



Bow Skills Lab
Pilot Year 2015

Evaluation Report



By Elizabeth Murton

Table of Contents

Introduction.....	3
Purpose of Evaluation.....	3
Method of Evaluation.....	3
Overall Aim.....	3
Facts.....	4
Marketing.....	5
Programme.....	6
Arts Education Programme.....	7
Overall Programme Evaluations.....	8
Arts Education Evaluations.....	9
Attendance.....	10
The Programme: detailed evaluation.....	11
Launch Event.....	11
Working with Artists in the Shifting Gallery Landscape.....	11
Bow PowWow.....	12
Talk and Seminar: Introduction to Arts Council England Grants for the Arts Funding	12
Galleries and Curators Panel.....	13
Talk: Introduction to Working Internationally from British Council and Seminar:	
Introduction to Working Internationally and AIDF*.....	14
Artists' Lab Commissions.....	15
Lab I: Introduction to Moving Image.....	16
Lab II: Living and Creating Without Limits.....	16
Engine ChatChat.....	17
Income.....	19
The Steering Group.....	20
Members.....	20
Meetings.....	21
Conclusions.....	22
Recommendations.....	23
Appendices.....	24

Introduction

Bow Arts Trust (Bow) is a registered arts and education charity that manages presently eight different studio sites across London and Live/Work space; providing over 500 artists with space to work and grow.

To celebrate their 20th Anniversary, Bow launched a dynamic and relevant programme of Continuing Professional Development (CPD). It was led by Bow Artist, Elizabeth Murton (EM), in consultation with an artists' steering group and artist survey to build a programme with the community and for the community of artists, aiming to help develop their careers.

Bow know artists and designers need more than just access to affordable creative workspace, and in their 20th anniversary year this CPD programme was developed to reflect this. Bow worked with EM to extend the Engine Chat Chat series of peer critiques that have been very popular with artists.

Purpose of Evaluation

The evaluation will:

- Provide insight on the effectiveness of the Bow Skills Lab programme in 2015
- Assess the impact it has made
- Help make recommendations for the proposal for the 2016 programme
- Find areas for improvement

Method of Evaluation

Data was collected at the time of booking through eventbrite, through evaluations at the end of events and via personal emails from attendees. More detailed evaluation in this report will focus on the events coordinated by EM.

Overall Aim

Provide a relevant and useful programme of CPD with opportunities for Bow Arts (and the wider artist community) to learn skills and/or knowledge they can apply to their art practice and/or career

