



Vital Communities

bringing people together through art and creativity

Vital Communities: Phase 1
April 2004 to December 2007

Introduction

Vital Communities is a distinctive impact research project, beginning with a three-year pilot and aiming to conduct the study over a 15-year period. Through a vibrant, exciting and inclusive programme of high-quality arts activities, the project is studying the impact of the arts on community development and investigating whether the arts have a positive impact on the aspirations, achievement and attitudes of individual identified communities across Cambridgeshire and Peterborough.

This document is a description of the project to date, as written by the Project Manager, in order to inform the Steering Group, the Primary Partners and all other Stakeholders, and for revision of the Business Plan for Vital Communities: Phase 2.

The following information is included:

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1. Background

1.1 A distinctive research study

Vital Communities is an exciting research project, beginning with a three-year pilot (Phase 1: March 2004 to December 2007), while aiming to conduct the study over a 15-year period. The project sets out to test whether the arts have a positive impact on the aspirations, achievements and attitudes of ten identified communities in Cambridgeshire and Peterborough.

Through a vibrant, exciting and inclusive programme of high quality arts activities, Vital Communities aims to investigate the impact of the arts on community cohesion and connectedness. The project aims to realise growth for the arts and artistic development by encouraging best practice, creating more consistent standards of service and strengthening collaborative working.

Vital Communities is providing a programme of free creative activities to children and young people, extending out to their families and immediate communities across ten separate identified locations. Our aim is to follow the children, their families and their communities through the fifteen-year period of the research.

Participant groups have been selected to be representative of the breadth of social conditions of the sub-region, including areas of rural isolation, small market towns, urban fringe and locations already identified for regeneration. During the Autumn 2005, in each of these varied communities, up to 30 Year 1 school children (aged five and six) and their families were recruited to participate in the research study. In addition to these, more than 2,000 children and their families are participating in the creative programme.

Vital Communities is happening in the following ten 'active' locations:

Urban: High Deprivation Eastfield, Peterborough	Suburban: High Deprivation Ramsey, Hunts	Rural: High Deprivation Wisbech St Mary, Fenland Parson Drove, Fenland
Urban: Medium Deprivation Eynesbury, St Neots, Hunts	Suburban: Medium Deprivation High Barns, East Cambs	Rural: Medium Deprivation Fulbourn, South Cambs
Urban: Low Deprivation Trumpington, Cambridge City	Suburban: Low Deprivation Sawston, South Cambs	Rural: Low Deprivation Sutton, East Cambs

Vital Communities is absolutely unique. No other project to date has included a free comparable creative programme delivered across ten diverse communities, with an accompanying longitudinal research study measuring the effects of that programme. The project is already providing robust research evidence in support of the arts that makes a significant impact at sub-regional, regional and national level.

2. Making it happen

2.1 How the project (Phase 1) has been funded

The primary partners and financial stakeholders (the Partners), for the first phase of Vital Communities have been:

- Cambridge City Council
- Cambridgeshire County Council
- East Cambridgeshire District Council, represented by ADeC (Arts Development East Cambridgeshire)
- Fenland District Council
- Huntingdonshire District Council
- Peterborough City Council
- South Cambridgeshire District Council
- Arts Council England, East
- NESTA

Phase 1 of Vital Communities (March 2004 to December 2007) has been resourced by the seven local authorities in Cambridgeshire and Peterborough and Arts Council England East, bringing partnership funding of £270,000 with further support of £150,000 secured through the National Lottery (Grants for the Arts). Additional resources of £30,000 have been provided by the National Endowment for Science, Technology and the Arts (NESTA) to fund further in-depth evaluation and film documentation.

