

November 2020 – Evaluation Report

Connecting
Communities:
Evaluation of
the Gasworks
Participatory
Artists
Residency
Programme

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Connecting Communities: Evaluation of the Gasworks Participatory Artists Residency Programme

On the 1st of July 2020, Gasworks' Participatory Artist Residency Programme Evaluation Board decided to frame this report around these four issues:

1. How did the collaboration happen? How interactive was it? How formed was the idea the artists and the participants had beforehand and how did it change through the process?
2. What will be the legacy of the project? What did the participants take from it? What, if any, structures, objects, and practices were left behind?

3. How did the participants feel through the project? Was it enjoyable, scary, annoying? How did those feelings change through the project?
4. What advice do you have for an artist who wants to do a project like this? What would be your advice for the next artist? Do you have any advice for host institutions and the funders of projects like this?

**This report is a
working document.
We will update it as
the Participation
Residency
programme continues
to develop.**

This evaluation report is not a post-written justification for the projects but a letter for the future. It aims to share what we've learned through this experience with the people who will fund and be involved in projects like this. It is a tool for us, FOTL and the evaluation board, to further our thinking about these projects as well as our thinking capacities themselves. This report was written for our project funder, the Paul Hamlyn Foundation, as well as to be publicly available.

Gasworks Evaluation Board members

The evaluation board has an open-door policy for current and former participants and artists who want to be involved. There are no demands in terms of minimal or regular commitment.

Current/active members:

Ruth Beale / Ana Cecilia Clavijo / Amy Feneck / Andrea Francke / Osei Yaw Gerning / Laura Hensser / Ross Jardine / Abbey Kiwanuka / Ben Messih / Jeannine Noujaim / Juliet Owoo / Edrisa Kiyemba / Jacob V. Joyce

Former members:

Taneesha Ahmed (The Tetley critical friend) / Laura Wilson (South London Gallery critical friend)

Mid-point report contributors:

Barby Asante / Lamis Bayar / Janna Graham

Graphic Designer:

Teresa Francke

Project generously supported by:



G A S W O R K S

Evaluator's introduction

This evaluation report was produced in the context of the *Gasworks' Participatory Artist Residency Programme: Connecting Communities*, a two-year programme working with artists and migrant communities in Southwark and Lambeth, supported by the Paul Hamlyn Foundation.

Gasworks' Participatory Artist Residency Programme aimed to widen access to contemporary art for its local community through interactive projects such as workshops, residencies, commissions and events over two years. *Connecting Communities* involved two consecutive 8-month artist residencies selected through an open call. The selected artists were Jacob V. Joyce and The Alternative School of Economics (Ruth Beale and Amy Feneck). The project also involved the commission of an evaluation framework by FOTL (Andrea Francke and Ross Jardine).

We, FOLT, conceived the evaluation framework as an embodied mechanism. At the centre of the framework is the evaluation board composed of current and former participants, current and former artists, representatives of the institution, critical friends with a specific individual and/or institutional expertise, and the evaluators. Since the 4th of December 2018, the evaluation board meets monthly at Gasworks (currently, the meetings are on Zoom). Everybody present is financially supported in some way, although we had to come up with different strategies to account for our different circumstances. In keeping with our framework, the report does not function as a 'neutral' and coherent narrative of the project produced by the evaluators after interpreting the 'data' (the experiences of the participants and the impact in the community). The report you are reading today might be quite different in six months. New narratives/analysis might emerge that contradicts some of these perspectives or

change the focus of what mattered. That is not to say that our evaluation framework refuses accountability for making judgements, including rightness or wrongness at some level. But that we do so collectively, as part of a shared pedagogical process that aims to understand what the projects are doing and address issues as they emerge, creating an infrastructure of support for change in real-time.

This report aims to be a useful, active and alive document that can function as a place for analysis and memory keeping for the evaluation board and Gasworks.

If successful, it will function as an object that can be consulted, added to and re-written over time and projects, as different individual knowledges and perspectives join, remain or leave the board, and as the functions of the board expand. The most immediate uses we foresee are (1) to share the analysis of the project with our current funder and (2) to help the board develop the open call criteria and the support structures for the next participatory residency project at Gasworks which will be funded by City Bridge in 2021.

This report introduces a summary of the evaluation framework, an overview of the two Participatory Residencies covered by this report, a series of narratives/analysis produced/commissioned by the evaluation board, an appendix with the evaluation budget and the evaluation framework. Following the suggestion of board member Juliet, the series of narratives/analysis is colour coded according to the project they relate to.

Andrea Francke, Sep 2020

[EV] Summary of the Evaluation Framework

Our primary focus when we applied to develop the evaluation framework for *Gasworks' Participatory Artist Residency Programme: Connecting Communities* was diversity. As the demands for accountability around diversity rightfully multiply, the challenges and equivocations about how to 'measure' it proliferate. Evaluation models in the arts tend to 'measure' diversity by surveying the ethnic composition of the participant body as well as by collecting 'proof' of emotional satisfaction (or perceptions of wellbeing) from those same bodies. These forms of evaluation, which usually replicate models used to measure social enterprises and policy, solidify the participatory programme as the place that 'produces diversity' for the institution and commensurate its value for funding streams.

We proposed a different way of thinking and using evaluation. One that is more interested in diversity through a political lens, and less interested in a service-based social/community work model. We wanted to do evaluation as a collective slowdown which would allow for continuous self-reflection, and that would produce real-time action¹. This way of doing evaluation requires a different way of learning to think with others, different structures of accountability, different ways to measure and new conceptualisations of success.

After several failed attempts, we managed to create and sustain an Evaluation Board which meets monthly (currently via Zoom) and includes current and former participants, current and former artists, representatives of the institution and critical friends with a

¹ The evaluation board framework was inspired by the work of Janna Graham and Amal Khalaf at the Centre for Possible Studies – The Serpentine <https://centreforpossiblestudies.wordpress.com/about/>

specific individual or institutional expertise. We do use standard evaluation methods such as surveys and qualitative interviews, as well as other participatory research methods. Still, we use them to produce data that is then discussed at meetings to help us reflect on what the work is doing at the time, not in order to report to an external entity. At the evaluation board meetings, EVERYBODY does analytical work, and EVERYBODY gets paid for it.

The evaluation board goal is to function as a communal space for learning, analysis and value making.

Value in this case not as a tool for commensuration that can be used to justify and compare monetary spending, but as a shared moral meaning that, in this case, we get to interpret and define collectively. What are the values being performed by those projects? How can we perceive and understand them, but also do they need to change and how? What are our values, and how do they relate to what these projects do? These are not questions applied retroactively, but that are constantly impacting our actions and positions as the projects develop.

A lot of this, as in a lot of pedagogical and collective work, is about fine-tuning and allowing ourselves to change and learn with others. Diversity here is about being thoughtful about who we invite to go through this process with us, and recognising that we all bring different expertise to the table. It is also recognising that we all have different needs or barriers and addressing them always with solidarity in mind. Pedagogical methods of learning together require a re-calibration of ideas of what makes a 'productive' meeting. Sometimes a 'productive' meeting is as simple as getting everyone in a room.

However, how do you write a report when your framework is literally an embodied way of working? In our last evaluation board meeting, Osei suggested that

if the whole point of the framework was to create an environment in which analysis was evenly distributed, avoiding the dichotomy that conceptualises participants as the bodies upon which evaluation is produced, then participants and members of the board should be in charge of producing their own evaluation narratives and analyses.

I understand that coherence is considered central to the aesthetics of evaluation. (House, 1979)² The appearance of coherence is fundamental to produce a feeling of credibility and the impression of non-bias. The evaluator is to come in and create a coherent narrative that is easily interpreted and used by the institution and the funders.

But the truth is that a glance at evaluation reports from different institutions shows how far from true that conceptualisation is. How did we end up with evaluation processes that reward the production of impressive numbers, mapping of impacts, projects emotional and wellbeing scales, and then ends up in the archive of a funder, being valued over a process that enables every day change at the local level? How did the small-scale visual arts sector end up using methods that were designed for measuring policy impact and the social enterprise sector piloting model?

² House, E.R., 1979. Coherence and Credibility: The Aesthetics of Evaluation. Educational Evaluation and Policy Analysis 1, 5–17.
<https://doi.org/10.2307/1164072>

We are trying to keep the report close to our values, so the evaluation board decided collectively on the frame we are using to analyse the projects in this report.

The report collects some narratives/analysis produced during the two years as essays, discussions or interviews.

We commissioned (and paid) for different evaluation board members as well as participants of selected aspects of projects to write short essays guided by that frame. We now plan for the commissioning of essays and interviews to become part of the evaluation board practice. We also included instances in which the artists themselves led evaluation 'events' with their participants without the interference of the evaluators/evaluation board. Those are the collectively edited introduction text from We Exist (led by Jacob) and the check-out discussion from the Make and Talk workshops (led by The Alternative School of Economics).

The texts are categorised by project and according to the date in which they were produced since we consider time is an important factor in those analyses. The aim is that the analysis of those projects will continue since not only their legacies and consequences continue to develop, but as we, the board, continue to learn through new projects our focus of analysis might also change. Different things become visible at different times. We also commissioned two filmed discussions organised by participants who are members of the board with larger groups of participants. It was part of Osei's suggestion that board members should take on the role of organising a discussion and analysis of the project with participants that experienced the project but did not join the board. We still needed to produce commensuration in order to fulfil the needs of funders of present and future projects. Hence, we, the evaluators, produced a summary of each project with some highlighted data. However, we hope that through the next funding stream that begins in January 2021, all of the administrating and commissioning work carried by the evaluators will be managed and distributed by the evaluation board with the support of Gasworks. This means that the evaluators' fees and budget of the next funder stream should be paid to the members of the board.

Please refer to the [Evaluation Framework document](#) available through Gasworks website for a more detailed explanation.

[JJ] Summary of Jacob V. Joyce's residency

<https://www.gasworks.org.uk/participation/jacob-v-joyce-participation-artist-residency-2018-11-27/>

The first residency artist was Jacob V. Joyce. As it happens in many social art practice projects, Jacob's proposal changed many times between November 2018 and July 2019, after they started the recruitment process and through the development of a stable base of participants.