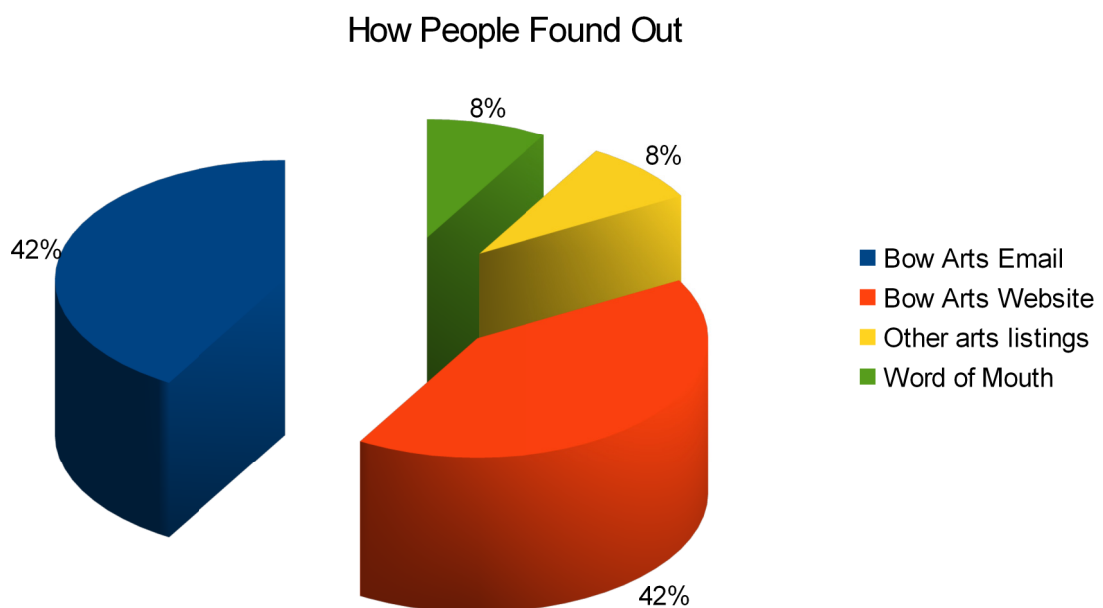
Facts

- The programme consisted of sessions spread out across the year from March to November (9 months), with Arts Education events run in a block September to October
- Events mostly took place in the Nunnery Gallery, Bow PowWow and Education seminars were in the Courtyard Rooms, and Engine ChatChat was at Wapping, Stratford and Bow Road sites.
- There were 17 events and 5 steering group meetings
- All events had a 3 tiered pricing structure with a reduced price for Bow artists (including studio and registered Education artists) and free places for our steering group members. For the 2 Bow PowWow Seminar and Talk evenings, for limited tickets buying 2 together was cheaper.
- Arts Education events were managed by Rob Smith and Bow's Education Team
- Number of artists employed: 8 and 1 local authority trainer
- Number of organisations involved: 7
- This project worked across Bow's departments (Education, Nunnery Gallery, Studios and Live Work, and Core Services).

Marketing

Marketing was lead by Melody, covering a number of platforms such as web listings, social media campaigns and through the Bow Arts website. Posters were distributed, with the support of the Studios and Live/Work Team, across Bow Arts sites for the launch of the programme and peer crit events.

Nanda, in the Nunnery Gallery team, created a pamphlet which listed events, and was available on the website as a PDF to download.



This data is taken from eventbrite for non Education events, people were asked how they found out about the event; under 'other' people often sited friends (8%) and other arts listings/ website tools included:

- Arts Jobs and Arts News
- Matt Roberts Arts
- Arts Admin's e-digest
- Google
- Eventbrite
- Kings College

As you can see, contacting people directly through Bow Arts website or email accounted for 88% of bookings. Facebook and Twitter were also mentioned, but were not directly asked about - this is something to measure more specifically in the future.

Programme

Name of Event	Date	Guests/ Facilitator
Launch Event: Working with Artists in the Shifting Gallery Landscape	Tuesday 28 April, 6.30 - 9pm	Ceri Hand
<i>Call out for artists' commissions at Launch</i>		
Engine ChatChat, Bow Road	Thursday 11 June, 6.30 - 8.30pm	EM
Bow PowWow: Introduction to Arts Council England (ACE) Grants for the Arts Funding	Monday 6 July, 6.30 - 7.15pm	Chris Rawcliffe and Sophie Merriman, ACE
Seminar: Introduction for Grants for the Arts Funding	Monday 6 July, 7.30 - 9pm	Rosamond Murdoch
Bow PowWow: Galleries and Curators Panel	Wednesday 15 July, 6.30 - 9pm	Will Jarvis, The Sunday Painter; Elizabeth Neilson, Zabłudowicz Collection; Hannah Gruy, White Cube; Alma Daskalaki, Crafts Council.
Engine ChatChat, Bow Road	Wednesday 5 August, 6.30 - 8.30pm	EM
Engine ChatChat, Stratford	Monday 14 September, 6.30 - 8.30pm	EM
Lab I: Introduction to Moving Image	Wednesday 23 September, 6 - 10pm	Edwin Mingard
Engine ChatChat, Wapping	Wednesday 28 October, 6.30 - 8.30pm	EM
Bow PowWow: Introduction to Working Internationally, British Council (BC)	Monday 2 November, 6.30 - 7.30pm	Joao Guaratani, Katrina Schwarz (BC)
Seminar: Introduction to Working Internationally and AIDF*	Monday 2 November, 7.45 - 9.15pm	Sinta Tantra
Lab II: Living and Creating Without Limits	Thursday 19 November, 6.30 - 8.30pm	Terianne Falcone

*Artists' International Development Fund

Timings:

Events were programmed on different week day evenings, normally starting at 6.30pm. The exception were the Lab I and II events were the commissioned artist had specifically requested to have long evening sessions (6-10pm).