2.2 How the project (Phase 1) has been managed

Vital Communities is managed by a Steering Group. This Group has consisted of representatives from the Local Government Partnership and other who can bring both experience and advocacy skills to the project. The Project Manager has been responsible for project delivery and is supported by an Administrator. The Project Manager reports to the following Steering Group:

- Susan Potter, Project Manager for Vital Communities (Experienced manager of creative learning and audience development projects)
- Catherine Alexander, Arts Development Officer, Cambridge City Council (Representing Cambridgeshire and Peterborough Arts Development Officers)
- Trevor Baker, Research Manager, Consultation & Business Development (Representing Cambridgeshire County Council's Research Unit)
- Joanne Gray, County Arts Officer, Cambridgeshire County Council (Lead Officer for local authorities on Vital Communities)
- Patrick Shevlin, General Inspector for Schools Cambridgeshire: Creativity (Advisor on selection of schools in Cambridgeshire and tracking pupil progress)
- Susan Cary, Manager of Early Childhood Pedagogy, Peterborough City Council (Advisor on Peterborough Primary Schools selection and progress)
- Sarah James, ACEE Development Officer for sub-region, Learning and Skills

2.3 The skills and experiences of the other main people involved

2.3.1 The Artists

Artists have been chosen from within the area of the partnership, in order to support the developing careers of locally-based artists, to encourage them to remain in the Eastern region and to ensure a lasting legacy for the project. These creative practitioners have been managed and supported by the Project Manager throughout the duration of the project. Recruitment of creative practitioners is through advertisement and application, interview and selection. Induction and evaluation is through regular quarterly meetings.

With a positive drive to recruit BME artists to deliver the creative programme, the project has set out to provide culturally rich and diverse experiences for the ten participant communities. At the end of the pilot phase, Vital Communities has begun to impact upon community relations between people from different generations and different cultures.

In this way, the project is developing understanding among, within and between members of those target communities with a largely mono-cultural make up. The following list gives a small selection of the many talented professional artists who have been active collaborators in the development and delivery of the creative programme in the first phase of Vital Communities:

- Clare Crossman (Poetry)
- Gina Ferrari (Textiles Art)
- Neeraj Ganger (Henna Artist)
- Sarah Gibson (Stop-Frame Animated Film)
- Makhou D'laye (Samba and Percussion)
- Diccon Hogger (Street Dance)
- Nic Juett (Painting)
- Tom Marty (Drama)
- Kathryn Rowland (Digital Music)
- Devinda Suali (Bhangra Dance)
- Alpana Sengupta (Indian Classical Dance)
- Jane Thewlis (Environmental Sculpture)
- Rowan Wylie (Performance Art)

Throughout Phase 1, participants have commented upon the high quality of both delivery and artistic outcomes. This has been as a direct result of the selection and commitment of our most professional local practitioners and arts organisations.

Through the intervention of the creative programme, Vital Communities aims to explore the common thread of creativity and its impact. During Phase 1, this unique project is already demonstrating how far these ripples of creativity spread out into communities, burgeoning from the original input through the cohort children and their families. Through both the quantitative and qualitative research studies, we are aiming to investigate how the arts might create the 'social glue' for communities.

2.3.2 Arts and Cultural Organisations

The following list gives a selection of the many diverse arts organisations who have also been active collaborators in the development and delivery of the creative programme in the first phase of Vital Communities:

- Anglia Ruskin University
- The Angles Theatre
- Babylon Gallery
- Bhangra Beat
- Britten Sinfonia
- Eel Pie Band
- Film Sense
- Music for Little People
- Music to Grow To
- Ouse Washes Molly Dancers
- Public Arena
- Space 4 Gallery
- Talking in Tune

2.3.3 School Partners

Vital Communities has established a close relationship with one hub school in each of our selected locations. These schools have become integral partners in supporting us to deliver the pilot phase, and will continue to work with us in Phase 2 of the project.

The Vital Communities school partners are as follows:

St Thomas More RC Primary School (Eastfield, Peterborough)

Fulbourn Primary School (Fulbourn, South Cambridgeshire)

Spring Meadow Infant and St Mary's Junior Schools (High Barns, East Cambridgeshire)

Payne Primary School (Parson Drove, Fenland)

Spinning Infant and Ramsey Junior Schools (Ramsey, Huntingdonshire)

Winhills Primary and Samuel Pepys Special Needs School (St Neots, Huntingdonshire)

John Falkner Infant and John Paxton Junior Schools (Sawston, South Cambridgeshire)

Sutton Primary School (Sutton, East Cambridgeshire)

Fawcett Primary School (Trumpington, Cambridge City)

Wisbech St Mary Primary School (Wisbech St Mary, Fenland).