Early in the residency, the project involved an open Black Queer World Building workshop at Gasworks mirrored by a second Black Queer World Building workshop at East Yard in Trinidad. Jacob then made the decision to work closely with OPAL - the Out and Proud African Group, <https://africanlgbti.org>, an activist charity that supports LGBTQI asylum seekers from African countries. The second phase of the project involved a series of workshops, the development and screen-printing of t-shirts and a publication containing the poems and collages produced by OPAL during the workshops. OPAL's relation to Jacob and Gasworks has remained close. Abbey, Edrisa, Juliet and Osei joined the evaluation board, and many of the practices that started during the residency have continued.

A detailed internal report on Jacob's project was produced at mid-point in order to test different forms of evaluation, such as impact measurements and is available on request.

Jacob V. Joyce's project in data

8 months residency but close involvement lasted over 12 months · 11 workshops in total · 15 participants at the workshop at Gasworks on Black Queer World Building · 14 participants at the East Yard (Trinidad) workshop · 9 workshops with OPAL hosted at Gasworks (ranging from 27 to 8 participants) · workshops with 3 external organisations: 198 Contemporary Arts and Learning, DIY Space for London (screen printing) and OPAL's Dean st. space that hosted between 10 and 30 people in average · Jacob also went to OPAL Dean st. space meetings many Saturdays · Gasworks provided infrastructure for 3 OPAL meetings without Jacob present · 4 members of OPAL (Abbey, Edrisa, Juliet and Osei) joined the Evaluation Board · 45 evaluation forms completed · 500 t-shirts produced on the first run · 100 t-shirts produced on the second run co-funded by Gasworks and the evaluation board Knowledge Fund · T-shirts used to support social media content through Gasworks, Jacob and OPAL accounts · at least 3 poems read at a Home Office Trial to support asylum cases · 2 collaborators in the writing workshop sessions: PJ Samuels and Keith Jarrett · T-shirts worn by OPAL at London Pride, London Black Pride and Brighton Pride · 50 We Exist publications printed · The project was also presented during the mid-point report event in April 2019 to an audience of social art practitioners and programme commissioners from a variety of institutions · Discussion over a public launch at Gasworks is ongoing

Links

[We Exist](#) - A publication of images and poetry produced by members of OPAL and from the Black Queer World Building workshops run by Jacob V Joyce, Silver Linings TnT and I Am ONE TnT in Trinidad.

Poetry - [Watch a video of poetry readings](#) by participants from the workshops led by Jacob V Joyce with writer PJ Samuels and Keith Jarrett.

A short film produced by Gasworks:
<https://vimeo.com/4008108>

[AS] Summary of The Alternative School of Economics

<https://www.gasworks.org.uk/participation/ruth-beale-and-amy-feneck-the-alternative-school-of-economics/>

The second residency artist was The Alternative School of Economics, Ruth Beale and Amy Feneck. Their residency started in September 2019 but was extended until August 2020 because of COVID19, which translated into a complementary commission to produce an extra podcast episode and to feature on Gasworks' Summer programme.

As with Jacob, the first months of the residency were spent making contacts and getting to know different local groups. As part of that effort, Ruth and Amy started a reading group at Gasworks that they are continuing after the residency. Over their residency, they developed closer relationships with the Henry Fawcett Children's Centre Parents Group and AMPLA (Asociación de Madres y Padres Latinoamericanos/ Association of Latin-American Parents), a grassroots group formed under the Indo-American Refugee and Migrant Organisation (IRMO). They developed workshops on feminist economics focused on their

interests and input, which included printmaking at HFCC and sound editing with AMPLA. They used those experiences and discussions as well with interviews with a variety of thinkers and activists related to feminist economics to record their podcast series True Currency in collaboration with [Social Broadcasts](#).

A launch of the textile piece produced through the HF workshops and a celebration of the podcast at Gasworks is planned for after Covid-19 restrictions are raised. AMPLA used the skills they developed with Amy and Ruth to create a series of sound snippets with housing advice made available through [social media](#) and WhatsApp. Ana Cecilia Clavijo from AMPLA is now a member of the evaluation board.

The Alternative School of Economics project in data

4 [Reading Group meetings](#) at Gasworks with 4 participants in average · 5 Reading Group meetings on Zoom · 11th of November book - Doughnut Economics · 25th of November book – Invisible Women · 9th of December book – If Women Counted · 26th of February book – Revolting Prostitutes · March? Book on Zoom – Enduring Time · 7th of April book - Wages Against Housework · 2nd of July book – Feminism Interrupted · Over 100 reading group mailing list number of subscribers · Reading group to continue after Gasworks ... 4 Make & Talk workshops at the Henry Fawcett's Children Centre with 8 participants · One collectively printed textile produced at the Make & Talk workshops · Public launch of the textile to be schedule after Covid19 · One participant of the Make & Talk contributed to the podcast ... 3 bilingual workshops with AMPLA (Asociación de Madres y Padres Latinoamericanos) at IRMO with 7 participants in average · AMPLA workshop in partnership with United Voices of the World at IRMO · 1 AMPLA bilingual workshop via Zoom with 5 participants ... [True Currency: 6 podcast episodes](#) · Podcast feature on Gasworks Summer Programme · Podcast series recommended on the Serpentine Gallery newsletter · Podcast series recommended in Art Review Work of the Week · Podcast series broadcasted by Resonance FM · Ana Clavijo from AMPLA joined the Evaluation Board · Released Thursday 16 July 2020. Episode 1: If Women Counted · Released Thursday 23 July 2020. Episode 2: Worker Struggles, Part 1 - When Migrant Women Rise, We All Rise · Released Thursday 30 July 2020. Episode 3: Worker Struggles, Part 2 - No

Bad Whores, Just Bad Laws · Released Thursday 6 August 2020. Episode 4: Suspended Time · Released Thursday 13 August 2020. Episode 5: We are the True Currency · Released Thursday 20 August 2020. Episode 6: The Economy is Still Happening · Podcast play numbers totalled 10.500 at the end of August 2020

Links

Podcasts:

<https://gasworks.org.uk/exhibitions/true-currency-about-feminist-economics-podcast-2020-07-16/>

Reading Group:

<https://www.gasworks.org.uk/participation/virtual-reading-group-feminist-economics-2-2020-05-07/>

Collection of different narratives/ evaluations/ analysis of the projects. (ordered by date)

Note: since this is a live document it is useful for us to collate here other narratives/interpretations of the project that we are or would like to commission:

Edrisa Kiymeba

A participant from Jacob's workshops in Trinidad

A participant from Jacob's Black Queer World Building workshops

An Alternative School of Economics podcast listener

Jacob V. Joyce residency

[JJ] Nov 2019 – Intro from We Exist – Poems by O.P.A.L. Out Proud African LGBTI

Collated and edited by Jacob V. Joyce,
Keith Jarrett & PJ Samuels

“The poems in this book were created by members of grass roots activist group OPAL ‘OutProud African LGBTI’ in workshops facilitated by artist Jacob V. Joyce and writers PJ Samuels and Keith Jarrett at Gasworks Gallery and 198 Cal Arts Learning in London 2019.

The workshops were part of Jacob V. Joyce’s 8-month participatory artist residency at Gasworks, which focused on amplifying the voices and encouraging the creative practices of LGBTI Asylum seekers from over 10 African countries. The purpose of these workshops was to provide a space where writing could become fun and less focussed on justifying a right to remain in the UK as is often the case for those seeking asylum on grounds of sexuality or gender based discrimination. In her introduction workshop PJ Samuels offered OPAL the metaphor of a glass of water asking, “If

you were this full glass of water what percentage of water would be your sexuality?" The group responded that it wouldn't be much as we are far more complex than just our sexuality. And yet as LGBT Asylum seekers whose cases often last years, sexuality becomes something to be presented, interrogated and articulated over and over again. To disrupt the violent process of making emotions and personal narratives available to strangers in courts, detention centres and immigration offices PJ and Jacob made clear that the topics explored in these workshops were to be decided by OPAL and did not have to include or be limited to disclosing details of sexuality.

English is not the first language of any of the writers in this book and for many it was their first time writing poetry. Despite their lack of experience in this medium the prose and poetry collated here provides a playful and powerful insight into the highs, lows and in between of diverse range of experiences.

When Kagga Yahaya, a Ugandan poet featured in this book, asked Keith Jarett “Can I be taught to write like you?” Keith responded “I don’t want any one to write like me... what I would like to do is bring as many of you as possible into the joy of writing.”

OPAL is a charity, community and group of activists founded by Abbey Kiwa in 2011 whose mission is to achieve equality and justice for LGBTI persons in African countries and other countries where homosexuality is criminalised. They campaign and expose the injustices the LGBT community experience around the world. During the 8 months of this residency Benjamin Elly, Julie and other members won their cases and OPAL continue to help countless LGBTI people to escape persecution and receive asylum and refugee status in the UK.

The artwork on the cover of this book was created by Trinidadian Artist AJ Rogers and commissioned by Jacob V Joyce. It depicts assassinated Ugandan gay rights activist David Kato as an angel/saint of LGBT liberation. Although the colonial buggery law in Trinidad has been abolished LGBT people can still be evicted from homes, fired from jobs and have virtually no legislative protection in Trinidad. The battle against colonially instated homophobia/lesbophobia/biphobia and transphobia is a pan African battle which unites all black queer people across the African Diaspora. “

Jacob V. Joyce residency

[JJ] Nov 2019 – Jacob V. Joyce

“The residency for me has been a chance to get to know a group of people whose work I respect and feel humbled to have been able to support. It’s allowed me to re-connect with my heritage and learn about the artistry of Trinidadian Carnival culture which has hugely influenced my practice as a workshop artist and poet. It’s been fantastic to be supported working creatively with OPAL over a stretch of time long enough for us to get to know each other a little. At a time where neoliberal policies are pushing more responsibilities onto artists with socially engaged practices it makes lots of sense that groups like OPAL would be distrustful of galleries and artists attempting to work with them. I’m grateful that OPAL did trust me enough to open up and create so much fantastic poetry and art. I am so glad that Gasworks was receptive to the idea of bringing them on board as advisors for the next residency. The way in which Gasworks extended this invitation mirrors the way that working in communities becomes about a collective process and not an individual one. So much has happened over the last 9 months that it really can’t be summed up, there have been many beautiful moments that I will carry with me for the rest of my life. In the short term though I’m excited to see the next batch of T-shirts designed by opal and the workshops they decide to commission.

