Community Programme Social Impact Study

April 2015 – March 2016
“People who come here with physical or mental health issues can access the Community Programme at their own level. It’s not just one programme here, there are lots of different activities. Individuals are able to find a point of access whether they have never done any art before, or others who maybe have done some art in the past and want to pick it up again. It provides enormous benefits to those who are struggling but also, support for their extended families or carers.”

Community Programme Participant, December 2015

“We participated in an event at the RA - a conference about access issues - where we presented the Community Programme to museums and galleries from across the country. I think that the Gallery hugely benefits from having the programme. We used to be seen as this very elitist organisation within Chichester. The work of the Community Programme has helped to break down that perception but also, it benefits many diverse organisations across the community and those individuals they work with.”

Pallant House Gallery Trustee, December 2015

“I have noticed in recent years with the funding cuts that have happened, organisations like Creative Response that used to offer space for people to make art in Bognor, when they closed, lots of people then went to Pallant House. So the Community Programme has ‘mopped up’ lots of people who needed to find that companionship and support in different places. I know people who are members of the Community Programme who say it’s saved their lives and that isn’t an exaggeration.”

Community Programme Stakeholder, December 2015

“I don’t think that the Gallery could really survive without the Community Programme. If it weren’t here, it would completely change the feel of the Gallery. It would dampen it and it could become a rather dry, one-dimensional space. It’s so important to the survival of and the reason for the Gallery in the longer term. The Community Programme has to continue for all other parts of the Gallery to survive and continue too.”

Pallant House Gallery Employee, December 2015
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Executive Summary

Background
Pallant House Gallery houses one of the most important collections of 20th Century British Art in the country. Inspired by its prestigious collections, Pallant House Gallery delivers an exemplary Learning and Community Programme with inclusion at its heart. Since 2002, this programme has provided unique opportunities for people of all ages and abilities to explore their enjoyment of art. Through this programme, Pallant House Gallery seeks to offer meaningful and long-term engagement with members of its local community. This has developed through a series of opportunities, allowing individuals to enter into the Gallery's programmes in a way tailored to meet their needs and aspirations. There is an avoidance of labelling, rather a focus upon creative activities that enable the broadest range of people to access the Gallery.

Core values
Since its inception, Pallant House Gallery’s Learning and Community Programme has developed a series of principles and shared set of core values for working with participants:

- To treat everyone fairly and equally
- To recognise that everyone is entitled to a creative life
- To respect the individual and their creativity in whatever form it is presented
- To support the growth and development of people in a way that is best suited to them and their creativity
- To direct people towards what is most appropriate for their development whether at Pallant House Gallery or beyond.

Aim
The innovative work carried out in the Learning and Community Programme at Pallant House Gallery has been widely recognised and acclaimed. The programme gained the Adapt Award for Excellence in Access for its activities with people with disabilities, while the Partners in Art scheme was commended in the Museums and Heritage Awards, as an example of innovative education practice. In spite of these accolades and an abundance of anecdotal evidence, the Community Programme has not as yet been independently evaluated. With this in mind, Pallant House Gallery (PHG) commissioned a programme of research with the following key objectives:

- Investigate the inputs, outputs and outcomes relating to PHG’s Community Programme
- Investigate the potential social impacts resulting from PHG’s Community Programme
- Identify key learning outcomes resulting from the research findings
- Provide a series of recommendations as a result of these learning outcomes
- Produce an evidence base with which to measure future phases of the programme
- Present a summary of findings, informing all stakeholders and stimulating ideas for the attraction of sustained and/or further investment.
Method
This mixed methods study was conducted between November 2015 and March 2016, engaging with a total of 10 organisations and 150 individuals. The study comprised four closely interlinking strands:

- Online questionnaire delivered to participants, support workers and volunteers
- Focus group meetings conducted with participants, Gallery staff and volunteers
- Interviews conducted with individual participants
- Interviews conducted with key partners and/or stakeholder organisations.

Quantitative findings
The online survey was delivered to all Community Programme participants, family members, carers, supporters and volunteers throughout February 2016. The survey was completed by 107 individuals, with the following characteristics:

- The sample comprised 71% females and 29% males, aged between 21 and 60+ years
- 53.77% identified as Community Programme participant, 11.32% as family member or carer and 32.08% as supporter or volunteer
- 50.46% respondents were residents of Chichester District, 35.52% were from West Sussex, 10.28% from Hampshire and 3.74% from other parts of the region
- 93.46% identified as White British, while 6.54% described themselves as BAME
- The larger majority (39.62%) were aged over 60 years, or between 46 and 59 years (37.74%)

Impacts upon individuals
Online survey respondents reported a number of positive individual impacts, as a result of their engagement with the Community Programme:

- 82.85% respondents had developed new skills and/or learning
- 69.54% respondents had developed their art and/or creative practice
- 50.47% respondents reported feeling less isolated and/or lonely
- 36.19% respondents reported improved health and wellbeing
- 29.80% respondents had begun volunteering and/or paid employment
- 20.39% respondents had begun a new course and/or further study.

Impacts upon community
Online survey respondents reported a number of positive community impacts, as a result of their engagement with the Community Programme:

- 96.26% respondents reported the programme provides inspiring, creative experiences
- 96.26% respondents reported the programme provides a safe place for people to work
- 95.32% respondents reported the programme helps to build confidence and self-esteem
- 90.66% respondents reported the programme provides structure and stability
- 17.48% reported making less visits to their GP, mental health and/or adult social services.
Qualitative findings
Focus groups and interviews were conducted with a wide diversity of individuals (i.e. Pallant House Gallery employees, Trustees and volunteers; Community Programme participants, family members, supporters and volunteers; Community Programme stakeholder organisations) during December 2015, resulting in the following findings.

Outcomes for participants
Participant focus group members and interviewees reported a range of positive outcomes, as a result of their engagement with the Community Programme:

- Development of creative practice
- Decreased social isolation
- Increased confidence and self-esteem
- Stimulation of further creative activity.

Outcomes for PHG
Employees, Trustees and volunteer focus group members reported a range of positive outcomes for Pallant House Gallery, as a result of the Community Programme:

- Increased tolerance and understanding
- Sense of pride in working with PHG
- Positive attitude towards local community
- Improved health and wellbeing.

Outcomes for stakeholders
Stakeholder interviewees reported a range of positive outcomes for the community members of Chichester and wider West Sussex, as a result of the Community Programme:

- Support for health and adult social services
- Meeting policy aims of CDC and WSCC
- Raised profile for PHG, Chichester, W. Sussex
- A model of best practice across the sector.
Learning outcomes
The findings revealed a number of important learning outcomes, which will be of value in supporting Pallant House Gallery and its stakeholders in the processes of discussion and forward planning:

- Engagement and attendance levels, with reference to the local population
- Programme content and delivery, with reference to its unique qualities
- Commitment versus capacity, with reference to meeting participant needs and expectations
- Sharing of skills and resources, with reference to maximising potential social impacts.

Summary of recommendations
Following analysis of online survey results, focus group and interview data, a number of deliverable recommendations were suggested for the sustainability and further development of Pallant House Gallery’s Community Programme. In summary, these are:

- Individual needs/community engagement training delivered across Pallant House Gallery
- Cross-sector networking events and team meetings hosted by Pallant House Gallery
- Training delivered by Community Programme team to health/social services professionals
- Presentations delivered to District and County Council Committees
- Increased publicity and promotion of Community Programme’s achievements
- Touring exhibition of Community Programme’s artists/artworks across District
- Signpost participants to further activity and/or professional development opportunities
- Investigate means for participants to provide reciprocal/in kind support to programme
- Partnership funding applications for specific strands of programme
- Projects delivered with other cultural partners across Chichester District
- Establishing a formal dialogue with West Sussex Health and Wellbeing Services
- Developing a joint strategic framework for monitoring and measuring impacts.

In the context of a challenging broader economic and social environment, the research conclusions are both positive and timely. Pallant House Gallery now has an evidence base with which to further develop its Community Programme. It also has an opportunity to assume a leadership role in demonstrating the Community Programme as a model of best practice in community engagement and social inclusion, to Chichester District Council, West Sussex County Council and the cultural sector more broadly.
Acknowledgements

Pallant House Gallery would like to thank the contributing individuals and organisations who have given their time, skills and resources to this study. Thanks are also due to those numerous Community Programme participants, family members, support workers and volunteers who have shared their insights and suggestions through the online survey, focus group meetings and individual interviews.