Rotating the days enabled people with regular evening commitments (e.g. working on a Tuesday) to still be able to attend some events.

Arts Education Programme

These 5 events were managed by Rob Smith and Education Team:

Name of Event	Date (all events were on Tuesdays, 6.30 - 8.30pm)	Guests/ Facilitator
Understanding Schools	22 September	Gillian Drinkwater Woolmore Primary School, and Rob Smith (Bow Arts)
Project and Workshop Planning	29 September	Ania Bas (artist educator) and Rob Smith (Bow Arts)
Child Protection	6 October	Sheila Leighton (London Borough of Tower Hamlets)
Behaviour Management	13 October	Caroline Desouza (Stebon Primary School) and Poppy Green (Artist Educator)
Working with SEN	20 October	Albert Potrony (artist educator) and Stephen Kilgour (Cherry Garden School)

Timings:

This was a regular programme repeating on Tuesdays over September and October to create a block of Education events where people could attend as many as they wish over a limited period (similar to attending a course) and they started at 6.30pm in-line with the rest of the programme.

Overall Programme Evaluations

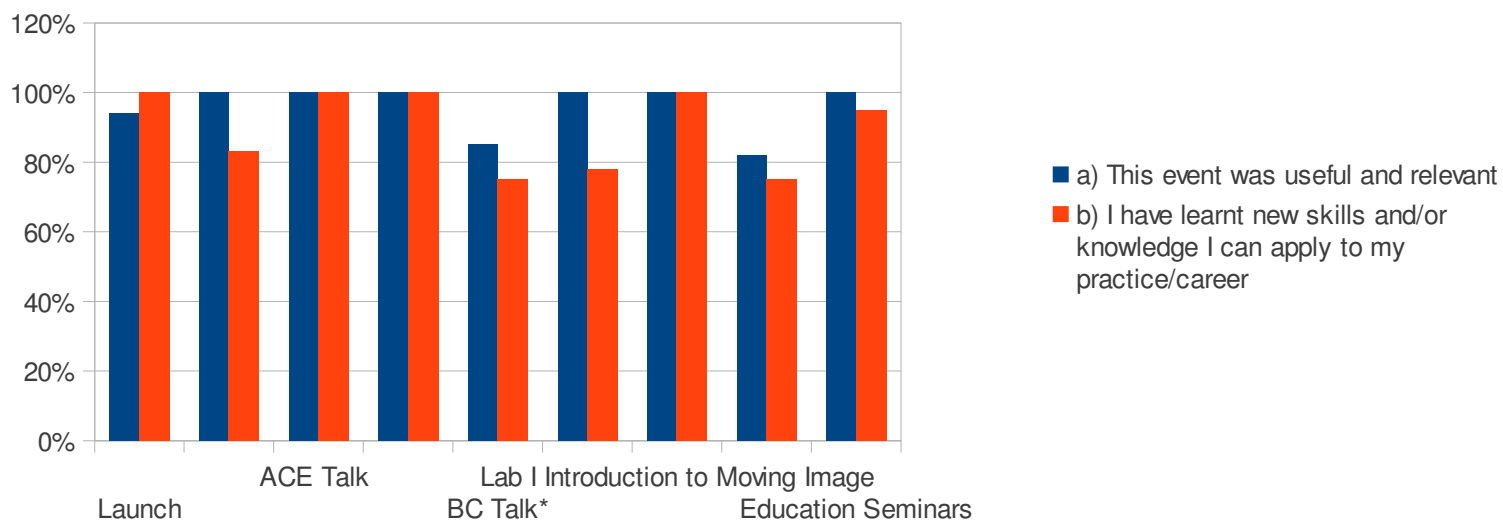
Every event evaluation asked whether the participant agreed or disagreed with two statements which related to the main aims:

1. This event was useful and relevant
2. I have learnt new skills and/or knowledge I can apply to my practice and/or career

Below is the percentage of participants who indicated on their evaluations that they agree or strongly agree. As you can see some events received 100%, and the others remain constitutently high, with the lower ends still over 70% of participants.

Notably, finding the event relevant and useful (1) does not always correspond with (2) that the artist can apply the skills/knowledge from the event's content to their practice/career. Perhaps the artists are not sure how this could happen yet, or that they need support in identifying what they can bring out from the events and feed into their practice/careers.