This seems like an ingenious way to pay for their advise without becoming entangled in the xenophobic laws prohibiting asylum seekers engaging in paid labour.

It may seem an odd thing to mention but I’m really grateful to Laura as the deputy director of Gasworks for meeting me with a truly genuine eagerness for LGBTQ liberation. Andrea and Laura’s enthusiasm and continual suggestions of how the project could be supported after the residency ended was also really important. It demonstrated a mutual understanding of the ongoing nature of OPAL’s work which feels antidotal to the toxic culture of tokenism I often witness in the arts. Those relationships made me feel very hopeful about the project and safe enough to ask for big things. Travelling to Trinidad for the first time to work with LGBTQ charities out there was huge for me, on multiple levels, and I’m not sure If I would have asked for that in other galleries. It was also great to work mainly outside the gallery in more DIY and practical spaces. The best thing I am taking away from this project is a confidence to ask galleries/institutions for more.”

Evaluation

[EV] Jan 2020 – Ben Messih / South London Gallery Critical Friend

A perspective from our South London Gallery Critical Friend Ben Messih

I have represented the South London Gallery (SLG) as Critical Friend to the Gasworks' Connecting Communities Participatory Residency Programme since February 2019. As Critical Friend, I participate in regular evaluation general meetings, alongside Ross and Andrea (Future of the Left), Laura (Gasworks), Jacob (the commissioned artist) and Abbey, Juliet, Edrisa and Osei (OPAL members and programme participants). At the end of 2019, Andrea asked me to contribute a reflection for the appendix of the Evaluation Report, and I thought it would be a useful moment to try and distill some of the approaches I've found most beneficial in these meetings.

In attempting to write this list I came to realise that many of the things I value most about the meetings are actually quite hard to pin down. Returning to my office after the evaluation general meetings, I typically struggled to explain to colleagues precisely what we discussed and why it was such a departure from conventional evaluation approaches. Perhaps this points towards the value in the methodology: the inability to reduce nuanced positions, conversations and experiences to the quantifiable, quotable or the black & white.

- Anecdotal or narrative successes were given priority over statistics such as attendance figures or participant data. To me, the meetings have so far existed as open and receptive spaces for Jacob (and eventually, programme participants) to safely reflect on the nuanced successes

and challenges of the project, whether momentary or consequential.

- Programme participants were eventually invited into the evaluation process and importantly, reimbursed for their time (through financial contribution to a shared knowledge fund, and payment of travel and lunch expenses). Following this gesture, the Evaluation General Meetings felt like more generative spaces, the practicalities and successes of the project could be discussed from all angles, and the sense of 'othering' which often pervades evaluation of socially-engaged arts practice largely gave way to rich conversations shaped by multiple positions.

- Small moments were championed over physical outcomes. Conversations rarely focused on the artistic outcomes of workshops, and discussions were instead centered on understanding the exchange between Jacob's artistic practice, participant experiences and Gasworks' context and programme. This approach stood in stark contrast to my previous experiences of programme evaluation, whereby external evaluators were invited in at strategic moments (such as a launch event or concluding performance) to capture and quantify an outcome, result or impact. The conversations that Future of the Left chaired in these meetings reflect an awareness of the significance of small moments, and the time and space given over to discuss otherwise-overlooked successes felt generous, sensitive and importantly, like a plausible strategy to evade dominant outcome-oriented evaluation approaches.

- There is a deep consideration for retaining and sharing knowledge developed through the programme. Both Jacob and members of OPAL have been invited to continue to take part in the Evaluation General Meetings throughout the subsequent commission with Amy Feneck and Ruth Beale. In programmes and relationships sustained largely by the commissioned artists (rather than the institution), this felt like an important opportunity for Gasworks to retain a meaningful connection to the communities brought together through their programme. Like the above point, this points towards an important departure from production-oriented programming in which relationships with artists and audiences are abandoned following a predetermined project conclusion.

- The context is important and is constantly addressed. The programme doesn't exist in a vacuum, and it was important to talk about the broader issues impacting programme participants and OPAL more broadly.

It is important to note that the SLG has been financially reimbursed for my time and support as a Critical Friend. This fee has been directed towards supplementing our evaluation

approaches across a number of long-term community-embedded programmes, notably Big Family Press and Art Assassins. In real terms this looks like: (a) fees for artists to participate in recorded baseline, midpoint and end-of project-evaluative conversations; (b) professional transcription of these recorded conversations; and (c) the eventual publication of these conversations for the archive, secondary audiences and programme partners.

My role as Critical Friend has afforded my colleagues and I the structured time to reflect on the programmes we manage, their impact on the communities we work with, and the influence of our work on each other's practices, as artists, curators or education practitioners.

Working in an institution that is heavily skewed towards service provision, it has been an important reminder to sustain a critically reflective and responsive practice and to prioritise time for ongoing dialogue and a generous, open and collective approach to evaluation.

Ben Messih was raised on the stolen land of the Bediagal people of the Eora Nation (Sydney) and he pays his respects to their Elders past, present and emerging. Ben is a curator working with artists, children and communities. As Heritage Education Manager at the South London Gallery (2017-), he initiated and leads on the gallery's critical heritage programme, Evidence of Us, and manages the Big Family Press, a child-led printing press, which he co-developed with One of My Kind (OOMK) in 2017. Ben has previously held posts in education and community-embedded practice at the Serpentine Galleries (2014-17) and the Biennale of Sydney (2013-14).

The Alternative School of Economics

[AS] Feb 2020 – Make and Talk workshop (3/3) – check-out discussion

These are some excerpts from the check-out discussion on the last Make and Talk workshop session at the Henry Fawcett Children's Center. It starts with one of the smaller children crying really loud, so it's hard to hear the framing of the question. The session developed as a round table. Everyone that was there had a chance to speak. The conversation has been edited for length and clarity.

Amy + Ruth: What you have taken from this?

P1: Inspiration to get out my screen printing at home from the cupboards. Just like socialising with people we've met, who are in the same position as me. You know, having new babies and juggling everything. It inspired me to be creative as well, which I was, but you forget yourself when you have children. So to remember just for a couple of hours that you are not just a mum. But that's fine, I love being a mum as well.

[...]

P2: My head has been opened up, going through this workshop made me realise that I'm actually doing things at home, which I've never sat down to think about. We spoke about the cooking, the cleaning, the things that you're actually contributing to the society, doing, making these contributions. I don't, I've never sat down and thought about it, but when I came here, and I was asked to sit down and think. It made me realise that yeah, you're actually making these contributions without even knowing it. That is something that I never thought about. Really. I'm always going up and down the house, doing the cooking, the cleaning, the tidying up and everything. But I don't really realise that it's actually contributing de facto. But when I came here and you guys asked me, What do you think? And I said it. It rings a bell that, yeah, these things are actually happening. And I'm really, I'm happy that I got to find out about these when I came

here, and it made me realise. I don't know if you understand.

[...]

P2: It made me realise cus I never sit down and think about this stuff. When I came and now that I went home during the day and sat and everything just came in, I feel really good about myself. And then with the artistic bit of it is I've learned new ideas that I'm gonna take home. I'm gonna use it with the kids. And I'm gonna try and make, do some research, read on how to improve on my skills more. Because when I started, I said to you guys, I don't even know how to hold a crayon to draw, or paint or whatever and then I can. You give me the stencil thing. I had to cut it, and it made me realise that actually if you set your mind to something you can actually achieve it and seeing that, it's really wow me. Probably artists would say, okay, you can do better than that work. But for me, because I didn't have a clue what I was doing when I started, seeing that it is brilliant. I feel good about myself. It makes me really feel good. So now I'm gonna go home, do more research and do something with the kids as well. That's what this sort of training has done for me.

P3: I was just happy that, because when I saw that it was a three-day course, I thought: Oh you know, we might get quite frustrated and feel that we need some more time. But we've got these really great results in such a short time. So the energy of the course and the fact that we just seemed to go right deep into it. It was not like superficial. It was like: what is important with the iceberg. We were thinking and brainstorming straight away and getting to the point. And I find that really inspiring. To see actually women who are artists and have children, gives me some hope that it is possible. Having all these things in your life. And also just revisiting that whole landscape, it makes me question everything now. Just like: What is politics? Why is one person in receipt of this and another person not? What is justice? Why is it expected that we do so much free work while if I ask someone to replace me for one hour to look after my two kids under 5 is 20 pounds? 20 pounds an hour. In the hardest job I ever did, working seven days a week in an architectural office and just the stress I was under and working like hundred-hour weeks. And then, I think the job I have now is harder because at night she is keeping me awake all night. So how is it that there was so much that was considered a good thing to work in an architect's office to do 100 hour weeks? But what I'm doing now is just nothing. Why is that? It's very, very interesting.

P1: It is definitely looked down upon because if you try to rent somewhere, they say: No kids. And I find that so offensive.

[...]

P3: Everyone's got to voice these opinions for the same reason because you know you are unemployable if you are an angry mum, aren't you? People don't want to hear it.

[...]

P4: About the course? I didn't know anything about that, but the main thing is I liked to show my feelings, my interests about art. That's the main thing that I have to say about the course. And also about meeting with other mothers in the same position was really nice. And I feel like I'm not alone. Now I don't feel... I don't feel like... alone, most of the mothers are in the same situation. And that helps you and also puts you to get up to see, to still going out, you know? And I wanted to say thank you very much for everything. It was really nice. I learned a lot.

R: Thank you, everyone. I've been so impressed by what everyone made, and it's been really nice to take it from theory to something that is very close to our life. You know, this is what we do as well, and it's been amazing to connect those dots to me.

P4: And it was really nice to show what you feel, what you think, what everything is about

R: Thank you so much

Henry Fawcett – 4 Feb 2020
Transcription by Andrea Francke

Note: One of the participants in this workshop, Claire Summers, also participated on Episode 4: Suspending Time and Episode 6: The Economy is Still Happening, which in itself contains a discussion of Amy and Ruth evaluating their process.