Susan Potter is grateful for the advice and support provided by the following individuals, in the collection of data and preparation of this report:

Marc Steene, Executive Director at Pallant House Gallery
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Cheryl Gaydon Chilton, Executive Assistant to Co-Directors at Pallant House Gallery
Clare Apel, Councillor at Chichester District Council
Elaine Bentley, Head of Development at Pallant House Gallery
Iona Hughes, Front of House at Pallant House Gallery
Jane Weeks, Trustee at Pallant House Gallery
Joanna Stevens, Advisor for Arts Psychotherapies at Sussex Partnership NHS Foundation Trust
John McPherson, Visual Arts Relationship Manager at Arts Council England
Josef Ransley, Councillor at Chichester District Council and Pallant House Gallery Trustee
Mike Jennings, Director at Chichester New Park Cinema
Molly Bretton, Access Manager at Royal Academy of Arts
Paul Over, Executive Director of Support Services at Chichester District Council
Roma Carter, Occupational Therapist at Sussex Partnership NHS Foundation Trust
Rachel Johnston, Senior Lecturer in Fine Art at University of Chichester
Shirley Chubb, Reader in Interdisciplinary Art at University of Chichester
Sue Hicks, Room Steward at Pallant House Gallery

Pallant House Gallery’s Community Programme is generously supported by the following organisations:

Arts Council England
Chichester District Council
RIVA
Gerald Micklem Trust
Friarsgate Trust
Hall Hunter Foundation
De’Longhi
1  Context and rationale

There is increasing evidence to suggest that arts engagement affects and changes lives. Culture and the arts play an important part in the health and vitality of communities, creating vibrant and attractive places for people to live and work, bringing pleasure and enjoyment\(^1\). In addition, arts activity is evidenced to produce many positive individual and collective outcomes including: a sense of identity and belonging; social and community cohesion; civic engagement and economic impact; development of transferable skills; new knowledge and understanding; improved mental health and wellbeing\(^2\). The Organisation for Economic Co-operation and Development (OECD)\(^3\) suggests the benefits of informal learning are both multiple and far-reaching, contributing to important social impacts.

As a national resource and leader in community engagement, Pallant House Gallery recognises that people learn throughout their lives and in everything they do. Endorsed by the OECD, this approach reflects a true ‘cradle to grave’ view. It encompasses all purposeful learning activity undertaken with the aim of improving knowledge, skills and experience. Crucially, it recognises that not only the settings of formal education but also the less formal settings of the home, the workplace, the community and society at large contribute to learning. Indeed, no learning setting is an island and that encompasses the settings of museums and galleries.

\(^2\) See bibliography for full list of research studies pertaining to impacts
\(^3\) OECD (2010). Recognising non-formal and informal learning: outcomes, policies and practices. London: OECD
Winner of the Gulbenkian Prize: Museum of the Year 2007, Pallant House Gallery houses one of the most important collections of 20th Century British Art in the country. Situated in Chichester, West Sussex, the Gallery is an independent organisation supported through a diverse range of funding streams, including a well-established endowment fund and charged entry to visitors. It receives regular funding from Chichester District Council and the Arts Council England (ACE), as one of its National Portfolio Organisations, with additional sponsorship from De’ Longhi, many charitable trusts, foundations and private donors. Inspired by its prestigious collections, Pallant House Gallery delivers an exemplary Learning and Community Programme with inclusion at its heart. Since 2002, this programme has provided unique opportunities for people of all ages and abilities to explore their enjoyment of art.

Through its Learning and Community Programme, Pallant House Gallery seeks to offer meaningful and long-term engagement to members of its local community. This has developed through a series of opportunities which allow individuals to enter into the Gallery’s programmes in a way tailored to meet their needs and aspirations. There is an avoidance of labelling, rather a focus upon creative activities that enable the broadest range of people to access the Gallery. Since its inception, there has been a gradual evolving of a series of principles and a shared set of core values for working with participants in the Learning and Community programme:

• To treat everyone fairly and equally
• To recognise that everyone is entitled to a creative life
• To respect the individual and their creativity in whatever form it is presented
• To support the growth and development of people in a way that is best suited to them and their creativity
• To direct people towards what is most appropriate for their development whether at Pallant House Gallery or beyond.

In spite of wide recognition and an abundance of anecdotal evidence, the Community Programme has not as yet been independently evaluated. It therefore appears timely to investigate the programme’s impacts in a more rigorous and objective manner: upon individual participants, upon Pallant House Gallery and the District of Chichester more broadly.

With this in mind, Pallant House Gallery (PHG) commissioned a programme of research with the following key objectives:

• Investigate inputs, outputs and outcomes relating to PHG’s Community Programme
• Investigate potential social impacts resulting from PHG’s Community Programme
• Identify key learning outcomes resulting from the findings
• Provide a series of recommendations as a result of these learning outcomes
• Present a summary of findings, informing all stakeholders and stimulating ideas for the attraction of sustained and/or new investment.

---

4 The present study focuses only upon those activities delivered as part of the Community Programme, rather than the Gallery’s wider Learning and Community Programme.
The main purpose of this study then is to investigate the impacts of PHG’s Community Programme, for its participants, Pallant House Gallery and the communities of Chichester more broadly. From the findings, it is hoped that Pallant House Gallery, Chichester District Council, West Sussex County Council and all other stakeholder organisations might work together to develop a joint strategic framework, in supporting the sustainability of this unique and highly valued programme.

“It’s the reason people find it such a friendly and approachable gallery. You go into some galleries and you feel a bit intimidated. A lot of our visitors comment upon that. I’ve also been at other galleries where people have said the Gallery is amazing, it does all of that brilliant community work! In places where you wouldn’t think people would have heard of us, the Fabric and Textile Museum, the National Portrait Gallery, Kettle’s Yard, even Annecy in France.”

Pallant House Gallery Volunteer, December 2015
2 Methodology

This mixed methods study was conducted between November 2015 and March 2016, engaging with a total of 10 organisations and 150 individuals. The study comprised four closely interlinking strands:

- Online questionnaire delivered to participants, support workers and volunteers
- Focus group meetings conducted with participants, Gallery staff and volunteers
- Interviews conducted with individual participants
- Interviews conducted with key partners and/or stakeholder organisations.

An initial literature search included sources published from a range of web-based management systems (e.g. JSTOR, Arts Council England, Chichester District Council, Museums Association, Public Health England, West Sussex County Council) and satisfying the areas under investigation: *arts and cultural engagement; arts and health; arts and social impacts*. This preliminary enquiry aimed to provide a foundation for the research design and tools, while informing the subsequent analysis, discussion and recommendations included in this report.

Drawing from the literature and an open consultation meeting with Community Programme members, an online questionnaire was designed and piloted with a smaller group of participants. Following revision, the survey was delivered to all current Community Programme participants, supporters and volunteers. This was complemented by a series of focus groups and individual interviews. Focus groups were conducted with Pallant House Gallery staff, Trustees and volunteers who were conversant with the Community Programme. In-depth interviews were concurrently conducted with individual participants and also, key stakeholders from the Community Programme’s partner organisations.

In the quantitative study, SurveyMonkey was employed to support the collection and preliminary analysis of resulting questionnaire data. In the qualitative study, audio-recorded interviews were transcribed and analysed using thematic analysis. The aim was to prioritise the ‘lived experience’ of the participants, while also exploring those themes under investigation, i.e. potential social impacts resulting from Pallant House Gallery’s Community Programme. The design and methods of delivery aimed to ensure the highest levels of health, safety and comfort for all participants. Information was provided in advance and permission to take part was obtained through consent forms. Results are presented anonymously for both groups and individuals, in order to protect identities.

Finally, important themes were analysed, compared and contrasted from each dataset, in order to develop meaning and illuminate the findings. It is hoped that this method follows on clearly from the objectives of the study, providing a robust and holistic evidence base in support of the sustainability and further development of Pallant House Gallery’s Community Programme in 2016 and beyond.
## Impacts

- 2,414 individual subscribers
- £6,000 investment via Community - Gerald Micklem Trust and foundations, including: £27,970 investment via external trusts
- 3,622 hours volunteering provided to build confidence and self-esteem
- 29.80% began new course/therapy as a result of PHG artwork in their home
- 20.39% report less visits to GP, mental health
- 50.47% feel less isolated and/or less lonely
- 36.19% report improved health and wellbeing
- 90.66% report programme provides a safe space for people to work on their creative journeys
- 96.26% report volunteering provides inspiration
- 39.39% report increased confidence and self-esteem
- 69.54% developed art/creative practice
- 62.50% report improved health and wellbeing
- 69.54% developed art/creative practice
- 17.48% report less visits to GP, mental health

### Outputs

- 3.622 hours volunteering provided
- 20.39% report less visits to GP, mental health
- 50.47% feel less isolated and/or less lonely
- 36.19% report improved health and wellbeing
- 90.66% report programme provides a safe space for people to work on their creative journeys
- 96.26% report volunteering provides inspiration
- 39.39% report increased confidence and self-esteem
- 69.54% developed art/creative practice
- 62.50% report improved health and wellbeing
- 69.54% developed art/creative practice
- 17.48% report less visits to GP, mental health
4 Quantitative findings

4.1 Description of participants

The online survey was delivered to Community Programme participants, supporters and volunteers between January and March 2016. It was completed by a total of 107 individuals, the larger majority residents of Chichester District and West Sussex (e.g. Arundel, Bognor Regis, Littlehampton, Selsey, Worthing). The sample comprised 70.09% females and 28.97% males, ranging in age between 21 and 60+ years. As described in Figure 4.1 below, the far larger majority of respondents (93.46%) described themselves as ‘White British’ and were aged over 60 years (39.62%) or 45 to 59 years (37.74%). Just over half of respondents (53.77%) were active participants, while 32.08% described themselves as Community Programme supporters or volunteers.