Bow Skills Lab



Arts Education Evaluations

Education Sessions received high feedback with overall feedback:

% Agree or strongly agree they found it useful and relevant

100%

% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career

95%

People gave generous feedback in the comments sections of the Education evaluations, notable comments included:

This was v. useful to me as a curator, so I'm sure it could be advertised more widely - not just to artists

I would love to learn more with similar session. Thankyou very much, it was great!

Very enjoyable and useful. Thanks a lot!

Thanks very much for running these sessions at Bow Arts. Haven't seen anything like this before and don't know any organisation that does the same - very valuable initiative!

Show case studies: examples of successful/unsuccessful projects by Bow Arts. Sharing emails of all participants for networking

During the Education sessions, the dynamics of two presenters offering different perspectives worked well. People appreciated practical examples, handouts and requested more time/making sessions more specific e.g. primary/secondary. In the Behaviour Management session, the discussion and hearing from others in the groups was mentioned as one of the useful parts of the session. Out of these popular sessions, the Child Protection session had the least bookings and a big drop out rate. The steering group speculated that this could be because artists felt they could read up on this themselves, or it did not have the practical appeal of other sessions.

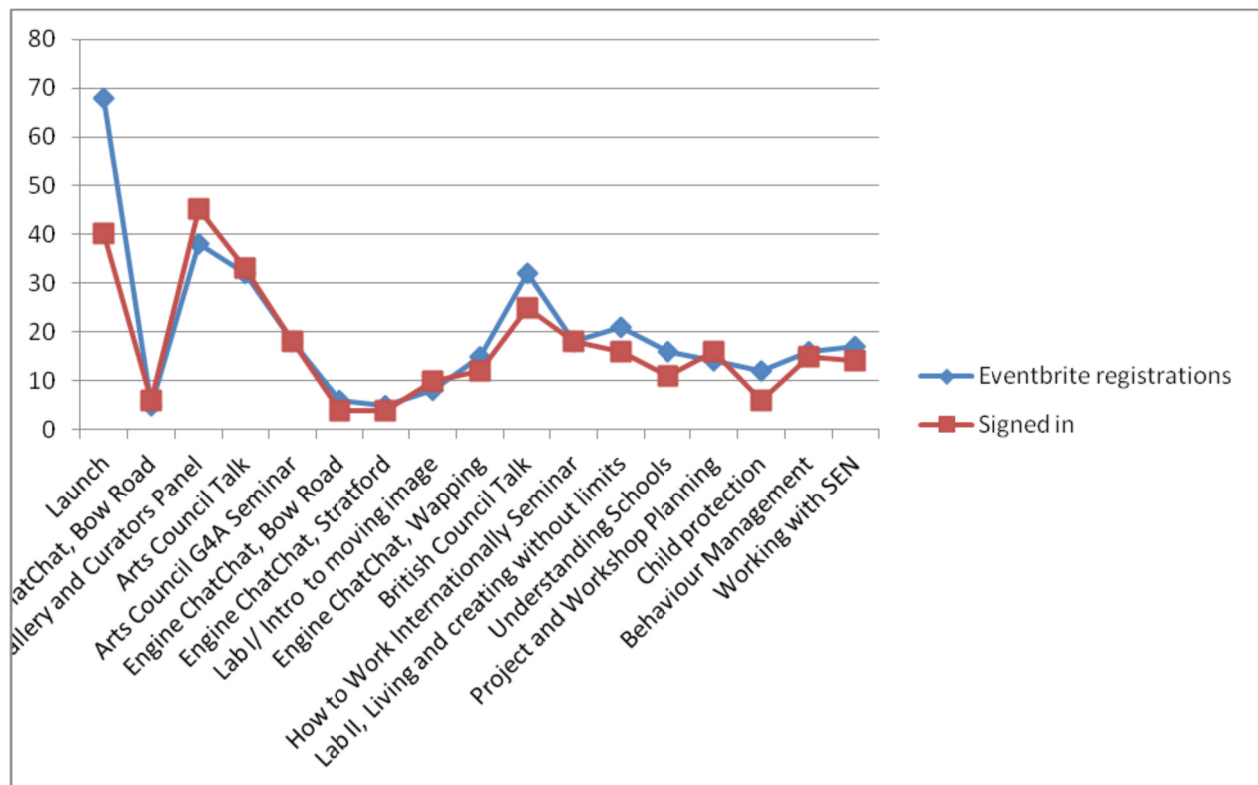
Attendance

The following 8 sessions were fully booked (with 16 full for seminars), with most other events having very strong attendance:

- Launch
- ACE Seminar
- BC Seminar
- Lab II
- Engine ChatChat at Wapping
- Working with SEN
- Behaviour Management
- Understanding Schools

Overall, the number of people signed in on the night was lower than registered on eventbrite. It is likely that at the launch especially, the actual numbers were higher for example with staff and guests who may have slipped in once the event started.

The graph below is number of eventbrite registrations and number signed in. Overall we had 341 people register and 293 sign in at events.



The Programme: detailed evaluation

This will focus on the Launch, Bow PowWow events, Engine ChatChat, Lab commissions and steering group.

Launch Event



Working with Artists in the Shifting Gallery Landscape

Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
68	40	94%	100%

The launch booked out quickly, with people on the waiting list. This is mostly likely because 1) it was a free event and 2) we had a popular speaker.

Ceri Hand provided an in-depth account of her experiences of working in the art world, alongside her top-tips for artists and Q&A. For the final section, we invited a panel to join Ceri, introduce different viewpoints and respond to questions from the audience, they were: Rosamond Murdoch (Director, Nunnery Gallery); Rob Smith (Head of Education and Learning) and Jessica Charleston (Bow Artist and employed by a gallery).

We handed out the programme, and on the evaluation forms asked people what they might attend. Out of the 18 forms returned, 4 mentioned the PowWow events, 4 crits and 1 for the artist commissioned Labs and 1 for Education.

Following the event, at least 2 Bow artists hired Ceri for her mentoring sessions.

Bow PowWow

Talk and Seminar: Introduction to Arts Council England Grants for the Arts Funding

Suggested by the steering group, we had a double session where a general talk in The Nunnery (6.30pm - 7.15pm) and more specific seminar in the Courtyard Rooms (7.30pm - 9pm) were offered on the same topic on the same night.

Guests: Chris Rawcliffe, Relationships Manager, Visual Arts and Sophie Merriman, Visual Arts Assistant, Arts Council England (ACE).

They introduced what ACE do and Grants for the Arts (G4A) funding. This was followed by a specific seminar in G4A funding run by Rosamond Murdoch, Gallery Director at Bow Arts. It was from her perspective of a Gallery Director and experience of helping artists with recent successful applications. The seminar sold out.

Both events were well received and received positive feedback:

Talk

Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
32	33	100%	100%

Comments from the talk included:

Really informative. A bit more time would have been good.

Very informative events!

Thank you!

Seminar

The seminar included:

- Pair work and activities
- Activities as a group
- Handouts and examples

Feedback was positive with artists engaging with the session and feeding back to me afterwards they found it helpful. Participants worked in pairs, then fed-back into the group. In one instance, one participant did not engage with the pair work, which meant that their pair missed out on conversation. For the seminar in November, the facilitator did mostly who group work to avoid a similar issue.

In response to the feedback, and this event, we repeated the same format but with longer for the initial talk and seminar for the Working Internationally PowWows in November.

Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
18	18	100%	100%

Galleries and Curators Panel



Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
38	45	100%	83%

Guests: Will Jarvis, The Sunday Painter (TSP); Elizabeth Neilson, Zabludowicz Collection; Hannah Gruy, White Cube; Alma Daskalaki, Crafts Council, chaired by EM

Attendees were invited to submit their questions for the panel in advance (either by eventbrite or email) so the event was directly responding to the artists' questions and concerns. 7 people did and a number said they were thinking about it, which helps them prepare and get the most out of the event. These questions were arranged thematically, sent to the panel in advance, and formed the structure of the evening (Appendix 1). To begin the evening, each panel member gave a quick introduction and ended with a top-tip for artists. Following the prepared questions and discussion; we opened up to an audience Q&A and the panel stayed for a drink afterwards with the audience.