2.3.4 Community Partners

Through consultation and engagement during Phase 1, the following community groups and organisations have assisted in the delivery and development of the project in each of our ten diverse locations where Vital Communities has been happening:

- Groups providing support for young economically deprived families (Eg. Fenland Links, Saxon Community Association, Family Learning Service)
- Groups providing assistance and support for families from minority ethnic communities (Eg. New Link, East Family and Community Project, Ormiston Trust)
- Social housing, sheltered housing and residential homes (Eg. Muir Group Housing Association, Crossways Gardens, The Red House)
- Groups providing opportunities for adults with specific needs (Eg. Opportunities without Limits, Larkfield Day Centre, Trumpington Over 60's)
- Groups engaged with community interests and hobbies (Eg. Sawston Local History Group, Ramsey Storytellers, Sutton Gardening Club)
- Groups providing out of school opportunities for children and young people (Eg. Chestnuts Play Centre, Whizzy Kids, High Barns After School Club)
- Groups providing spaces and facilities for lifelong learning and creativity (Eg. Peterborough Library, Babylon Gallery, St Neots Museum).

2.3.5 Including and involving other organisations and skills

Vital Communities is the first longitudinal arts research study of its kind. It therefore provides a unique opportunity to enhance the current bank of public knowledge relating to both appreciation of and engagement in the arts. It hopes to improve political, social and economic understanding pertaining to the impact of the arts upon individuals and how the arts might impact upon community cohesion.

Many creative practitioners and a wide range of arts and cultural organisations have already collaborated in the project. During Phase 1, the following have become valuable creative partners in hosting events, providing in-kind support, skills and resources:

- Ely Cathedral
- Fitzwilliam Museum
- Nine Wells Nature Reserve
- Peckover House
- Peterborough Library
- Ramsey Library
- Sawston Library
- St Neots Library
- St Neots Museum
- Wisbech Museum
- Woodwalton Fen Nature Reserve
- Wordfest Literature Festival

3. Inputs, Outputs and Outcomes

3.1 Inputs and Outputs

At the end of Phase 1, the Vital Communities Creative Programme has resulted in the following quantitative inputs and outputs across the ten participating communities:

- 3,730 hours arts inputs
- 502 professional artists working across all art forms
- 1,623 hands-on workshops and events
- 600 regular weekly participants
- 20 participant schools (infant, junior, primary and secondary)
- 205 participant community groups/organisations
- 78 INSET training sessions for teachers
- 183 new exhibitions and performances
- 21,857 new audience members
- 60,231 creative interventions
- £106.55 average cost per workshop/event
- £2.87 average cost per intervention.

3.2 Qualitative Outcomes

Phase 1 of Vital Communities has been fully active since January 2006 in order to build community links, to ensure the project meets as many needs as possible and to test our delivery and research methods. At the end of Phase 1, the project has begun to make a tangible impact to the participating communities:

- Families are working and learning together
(Eg. after-school stop frame animation classes in rural Wisbech St Mary)
- Providing opportunities for mono cultural communities to work with BME artists
(Eg. Bhangra Beat! live music and dance evenings in each of our ten locations)
- Engaging the socially excluded through diverse learning styles and opportunities
(Eg. music and reminiscence workshops with the Red House Residential Home)
- Supporting communities to make the best use of their local cultural wealth
(Eg. events and exhibitions hosted by Peckover House, National Trust Property)
- Inspiring communities to generate increased creative events and activity
(Eg. hands-on family fun day at Nine Wells Nature Reserve, Trumpington)

The pilot phase of Vital Communities has provided substantial evidence that in each of our ten locations we are building strong community links, that we are meeting the needs of our participants and that there is a need for the project to be sustained and continued.