Jacob V. Joyce residency

[JJ] Jul 2020 – Juliet Owoo / OPAL

As a former participant of Jacob V. Joyce's residency program at Gasworks, I enjoyed every aspect of the workshops. When we had the information about having a workshop with an artist, most of us, including myself, did not know what to expect, and we were a bit reluctant as to exactly what that meant. All I knew about art was sketching, painting and music but never occurred to me poems was an art. I must say it was indeed an eye-opener.

The first meeting was in Gasworks when most of us met Jacob. Jacob introduced himself and showed us some of the projects they had made with other individuals and groups. From the onset they informed us, they were not going to impose any project and that it was solely dependent on us (OPAL) to decide what we wanted to do.

Jacob started the workshop by posing a question; "WHAT WILL YOU LIKE TO BE OR DO IN FUTURE"? He distributed coloured A4 sheets and pens to us to use. That question was a good ice breaker. Everybody began to put down five things they wanted. The exercise took about 10 minutes. After each member read out aloud precisely what they wished in their life, at this moment, everyone was thoroughly engaging.

It is inevitable that many times, people lose focus of what they want in life. The exercise brought some hidden awareness of what we have lost sight of because most of us are busy trying to survive that we forget what matters in life, others fighting to get food on their table, a place to sleep and to be who they are without being judged. It was intriguing to hear some comments like: I want to be a model, I want to work in the Home Office, I wish to be a nurse to take care of people, I want to be myself and live my life, I want to be loved and respected, I want to be an engineer, to mention a few. It got most of us thinking. To me, this brought out the writing gene I did not know I possessed in me and got me thinking.

Jacob had the patience to listen and interact with each of us as we read

through our wants and explained what it meant to us. In the course of the weekly meetings held with Jacob, we got more comfortable with them, with each meeting asking us what we would like to do this time with varied options. As a group, we bonded during these sessions and got to learn more about each other. There were instances when Jacob joined in our meetings at Dean Street, which showed a great deal of bonding.

We were more than just a project for them, and OPAL was not a group of vulnerable people but individuals with a lot of resilience and zeal to overcome obstacles. Every activity we engaged in was a decision made to together, never an imposed one

Members came up with a variety of activities to do, which ranged from learning to write poems, printing t-shirts, narrating their stories, both short and long about their life journeys in the UK. Workshops were organized outside of Gasworks to teach members who were willing to learn how to print and design Tee shirts. Workshops went on for a couple of weeks with at least a limited number of members at each session. Availability and time of such gathering were left for members to decide when it was suitable. Jacob provided us with transportation fares and lunch for each member that participated in workshops. Lastly was the introduction of Keith Jarrett and PJ Samuel at another gallery where some members learnt how to write poems. I never imagined myself writing poetry as I did not envision myself having that skill. Still, as usual with how interactive the session went, I came out

with a fantastic poem which made me proud as other members did.

Being a participant in the project has enormously developed me as I find myself writing sometimes and always having ideas about a poem. At a particular OPAL meeting, members read out their poems out loud for others who could not take part. It was beautiful to know the potentials people have hidden in them. These stories and poems were later published, and Tee shirts (We Exist) were printed with the designs the group decided on, which was worn during that pride year.

Although the project with Jacob ended over a year now, the skills we acquired has become part of us, which we still benefit from as designing and making more Tee shirts and Jumpers for the group. It has become our Legacy.

In conclusion, the project was a success mainly because nothing was imposed on the Group, but every activity was unanimously decided between Jacob and the members. Interacting with your target audience and getting their opinion helps an artist to better work well.

Jacob V. Joyce residency

[JJ] July 2020 – Osei Yaw Gerning / OPAL

Osei Yaw Gerning is my name

My name is Osei Yaw Gerning. I am Ghanaian and fled my country because of the persecution I faced because of my sexuality. I am currently a refugee in the UK. I am of the people who took part in Jacob's project with Out and Proud African LGBTI (OPAL). The first time Jacob came to discuss the project with us, I did not put in more heart. I believed it was just a form of social, and in no way, it could impact on my life and OPAL as a whole.

At our first meeting at Gasworks Gallery in Vauxhall, I did not know what to expect; however, the first task Jacob asked us to do caught my attention. It was a random question on a piece of paper - what each of us wanted to see/be in the future. Each participant started to jot down our dreams. It was intriguing to hear people's ambitions and what they wanted to see or be in the future.

At the start of the project, Jacob made it clear to us that he was not going to compel us to do anything, the project was ours, and he was ready to do and facilitate what we agreed on. Hence it was down to us to come up with something we wanted to do. To OPAL, this was great to hear, as most people assume asylum seekers' charities are full of vulnerable people. We do not define ourselves as vulnerable, even though some of us have gone through unspeakable inhuman treatment and degrading.

It took us weeks to decide on what we wanted to do as every week members came up with different suggestions. All suggestions were good, however, we wanted to come up with something that would leave a legacy or have a positive impact in our African Communities in the UK - which I must say are still homophobic. And also in our home states which still jealously hold on the carnal knowledge laws (anti-sodomy

laws) that were introduced by their colonial master Britain.

At last, we agreed on telling our stories through poems (learning to write poems) and learning how to make t-shirts. We had much fun doing these tasks, and since we are an open book, we shared most of the work on our social media. Many members attended the workshop and indeed enjoyed it. Members often read their poems in the meeting for those who did not participate.

Lastly, Jacob printed the poems in a book, and we shared them. Indeed, one of the members presented the poem book in the immigration court. Jacob also printed the We Exist T-shirts which has now become our signature and has been worn by African LGBT Refugees and Asylum seekers across Europe. We unveiled the We-Exist T-shirt at the 2019 London Pride. I wrote a poem too.

Members read their written poems at the OPAL meeting, and one could feel and see the emotions behind the words, they were more than just written words but something more profound than their feelings. I was approached by some members who expressed their gratitude and joy for such an avenue to be able to write something they would not usually talk about. To some, it was a healing balm and therapeutic to be able to write out their pain and joy altogether.

Being someone who has taken mental health awareness as my passion, I was observing the body language while members read their stories through poems, and I saw what it meant to them. Interaction with members who took part in the project, I gathered that they felt a sense of purpose and commitment as the majority of them are asylum seekers who are not allowed to work. Many have waited for their decisions for over a year, which has had adverse mental toil on them as they have no idea what is next for them.

The workshops brought a great source of relief, both physically and mentally to members.

Members felt proud, primarily when our book was published, which featured their stories and poems plus some art in them which is on OPAL social media platforms. The Judge asked one member from Cameroon to read her poetry in court. That member was granted asylum. The same applied to my case when the Judge presiding, in my case, took my copy to read my poetry. The Judge also allowed my appeal. Though our time together with Jacob has ended, we learnt a lot that has now become part of us.

The Alternative School of Economics

[AS] Jul 2020 – Ana Clavijo /AMPLA

Reflexión del taller de viviendas

Las personas que participamos en este taller la mayoría somos madres de familias, que hemos migrado desde España por un futuro mejor en Reino Unido.

La mayoría de las familias vivimos en alquiler y la mayor parte no estamos informados de nuestros derechos a la hora de alquilar una vivienda, tampoco contamos con suficiente tiempo para poder observar con más detalles ya que los agentes o intermediarios siempre están con prisa y nos vemos sometidos a presión. Debido a esto y ante la urgencia de alquilar una vivienda lo alquilamos realmente a ciegas.

Este taller nos ha enseñado a utilizar una herramienta social llamada podcast. Hemos conocido que es un podcast y así poder elaborar un contenido en formato audio y poder subirlo a una red social y así puedan escucharnos muchas personas que se sientan identificadas con nuestros problemas sobre vivienda. Hemos podido ver que los podcast nos permiten conseguir una visibilidad de una forma más sencilla. El audio representa una ventaja para retener por más tiempo a los oyentes, los audios que hemos realizado son muy cortos pero a la vez contiene un mensaje claro que queremos exponer.

Gracias a la colaboración de Ruth y Amy, hemos podido conocer y crear un podcast. Cada una expuso su problema y el impacto que nos ha causado el tema del alquiler de la vivienda en Londres, nos ha ayudado a transmitir y visibilizar nuestros problemas. La mayoría coincidimos en las mismas preocupaciones y problemas que tuvimos con los arrendatarios.

Todas nos sentimos muy bien después de este taller y con una satisfacción de crear nuestros audios, la mayoría de nosotras

no conocemos o manejamos muy bien las nuevas herramientas sociales. El taller nos enseñó paso a paso como hacerlo.

Creemos que se ha cumplido nuestro deseo de poder exponer y compartir nuestros problemas con los demás y para que otras familias se identifiquen con nuestros podcast y así se animen a unirse con más audios, todo lo relacionado con la vivienda es importante y toda ayuda es bienvenida.

Para poder realizar nuestros podcast hicimos a través de cinco preguntas para poder contar nuestra historia, las preguntas fueron: ¿qué pasó?, ¿cómo lo resolvimos o tratamos de resolverlo?, ¿qué aprendimos de esta experiencia?, ¿qué descubrimos sobre nuestros derechos?, ¿dónde te informaste o asesoraste?, ¿qué debes tener en cuenta? Así grabamos los testimonios en la app wave pad.

También hemos sido informados sobre la existencia de sindicatos de inquilinos. Siempre es recomendable conocer uno y recibir información, la mayoría de las agencias o intermediarios no nos dan información adecuada acerca de nuestros derechos como inquilinos.

La barrera del idioma al no poder hablarlo o entenderlo es un gran problema ya que nos quedamos sin saber o conocer realmente todo el proceso correcto a la hora de alquilar.

Muchas caemos en la angustia de no poder quejarnos y al hacerlo ni nos escuchan y cuando reclamamos tardan mucho en contestarnos.

Hemos quedado muy impresionadas con el taller y con una gran satisfacción de poder contar con la colaboración de Ruth y Amy.

The Alternative School of Economics

[AS] Jul 2020 – Ana Clavijo /AMPLA

Reflections on the Housing Workshop (translation by Andrea Francke)

Most of us, participants in these workshops, are mothers who have migrated from Spain for a better future in the United Kingdom.

Most of our families live in rented accommodation. Most of us are not aware of our rights when renting a home, nor do we have enough time to examine the process in more detail since the agents or intermediaries are always in a hurry, putting us under pressure. Due to this and the urgency of renting a home, we end up going blindly through the renting process.