Figure 4.1 Description of participants

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Frequency</th>
<th>Characteristic</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gender</strong></td>
<td></td>
<td><strong>Relationship to programme</strong></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>31 (28.97%)</td>
<td>Participant</td>
<td>57 (53.77%)</td>
</tr>
<tr>
<td>Female</td>
<td>75 (70.09%)</td>
<td>Family member/carer</td>
<td>12 (11.32%)</td>
</tr>
<tr>
<td>Other</td>
<td>0 (0.00%)</td>
<td>Supporter/volunteer</td>
<td>34 (32.08%)</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>1 (0.93%)</td>
<td>Other</td>
<td>3 (2.83%)</td>
</tr>
<tr>
<td><strong>Age</strong></td>
<td></td>
<td><strong>Source of information</strong></td>
<td></td>
</tr>
<tr>
<td>Under 21</td>
<td>0 (0.00%)</td>
<td>Gallery leaflet/brochure</td>
<td>21 (19.63%)</td>
</tr>
<tr>
<td>21-30 years</td>
<td>5 (4.72%)</td>
<td>Friend/family member</td>
<td>29 (27.10%)</td>
</tr>
<tr>
<td>31-44 years</td>
<td>16 (15.09%)</td>
<td>Community group/service</td>
<td>27 (25.23%)</td>
</tr>
<tr>
<td>45-59 years</td>
<td>40 (37.74%)</td>
<td>Other</td>
<td>30 (28.04%)</td>
</tr>
<tr>
<td>Over 60 years</td>
<td>42 (39.62%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>3 (2.83%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ethnicity</strong></td>
<td></td>
<td><strong>Home postcode</strong></td>
<td></td>
</tr>
<tr>
<td>White British</td>
<td>100 (93.46%)</td>
<td>District of Chichester</td>
<td>54 (50.46%)</td>
</tr>
<tr>
<td>White other</td>
<td>2 (1.87%)</td>
<td>West Sussex</td>
<td>38 (35.52%)</td>
</tr>
<tr>
<td>Asian or Asian British</td>
<td>2 (1.87%)</td>
<td>East Sussex</td>
<td>2 (1.87%)</td>
</tr>
<tr>
<td>Black or Black British</td>
<td>0 (0.00%)</td>
<td>Hampshire</td>
<td>11 (10.28%)</td>
</tr>
<tr>
<td>Chinese</td>
<td>1 (0.93%)</td>
<td>Surrey</td>
<td>2 (1.87%)</td>
</tr>
<tr>
<td>Mixed ethnicity</td>
<td>1 (0.93%)</td>
<td>Other</td>
<td>0 (0.00%)</td>
</tr>
<tr>
<td>Other ethnic group</td>
<td>1 (0.93%)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4.2 Engagement and attendance

Between April 2015 and March 2016, Pallant House Gallery’s Community Programme engaged with a total of 172 adults and delivered 2,373 interventions, through its Studio sessions and participatory workshops. In addition, these adults took part in the programme’s extended activities, including 1,125 further interventions delivered via e.g. Share Art, exhibition opening events, visits to other cultural venues⁵. Community Programme membership currently comprises 172 adults, including 103 active participants and 69 volunteers. The programme benefits from 45 participants taking on additional roles, including Ambassadors, Studio Technicians, students and members of Pallant Creative Collective. The online survey was delivered to all existing participants, family members and volunteers, resulting in 107 responses (62% of total population), suggesting participants were eager and willing to share their views.

Of those individuals who took part in the online survey and as described in Figure 4.2 below, 27.10% respondents had heard about the Community Programme through ‘a friend or family member’, while 25.23% had the programme recommended to them via ‘a community group or service’; 19.63% had found out about the programme via Pallant House Gallery’s ‘printed publicity and/or website’. Although the remaining respondents (28.04%) suggested they had heard about the programme via ‘other means’ (e.g. event at Gallery; through work colleagues; University of Chichester; talk at Hospice), many of these responses included those other sources of information listed (e.g. referred by Chapel Street; another participant artist; residents association) and as such might be incorporated into the previous categories.

Figure 4.2 How participants heard about Community Programme

<table>
<thead>
<tr>
<th>Source of Information</th>
<th>Participant Responses (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery leaflet/website</td>
<td>19.63</td>
</tr>
<tr>
<td>friend/family member</td>
<td>27.10</td>
</tr>
<tr>
<td>community group/service</td>
<td>25.23</td>
</tr>
<tr>
<td>other</td>
<td>28.04</td>
</tr>
</tbody>
</table>

⁵ See Section 10 for description of Community Programme activities
The online survey asked ‘how often’ individuals engage with the Community Programme. As described in Figure 4.3 below, the larger majority respondents (35.64%) take part ‘once a week’, while 17.82% respondents take part ‘more than once a week’ and a further 17.82% respondents engage with the programme ‘less than once a month’. A lesser proportion (12.87%) take part ‘once a month’, while 11.88% take part ‘once a fortnight’. For the remaining 3.96% respondents, this was their ‘first time’ since they had only recently joined the programme.

**Figure 4.3  Participant attendance in Community Programme**
4.3 Motivation and meaning

The online survey asked ‘what prompted’ individuals to participate in the Community Programme. As described in Figure 4.4 below, the larger majority of respondents (68.22%) were motivated to take part through ‘an interest in making art’, while 33.64% were drawn to the programme due to ‘an interest in art galleries’; 29.91% respondents reported ‘a need to meet new people’, 25.23% noted ‘a wish to learn new things’ and 7.48% respondents had ‘a need for somewhere to go’. The remaining 14.95% had been motivated to take part in the programme for ‘other reasons’ (e.g. to volunteer in the community; to help make art accessible; to pass on knowledge), reflecting an emphasis upon contributing individual skills, time and experience in support of the Community Programme.

Figure 4.4 Motivation for taking part in Community Programme

The online survey asked ‘what meaning’ does the Community Programme hold for participants. As described in Figure 4.5 (over), responses were evenly distributed across each of those statements listed. 71.03% respondents ‘strongly agreed’ the programme ‘provides a safe place for people to work’, while a similar 71.03% respondents ‘strongly agreed’ it ‘provides inspiring creative experiences’; 68.22% respondents ‘strongly agreed’ the Community Programme ‘helps to build confidence and self-esteem’, while a slightly smaller proportion (64.49%) ‘strongly agreed’ that the programme ‘provides structure and stability for people’. Finally, 63.55% respondents ‘strongly agreed’ the Community Programme ‘allows people to be themselves’.
### Figure 4.5  Meaning of Community Programme

![Meaning of Community Programme](image)

4.4  Impacts and improvements

The online survey asked if respondents had experienced ‘any changes’ in their lives, since taking part in the Community Programme and which might be attributable to their participation. As described in Figure 4.6 (over) and as might have been anticipated, 44.76% respondents ‘strongly agreed’ that their own ‘art and/or creative practice had developed’, while 41.90% respondents ‘strongly agreed’ they had ‘developed new skills and learning’ since joining the Community Programme; 35.24% respondents ‘strongly agreed’ they had ‘taken part in other Pallant House Gallery events’, while 28.57% respondents ‘strongly agreed’ they had been ‘feeling less lonely and/or isolated’ since taking part in the programme. 14.42% respondents ‘strongly agreed’ they had ‘begun volunteering and/or found some employment’, while a similar 14.29% respondents ‘strongly agreed’ their ‘general health had improved’ since joining the programme. Finally, 8.74% respondents ‘strongly agreed’ had ‘begun a new course and/or further education’, while 7.77% respondents ‘strongly agreed’ they had made ‘fewer visits to a GP, mental health services and/or adult social services’ since joining the programme.
Figure 4.6
Impacts of Community Programme

- Impacts of community programme
- New skills and learning
- Development of artistic/craft practice
- Taken part in other PHG events
- Begun new course/further education
- Begun volunteering/secure employment
- Feeling less lonely/isolated
- Improved in general health
- Fewer visits to health/social services

Participant responses (%):
- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree
- N/A
In conclusion, the online survey asked what suggestions participants had ‘for improving the Community Programme’. Although many respondents preferred to use this opportunity to both praise and thank the delivering team for their ‘sensitivity’, ‘commitment’, ‘patience’ and ‘enthusiasm’, many individuals were keen to share their insights for further developing the Community Programme. As described in Figure 4.7 below, these responses included a number of recurring themes, closely aligned to the qualitative data collected for the present study via focus groups and interviews.

