



## Art, Recognition and Social Science: Re-Thinking (E)valuation

A research seminar designed and developed by Professor Tim May, Centre for Sustainable Urban and Regional Futures (SURF), University of Salford in association with Dr Dave O'Brien, City University London, hosted by the AHRC-funded 'Cultural Intermediation: Connecting Communities in the Creative Urban Economy' research programme and the Institute of Cultural Capital (ICC). For more information on the 'Cultural Intermediation' project please see: <http://www.culturalintermediation.org.uk/>

10.00am – 3.30pm, Friday 16<sup>th</sup> May 2014  
Liverpool Central Library, William Brown Street, Liverpool, L3 8EW.

**Synopsis:** Evaluation stems from a need to demonstrate success to a funder in terms of how well grants have been deployed and the desire to gain a reputation for the success of a project or programme of work. In the former we find both an economic and political rationale, particularly when it comes to being accountable for the use of public funds, whilst in the latter there is also a significant element driven by a need for recognition among significant and like-minded communities of interest. These two elements may overlap – when like-minded communities are also grant holders – but they can also be at variance. The significant work of the project or programme itself may involve practices, processes and outcomes that are not amenable to conventional forms of evaluation driven by narrow economic concerns. Nowhere is this more apparent than in art-based community interventions. Yet the relations that exist between culture and economy become separated by certain methods that seek to capture 'value'. A creative practice may be valued for reasons other than economic output. However, funders may not be convinced by the production of art installations or performances if they are not seen to have value beyond the event or performance. Language then changes to capture these expectations through the idea of 'cultural industries'. With these issues in mind, the purpose of this workshop is to invite researchers, artists, funders and those working in the cultural sector, to come together to discuss these issues as a result of their experiences. It is also to consider the means through which we capture value in such a way that brings recognition to different practices and challenges those limited ideas applied to the realm of the 'economic'.



Arts & Humanities  
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## ***Programme***

10:00: Registration and Refreshments

10:30: Introduction to the Day: Professor Tim May, Centre for Sustainable Urban and Regional Futures (SURF), University of Salford

10:40-12:00: Presentations (see next page for speaker biographies)

Presentations will be 15 minutes each to also enable opportunity for a wider discussion. Each presenter will be asked to examine their experiences and practices in relation to the issues of values and evaluation.

12:00-12:30: Panel Discussion and Questions

12:30-1:15 Lunch

1:15-3:15 Presentation and facilitated Group Discussions led by Dr Dave O'Brien, City University London.

1:15-1:45

Dave will discuss the evaluation of a photography project based in Birmingham. The research team developed a participatory evaluation approach to understanding the value of taking part in *Some Cities*. This presentation reflects on the process and suggests ways in which participation can be incorporated into more traditional frameworks. Dave will also

introduce group discussions based on two central issues: *academic partnerships* and *rethinking evaluation*.

1:45-2:15 Group Discussion 1: *Academic Partnerships*

Participants will be asked to break into smaller groups to discuss the issues raised by the *Some Cities* presentation. The focus will be upon how best to develop academic partnerships with community groups. In particular: what are the benefits? What are the risks? How do they emerge and develop and how can they be sustained?

2:15-2:45 Group Discussion 2: *Rethinking Evaluation*

We are all part of a wider world that is evaluated in a variety of ways, some of which works well and some of which misses the purpose and is seen as a distraction from core tasks. Some evaluations may even misrepresent or damage the possibility of learning. Given this, are there circumstances where we would never evaluate practice? Is it possible to balance the needs of funders and practice within existing approaches to evaluation and what does this tell us about the appropriateness of different measures to capture the value of the work undertaken?

2:45-3:15 Response to Group Discussions.

## ***The presenters***

**Carolyn Curtis Magri** is an artist engaged in drawing, painting, installation and film. She has an MA (Sheffield Hallam) and an MPhil (Manchester Metropolitan). Since 2003 she has worked as a tutor in prisons, an artist-in-residence with a charity and promoted the work of ex-offender artists. She mentors 4 of these artists and is an Associate at Castlefield Gallery.

**Dr Loraine Leeson** is a visual artist specialising in the social practice of art, whose work focuses on use of the arts to bring community-based knowledge into the public domain. She is Senior Research Fellow at the University of Westminster and Lectures on Art Practice and the Community at Middlesex University. [www.cspace.org.uk](http://www.cspace.org.uk)<<http://www.cspace.org.uk>>

**Dr Alison Rooke** is a sociologist and Co-Director of the Centre for Urban and Community Research (CUCR) at Goldsmiths, University of London. Her work focuses upon developing critical and collaborative approaches to research and evaluation with a range of arts organisations at local, national and international levels.  
<http://goldsmiths.academia.edu/AlisonRooke>

**Jeremy Spafford** is a former actor, dancer, psychiatric nurse and advisor to homeless young people. He has worked in senior management in the voluntary sector and freelance offering consultancy services to organisations in the social, healthcare and arts sectors. He joined Arts at the Old Fire Station in February 2011 as its Director and first employee.  
<http://www.oldfirestation.org.uk/staff/jeremy-spafford-2/>

**Alison Surtees** is a Creative Producer with 15 years of experience in developing and managing talent across art forms and sectors from commercial to community. She is a freelance producer, director and camerawoman, co-founder and board member of Manchester District Music Archive and Creative Project Manager for a new radical arts organization called 'Outcast'.

## ***Registration***

To reserve a place at the seminar please email the ICC's Kerry Wilson at: [k.m.wilson@ljmu.ac.uk](mailto:k.m.wilson@ljmu.ac.uk)

Please include with your request the following information:

Name:  
Organization:  
Address:  
Telephone Number:  
Email:  
Any Dietary Requirements:

***PLEASE NOTE THAT PLACES ARE LIMITED.***

The Institute of Cultural Capital is a strategic collaboration between the University of Liverpool and Liverpool John Moores University: [www.iccliverpool.ac.uk](http://www.iccliverpool.ac.uk)