3.4 Creative Outcomes

Phase 1 of Vital Communities has resulted in a wide and varied range of inspiring events and activities across all art forms, in response to opportunities provided by the project, and has included the following small selection of highlights:

Fruity Flags installation of textile bunting at Waitrose Stores, Trumpington

Compost Creatures open air sculpture trail at Peckover House, Wisbech

Bhangra Beat! live Indian music and dance event across ten locations

Sawston Seaside Day at Sawston Sports and Leisure Centre, Sawston

Me, Myself and I contemporary dance performance at The Angles Theatre, Wisbech

Britten Sinfonia: Alice in Wonderland classical music tour across ten locations

Inside, Outside sound and light installation with live poetry performance at Ely Cathedral

The Jewel in The Lotus: Tales from Tibet theatre tour across ten locations

3.4 Additional Outcomes

As well as the aforementioned quantitative and qualitative outcomes, the first phase of Vital Communities has generated many press, radio and TV items. More importantly, the project has inspired new community arts events, resulting in increased employment opportunities for our creative practitioners:

- 110 press/radio/TV/journal articles
- 39 additional community-generated arts events
- 72 additional days employment for artists.

3.5 Community in-kind support and collaboration

In addition to working with the hub schools, extending into the community is a main aim of Vital Communities. Pre-schools and Nurseries, Village Colleges, Youth Groups and Elders – all have been participating during the first (pilot) phase, promoting the project across each of the varied communities.

The growing support for Vital Communities from local organisations will be key to sustaining its success in each of our ten locations. Over the past months, we have greatly benefited from the resources, experience and skills of the community:

- Providing free access to resources and valuable in-house expertise (Eg. Anglia Ruskin University, Sawston Local History Society, St Neots Library)
- Assisting with the hosting of events and provision of refreshments (Eg. Trumpington WI, Ely Samba Band, Wisbech St Mary Girl Guides)
- In-kind funding through the donation of creative materials and equipment (Eg. Borders, Dufaylite, Jessops, Tesco, Waitrose).

4. Benefits

4.1 The benefits brought to us, our ten selected communities and other people

The benefits of Vital Communities (Phase 1) have had two essential strands. Firstly, a vibrant new programme of creative activities aimed at ten communities of Cambridgeshire and Peterborough. Secondly, the longitudinal research study to measure the impact of this creative programme upon the participating communities.

Vital Communities is an ambitious and wide-ranging project with multiple beneficiaries that span all generations, interests and cultures. Direct beneficiaries of the project in Phase 1 have included:

- Children and young people (through direct participation in the arts activities)
- Their parents and wider family members (who participate alongside their children and volunteer to help with events)
- Teachers and teaching assistants (who participate in activities and benefit from high quality arts training)
- Local creative practitioners (including artists from all disciplines - music, dance, drama, film, poetry, visual arts - who devise, develop and deliver the activities and benefit from professional development training and employment opportunities)
- Community-based organisations with members of all ages (who collaborate with individuals, schools and families at a community level to develop events, share skills and stage performances/exhibitions)
- Arts organisations and venues (museums, galleries, theatres, music venues)
- Older people in the community (who may fall into many of the categories above but who also benefit from performances and partnership participation)
- Adults with specific needs and/or interests (who participate in activities and are partners within the project)
- People from diverse cultural and ethnic backgrounds (as participants in the creative programme/research study and as arts practitioners).

4.2 Supporting Policy and Practice

The past ten years have seen an unprecedented increase in our understanding of how the arts can help breathe new life into both urban and rural communities; however, the argument remains that without objective and robust evidence there is still the need for the arts to make their case – to convince both local and national government thinking.

Vital Communities is therefore being recognised as a seminal study to examine the relationship between artistic input, community development and socio-economic progress. The unique nature of Vital Communities means that we have already attracted the interest of a wide and varied range of organisations focussing upon art, education and community development.