**Figure 4.7 Suggested improvements**

<table>
<thead>
<tr>
<th>Q. Do you have any suggestions for improving PHG’s Community Programme?</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Access and inclusion:</td>
</tr>
<tr>
<td>• Help with travel and/or transport</td>
</tr>
<tr>
<td>• Basic sign language skills needed</td>
</tr>
<tr>
<td>• Outreach workshops in the community</td>
</tr>
<tr>
<td>• Some sessions could be a little quieter.</td>
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<tr>
<td>ii. Publicity and promotion:</td>
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<tr>
<td>• Ensure more people know about the programme</td>
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<tr>
<td>• Exhibitions of artworks in community settings</td>
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<tr>
<td>• Encourage more people to become Partners in Art</td>
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<tr>
<td>• More local/regional/national advertising.</td>
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<tr>
<td>iii. Space, time and resource:</td>
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<tr>
<td>• Longer sessions and more group trips out</td>
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<tr>
<td>• More exhibitions of Community Programme artworks</td>
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<tr>
<td>• A conservatory/extension space for the Studio</td>
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<tr>
<td>• Fine pens and brushes; high quality art materials.</td>
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<tr>
<td>iv. Pallant House Gallery specific:</td>
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<tr>
<td>• Higher profile on Pallant House Gallery’s website</td>
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<tr>
<td>• Pop up café is very busy/noisy for people in Studio</td>
</tr>
<tr>
<td>• Geographic boundary of Community Programme needs clarifying</td>
</tr>
<tr>
<td>• More partnership initiatives/projects are needed.</td>
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</tbody>
</table>
5 Qualitative findings

Focus groups were conducted with Community Programme participants and volunteers, Pallant House Gallery employees and Trustees. In-depth interviews were concurrently conducted with individual participants and also, key stakeholders from the Community Programme’s partner organisations. Focus group meetings and interviews were audio recorded with all resulting data transcribed. This process was followed by thematic analyses, with themes determined according to their prevalence across each dataset and their relevance to the areas under investigation. It should be noted that although the majority of time was spent discussing ‘impacts resulting from participation’, the means for ‘sustaining and/or developing’ the Community Programme was also explored and as such, provides endorsement for the following recommendations. Results from the qualitative analyses are presented in relation to findings from each of the three participant groups as follows:

• Outcomes for participants
• Outcomes for Pallant House Gallery
• Outcomes for stakeholders.
5.1 Outcomes for participants

5.1.1 Development of creative practice

Data collected from all sources reflects a highly positive response to PHG’s Community Programme. Participants defined the programme as ‘creative’, ‘fun’, ‘friendly’ and ‘supportive’, while specific workshops, exhibitions and/or cultural visits were described as ‘interesting’, ‘inspiring’ and ‘motivating’. For those members who engage regularly with the programme and completed the online questionnaires, there appeared to be close correlations between levels of participation and positive outcomes. 96.26% survey respondents noted the Community Programme ‘provides inspiring creative experiences’, while 69.52% reported a ‘development in their own art and/or creative practice’.

Importantly, many participants described how the Community Programme affords the opportunity ‘to play’ and ‘experiment’ while discovering ‘new and other worlds’, thereby expanding personal horizons and validating individual creative practice.

“I felt useless, worthless, hopeless, all of those things! But this has taught me that my art, first and foremost must be for me. It doesn’t matter if nobody else likes it, the most important thing is that I’m actually being creative. It has enabled me to embrace my inner child! It has introduced me to so many other worlds, other art worlds. Because of that, seeing that these artists are accepted, it has enabled me to realise that my work and my inner world is worthy too.”

Community Programme Participant, December 2015

The Community Programme enables participants to work alongside their peers - in a truly inclusive and sustained manner - to develop new skills and techniques, create artworks and/or produce exhibitions. This mode of delivery was reported to both engage and inspire, prompting lively discussion between both participants and deliverers. In addition, the programme was reported to provide ‘unique opportunities’ for informal adult learning, through an entirely ‘participant centred’ approach which is ‘not time limited’ or ‘project based’. For those individuals with previous experience of making art, the programme was reported to ‘refresh’ and ‘extend’ their existing skills (e.g. maintaining a sketchbook; working in new and/or diverse media; entering artwork into an exhibition). For those individuals engaged in Partners in Art more specifically, participants suggested the mutual benefits of establishing ‘a long term creative relationship’ with a ‘like-minded’ yet ‘entirely different’ individual.

“My Partner in Art is very young and we’ve been together for six months now. We’ve learnt a lot from each other. The difference between us is that she works very quickly and I work more slowly. It’s just how we are but we’ve managed to do things together. We’re both benefitting from it. It’s not two parallel lines, it’s discovering and absorbing things from each other. Next Tuesday, we’re going to TATE together because I’ve never been there before. I’m really excited, I can’t wait!”

Community Programme Participant, December 2015
5.1.2 Increased confidence and self-esteem

Throughout the data, participants described how they had been ‘transformed’ or ‘liberated’ through the Community Programme. However, this was noted to be in the context of ‘a safe and secure’, ‘non-judgemental’ environment, where they were given ‘positive encouragement’ and where individual contributions were always ‘respected’ and ‘valued’. In being treated with respect by the delivering programme members and their peers, participants accepted themselves to be ‘creative individuals’.

Building a new and/or renewed artistic identity for the presentation to others was also seen as important, as was the acceptance of individual differences and the wholly inclusive nature of the programme. 94.39% online survey respondents noted the Community Programme ‘allows people to be themselves’, while 95.32% suggested the programme ‘helps to build confidence and self-esteem’.

During the focus group meetings meanwhile, participants reflected repeatedly upon their personal development in terms of increased levels of confidence and self-esteem.

“We’ve all hinted at it but I would say, confidence building. People that come here all have difficulties in some way or another. Some physical, some mental health issues. I’ve got both! I’ve known people who’ve been so, so low that come in here. A lot of those people don’t talk to anyone or even look at anyone to begin with, I know I didn’t on the first day. Then to see the difference over time, everybody encourages you, they don’t watch what you do but they are there with you. Over time it gives you more confidence. I now have more confidence outside of here, it’s made me a different person.”

Community Programme Participant, December 2015

Exhibitions and other sharing events facilitated by the Community Programme were noted to be of particular importance, in providing ‘validation’ at both an individual and collective level. Participants acknowledged an alternative sense of themselves as valued by their peers, family members and friends, challenging an identity as defined by e.g. disability, health and/or social circumstance. This in turn was perceived to generate both pride and a sense of achievement in their creative endeavours. Participants frequently noted how the Community Programme placed ‘recognition’ or ‘value’ upon all members’ work ‘no matter their ability’, encouraging participants to share their artwork with friends, family and a wider public audience. For certain participants, this aspect was perceived to be a key factor in facilitating subsequent shifts in confidence and self-esteem.

“The value placed on our work here is really important. With this exhibition for example, well first of all we had one at the Oxmarket and Lucy asked me what I’d like to put in. I wasn’t sure but she encouraged me to get my work out. I couldn’t choose but then Liz came and chose something with me. I can’t tell you what it meant to me! My son came to the Oxmarket and took photos. Then this one here, I walked in today and saw it on the wall, I can’t tell you what it feels like. You just can’t describe it!”

Community Programme Participant, December 2015
5.1.3  Improved health and wellbeing

The Community Programme provides a rich diversity of creative and cultural opportunities for participants to come together and broaden their social networks, resulting in the development of new relationships with like-minded individuals, thereby lessening feelings of exclusion and isolation. Participants frequently described the value of ‘coming together’ as a group, ‘having fun’ while ‘working alongside’ their peers and the delivering team, improving their quality of life and general sense of wellbeing. 50.47% online survey respondents reported feeling ‘less lonely and/or isolated’, since joining the programme, while 36.19% had noticed ‘an improvement in their general health’. Participants described the Community Programme as ‘a real community’, ‘our extended family’ and ‘home from home’, providing ‘new friendships’ and ‘trusting relationships’.

“I was at a loss as to knowing who I was. Coming here has been a lifeline for me. When I first came, I could have just cried and cried and cried. I didn’t know what it all entailed then but I realise now, it is where I regained my identity. Because we are all at different levels and doing different things, yet everyone’s efforts are valued, it’s like another home from home. It’s like a mini family here, it feels very safe.”

Community Programme Participant, December 2015

Participants appreciated the wide range of activities provided by the Community Programme, encouraging them to explore new artists and/or visit alternative cultural venues, subsequently leading to an increased sense of purpose. While it was often the rich diversity of activities that was perceived as valuable, there was also an element that stemmed from the ‘tactile’ nature of regularly making art. This seemed to enhance participants’ awareness of the therapeutic value of time spent ‘creating’ and/or ‘expressing themselves’ in a nurturing environment, while giving them the confidence to ‘experiment’ with new techniques and/or materials. Many participants directly attributed regaining ‘a sense of self’ to their participation in the Community Programme - encouraging them to reassess their personal and social situation - thereby improving health and wellbeing.