The workshops taught us how to use a social tool called a podcast. We have learnt what a podcast is, became able to prepare content in audio format and to upload it to a social network, so the many people who share our housing problems can listen to us. We have seen that podcasts allow us to achieve visibility more straightforwardly. Audio has the advantage of retaining listeners for longer, the recordings we have made are very short, but at the same time, they contain the clear message that we want to share.

Thanks to the collaboration with Ruth and Amy, we have been able to get to know and create a podcast. Each one of us explained the problems and impacts that the issue of renting a home in London has caused them. It helped us to share and make our problems visible. Most of us shared the same concerns and problems with our landlords.

We all felt very good after the workshop and satisfied from having made our recordings; most of us do not know or handle the new social tools very well. The workshops taught us step-by-step on how to do it.

We believe we realised our desire to expose and share our problems with others, for other families to identify with our podcasts and thus be encouraged to join us with more recordings. Everything related to housing is important, and all help is welcome.

In order to make our podcast, we prepared five questions to tell our story. The questions were: What happened? How did we solve it or tried to solve it? What did we learn from this experience? What did we discover about our rights? Where did we inform ourselves or were advised? What were the key points to consider? That was how we recorded the testimonies using the wave pad app.

We were also informed of the existence of tenant unions. It is always advisable to know one and receive information; most agencies or intermediaries do not give adequate information about our rights as tenants.

The language barrier of not being able to speak or understand English fluently is a big problem since we are left without access to knowledge of the entire proper process when it comes to renting.

Many of us fall into the anguish of not being able to complain, and when we do it they don't even listen to us and when we complain they take a long time to answer us.

We were very impressed with the workshop and were very happy to have been able to count on the collaboration with Ruth and Amy.

The Alternative School of Economics

[AS] Aug 2020 – Amy Feneck / The Alternative School of Economics

The changing profile of our project due to C-19 context -

what could this offer as a way to think about projects commissioned outside formal exhibition programme, and how/where they sit within art organisations?

In a very strange way, C-19 pandemic was great for our project. In two ways - first through suggestion by Laura Hennser that Gasworks had a digital/online ready project to fill their now empty exhibition programme, and second - that the topics which we had been looking at, reading about & discussing with many people since the start of the residency around care, work, reproductive labour and the economy had become part of mainstream/national conversation, and so this made the project be potentially more relevant to more people, it kind of hit the right notes at the right moment.

I think that, pandemic or not, Gasworks would have supported us to show the project/work in the best possible way. But maybe we wouldn't have had the same kind of press profile? And perhaps there was also something about the

acknowledgement from the whole team, including the curator and director that the project would be good for their exhibition programme? There is something around value and hierarchy of programmes in art orgs/institutions, and I think its also to do with structures, physical (the actual spaces available) and institutional - even down to what roles people have in the organisation and their job titles/descriptions - that ends up traveling through to what becomes and 'exhibition' and what doesn't.

I remember the point at which the project was to be part of the exhibition programme that we had a zoom with the whole Gasworks team - this felt nice, but also strange - suddenly this project was part of the art world! Perhaps an interesting question to ask would be - If there had been no c-19 pandemic, what would have happened to the project? How/Would it have been any different in terms of how it was profiled/supported/visible at Gasworks?

This also makes me think about the difference between the types of process and language to describe process that are used in different parts of the organisation in terms of art works that are shown - the call out was for a *residency*, but the podcast is *commissioned by Gasworks*, so this difference between what might be understood as research (the residency part), but the work produced is a commission in the sense that there is some finality to it. But what if the work produced didn't have finality to it - in the sense that it was more continuous, more ongoing, more conversations and thinking processes, more messy? I think this is what I mean about types of projects that organisations seem to find harder to support as 'exhibition programme' and whether the very unusual and difficult context of c-19 could be a way to think through this more.

Specific dynamic differences that I felt as an artist in relation to HFCC workshops and workshops with AMPLA.

Few points I want to make about this - which relates to how I felt personally, approaching, interacting and working with these two groups.

HFCC - although there was a very structured element to organising these workshops (through the needs/accessibility of the CC) it allowed a really safe space for us to meet and get to know people - HFCC was known to all the participants, the practicalities of the creche, and other facilities and knowing the staff there meant, I think, that participants felt really at ease very quickly. There was also something quite equalising about it in that each one of us was an individual attending a workshop

series, so it wasn't a ready formed group that knew each other. Although I was co-leading it, there was something equalising about the fact that we were all coming to the workshop because we were mothers/parents, and could share equally about those experiences and this was made clear from the outset.

The making aspect was also equalising, as some of the participants had more experience than me at the screen printing and textile making - so it felt very shared.

With AMPLA, there were some barriers I found which we all tried really hard to overcome and I think elements were successful in this, and also produced some unforeseen relationships (see below - Artist as conduit). A major barrier was the language - that neither myself or Ruth can speak Spanish, and that many of the group are not confident in English. Whilst we had translators and everyone tried really hard to communicate - it is obviously not the same as being able to have a fluent conversation. Another point in the dynamic is that we were approaching a group who knew each other very well - so there is this element of feeling like a stranger in a group dynamic. In some ways though, this group aspect helped with the language barrier element, and obviously everyone was very friendly and welcomed us - but there is a hump to get over initially - and also that i/we are not and never will be part of that group, so will also be outside it. Is this a workable dynamic to have when trying to work collaboratively together? It makes me ask questions that reflect on our practice about how we want to try and break down hierarchies of learning and make things more reciprocal, and how possible it is. One way we tried to overcome this was with a very straightforward ask about what we could do for the group, rather than go with any preconceived ideas, and that whatever we did - they could potentially carry this on without us. I think with AMPLA we could have definitely done with more time - and this is something that C-19 did make very hard.

Artist as conduit - looking at ways in which the project made connections between people, with people and the project's ideas.

At one point in the project, I think as we started interviewing people for the podcast and we had begun workshops at HFCC, I had this feeling of being a conduit between people. I think this was mainly to do with the ideas that we were thinking about around Feminist Economics - how I was learning about this, and how other people were helping me learn, but also how I was taking that learning and giving it to others, in different ways. I am very interested generally in the 'legacy' of non-formal education in the sense that experience or something you heard/read feeds into work or a conversation, that is a way of passing on or building on learning you took and expanding on it in an informal, discursive way. At the point that I had this feeling of being a conduit, I wasn't sure if this was right, or enough - but perhaps it was also because I was in the middle of the project. I think now looking back - the podcast was partly a way to share that conduit-ness of the process of speaking, reading, working with people about these ideas around Feminist Economics.

I think I was worried about the hierarchy of the access to knowledge and learning - so I know that I have learnt a huge amount about Feminist Economics, would anyone else? But reflecting now - I realise it's not for me to question what people have or haven't learnt, that people learn different things at different points (going back to my earlier point about 'legacy' of education). I think I can pinpoint some moments where conversations with people have definitely suggested to me that they have learnt something new, or been given a new perspective - K Rose R, from the HFCC brought a friend along to the 4th workshop we did at Gasworks, and described to her friend exactly what the workshops, its ideas and our project had been discussing - in her own words, she was talking about reproductive labour and how she contributes to society as a mother, and how this isn't necessarily recognised by society.

Another person who I think has been involved at different points in the project is Claire Summers - she came to all HFCC workshops, we then interviewed her for the podcast, and we then interviewed her again for Episode 6 which is centred around the pandemic. So her experience

of the project might be interesting in the sense that she has come into it along different points.

With AMPLA, we acted as a conduit between them and members of United Voices of the World union, who came to visit - this idea of making connections between people was an aim that we had thought about near the beginning of the project, and it was great to be able to do this meaningfully with AMPLA. I think there has been unforeseen relationships that have come from AMPLA in relation to the project - Ana's continued presence at the evaluation board meetings, and also Jahan Foster, PhD Student at Birkbeck University who volunteers at IRMO and knows Jeaninne (who we worked with), her phd is on social reproductive experiences and practices of Latin American transnational families in London. She heard our podcast and wants to talk to us, so this is a really great connection that has come from the podcast itself, through the network of one of the organisations/groups that we worked with.

Podcast as a platform for conversations -

'we're making a podcast, will you talk to us?' was a really clear, direct ask that I think worked well for both making and for people to participate in the project. An important part of the process for us connecting with people is - what are we asking? And making sure we get that right, so that the relationship has the potential to work. The podcast made 'conversations', perhaps sometimes thought of as ephemeral, into more of a thing - a tangible, really physical thing - an audio file! One of the most enjoyable and amazing parts of this project being able to have these conversations - both with one-one interviews and within the workshops/groups - at some point I remember saying that it was almost like the podcast was an excuse to have conversations, to 'legitimise' conversations as a practice. Obviously making it into a podcast series was loads of other type of work (editing etc), and interviewing well is hard to do - but there is something about how the projects that we do often have lots of conversations in them, that get lost - and this time we'd got some of them on file.

The Alternative School of Economics

[AS] Aug 2020 – Ruth Beale / The Alternative School of Economics

Evaluation statement

I want to share something about the process of learning whilst doing and making, what that means with other people, what our role is within it in, and what it feels to make something permanent(ish) that is 'out there' whilst in the process of learning. Also about learning and self-education, and sharing that process as arts practice.

Firstly, the residency developed from our intent to make a group, to making a podcast. We moved the focus from a group of people, to a podcast outcome, which would involve a process, both to learn about the subject and about how to make a podcast. This was partly about not wanting to create something unsustainable - a group that would only exist for us and our project. And partly as a response to the brief – if we were to work with migrant communities, and specifically migrant women, could we consider the economic factors? What are the connections between us as women and mothers, and what are the realities and oppressions that they experience differently from us?

The first stage took time for us to research and start to understand the subject, to map out people and organisations we wanted to connect with. We knew from experience that making connections can take months, and of course not all the people we contacted responded, so 8 months can sound like a long time, but that has to include all the planning, correspondence, workshops, follow up, and fit around other people's schedules and lives.

The way we approached it was also not to do the live conversations as individual podcasts, but to create this collage which would weave together many voices.

This came from an idea I/we often use around different kinds of knowledge – so personal experience being as valuable as 'expert' or academic opinion. It was also about not positioning ourselves as teachers or journalists, and not centering ourselves (and our privilege).