During Phase 1, the project has been invited to present the research at a regional, national and international level:

- UNESCO World Conference: *Creative Education* (Lisbon, March 2006)
- Local Government Arts Forum Summit: *Creative Futures, Children and Young People* (University of Herts, June 2006)
- Business in the Community Annual Awards Ceremony: *Creative Connections* (University of Cambridge, June 2006)
- NESTA Research in Practice Seminar: *Testing the Case for the Arts* (London, December 2006)
- Common Work: *A Conference to Explore Socially-Engaged Arts Practice* (Glasgow, April 2007)
- NALGAO Annual Conference: *Growing Arts & Communities* (Cambridge, September 2007).

In addition, several local authorities outside of Cambridgeshire and Peterborough (Eg. York, Surrey, Lincolnshire, Lambeth) have sought consultation and advice from Vital Communities, with regard to beginning arts impact research projects of their own.

These occasions have provided the perfect opportunity to promote Vital Communities at the highest level – and to share the earliest findings of the research study with a national and even international audience.

5. Meeting the aims of the Partnership

5.1 Increasing enjoyment, experience and involvement in the arts

The emphasis of Vital Communities is upon participation, encouraging all community members to become involved in whatever ways they feel interested and able. The vibrant creative programme has seen children and adults engaged in: hands-on workshops; after-school family learning sessions; weekend and holiday activities; trips to theatres, museums and galleries; regular performances in community settings; sharing and celebration of art works created; and exhibitions in high-profile community settings.

"Well, I never imagined in a million years that one day I'd be performing my own poem here in Ely Cathedral!" Parent, High Barns

"I thought the bird sculptures we made were fantastic. Granny especially enjoyed the poetry we all wrote together - she said it was truly magical." Parent, Sawston

"I haven't painted anything before this and I certainly never thought I'd discover a new talent this late in life! I've really enjoyed having a go." Denis Wilson Court Resident, Trumpington

"What a lovely little church... Vital Communities is helping us to see lots of exciting new things and places – and they're right here on our doorstep! Where are we off to next?" Grandparent, Fulbourn

5.2 Providing creative opportunities for children and young people

Vital Communities has provided new and exciting creative opportunities for children and young people across the ten selected communities. In addition, the project has sought to build upon children's knowledge and experience, and to value their engagement as both creative makers and co-researchers in exploring the research questions. Through the lens of narrative inquiry we are seeking to access the children's stories concerning their engagement with the arts.

"Vital Communities is like a magic cup; when you have a drink, you can do anything!"
Year 1 Participant, Peterborough

"This project is providing opportunities for discovery and expression that many children and families would not ever be exposed to." Teacher, Ramsey

"Yes, I am a really good dancer! When I grow up, I want to teach other Vital Communities children how to dance." Year 2 Participant, Parson Drove

"The young people loved making the artworks with Jo. We're already looking forward to hearing who's coming in the autumn!" Youth Group Leader, Sutton

"Vital Communities is fun and it's actually very intelligent. Intelligent because it has 'precious things' and 'modern things', I mean the kinds of things you might have not ever done before and really make you think." Year 2 Participant, Fulbourn

5.3 Involving the arts and artists in creating vibrant communities

People and their communities are the central focus of Vital Communities, both through their participation and their delivery of the creative programme. Through the exciting diversity of activities that have been taking place in an inclusive range of locations, children, their carers and families have been at the forefront of the project as it expands and rolls out to encompass the wider community.

"I think Vital Communities is a superb way for adults to meet, children and adults to work together. We all thoroughly enjoy our time with you and already hold lots of lovely memories for the future." Grandparent, Sutton

"Look at the number of people here this afternoon – lots of them have never entered this hall before. This residency has really encouraged us all in the school to reach out to more of our families." Headteacher, St Neots

"Bhangra Beat left such a positive and energising feeling after it had finished; even now we speak about it with big smiles!" Community Member, Fulbourn

"This has been such a great project for us. We've had a real brief to work with and a sympathetic client, before we go out into the real world!" Student, Anglia Ruskin University

5.3 Supporting the development of the arts and practising artists

During the pilot phase we have been capturing the views of the artists who are delivering the creative programme. For many practitioners, Vital Communities offers the opportunity to work in a different way, with different materials, with different audiences, in different venues – in short, a completely new experience. This in itself is having an impact on the work that an artist produces.