“When you’ve gone through some kind of adversity in your life, you tend to lose your sense of self. That’s the first thing that goes, confidence and sense of self. The Community Programme provides such a nurturing environment, it helps you to rebuild your own identity. As you begin to find that sense of self, you become a much easier person to be with, then you find it much easier to make relationships with family and friends, you know, the whole circle. But for a lot of people, if they don’t have something like this, they just get stuck or worse, they spiral down and become more distressed.”

Community Programme Participant, December 2015
5.2 Outcomes for Pallant House Gallery

5.2.1 Promoting diversity across the arts

Across the data, the Community Programme was described as ‘accessible’, ‘inclusive’ and ‘respectful’ and by all stakeholders (i.e. participants, volunteers, employees and Trustees). A particular strength of Pallant House Gallery and its Community Programme was attributed to the location of the Studio. In providing a creative working space at the very heart of the Gallery - readily on view to all of those entering the building - was noted to ‘embed the programme’ within the organisation, ‘demonstrating commitment’ to the community, while affording opportunities for ‘lively’, ‘dynamic’ and ‘meaningful’ interactions between participants, visitors, employees and volunteers. Importantly, several employees and volunteers suggested the Community Programme provided ‘a reality check’ or ‘a reminder’ as to the aims and objectives of the Gallery, in ensuring equality of access to its collections and wider work.

“The location of the Studio represents the way in which community is embedded in the organisation. As staff members, we benefit in being able to have passing conversations with participants of the Community Programme, since they remind us of why we do the work that we do. If you are having a not particularly brilliant day and you come down and talk to someone about how the current exhibition has inspired the artwork they are making in the Studio, to see how the collections are actually influencing people in the Community Programme, it just reminds everyone what and who the Gallery is here for.”

Pallant House Gallery Employee, December 2015
Exposing employees, volunteers and visitors to a diversity of participant artists and artworks was reported to be another key strength of the Community Programme, through its regular Studio exhibitions. This aspect of the programme was noted to ‘break down barriers’ and ‘prompted dialogue’ within the Gallery, while ‘challenging perceptions and values’. In presenting participants’ work with the same level of respect as those artists exhibited in the main galleries, it was suggested that employees, visitors and volunteers alike are encouraged to appreciate a far broader spectrum of art and artworks.

“The visitors benefit hugely from having the Community Programme here. It creates a really welcoming and integrated atmosphere in the Gallery, enabling people to be exposed to work they wouldn’t necessarily expect to see in the Gallery. But there is also something about the participants’ work being shown at the same level as all other artists being shown. So there is a respect for the work produced by Community Programme participants and that message is then conveyed to the general visitors and the staff too.”

Pallant House Gallery Employee, December 2015
5.2.2 Social capital and civic pride

There is increasing recognition amongst arts practitioners, policy makers and social scientists that the arts contribute significantly to the health, wealth, tolerance and civic governance of society through the generation of social capital. In addition, arts engagement is said to widen and strengthen social bonds.6 Pallant House Gallery aims to encourage local community members to take an active, integrated role in its Community Programme, through participation and/or volunteering. During 2015-16, the Community Programme successfully engaged with 172 participants (including 69 volunteers) from a wide diversity of ages, backgrounds and interests, many of whom suggesting they now feel part of a larger ‘community’. Gallery employees, Trustees, participants and volunteers alike noted the Community Programme made them ‘feel proud’ to be working with Pallant House Gallery, promoting feelings of ‘admiration’ and ‘respect’, instilling a sense of ‘high regard’ for the organisation and its standing within the City. In these ways, Pallant House Gallery is contributing to issues of social capital and civic pride.

“It brings us positive emotions and all the way through. I can’t think of any negative emotion associated with the Community Programme. There is delight, elation, joy that we have this in the heart of the City. It is for everybody and it’s democratising. It’s extending and enriching everybody’s life who comes into contact with the programme. It’s very often neglected people, those on the edges of society who wouldn’t normally come into a Gallery of this kind. I think we are unique in that respect.”

Pallant House Gallery Employee, December 2015

Pallant House Gallery may be seen to build social capital and civic pride by boosting employee, participant and volunteer motivation in supporting the Community Programme, while building their organisational capacity for effective action. This is being accomplished by: creating a common focus to draw people together who would otherwise not be engaged in constructive activity; fostering trust between diverse individuals, thereby increasing their trust of others; providing an experience of collective and civic engagement. Employees, Trustees and volunteers alike reported they felt ‘fortunate’ and ‘privileged’ to be engaged in the Community Programme, which they felt ‘added credibility’ and ‘value’ to the Gallery. Importantly, it was suggested the Community Programme provided a ‘meaningful conduit’ between the Gallery, the artworks and audience members.

“The Community Programme opens up people’s eyes to the artwork at an accessible level. They don’t come in and think it’s a Gallery and something that I don’t understand. Through the programme, the Gallery and its wider work, its collections are all made accessible. It then becomes an everyday activity that people are not afraid of. You can walk in and enjoy, so it brings more people to the Gallery. It creates a warm and welcoming atmosphere within the Gallery.”

Pallant House Gallery Employee, December 2015

6 See bibliography for full list of research studies pertaining to impacts
5.2.3 Supporting active volunteering

The positive impacts of volunteering programmes are now well documented. At an individual level, these may include e.g. development of learning and skills; improved mental health and wellbeing; enhanced tolerance and understanding. At a collective and/or organisational level, the ‘ripple effects’ of such outcomes are also widely evidenced, including e.g. employee recruitment and retention; increased motivation and morale; decreased absenteeism; improved communication and better working relationships with colleagues.7 Pallant House Gallery benefited from the support of 69 volunteers who contributed 3,622 hours (£24,270 in-kind) to the Community Programme’s delivery in 2015-16, via e.g. Community Programme Ambassadors, Partners in Art, Studio Technicians, Workshop Leaders, many of whom attested to the unique learning outcomes derived from working alongside participants.

“Speaking as a Volunteer, it adds another dimension to the Gallery and to our time here. We’ve learnt so much from it. People who belong to the Community Programme have in many ways a much deeper insight into the art on display here. Maybe they have a little more time to stop and think about it. Because they are artists and because the programme gives them the time to explore their artistic skills - which maybe some people never have the chance to do - they have a much deeper insight. So we then learn from their experience here.”

Community Programme Volunteer, December 2015

www.nationalservice.gov/sites/default/files/upload/employment_research_report.pdf
Volunteers described their experience as ‘enjoyable’, ‘inspirational’, ‘rewarding’ and ‘stimulating’. The ‘commitment’, ‘enthusiasm’ and ‘encouragement’ provided by the Community Programme’s delivering team was repeatedly praised, with volunteers noting the ‘accessible approach’, ‘easy process’ and ‘excellent management’ in working with the Community Programme and Pallant House Gallery more broadly. Through supporting the programme, volunteers reported a range of benefits (e.g. friendships, altered perspectives, skills sharing, new learning) while suggesting they would be keen to take part in future phases and/or other volunteering opportunities. Importantly, this experience was noted to prompt several longer term social impacts, including those of civic responsibility, disability awareness, tolerance and understanding.

“I think a lot of other people’s perceptions are similar to my initial concerns and that’s why I always ‘bang the drum’ whenever I can. To talk about what we do here and how important it is. I think the wider community also benefits from the Community Programme, in gaining a greater acceptance of difference and understanding of disability. It made me break out of my own prejudices. I didn’t know I had them really, until I brought them out and examined them. It has certainly made me more understanding.”

Community Programme Volunteer, December 2015
5.3 Outcomes for wider stakeholders

5.3.1 Supporting health and social services

Arts organisations working in close collaboration with local agencies and/or specific health professionals benefit from new learning and increased skills, ensuring the most effective use of limited resource. Such partnerships are now widely documented, at senior policy level and also within arts, health and social services\(^8\). In addition, arts organisations developing relationships with health commissioning services have been evidenced to gain in advocacy and financial support\(^9\). At a time of significant public spending reform, health professionals acknowledge that many of those out-patient and/or day services previously offered to adults in their care are no longer available. The burden of mental health and social exclusion cannot be tackled by health and social services alone. Innovative solutions that cost no more than those services currently being delivered are therefore required.

“In terms of what the NHS is now able to offer in an increasingly complex financial environment, there isn’t the same provision of out-patient services and day hospitals, as in the past. I’m not suggesting Galleries should provide an equivalent of that, but they may be able to provide places where people can engage in high quality opportunities, to gain some sense of belonging and some sense of community. Something that follows the whole pathway to recovery but without it being medicalised.”

Community Programme Stakeholder, December 2015

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\(^8\) See bibliography for full list of studies pertaining to arts and health

From the data collected, it is evident Pallant House Gallery’s Community Programme is already supporting numerous adults experiencing health and/or mental health issues. Stakeholders attested to the positive outcomes for participants, in terms of individual health and wellbeing. As previously described, 36.19% survey respondents reported ‘improved general health’ since joining the programme, while 17.48% reported making ‘less visits to their GP, mental health and/or adult social services’. When considered alongside other arts and health interventions, these outcomes perform favourably. Pallant House Gallery’s annual delivery costs for the Community Programme in 2015-16 equate to £163 per individual participant or £11.84 per intervention, suggesting a cost effective means for supporting issues of mental health and social exclusion when compared with alternative treatment costs.