Feedback noted the good tension between the panel and they were open to disagreeing with each other; assisted by one of the panel knowing 2 other members. The steering group commented in a recent meeting that there was a good breadth of approaches in the panel: national non profit organisation (Crafts Council); large, international commercial gallery (White Cube); small artist led to commercial gallery (TSP) and a curator from a collection (Zabludowicz Collection).

Talk: Introduction to Working Internationally from British Council and Seminar: Introduction to Working Internationally and AIDF*

Guests: Joao Guaratani, Senior Programme Manager, Architecture Design Fashion, and Katrina Schwarz, Curator, Visual Arts, BC.

Double session: a talk in The Nunnery (6.30pm - 7.30pm) and more specific seminar where offered on the same topic on the same night in the Courtyard Rooms (7.45pm - 9.15pm). This was the same format as the July ACE events; but with extra time for the talk and seminar.

The talk had a wider remit, covering both Architecture Design Fashion and Visual Art. It covered a number of opportunities available through BC and introduced the AIDF. The presenters shared their emails, and appeared very approachable; encouraging artists to get in touch before they send off their application if they have any questions. For me, as an artist, it showed that people are approachable and the importance of reaching out to funders and building relationships with them.

Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
32	25	85%	75%

The seminar was run by artist Sinta Tantra who was recommended through a member of the steering group. She works internationally and had been successfully funded by BC through AIDF.

Sinta worked through her experience of filling out the AIDF application, and talked about how she worked internationally and finished with an artist's talk. Sharing her practice put her guidance in context. Feedback sighted her generosity and people appeared to enjoy hearing straight from the artist. She received follow-up emails from attendees thanking her for the session.

The seminar included:

- Group work and activities
- Handouts and examples
- Artist's talk

Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
18	18	100%	78%

Artists' Lab Commissions

At the launch, it was announced that there would be a callout to artists to put forward their own professional development session (Appendix 2).

Aim of this Bow Labs Commission was to provide opportunities:

- For facilitating artists to use their own skills to develop CPD sessions
- For participants to learn new skills and/or knowledge
- To introduce sessions not already included by the Bow Skills Lab programme
- To provide an opportunity for artists to informally network

What we were looking for:

- Something new: don't repeat anything in this programme or by others in London
- Relevant to artists at any career stage
- Artists are active participants (not a talk or dry seminar)
- A session that is creative and/or playful
- An innovative use of your skills/practice
- We are open to new ideas: it could be a new concept for CPD
- All practices considered including those not yet defined
- It must be realistic and achievable in the time and budget

We had 10 applications, which included a generic artists' CPD programme, music, dance and more. The steering group met, discussed and voted for the two which were commissioned. These were felt to respond to the brief, did not repeat what already exists in London and would be interesting additions to the programme. Both sessions were long, with a short break for people to eat their own snacks: 6 - 10pm.

Lab I: Introduction to Moving Image

Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
8	10	100%	100%

Artist: Edwin Mingard

Bookings: 8

The seminar was a very thorough overview with lots of equipment to look at and play with; ending with people projecting film they had scratched and coloured through an old camera. The feedback was positive, but some people felt the terminology and suggestions were too technical and advanced for visual artist who may wish to try out something new.

Edwin prepared a handout after the session to send to artists.

Lab II: Living and Creating Without Limits

Attendees registered	Signed in	% Agree or strongly agree they found it useful and relevant	% Agree or strongly agree they learnt skills and/or knowledge they can apply to their art practice and/or career
21 (Although this was a full event)	16	82%	75%

21
(Although this was a full event)

Artist: Terianne Falcone

Bookings: 21 (a wide spectrum of interest including concert pianist)

This session was the *wild card*, as it was introducing a different art form (improvisation/theatre) and encouraging people to get out of their 'comfort zones'. It was fully booked and received good feedback.

The session included an element of talking about your work/ elevator pitch. This was devised to offer visual artists something they could apply to their practice/career, in line

with the aims. This was delivered at the end of the session. Interestingly, there was a lot of resistance to developing an elevator pitch from some of the artists and it ended up being a big debate. However, one artist did a strong pitch and had everyone writing down her website - demonstrating it can help to be able to talk about your work.

This session also included a handout.