Decentralisation or non-hierarchical relationships is something we continue to grapple with in other projects – how can we facilitate whilst not leading? We were reluctant to be the 'presenters' but it became apparent through making it that we needed to position it as our research journey, as our learning, including the workshops we had organised and the women we had met. This process of writing and recording the scripts was a bigger piece of work than we had anticipated, and the extra time and budget for the extra episode became crucial – I'm not sure how we would have managed without it. It was part of the podcast becoming an entity on its own, beyond the time and relationships – a sort of gathering up and reordering and sharing. Lucia Scazzocchio, as well as recording and editing, pushed us to find our own voices.

As part of our process we started the reading group – quite clearly a learning space. We started this to help us grapple with texts and make us read them, but

obviously shared that process and conversations publicly too. There are a few regulars, but mainly we have had new people to each session. The times when it has been sent out in Gasworks' mailing list hugely contributed to the number of people interested – mainly but not solely people new to us and our network. This is strange in a way, not to have a single group go on a journey together, rather to visit each one anew. There is a regularity to it that makes it easier to carry on (which we are) but also transience. In a way this has felt sort of 'extra curricular' to the residency, as we've done it for ourselves and it hasn't been about connecting with local communities, but this idea of our self education alongside others is really central to what we are doing. It has been a good way to extend our knowledge and begin to understand some of the literature out there, but then to pass this on by referencing some of the texts in the podcast, or for example sharing a passage of academic Lisa Baraitser's work with Clare Summers, the mum and nurse that we interviewed. There is something about an exchange of knowledge, and being free and open about that.

It's notable the different forms of relationships we made- with the podcast there was a clear 'ask' to have a conversation. In some cases we paid people for their contributions. The workshops at Henry Fawcett ,on the other hand, were offered as a short course, with some people attending one or two, some the whole course.

This was a creative space but also a discursive space, as we considered what was 'beneath the water in the iceberg'. People came to do something creative and to take part in discussions, which meant we got to talk together about people's experiences, some of which were shared, some very individual.

With AMPLA, the relationship was different, as in this case we visited a few times and worked out with them what they needed, there was the challenge of us speaking different languages, so we worked with the group and Jeannine to establish a reciprocal relationship where we were able to offer something which would be useful with them. It was our intention from the outset to create connections - in our proposal before we started, we wanted it to be a chain reaction interview. This perhaps only happened on a small scale. We introduced UVW to AMPLA, Lisa's work to Claire, and connected in the podcast to different groups. Had we not been in lockdown, we definitely would have tried to do some sort of in person meeting where more of these connections would be made. We had also planned a celebration event at the children's centre, with the textile work we made. It's been hard to renegotiate how relationships can work in lockdown, how endings can happen - social distancing is a huge challenge for socially engaged practice which relies on those in person meetings, like turning up to IRMO on a Friday with my kids, to say hello and talk about what we could do together.

Even with a language barrier, we can see and understand each other, be together and get to know each other. How can we make relationships, make personal connections and build trust without these in-person interactions?

In the podcast itself, I think connection between the workshops and the interviews is a really strong part of it, as it shows our process as socially engaged artists. This also connects to some elements of our residency we didn't overtly work with migrant communities. I really appreciated how Laura/Gasworks was open to this change and supported us in our intention - there was not a demand to formally 'meet the brief'. As it evolved, it became clear that it would not be appropriate to demand that certain people could or could not take part - and that this in fact could be a dubious form of colonizing practice. Instead, it was about how we frame the topic, and including different voices and incredible stories in the podcast.

We have learnt so much during the residency, literally from the women we have met, whether 'hard' economics from Miriam Sharples and Mary Anne Stephenson, or stories of workplace struggles from Flor Andrade Valencia, Jacquelin Saldaña and Jade. Then piecing this together into something we could share.

Responding to a moment in time with such fast social and political changes has also been interesting and challenging. I can't think of an equivalent in my experience of making art where what is happening in the news feels so directly related, and the outcome to have the potential to add to that conversation.

With the extra episode we were able to talk about the impact of lockdown and coronavirus. Lockdown did in a way give a really interesting perspective to the subject- suddenly the things we were talking about were becoming mainstream conversations. This was exciting and also scary, to try and accommodate current conversations and discourse when we had a production lag of up to 3 months for the interviews, and 1 month for the editing.

In 2020 there has obviously also been the huge groundswell in the Black Lives Matter movement, which rightly made us self-evaluate to make sure we were asking the right questions and talking to the right people. Whilst we do not directly address BLM in the podcast, BIPOC voices are a strong part of the narrative, from UVW members to mums at the children's centre, and I hope the narrative we present is anti-White Feminist. Lola Olefemi's book *Feminism Interrupted*, which we read in the reading group, has a brilliant chapter on histories of Black Feminism, which informed this too.

We ended the podcast by talking about other things we would like to talk about, and it's this part that keeps replaying in my head. The responsibility feels huge! it feels like a vulnerable position, that we may not have been inclusive, or that we might have made omissions.

One thing that was difficult was about gender binaries and terminology – something we explored in depth with Lisa Baraitser. We used the word 'women' rather than 'womxn' in our written descriptors. We did not speak to anyone about non-binary experience, and everyone we spoke to identified as women, but there is something about being limited by knowledge, by our comfort zones and blind spots – would we have made the same podcast/artwork if we did it again knowing what we know now? Would we have asked different questions in those first interviews? In the evaluation meeting we talked about how we can only be open to learning something different, and changing position, and that these podcasts are a moment in time. In fact the evaluation meetings were another learning space, to report back and reflect. It was brilliant that Ana Cecilia Clavijo & Jeannine Moros-Noujaim from AMPLA joined, but also to have the input from members of OPAL. I really valued these efforts to make sure these meetings included people involved in the projects.

Finally there is something about how this learning and making is situated as art. Our practice, and the art itself, is present in all elements of this project, and the processes. This project has involved a huge range of new learning, from how to conduct interviews, to new sewing and printing skills to make the textile piece together, to plotting the podcast of a virtual noticeboards. Where is the art? How do we evaluate all of that? How do we identify all these decisions and assumptions? Which parts become privileged, or more lauded as meaningful or important? At the same time we have this outcome which, although not didactic, imparts knowledge and information. I echo Amy's question about where and how this would have been profiled without Covid – what space is there in the institution's programme to be adaptive and to embrace new formats for art making? We might also have made something physical, or an event, to end the project – what does it mean for us all to have focused entirely on the digital? I think more and more that I'm interested in things that operate both inside and outside of 'art' – means of communication whether billboards, tshirts, podcasts, posters, radio - in popular culture, that open up forms of interaction.

I think Amy and I often achieve this art/not art thing in the processes of working with people, when everyone is getting something from it in terms of learning, social interaction or creativity.

And our work often has a reverberation (to use Lisa Baraitser's term) around these three things.. art being all of these. Could these processes and their outcomes be fully embraced by art institutions?

The Alternative School of Economics

[AS] Sep 2020 – Emily Hartless / Reading group participant

Caring

At the end of a project One of the quietest children I ever taught left me a note, he loved drawing dragons and the preserved lungs from the museum we had visited. In the book we made, he wrote; 'Thanks for caring.'

In amongst a lot of children who rightly felt very confident praising or admonishing my teaching performance, it was the most he had ever communicated to me about the work or what we were doing.

When I found the note patchworked into his collage of mythical creatures and body parts, it made me very emotional. Mainly because I had not even realised what I was doing was caring or notable to him for the care he was receiving. It made me think a lot about the absence of care or caring that must be happening in the rest of his day, and why that might be.

It made me think, God, how smart, sensitive and self-aware he must be, to know that what he was experiencing was an absence of societal care and to thank a near-stranger for spending time with him.

Forgetting

I forgot about his note over the last six months- I was too busy stressing about applying for jobs, lock downs and trying to make money. Thinking a lot about money and how to get some and why I couldn't access as much income as I might need or like. Feeling like I didn't have the tools to understand what was happening around me was why I wanted to attend Amy and Ruth's reading group in the first place.

Listening

I listened to their podcasts first- they were clear and grounded.

Economics should have been a topic that made me feel small and overwhelmed by its seismic nature, like space or engines. In their hands, it feels like something I can learn about and dissect. Most importantly, they spent a lot of time saying "Sorry, what's that?".

After being in institutions where everyone spends far too much time and stake in pretending that they know a lot about a lot, their admission of learning too, felt honest and subtly empowering. It made me realise- when encountering new knowledge, I often pretend I understand more than I do, and this prevents me from understanding beyond the information I started with.

Reading and Remembering

It was after listening to the podcasts that I attended the Alternative School of Economic's Reading Group- and this word I had not thought much about in six months was suddenly back in focus. We were discussing care- with a capital C. The act of caring, being cared for; for better or worse, you can wrap an idea or intention of Care around every action or theory.

And I was thinking about the note and what it represented again. What I had not understood at the time of the project with the wise dragon-drawing young human, was that care is the magic glue. The magic glue which unifies the multiple crises I have been trying to get my head

around. I had been trying to figure out why some things that mattered to me seemed so elusive to obtain and even argue for- it turns out, that the theorisation of care and its practical application is central to this question.

Reading the Care Collective's work, the guidance of Amy and Ruth and the articulation of those who attended offered me a framework to position my own thinking at the cross-section of the personal, political and professional.

It means I have points like “Neoliberalism is uncaring by Design”, an understanding of how a ‘care diamond’ works and questions such as, “How can we create a more caring world, one capable of sustaining and nourishing all forms of life?” at my disposal.³

As a result, their work has given me the language, tools and ideas I need when I try to advocate for my own right to care, care in the workplace and the care for those around me; friends, family, colleagues and the young people I often work with. Thinking about the relationship of care and value is not something I would not have encountered without the Alternative School of Economics and Gasworks providing their podcast, a reading list and a platform for discussion.

Where else would I have had this conversation? I'm not sure if I could find it anywhere else, least not with the consideration with which Amy and Ruth and the fellow participants offered.