Arts and health collaborations confirm the arts contribute directly to the quality of care and health management in a clinical setting, while suggesting they play a vital and cost effective role in the prevention and control of illness. Health professionals interviewed for the current study concurred with these findings, reporting positive impacts upon those individuals in their care who were members of the Community Programme including e.g. reduced social isolation; increased confidence and self-esteem; decreased anxiety and/or depression. Several health professionals described the ‘preventative’ nature of the programme, in supporting individual patient stability and/or recovery, while helping to reduce the stigma and prejudice associated with disability and/or mental health amongst a wider public.

“It’s like a safety net for people, to prevent them from either becoming increasingly unwell or socially isolated. It’s also increasing people’s understanding of mental ill health. It’s an education to the general public, in that these conditions exist and these people are just like you and me, they haven’t got a label on them, you can’t see they’re unwell. It helps people to understand more about the issues that we may all face. In this way, it might increase tolerance and understanding amongst the wider general public.”

Community Programme Stakeholder, December 2015

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5.3.2 Meeting local government priorities

As described earlier in this report, Pallant House Gallery’s Community Programme might be seen to support many of those strategies currently being delivered by both District and County Councils. In the light of reductions in local authority spending, Chichester District Council recognises the most vulnerable groups across the district will face additional challenges during the next years. It has consequently made ‘accessible health and wellbeing services’ and ‘supporting the needs of an older population’ two of its key priorities in the Local Plan: Key Policies 2014-2029\(^\text{13}\). In addition, the Council is committed to enabling ‘a culturally enriched and empowered community’, providing grant funding in support of Pallant House Gallery and its programmes.

Council members interviewed for the current study once again described the Community Programme as ‘accessible’, ‘inclusive’, ‘non-judgemental’ and ‘non-elitist’, qualities felt to be important in ensuring the Gallery engaged with its local community in the broadest sense. In addition, it was noted that the Gallery’s ‘wide ranging’ and ‘far reaching’ work increased the reputation and profile of Chichester, for residents and visitors alike. Importantly, the Gallery was praised for its ‘outcome focussed’ programmes, ensuring local authority support for such activity was being monitored, while demonstrating positive benefits for residents.

“A key strength of the Community Programme is its inclusivity but also, the huge variety of activities on offer. What I particularly like, is that the programmes focus on outcomes. There are many voluntary organisations that focus on delivering a service but never actually link that to providing an annual check of what the outcomes are. So, what are we actually achieving? Whether that’s measured in terms of the numbers of people they’ve engaged with or the help that has been provided, it actually shows that the programme is delivering results.”

Community Programme Stakeholder, December 2015

At County level meanwhile, the work of Pallant House Gallery - and the Community Programme more specifically - is evidenced to support those key themes included in West Sussex County Council’s Sustainable Community Strategy 2008-202014:

- A better place to live (infrastructure and development, local resources, coastal and rural areas)
- Opportunity for all (education and skills, economic growth, the visitor economy)
- Better health for all (preventative strategies, inequalities in health, mental health and the ageing population)
- Staying and feeling safe (crime, anti-social behaviour, respect and social inclusion).

96.26% survey respondents reported the Community Programme provides ‘a safe place for people to work’, while 90.66% suggested the programme provides ‘structure and stability’ for those adults who take part. In terms of personal development, 82.85% participants had developed their ‘art and/or creative practice’ since joining the programme, while 69.54% had developed ‘new skills and/or learning’. In addition, 29.80% respondents had ‘begun volunteering and/or employment’ and 20.39% had ‘begun a new course and/or further study’, suggesting benefits for individuals and the community more broadly. Finally, the Community Programme was reported by stakeholders to provide ‘marginalised adults’ with access to ‘sustained activity’ in an ‘uplifting environment’, resulting in those critical social impacts prioritised by both district and county councils, including e.g. reduced anti-social behaviour; decreased social isolation; improved mental health and wellbeing.

“The Community Programme engages with people who have an interest in art, some of whom maybe also have individual needs - medical, mental or physical - and they make wonderful work together. For certain people it may develop their skills, for others, if they are younger, marginalised people, it could provide a diversion from crime or alcohol. It could take them away from something that’s making their life difficult, and give them another outlet that’s more productive.”

Community Programme Stakeholder, December 2015

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5.3.3 Arts and cultural policy

The Learning and Community Programme at Pallant House Gallery - within which the Community Programme sits - has been widely recognised as a model of best practice across the sector, in the UK and Europe more widely. The Learning and Community Programme was acclaimed by The Adapt Award for Excellence in Access for its work with people with disabilities, while the Partners in Art scheme was commended in the Museums and Heritage Awards as an example of innovative education practice. In 2013, the Gallery worked in partnership with the National Portrait Gallery to deliver The Art of Access as an opportunity for both organisations to share their approach to community engagement with the wider cultural sector. During the past years, the Community Programme has also been invited to share its learning with many other respected museums and galleries across the country (e.g. Brighton Museum and Art Gallery; Lightbox, Woking; Royal Academy of the Arts, London), each seeking to emulate the practice developed at Pallant House Gallery.

At a local level, the programme has developed valuable relationships with a wide range of arts and cultural partners (e.g. Artscape, Chichester Cathedral, Chichester Festival Theatre, Creative Response, University of Chichester), in order to deliver its creative projects. Arts and cultural professionals interviewed for the current study described the Community Programme as ‘a valuable resource’ and ‘relationship building’, stimulating ‘new opportunities’ and ‘creative connections’ between individual community members and organisations. Importantly, such relationships are evidenced to promote wider social impacts, including e.g. tolerance, understanding and community cohesion.

“From the point of view of the University, we have students who go and work with the Community Programme and that’s been absolutely fantastic. We also have students working on the Pallant Press. They gain work experience and can add this to their CV. The Community Programme makes them think about how they can use art in other contexts. That’s to do with connecting with other people and that’s really positive for them. It’s about them going out and building relationships with the local community.”

Community Programme Stakeholder, December 2015
At a national level, the Community Programme was commended by those working in the sector as providing ‘an example of best practice’ for designing and delivering their own museum and gallery programmes. Those arts and cultural professionals interviewed for the present study described the programme as ‘generous’, ‘innovative’, ‘respectful’ and ‘unique’ in its approach to working with communities. In addition, several interviewees suggested Pallant House Gallery’s avoidance of ‘labelling’ participants according to disability, health and/or social circumstance was ‘leading the way’ in terms of confronting those frequently cited - internal and external - barriers to engagement and participation.

“The PHG Community Programme is one that we look to - and refer others to - as an example of best practice in terms of truly inclusive arts programming. The team creates programmes that are built with great understanding and respect for individual creativity, and many of their projects are designed in deep consultation and collaboration with the participants. Passionately against exclusionary ‘labelling’ programmes, ‘generous’ and ‘celebratory’ are the words that sum-up their general approach.”

Community Programme Stakeholder, December 2015

Finally, interviewees noted the growing international profile of Pallant House Gallery, resulting from its ‘prestigious collections’ and ‘excellent exhibitions’. This positive reputation was also credited to the Gallery’s Community Programme, recognised as ‘exemplary’ and ‘renowned’ across the sector, while bringing numerous benefits to the communities of Chichester and West Sussex.

“Apart from the obvious benefits it gives to the general visitors, this amazingly prestigious Gallery - one of the top galleries in the country - actually realises the benefits of being able to share incredible art with members of the community. It is evident that what is being done by Pallant House is quite unique. Here in Chichester we have an internationally renowned gallery giving so much to people in the community and also, those families who look after or care for individuals with particular needs. It’s a win-win situation all round!”

Community Programme Stakeholder, December 2015
6 Learning

6.1 Engagement and attendance

Between April 2015 and March 2016, The Community Programme engaged with a total of 241 adults, comprising participants, supporters and volunteers, delivering 2,373 interventions through its Studio sessions and participatory workshops. A further 1,125 interventions took place through the programme’s extended activities, including Share Art, exhibition opening events and visits to other cultural venues. Partners in Art meanwhile, once a stand-alone scheme founded by Pallant House Gallery in 2002 - and now a significant strand of the wider Community Programme - generated a further 2,243 interventions during the same period.

