, financial procedures and grant-monitoring arrangements providing the right level of support and scrutiny?

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