³ Care Collective, *The Care Manifesto: The Politics of Interdependence*, (Verso, August 2020), pp.12-25

Jacob V. Joyce residency

[JJ] Jul 2020 – Abbey Kiwanuka / OPAL

My name is Abbey Kiwanuka; I am originally from Uganda and Director of Out & Proud African LGBT (OPAL), an African LGBT-led activist and social group. We are one of a few groups run and led by LGBT refugees and asylum seekers. For many years, no refugees were able to represent refugees in many aspects of life, such as asylum policy and advocacy. However, there came a time when we wanted our voices to be heard. We wanted to be the head, not the tail; hence we formed OPAL to say whatever we wanted to without apology. Today, we operate in three countries: the UK, the Netherlands and in France.

How did the collaboration happen? How interactive was it? How formed was the idea the artists and the participants had beforehand and how did it change through the process?

Jacob V Joyce is a long-term friend, whom we met first in early 2010 in central London in front of the Ugandan High Commission. OPAL had converged at Uganda House to protest peacefully against the brutal Ugandan private members bill widely known as the Anti-gay Bill. The proponent of the Anti-gay Bill was the Ndorwa West Member of Parliament David Bahati. It gained popularity in Uganda, fuelled by religious leaders and politicians who had lost popularity in their constituencies. David Bahati became the country's darling.

My friends and I decided to start exposing what was happening in Uganda. We had LGBT friends in Uganda, and their fight was our fight, their struggles were our struggles, and borders weren't going to separate us from them. We decided to start exposing everything that was happening in Uganda. The Bill was so barbaric; for-example, a person who fails to grass, to report a gay person, could face a prison sentence of up to seven years. If this Bill had become law, it would not only have affected members of the LGBT community, but also those who happened to know them and failed to report them; people were supposed to spy on each other.

While at the protest, we met Jacob. He had read our Facebook post about the protest and, after the demonstration, we had a healthy conversation with him. He loved what we were doing and, from that day, he started attending some of our events. Jacob also organised fundraising event functions for us to raise funds by performing. In those performances, we performed, and recounted stories and our experiences as LGB people in the UK, a country still foreign to most of us.

Early in 2019, Jacob called me. He wanted to work with us on a participation project he had won at Gasworks. Jacob did not want to impose an agenda on us, but to come up with something that would benefit the group and leave a legacy. I knew that it would be challenging for our members to agree on a project. So, I invited Jacob to meet our members at 56 Dean Street, where we held our weekly meeting. At our first session, members engaged in a rich discussion, and came up with four proposals:

- T-shirts
- Poetry
- Telling stories

- Art Murals

The first five weeks were spent on discussion. Eventually, we narrowed it down to two projects: T-shirts and poetry. Jacob lined up two of the finest LGBT poets, PJ, a refugee from Jamaica and Keith to help us with poems. Sixteen members attended the workshops. We also spent weeks coming up with an image and slogan with a powerful message for the T-shirts. We wanted a text to cause discussion among those who read it, an ambiguous text for readers to interpret individually and differently. Eventually, we came up with a wonderful message: "We Exist" with a map of Africa embracing African LGBT activists such as David Kato, a Ugandan LGBT activist murdered in January 2011. The T-shirts were loved by members, and even people from beyond our community. Unfortunately, in Uganda, people castigated anyone who wore our T-shirts, and reminded them that Hellfire awaited them. We gave out T-shirts to our members, who set trends in our communities. African LGBT people in Europe started asking for the T-shirts and, so far, we have given away over two hundred of our T-shirts.

The second project we embarked on was writing poems. It was also received well by our members. After weeks of poetry workshops, members came up with beautiful poems, and have gone on to read these poems in the Immigration Appeals Tribunal, positively impacting on the Tribunal's assessments of their needs to express who they are and its decisions.

What was the legacy of the project? What did the participants take from it? What, if any, structures, objects, and practices it left behind?

As explained, we had four proposals. However, time limits only permitted us to accomplish two of them fruitfully. We also managed to tell and share our stories. So far, we have made over thirty videos of members sharing their experiences as gay people during Covid-19. All these videos can be viewed on our YouTube channel. I must say some are very moving and inspirational. Telling their stories has given our members confidence. Through the project, we managed to sell our t-shirts, raising money to buy podcast equipment. Most importantly, the project exposed our work and, in that way, we made good friends. During Covid-19, those friends helped us raise almost £20,000 to support our members, who were experiencing real difficulties in finding enough money to live.

How did the participants feel through the project? Was it enjoyable, scary, annoying? How did those feelings change through the project?

Those of our members who participated found the project exciting, engaging and educative. It inspired them to speak up and, indeed, to gain confidence to talk about every issue. Today, almost all who attended can fully express themselves without fear. Initially, some thought it was just a waste of time to participate but, after hearing what was happening, they also started to engage. As explained, a member who participated in poetry presented her poems and read them in the immigration court, as noted by the adjudicator in a favourable decision. Our T-shirt is today widely known in Europe's African communities. Shy members, who were a little scared to come out and express themselves today, are now confident in doing so.

What advice do you have for an artist who wants to do a project like this? What would be your advice for the next artist? Do you have any advice for host institutions and the funders of projects like this?

I think that my advice would depend on the needs of the group. The artist may identify the aims and objectives of the group, and formulate projects to achieve them. This would stop members of vulnerable and isolated groups from feeling that their support group is being hijacked. There is also a risk that the vulnerable in a complex society feel demoralised, and find the project less enjoyable, reducing participation. Secondly, a project should leave some legacy or continuity, which does not simply die when the project's aims are accomplished. It seems inherently crucial for participants to think through and choose the best project for them, and for the artist to find ways of realising that collaboration. In that way, projects become sustainable, and are likely to continue.

Evaluation

[EV] Oct 2020 – Gasworks / What We Have Learnt

Gasworks set out to build a participation and evaluation model that would enable the organisation to better understand its communities through direct engagement with local participants and the selected artists. We did this by testing and exploring new methodologies of evaluation, ensuring the artists and community were placed at the centre of the work we were delivering; that they had a voice within the organisation and that they determined what the residency and outcomes would entail. We did this by setting up the Participation Evaluation Advisory Board composed of participants, artists, representatives of Gasworks, critical friends from specific institutions and the evaluators.

Our proposal to the Paul Hamlyn Foundation placed evaluation and learning at the forefront of the programme as a way for Gasworks to get to know its communities, work closely with artists over a long period of time and create a deeper level of understanding around the impact of participatory social practice.

As part of that proposal we set 4 aims that we wanted to explore to ensure that we were learning from our work. These 4 assumptions / aims laid the groundwork for the programme we set out to achieve:

1. Aim:

How to evaluate and articulate the impact of artist-led and managed residencies on participants, artists and the organisation

Key learnings:

- Produce creative, visual, non-hierarchical and open approaches to evaluation, ensuring all participants are represented, that there is not one voice writing the evaluation.
- Ensure regular contact and support structures are put in place to ensure better building of relationships and partnerships between arts & community organisations.

Report:

Prior to the start of this project we recognised our lack of evidence for arts engagement within our local communities. Through methods explained below, we have developed a more robust evidence-base for our work.

The evaluation has been central to the project right from the outset. We appointed the collective FOTL (Future of the Left) who devised an evaluation model based on shared interest in administrative and policy-making structures. They proposed a more collective approach to qualitative and quantitative data gathering which would allow for continuous self-reflection from all participants involved to ensure greater ownership and accountability of the step of the project.

We had two days of support from Sophie Ahmed, provided by the Paul Hamlyn Foundation who helped us set out our assumptions for the project and devise a way to work closely with the artists, and the evaluators. We set meeting dates every month to meet with the artists and evaluators as a way to develop a support structure for the programme.

At first, the lack of familiarity with the participants excluded them from the monthly meetings. This was corrected at a public mid-point review (4 months in), where the audience pointed out the oversight. It was at this point we extended the monthly meeting schedule to bring all participants together, specifically inviting members from OPAL (Out and Proud African LGBTQ) to join. This then turned into what we now call the Participation Evaluation Advisory Board, one of the main successes of the funded programme. This advisory board is still in place and has been working successfully for two years now, significantly contributing to the development of the programme.

The evaluation board goal is to function as a collective space of learning, analysis and value making. This simple, yet regular meeting acted as a mentoring platform for the artists to ask questions, manage expectations and learn how to engage with local community groups. We invited members of OPAL to ensure they were feeding back to Gasworks about their experiences of working with artist Jacob V. Joyce, to ensure horizontality of communication and ensure that underrepresented voices were being heard through the organisation. We were particularly attentive to this in view of the specific and often traumatic experiences asylum seekers in the UK.

However, we learned not to assume that vulnerability is the same for everybody (avoid 'saviour attitudes') and that collaborative processes between artist, organisation and community groups are vital in building relationships.

As part of this work, and to learn more about our community participants, we met with Refugee Action to help us develop a financial model for advisory board participants. This is because the home office does not allow us to pay those who are seeking asylum. To offset this, and to ensure everyone participating is being treated fairly, we put in place a Knowledge and Learning fund. Every time a participant attends a meeting we allocate money to the fund. The allocation is the same rate as paying for a participation evaluator. We have also put in place a flat rate expenses policy of £15 for travel and food expenses.

We also invited two 'critical friends' from external arts organisations to provide expertise in social practice programmes. Ben Messih from the South London Gallery remains on the board today and has been invaluable to the programme, building greater connections and collaborations with both arts organisations. Taneesha Ahmed from The Tetley in Leeds, decided to step down early on as the distance was proving difficult. In agreement with Taneesha we used the funding to set up the knowledge and learning fund and invited more community participants to the board.

Throughout the project the evaluation team set up and distributed a newsletter sharing findings from our project, openly exploring and testing new evaluation methodologies. We have around 100 subscribers from the cultural sector and beyond. The evaluation team have also met with and shared our evaluation model with Arts Collaboratory, South London Gallery, UCL, Institute of Education, Wellcome Collection, Open School East, Hordaland Kunstsenter in Bergen, Bethlem Gallery in London, University of Huddersfield, MA Art and Learning at Goldsmiths, Camberwell College of Arts and Migrants in Culture to name a few. This work has resulted in Andrea Francke, from the evaluation team, joining the Wellcome Collection (Inclusion Team) Advisory Group, as well as its Internal Working Group on Diversity.