Of the online survey respondents, 53.77% respondents were ‘active participants’, 32.08% described themselves as Community Programme ‘supporters or volunteers’ and 11.32% identified as ‘family member/carer’. 50.46% of the total sample were residents of Chichester District, while 35.52% were residents of West Sussex, providing clear evidence that the Community Programme is engaging with its most local community members. The average age of a Chichester resident is 45 years. This is higher than the average age in West Sussex, the South East and across the UK\(^\text{15}\). The percentage of people aged over 60 years in the District of Chichester comprises just under one third of the total population (32%), while 20.5% of the local population is aged between 45 and 59 years. With reference to those engaged in the Community Programme, the majority of survey respondents were between 45 to 59 years (37.74%) or over 60 years (39.62%). This data suggests that in terms of age, the Community Programme is engaging with a slightly higher proportion of older community members, as compared with the local population.

\(^{15}\) CDC (2013). Census 2011: Chichester District Analysis. Corporate Information Team: Chichester District Council
The larger majority of Chichester District residents (93.01%) define as ‘white British’. The proportion of Black, Asian and Minority Ethnic (BAME) residents makes up just 6.99% of the total population. This is lower than county (11.07%), regional (14.77%) and national averages (20.25%). With reference to those engaged in the Community Programme, the majority of survey respondents (93.46%) described themselves as ‘white British’, while 6.54% described themselves as ‘BAME’. In terms of ethnicity, this data suggests the Community Programme is engaging with participants representative of the local population.

Chichester District is in line with county, regional and national averages in terms of daily activities that are ‘limited due to a long term health problem or disability’. Although no reference is made to individual disability and/or health within the context of the Gallery, it is evident from the findings that the Community Programme engages with many adults experiencing cognitive or physical impairments and/or long term health issues. In addition, specific strands of the programme (e.g. Art Views, Care for Art, Living Well with Dementia Festival) attract adults with experience of Alzheimer’s and/or dementia and their care partners. The increase in residents aged over 60 years across the District - when prevalence of disability increases significantly - suggests there will be a far greater need for resources and services directed towards this ageing local population in the future.\(^{16}\)

The Community Programme currently provides a rich diversity of activities accessible to all adults, the majority of whom attend the Gallery at least once per week. However, the programme’s growing positive reputation alongside increasing participant expectations, will undoubtedly result in challenges for the programme to meet those needs of the community it serves.

6.2 Programme content and delivery

Recent research suggests there are insufficient dedicated activities, programmes or professional development opportunities for marginalised adults in mainstream arts organisations, museums and galleries\(^\text{17}\). Few organisations have an embedded, publicised, ongoing stream for people with specific needs or facilities for those with physical and/or learning disabilities to access their public programmes. The general landscape of provision has been described as ‘patchy and halting’, with many small or shorter term projects lacking sustained commitment, impact or connections with other specialist organisations. While beneficial, such initiatives do not have an ongoing legacy or embedded impact in an organisation’s practice on completion. Crucially, such short term programmes do not engender confidence, trust or commitment from those community members they seek to reach.

\(^{17}\) Lemos&Crane (2015). Re-imagine: improving access to the arts, galleries and museums for people with learning disabilities. London: City Bridge Trust
Pallant House Gallery aims to provide long-term engagement with its community and to deliver tangible outcomes to the individuals and organisations it works with. The Community Programme provides a mechanism for reaching these ambitions. Locating the Studio space at the centre of the Gallery has ‘embedded’ and ‘validated’ the community within the organisation, literally placing the community ‘at the heart’ of its activity. The Gallery has sidestepped the short-term project thinking inherent across the arts and cultural sectors, seeking instead to develop audiences in the longer term, providing greater value and use of resources. Throughout the evaluation, the Community Programme was praised for its ‘lasting commitment’ and ‘sustained engagement’ with participants, reported to be a key strength.

The Community Programme - and indeed Pallant House Gallery more broadly - believe in an avoidance of labelling in terms of individual health, disability or social circumstance. Rather there is a focus on delivering programmes enabling the broadest range of people to access the Gallery. The emphasis upon accepting each participant as ‘an artist’ (no matter their background or experience) was frequently referred to, felt to be an important feature in realising the programme’s positive outcomes. In addition, ‘providing pathways’ for individuals to develop their creative practice and/or ‘signposting’ to additional arts and cultural opportunities was reported to be a valuable asset of the programme, enabling several participants to move from a position of dependence towards self-reliance.

Finally, participants repeatedly stressed their appreciation for the support of Pallant House Gallery and those involved in delivering the Community Programme, with employees described as ‘extraordinary’, ‘kind’, ‘special’ and ‘generous’. However, several participants also noted the importance of ‘giving back’, in order to demonstrate their gratitude for those opportunities provided by the Gallery. Reciprocity is acknowledged to be a key mechanism in creating stable social relationships in a person’s life, while exchange theory suggests that being more dependent on others may cause unbalanced relationships, with associated mental distress and discontinuity as possible negative consequences. Nevertheless, few programmes of this nature recognise the importance of reciprocity in the promotion of e.g. agency, autonomy, confidence and self-esteem. Crucially, the Community Programme at Pallant House Gallery has evolved across a period of years in response to participant needs and suggestions. This democratic process has resulted in a clear sense of empowerment and ownership by those individuals engaged, leading to a rich dynamic between the Gallery and its communities.

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6.3 Commitment versus capacity

The benefits of having Pallant House Gallery as host organisation of such a vibrant, innovative and well respected Community Programme are evident. The Gallery’s professional standing and reputation across the UK has engendered recognition and support from numerous individuals and organisations, while its commitment to working with the local community has been commended by all stakeholders. When asked for suggested improvements to the Community Programme, participants requested ‘extended facilities’, ‘longer sessions’, ‘more trips to other venues’, ‘more exhibitions of participant artworks’ and ‘less waiting time for a Partner/place on the programme’. Conversely, it is apparent from the findings that the Community Programme - and indeed the Studio space - are already at capacity.

The Community Programme is managed by Sandra Peaty, Head of Learning and Community at Pallant House Gallery and coordinated by Lucy Greenfield, Community Programme Manager. However, it should be noted that the Community Programme is just one element of Pallant House Gallery’s wider activities and as such, is reliant upon other departments to support its successful delivery via, e.g. administration, communication, fundraising, marketing and promotion. Throughout the data, Pallant House Gallery employees affirmed their commitment to the Community Programme, repeatedly noting its ‘value to the Gallery as a whole’ and ‘the necessity for its continuity’. In addition to enabling the Gallery to deliver its overarching aims and objectives, those aforementioned outputs and outcomes were reported to be of significance in supporting e.g. monitoring and evaluation of performance indicators; external funding applications; relationships with Trustees and other supporters; team building and staff development; marketing and promotion of the Gallery more broadly.

This investigation has been the initial stage in providing an independent evaluation of the Community Programme’s inputs, outputs and outcomes during 2015-16. The findings have described multiple benefits for both individuals and organisations, as a result of engagement with the programme. The process has afforded time for discussion and reflection between participants and deliverers alike. Importantly, it has encouraged employees, Trustees, volunteers and other stakeholders to assess the value of the Community Programme to Pallant House Gallery, the communities of Chichester District and the sector more broadly. Several Gallery employees and Trustees suggested ‘increased advocacy’ and/or ‘greater resource’ may now be required for the programme’s further development. Others meanwhile noted a need for ‘administrative support’ and ‘increased funding’ to ensure its sustainability.
6.4 Sharing skills and resources

As described in the findings, Pallant House Gallery’s Community Programme is reported to be supporting the work of health and adult social services across the County\(^{19}\). In addition, the programme is helping to deliver several District and County priorities\(^{20}\). Since its inception in 2002, the development of the Community Programme has occurred organically in accordance with the needs of community members. Its highly positive reputation, in combination with other social changes across the District (e.g. the closure of adult day services; an ageing population and the prevalence of dementia; increased levels of individual mental ill health) have resulted in greater numbers of participants wishing to access the Community Programme, without additional resource.

Health and adult social services professionals interviewed for the present study are committed to supporting the Community Programme in the future. Council members similarly attested to its value for community members across the District. When questioned about the programme’s sustainability, stakeholders suggested a number of measures for the sharing of skills and resources:

- Cross-sector networking events and team meetings hosted by Pallant House Gallery
- Training delivered by Community Programme team to health/social services professionals
- Presentations delivered to District and County Council Committees
- Increased publicity and promotion of Community Programme’s achievements
- Touring exhibition of the Community Programme’s artists/artworks
- Partnership funding applications for specific strands of programme
- Projects delivered with other cultural partners across Chichester District
- Establishing a formal dialogue with West Sussex Health and Wellbeing Services
- Developing a joint strategic framework for monitoring and measuring impacts.

The role of the arts as a public health resource is only now beginning to be understood. While there is a growing evidence base, it is not readily accessible to those responsible for commissioning or developing services\(^{21}\). To date, there are no clearly established evaluation frameworks for arts in health and wellbeing. However, recent developments between arts and health professionals may provide valuable resources for Pallant House Gallery and its stakeholders, in developing a coherent framework for the Community Programme\(^{22}\). Such dialogue will likewise be of support in establishing clearer aims and objectives for future phases of the Community Programme. Relationships with all Community Programme stakeholders should be nurtured and maintained, while the impacts of the programme - as evidenced in this report - should be widely disseminated, with a view to engaging the skills, experience and resources necessary to ensure the Community Programme’s sustainability.