"Much of my work is produced alone and I found getting out, mixing with such an enthusiastic group lifted my spirits which meant I returned to my studio with renewed energy. The project has also opened up doors for me to work with other groups and I am running more workshops outside of the project over the next few months." Textiles Artist

"I've facilitated hundreds of community arts project in the past, but this is the very first time I have truly felt respected and involved in the development of the project. I've also really appreciated having someone 'manage' me as an artist – it's been an extremely rewarding experience." Musician

"Each location has been so different. It's encouraged me be really flexible – in responding to the needs of the children and the families. It's already feeding back into my own work – so many fresh, new ideas coming from the children." Dancer

"I believe that having Vital Communities on my CV has opened doors for other opportunities and experiences as many people seem to have already heard of the project. I'm now teaching at the Fenland Ferry Project, a homeless shelter." Photographer

5.4 Creating opportunities to promote and celebrate diversity

Through a thoroughly inclusive programme, we have drawn in people from across the generations and from all cultures, enhancing community cohesion, inter-generational working and energising community activity throughout the ten locations in which the work is taking place. Indeed, we have gathered substantial evidence of greater inclusion and participation within the communities during the Phase 1 of the project.

"Vital Communities is about getting people of all ages together and having fun! It's also a chance for parents to meet and it's creating a stronger community here." Grandparent, Peterborough

"This is the first time I've felt at home in this country in thirty years. Thanks so much Vital Communities for bringing some Bhangra to Fenland!" Community Member, Parson Drove

"Yes. Of course it was lovely to hear the children sing, but I did so enjoy chatting and shaking hands with them. We don't have much contact with youngsters in here." Red House Resident, Ramsey

"Vital Communities opens your eyes to 'other worlds'; it's fun and makes you interact with other people to achieve something great at the end." Parent, Sawston

At its heart and at all stages of the project to date, Vital Communities has aimed to encourage, support and develop the following practices in all participants – creative practitioners, the children, their families and teachers, community members, other partners and stakeholders:

- Active participation in the development of the creative programme
- Openness to new ideas, methods and approaches
- Respect for each other and for the emerging creative ideas
- Celebration in the shared creative processes
- Relationships based upon openness and trust
- Self-directed learning – involving goal-setting, planning and evaluation.

6. Research and Evaluation

Vital Communities is aiming to provide robust evidence regarding the impact that participating in the creative programme has upon the individual children involved in the project, their families and their wider communities. Therefore, collection of evidence forms a significant part of the work of the Research Group, Project Manager, Partners and participants – including creative practitioners, community members, pupils and teachers.

The research study and the on-going evaluation process have attempted to bring together the key elements of both qualitative and quantitative approaches. The research study and evaluation set out to measure two broad groups of outcomes – impacts upon the participants and impacts upon the communities.

6.1 Business of Culture: Quantitative Research Study (Appendix III)

The quantitative research methodology for the first phase of Vital Communities was devised, developed and agreed by the Partners, the Steering Group and Business of Culture Ltd.¹ in order to measure the impact of Vital Communities upon the participating families and communities.

The longitudinal Quantitative Research Study is a unique element of Vital Communities. The methodology is a bespoke model designed to measure the impact of Vital Communities upon the children, their families, their schools and importantly, on the communities in which they live. The Baseline Survey and Pilot Phase Study have been completed by Business of Culture Ltd., working to the Steering Group, and including Cambridgeshire County Council's Research Unit.