2. Aim: How working with migrant-led, non-statutory community organisations can increase arts engagement in community and gallery settings

Key learnings:

- Artist-led approaches to participatory work should include a strong willingness to collaborate as this creates more opportunities and encourages greater engagement from community organisations
- Target specific needs and requirements from the community group, using art as a way to explore these topics
- Ownership, recognition and collaboration are 3 vital elements to running a participation residency.
- Create a safe space for community groups to have a voice within the organisation

Report:

Gasworks' is already an organisation that works to tackle inequality of opportunity for underrepresented artists. Diversity is embedded in all our programming, with a strong presence of international artists, particularly those living in the 'Global South'. The participatory programme allowed us to bring this attention to people living on our doorstep, particularly migrant-led community groups whose cultural background and interests connect with our exhibitions and residencies programmes.

Having developed long-term relationships with OPAL (Out and Proud African LGBTQ), IRMO (Indo-American Refugee and Migrant Organisation), AMPLA (Association of Latin-American Parents) and the Henry Fawcett Children's Centre through our participation programme, we have witnessed first-hand the impact that an increase in arts engagement can have on community groups.

For example, two specific highlights of the project were when 3 members of OPAL read their poems out at their asylum court case as part of their application to the home office. They were subsequently granted asylum in the UK, mainly due to the work they had been

developing with Jacob in the workshops. The other example was watching 50+ members of OPAL walk down the centre of London Pride in 2019 wearing the T-Shirts they had designed with Jacob, with the words 'We Exist' reaching over 50,000 audiences.

A further example is the decision by Amy Feneck and Ruth Beale (The Alternative School of Economics) to organise an online workshops showing community members how to create online podcast audio recordings. This resulted from conversations with IRMO and United Voices of the World during a creative workshop about finding ways to advocate for the rights of domestic workers, dealing with schooling issues for their children and housing problems for their families. Amy and Ruth decided that they would also use the podcast format to create an online space for the discussion of practical matters such as childcare or housing and welfare advice for new families arriving to the UK. This work is now being shared across their website and social media channels.

All three examples are proof that the arts have provided these community groups with significant recognition and ownership of their organisations within the wider arts and local community landscape. Please see the full final evaluation report for detailed feedback directly from the participants.

The impact from both residencies has been a significant learning for Gasworks.

Our priorities are now placed in recognising and encouraging collaboration with the community groups, we feel ownership, recognition and collaboration are three vital elements to running a participation residency.

3. Aim: How can an artist-led approach provide a more relevant offer to better connect Gasworks' local communities?

Key learnings:

- Long-term, artist-led participatory projects (8 - 12months in length) lead to deeper interest in arts, culture & engagement due to the time it takes to build trusting relationships
- Appointed artists with a social participatory practice are particularly successful in achieving community engagement
- Participatory approaches that involve working with an artist directly from that community are more effective and create stronger engagement when working with a new community groups
- Ensure there is budget availability for access costs, e.g. translation and expenses

Report:

There have been clear advantages to placing artists directly at the forefront of the programme, in particular we have noticed significant benefits to the artist having an affinity or shared concerns with the chosen community-groups.

For example, evaluation forms from the first Black Queer World Building Workshop run by Jacob stated how important it was for those groups of people to have a space to be together and make art objects about, and from a position of, queer blackness. The outcome of these workshops resulted in greater learning, shared experiences and the creation of a new community group. Saying that, when inviting Amy and Ruth (who are not members of Latin American communities and do not speak Spanish) approached Latin American community groups in Lambeth, we ensured they were supported by Spanish-speakers with an investment in the themes of the project to ensure the creation of a safe, empathetic and fully engaged space.

The artists connected via shared experiences of motherhood and responsibilities of care, however the language barrier did form a challenge for them.

To manage this we asked Andrea Francke (our evaluator who is Peruvian and speaks Spanish and Portuguese) to translate certain workshops, which in turn created a space for this group to share experiences and mitigated the initial language barrier.

Both Jacob V Joyce and The Alternative School of Economics' residencies have resulted in strong creative outputs built collaboratively with community groups. The publication from Jacob's residency is a combination of poems, affirmations and collages created over a series of workshops. 50 copies of this publication have been produced and distributed widely to many audiences across the UK and within Uganda and Ghana. This work has been very relevant to OPAL in supporting asylum cases here in the UK. As previously mentioned, it supported 50+ members of OPAL participation to the London Pride in 2019, who were seen and acknowledged through T-Shirts they had designed with Jacob, with the words 'We Exist', reaching over 50,000 audiences.

Amy and Ruth create a six-episode podcast presenting detailed testimonials exploring financial inequality, feminism, intersectionality, labour exploitation, unpaid work, care, unionisation and reproductive labour. We heard from the Director of UK Women's Budget Group, Director of FLEX (Focus on Labour Exploitation), a campaigner for Sex Workers' Union, a parent and NHS community nurse and community members from AMPLA. The podcasts reached over 6,000 people through Gasworks' channels and a further 8,000 through the radio station Resonance FM. Each podcast has been translated into Spanish as this work has been very relevant to the local Latin American communities, particularly the discussions around financial inequalities and the issues migrant women face when campaigning for fair pay.

4. Aim: How best to support artists working in community settings, whilst connecting participants and partners with the gallery and its staff.

Key learnings:

- Ensure a support structure is put in place or the continuation of the Participation Evaluation Advisory Board remains, to support and mentor artists throughout the project
- Enable strong working relationships with community groups
- Invite Gasworks staff to engage with the work being produced

Report:

In terms of how the artists' practices have evolved through the support provided by Gasworks, early evaluation board meetings acted more as tutorials / mentoring sessions for the artists to help them navigate how to approach community groups, providing space for articulation and self-reflection. Questions about how to measure a successful project, who is the work for, what the work is doing came up regularly and were discussed at length. Gasworks provided space for the artists to question certain expectations or definitions set out in the original open call document we had produced. For example,

**Jacob V Joyce
challenged how
Gasworks understood
the terms 'migrant'
and 'local' through
Jacob's interactions
with participants,
which has pushed us**

to rethink our positions and the language used around projects.

Working with Jacob certainly set the tone for how we wanted the residencies and structure of the artist-led model to operate. Jacob was very responsive to the participants needs and requirements, ensuring that workshops were arranged when best suited OPAL to ensure participants could travel to Gasworks or other locations. They set up a very collaborative approach and kept communication open at all times. At one point Jacob invited a lawyer to attend one of the workshops as they recognised topics were being discussed outside of their expertise.

Working with Amy Feneck and Ruth Beale throughout their residency introduced a number of new dimensions to the project. Many of the conversations were around managing expectations, helping them to approach new community groups and ensuring their practice was accessible and open. You will see from the larger final evaluation report feedback directly from Amy and Ruth around their learnings from the residency, having both had to contend with the impact of COVID-19 and managing community relationships in this circumstance. They have deepened their knowledge of Feminist Economics and furthered their understanding of how to work with community groups outside of their own ethnic and economic background, having to address their own privileges and assumptions.

Both residencies have shown how community ownership and collaboration is one of the most important elements of working with artists who engage in social practice.

Gasworks has learnt that this model of evaluation as well as this model of artist-led participatory programming is uncommon across the arts. We want to further our work and continue to share our findings and the structures we put in place with other organisations and the public. The Participation Evaluation Advisory Board will continue to operate and are now working on the Open Call document for the next artist residency due to start in January 2020, as a result of successful funding from the City Bridge Trust to continue the programme.

Appendix

The Evaluation Framework budget

At the start, we had a Critical Friends budget of £6000 to support us with the evaluation as well with the development of the evaluation framework. It covered two critical friends for the two years of the project. The critical friends at that point were defined not as individuals but institutions: The Tetley in Leeds and the South London Gallery in London. As the evaluation board developed, it became clear that we needed the voices of participants in the evaluation board, and that we needed to redistribute the funds accordingly.

During that time, the meetings were at Gasworks, and it was quite demanding for Taneesha (The Tetley) to come down from Leeds for an hour and a half meeting which took her whole working day. Taneesha (and The Tetley) agreed that it made more sense to use that money to fund participants as critical friends and were kind enough to let us re-direct the funds destined initially to them. We kept our partnership with the SLG, initially represented by Laura Wilson and later by Ben Messih. Ben has recently left SLG but will remain on the board as a volunteer. One of the learnings of the project was that because of the form of the board, it might be more useful to partner with specific individuals according to their expertise and experience.

We used the repurposed £3000 from The Tetley to pay every former and current participant that joined the board £15 as a flat-rate expenses fee per meeting. It took us a while to come to that figure since we wanted to make sure that any asylum seeker from OPAL that was still waiting for their visa would be able to join without being out of pocket.

After a meeting with Refugee Action on how to set up the financial structure, we decided on £15 per session for refreshments plus £120 to spend on the participants' flat-rate fee per meeting. Any leftover from those £120 (or any unused refreshments funds) is then transferred to the knowledge fund. The participants in the evaluation board decide the use of the funds accumulated on the knowledge fund. So far £495 was used to pay for the printing of more t-shirts from OPAL/Jacob's project and another £450 were transferred to OPAL's covid-19 fund. The knowledge fund holds £390 at the time of this writing. Its use will be determined now in conversation with Ana from AMPLA, which will probably change the dynamics of how it is used.

As different projects work with different participants, our aim is that the board learns to change in order to be hospitable. We take that not as an imposition but as an opportunity for us to not only learn how to be more hospitable but also we recognise that through that process, questions and solutions arrive that develop our analytical thinking as well. For example, we have tried to rethink our meetings as bilingual to accommodate members of AMPLA. Having to slow down to translate during meetings is an opportunity to experience the times of the meetings differently.

We reserved part of the critical friends' budget as contingency since we weren't sure about how many members would join. The meetings are open to any current and former participant that is interested in joining, so we wanted to have some flexibility. The main thing is that the whole repurposed critical friends budget will go to the current and former participants involved in evaluating work.

For the report, we paid £50 for each text written by participants and £150 for commissioning two filmed discussions to analyse the projects within their broader communities. We are also reserving funds for two extra evaluation board meetings that will allow us to keep us going until the next project/funding grant begins in January.

The budgets for the evaluators and to develop the evaluation framework was two years at £7500 per year (20 hrs a month at £31.25 per hour) plus £1500 in expenses. Ideally, we would like to transition to a point in which members of the board can take over all the administrative and evaluation tasks and be remunerated for that labour at professional levels. For example, the evaluation board will be closely involved with the development of the open call and selection of the next Participatory Residency Artist.