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7 Recommendations

7.1 Individual

• Partnership schemes are to be recommended, assisting travel to and from Pallant House Gallery events, particularly for those socially and/or rurally isolated individuals.

• Accompanied small group visits to diverse arts venues are also to be recommended, encouraging participants to access the full range of arts and cultural activity open to them.

• Pallant House Gallery is recommended to assess the current provision of accessibly formatted programme publicity, including printed and online information; Pallant House Gallery should also improve its website accessibility, using feedback from disabled and/or marginalised individuals to support Community Programme delivery and address unmet needs.

• The development of targeted resources to address sensory barriers, e.g. braille and large print formats, audio described tours, sign language interpreted workshops and tactile talks is to be recommended.
7.2 Organisational

- Pallant House Gallery is recommended to present the findings of the present study to District and County Council Committees, in order to stimulate dialogue regarding the sustainability of the Community Programme; such discussions will be of support in the development of a joint strategic framework for monitoring and evaluating all future phases of the programme.

- Pallant House Gallery is advised to establish a more formal dialogue with West Sussex Health and Wellbeing Board, with a view to sharing organisational skills, experience and resources. Team building and networking events might be hosted by Pallant House Gallery, in order to maximise exposure to the Community Programme’s achievements and learning outcomes.

- A review of current training provision across Pallant House Gallery is recommended, with a view to delivering a coherent disability and additional needs awareness programme. To maximise both skills and resource, such a programme would be most effectively delivered in close collaboration with specialist service providers and/or those organisations with experience of working with marginalised individuals and groups.

- Exposing audience members to the greatest diversity of artists and artworks within and across Pallant House Gallery is to be recommended. The Gallery should review the criteria for programming exhibitions and events, to ensure Community Programme artists and artworks are well represented across the year and beyond the confines of the Studio.

- Promoting the Community Programme and its achievements through exhibitions of participants’ artwork - in public settings across the district - will begin to challenge perceptions and values within and across the arts. Importantly, such initiatives will help to reduce the prevailing stigma attached to disability and other social issues, while promoting tolerance and understanding across society.

- Pallant House Gallery should continue to signpost any and all development opportunities for those Community Programme participants seeking personal progression, including e.g. individual coaching and mentoring schemes; IT skills training; workshop delivery training; advice and support with grant applications; increased opportunities to exhibit artwork.
7.3 Cross sector

- The value of working in partnership should not be underestimated and as such, is to be recommended. However, time should be taken at the outset to establish cross-partnership understanding, commitment and trust. This is likely to reap dividends in the longer term, resulting in sustained relationships, leading to advocacy and potential financial support. The importance of recruiting strong advocates for the arts, yet those who also understand the landscape of health and adult social services is to be recommended.

- Regional organisations with experience of specific individual needs (e.g. Age UK; Alzheimer’s Society; Richmond Fellowship; Sussex Partnership NHS Foundation Trust; West Sussex Health and Wellbeing Services) should be encouraged to support Pallant House Gallery in sharing information, resources and peer-to-peer platforms that have a greater focus on the needs and expectations of individual participants.

- Pallant House Gallery and its stakeholders should seek ways of coordinating and sharing resources of arts and cultural provision across the county for community members with individual health and/or social needs, while investigating the feasibility of having a central source of information for arts events across the district. This should take account of opportunities provided by the internet but also consider the needs of those without access to digital media.

- Cross-sector discussion of the present study, its learning outcomes and recommendations is to be encouraged, in order to develop a forward plan for the Community Programme, as agreed by Pallant House Gallery, its Trustees, volunteers and all other stakeholders.

- A cross-partnership forum is also to be recommended, in order to disseminate information regarding the outputs and outcomes of the Community Programme to e.g. arts and cultural partners; health and adult social services; District and County Council representatives, thereby maximising opportunities for cross fertilisation and creative collaboration.
8 Summary and conclusions

In the UK, there is widespread acceptance that equality and diversity in the arts is of benefit to all art lovers and society more broadly. Diversity is intrinsic to art, to arts practice and culture, yet this viewpoint is often obscured to the detriment of us all. Engagement and employment across the arts and cultural sectors remain to a larger degree the preserve of the ABC1, educated and better-paid members of the population, while research indicates that individuals with a disability and/or illness have significantly lower rates of arts participation than those without disability or illness. Studies relating to digital access and inclusion meanwhile have increased our understanding of the differences and inequities relating to arts attendance and participation. The Community Programme at Pallant House Gallery has developed an effective model of community engagement to redress such inequalities.

At a policy level, Arts Council England is committed to supporting all people's access and engagement in the arts, yet recognises the barriers marginalised people may face, as audiences, participants, employers, employees and arts practitioners. This commitment includes supporting arts organisations to change their practice in meeting Disability Discrimination Act and Equality Act requirements, while...

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26 Arts Council of Northern Ireland (2007). Barriers to disabled people’s participation in and access to the arts. Belfast: ACNI
advocating that “art placed in the margins through structural barriers and antiquated and exclusive approaches, has to be brought to the centre of our culture and valued accordingly”28. This discussion suggests a need for recalibration - and even democratisation - in terms of artistic dominance at least. If commissioners are expressing an intention for arts organisations to engage with their publics, in the first instance there exists the need for a deeper understanding of who those publics might be. The skills, experience and concerted efforts of the delivering staff at Pallant House Gallery demonstrate the possibility of realising such ambitions.

Since 2002, Pallant House Gallery has provided unique opportunities for people of all ages and abilities to explore their enjoyment of art. The Community Programme at Pallant House Gallery offers meaningful and long-term engagement with members of its local community, many of whom are experiencing social isolation and/or exclusion. There is an avoidance of labelling, rather a focus upon creative activities that enable the broadest range of people to access the Gallery. This ethos has attracted the critical acclaim of arts and cultural organisations throughout the UK. It has also gained the respect and support of adult health and social service providers across the County.

This investigation has been the first step in providing an independent evaluation of the Community Programme’s inputs, outputs and outcomes. The findings have described multiple benefits for both individuals and organisations, as a result of engagement with the programme. The research process has also afforded time for discussion and reflection between participants and deliverers. Importantly, it has encouraged employees, Trustees, volunteers and other stakeholders to assess the value of the Community Programme to Pallant House Gallery and the District of Chichester.

In the context of a challenging broader economic and social environment, the research conclusions are both positive and timely. Pallant House Gallery now has an evidence base with which to further develop its Community Programme. It also has an opportunity to assume a leadership role in demonstrating the Community Programme as a model of best practice in community engagement and social inclusion, to Chichester District Council, West Sussex County Council and the cultural sector more broadly.

“It’s a prestigious setting, yet it’s a secure, safe environment for people to come to. It’s not intimidating in any way to come into the Gallery. It’s very welcoming and relaxed. People who have severe anxiety or maybe other mental health issues feel that they can come in and they’re not judged in any way. They can come along, be themselves and be supported. They can come to the Gallery and develop their art skills, or just be in the environment, absorbing everything that is going on around them.”

Community Programme Stakeholder, December 2015

28 ACE (2011a). What is the Creative Case for diversity? London: ACE
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10 Community Programme activities

10.1 Workshops and Studio Sessions

The Community Programme provides a wide variety of workshops and sessions designed to suit people with support needs who are interested in art, creativity and the Gallery. The Programme primarily takes place in the Studio and includes; informal drop-in’s, structured workshops and facilitated sessions. Participants are encouraged to engage with Pallant House Gallery’s collections and exhibitions, but they are also free to follow their own ideas and arts practice. Members of the Community Programme may join one or more of the workshops and Studio sessions.

A typical week is made up of three drop-in sessions, two facilitated sessions and one structured workshop. In addition to this each month there is a dementia friendly session looking at a work in the Gallery’s collection. Participants also go on visits to other arts venues and have annual get together and Christmas party.

10.2 Additional Community Programme activities

Partners in Art

Partners in Art was founded in 2002 as a stand-alone scheme, providing opportunities for people to access the art world on an equal footing, with a volunteer partner who shares their passion. The focus is upon art, rather than individual disability or support needs. For those adults engaged in the programme, it provides important - and in many cases life changing - opportunities. The majority of partnerships stay together for three to four years, some for much longer. Partners in Art is now viewed as a very effective tool for inclusion and is an integral part of the culture of the Community Programme.

Share Art

Share Art was established in 2012, providing opportunities for participants within the Community Programme at Pallant House Gallery and Outside In artists from across the country, to share their artwork with a wider public audience. Participants can show up to ten pieces of their art work and present the work in any way they choose.

Pallant Creative Collective

Pallant Creative Collective was formed in 2015 by Community Programme participants with the aim to support those interested in exhibiting their artworks outside of Pallant House Gallery. Members frequently learn new skills including: selecting artwork for exhibition; framing of artwork; pricing of artwork.