6.1.1 First Findings from Quantitative Research Study

Phase 1 demonstrates that Vital Communities is beginning to provide strong, positive evidence resulting from the impact of participating in the project. First findings from the Research Study from the pilot phase include the following headlines:

- Our cohort families report that they usually discuss the Vital Communities activities together at least 2.5 times every week
- 15.5% of participating families recorded positive weekly changes as a result of the Vital Communities programme (Eg. Being inspired to make a weekend family visit the local library to find books about insects after the Mini Beast Musical)
- 27% of participating families recorded positive changes at the end of three months as a result of the Vital Communities programme (Eg. Being inspired to enrol in a regular weekly drama class after working alongside Vital Communities actor, Tom Marty)

¹ Consultancy undertaking the Baseline Study and preliminary desk research: www.businessofculture.com/

- 100% of participating communities have already become empowered to generate further creative events and activities, inspired by the Pilot Phase of the project (Eg. Being inspired to organise a Summer Seaside Day at the local Swimming Pool and Sports Centre after working with Vital Communities poet, Jo Skelt).

At the end of Phase 1, the research methodology is being reviewed and refined, with reference to evaluation, feedback and experience. This will continue throughout the life of the programme.

6.2 Spotlight: Qualitative Research Study (Appendix IV)

Spotlight is a discreet NESTA funded research study which aims to measure the impact of Vital Communities upon four of our selected locations and a smaller cohort of participant families. The methodology for this qualitative study has included:

- In-depth qualitative study of 30 (10%) selected case study families
- Film, audio and written documentation of participation in creative programme
- Computer assisted qualitative analysis of film data collected
- Structured face-to-face interviews with families regarding critical incidents
- Analysis of data to search for emerging patterns across sample.

6.2.1 First Findings from Qualitative Research Study

Phase 1 demonstrates that Vital Communities is beginning to provide strong, positive evidence resulting from the impact of participating in the project. First findings from the Spotlight Research Study and Film include the following headlines:

Demonstrable impacts upon children:

- a) Development of social and emotional skills (self-confidence and self-esteem)
- b) Health and well-being (VC as a source of enjoyment, satisfaction and pleasure)
- c) Increased engagement and interest in the arts
- d) Development of physical and practical skills
- e) Development of literacy and communication skills
- f) Development of creative and critical thinking skills
- g) Increased sense of community and 'belonging'

Demonstrable impacts upon parents/carers:

- a) Development of new skills/capacity building
- b) Health and well-being (VC as a source of pleasure and enjoyment)
- c) Development of family relationships
- d) Widening access to cultural activity
- e) Increased inclusion/integration in school and wider community

Demonstrable impacts upon communities:

- a) Development of social networks (new and existing relationships)
- b) Celebration and exploration of cultural diversity
- c) Strengthening of community identity

Process related findings include impacts resulting from:

- a) Role of the artist
- b) Character and design of the creative programme
- c) Inclusion of multiple artists/artforms
- d) Use of praise, encouraging experience of success
- e) Longitudinal design of project engendering trust
- f) Community opposed to individual activity
- g) Inclusion of cultural diversity

6.3 RAND Europe: Evaluation of Phase 1 Research Study (Appendix V)

The research process is being developed to be participatory in its approach. The views of the children, their families and their communities are being integrated into the project through consultation and feedback. To ensure the objectivity and quality of the research Vital Communities is working with RAND Europe².

RAND Europe is a not-for-profit research organisation whose mission is to help improve policy and decision-making through research and analysis. RAND Europe is part of the global RAND Corporation, known for delivering high-quality, objective research and analysis for nearly 60 years.

As an independent research institute based in Cambridge with a team of over 40 researchers of high international standing, RAND are helping us to refine the research for Phase 2 while acting as a 'critical friend' to the project. In collaboration with RAND Europe, Vital Communities is also developing links with regional universities who have highly respected research departments, including Anglia Ruskin University and Cambridge University, to develop a long-term research partnership for the next phase of the study (April 2008 to March 2011).

Vital Communities aims to be a longitudinal research study. For the project to be sustained over a period of fifteen years, a clear and achievable development plan is essential. Some core funding is now secured for the next financial year, allowing for the management and administration, a limited research study and the continuation of a creative programme.

At the same time, we are striving to ensure that we continue to seek funds and develop partnerships to support the work over the longer term. Funding is being sought from a range of sources including trusts, foundations, businesses and statutory bodies. Further investment will also be sought from both Partners and Stakeholders and by developing and expanding our support base in all possible ways.

² Website: <http://www.rand.org/randeuropa/>

7 Vital Communities Financial Data: April 2004 to March 2008

Vital Communities: Expenditure	Apr 04 - Jan 07	Feb 08 - Mar 08
	(actual)	(committed)
Staff Costs		
Recruitment	4,352.33	
Salaries (with on-costs)	137,325.70	8,926.81
Interim Project Manager	4,800.00	
Business Plan Consultancy	10,300.00	
Fundraising Consultancy	9,000.00	
Administration Costs	8,665.63	254.53
Travel	9,307.13	590.50
Training	2,141.13	
Sub-Total	185,891.92	9,771.84
Creative Programme		
Launch/Celebratory Events	14,633.92	1,569.58
Creative Programme (fees)	125,725.00	8,075.00
Creative Programme (materials)	12,115.48	2,458.00
Artists Induction, Training and CRB's	5,111.00	100.00
Evaluation	6,152.50	705.00
Sub-Total	163,737.90	12,907.58
Research Study		
Research Organisation 1: BoC	72,470.00	
Research Organisation 2: RAND		18,447.50
Incentive for Control Groups	7,345.00	
Print	7,514.23	
Data Capture	2,745.11	
Meeting Costs	1,333.23	
Sub-Total	91,407.57	18,447.50
Spotlight (NESTA)		
Fees	18,000.00	11,000.00
Materials/Equipment	1,000.00	
Print		
Meeting Costs		
Sub-Total	19,000.00	11,000.00
Promotion		
Print	5,329.26	45.00
Website		
Press and Promotion	3,878.64	
Sub-Total	9,207.90	45.00
Contingency		3,984.79
Total	469,245.29	56,156.71
Total Expenditure: Phase 1		525,402.00

7 Vital Communities Financial Data: April 2004 to March 2008

Vital Communities: Income			
	Proposed Budget (Mar 04 to Dec 07)	Revised Budget (Mar 04 to Mar 08)	Guaranteed (Mar 04 to Mar 08)
Vital Communities Partnership	270,000.00	321,552.00	321,552.00
Lottery Grants for the Arts	150,000.00	150,000.00	150,000.00
External Funding	270,000.00	53,850.00	53,850.00
Total	690,000.00	525,402.00	525,402.00
Total Income: Phase 1			525,402.00

8 Vital Communities Creative Programme Data: November 2005 to December 2007

Vital Communities Performance Indicators: Overview of Creative Programme			
	Nov 05 - Dec 06	Jan 07 - Dec 07	Total Nov 05 - Dec 07
Inputs			
Total number of arts inputs (hours per community)	147	226	373
Total number of creative practitioners/deliverers	241	261	502
Total number of workshops/events	901	722	1,623
Total number of interventions	35,118	25,113	60,231
Child (1)	25,521	17,760	43,281
Adult (1)	9,597	7,353	16,950
Total expenditure creative programme (fees, materials, promotion)	£96,844.10	£76,101.70	£172,945.80
Cost per workshop/event	£107.50	£105.40	£106.55
Cost per intervention	£2.76	£3.03	£2.87
Outputs/Outcomes			
Total number of days employment for artists	385	363	748
Total number of regular weekly participants	600	600	600
Total number of participant community groups/organisations	89	116	205
Total number of performances/exhibitions	112	71	183
Total number of staff INSET sessions	56	22	78
Total number of attendees at performances/exhibition openings	15,340	6,517	21,857
Children (2)	10,659	3,678	14,337
Adults (2)	4,681	2,839	7,520
Additional/Unexpected Outcomes			
Total number of press/radio/TV/journal articles	46	64	110
Total number of new community-generated events	12	27	39
Total number of extra days employment for artists	15	57	72

(1) Creative intervention between an artist and a participating individual. These are *participant* figures and consist of both new and returning participants.

(2) Audience members at a Vital Communities exhibition or performance event. These are *attendance* figures and consist of both new and returning attendees.