Engine ChatChat



Four sessions over the year:

June	Signed in	Aug	Signed in	Sept	Signed in	Oct	Wapping
Attendees registered		Attendees registered		Attendees registered		Attendees registered	Signed in
6	5	5	4	5	4	12	15

Engine ChatChat is an informal and supportive peer crit session for artists that EM has facilitated since 2007. There were 4 sessions over the year across 3 of Bow Arts sites.

The last session at Wapping was very well attended, with 15 participants. Wapping is an open plan, new and social studio space and this may have encouraged more attendees: 9 Bow artists, of which 5 were from the Wapping site and 2 from Bow Road, there were 6 non Bow artists. The response from the Bow artists from this site would suggest they would respond well to more events of this nature.

At the Wapping Event, two people presented and then the group was broken into 4 smaller groups according to their interests/ practice (already expressed in the warm up

activity) to discuss their work. This led to one of the studio artists going to get their work for feedback, even though they hadn't planned to share. Participants emailed following the event:

Many thanks for a stimulating evening... I really love your style

I wanted to say how engaging the session was as you were very welcoming and inclusive with the group. I was impressed with your use of the time made available because of cancellations [presenters dropped out] for more intimate discussions on our individual work. This was excellent and prompted further thoughts, so I have a suggestion. To have a session where it was planned to split the evening and you invited 2 people to present to the whole group and then in the 2nd half it broke into smaller groups and may be had an optional theme for the night such as editing or concept development. I think having a theme for talking about the work can help focus the discussion although I thought your general questions for the smaller discussions did that too.

Even though artists can host in their studio, often they don't want to or can't for practical reasons. It is easier to host it in a designated space, like Wapping Project Space or Courtyard Rooms. This also increases the capacity.

The months could have affected varying attendance, although not always the case, August can be quieter and September is the beginning of the academic year - often a busy time.

Due to the intimate nature of these events, the attendees weren't given feedback forms; however it would be interesting to work with the steering group on how to appropriately collect feedback in these sessions.

Income

Name of Event	Date	Net income
Launch Event: Working with Artists in the Shifting Gallery Landscape	Tuesday 28 April	Nil
Engine ChatChat, Bow Road	Thursday 11 June	£18.84
Bow PowWow: Introduction to Arts Council England (ACE) Grants for the Arts Funding	Monday 6 July	£248.84
Seminar: Introduction for Grants for the Arts Funding	Monday 6 July	
Bow PowWow: Galleries and Curators Panel	Wednesday 15 July	£307.48
Engine ChatChat, Bow Road	Wednesday 5 August	£23.36
Engine ChatChat, Stratford	Monday 14 September	£14.32
Lab I: Introduction to Moving Image	Wednesday 23 September	£31.71
Engine ChatChat, Wapping	Wednesday 28 October, 6.30 - 8.30pm	£52
Bow PowWow: Introduction to Working Internationally from British Council (BC)	Monday 2 November	£177.35
Seminar: Introduction to Working Internationally and AIDF*	Monday 2 November	
Lab II: Living and Creating Without Limits	Thursday 19 November	£84.12
Total		£958.02

Pricing was discussed by the steering group. It did not receive any comments from attendees and with healthy booking numbers; we can assume it was pitched correctly. Overall the event with more free tickets, Launch and Child Protection, had bigger drop-outs. With the double events for BC and ACE, there was an option to have a reduced fee if you paid for the seminar and talk together, when these sold out people were quite willing to pay more for the slightly dearer separate tickets. Through eventbrite this is difficult to manage as you can't quite predict how many of which tickets will sell - but must keep within the maximum event capacity - so it requires some monitoring and adjusting.

The Steering Group

The steering group was suggested to ensure the programme was on the right track (relevant and useful) through acting as a sounding board and resource for ideas, speakers, and themes and for promoting to their networks.

The group provided lots of ideas and contacts for the sessions, the debates and conversations were always enthusiastic and thoughtful, with pertinent comments which helped shaped the programme.

Even with their other commitments, we had a core group who were able to contribute throughout the programme. The group also provided an opportunity for artists to get to know each other and some new members have joined throughout the year (we now have 15 members, including Bow Arts staff).

Members

Name

Lydia Ashman (LA)	Education Manager, Bow Arts
Ania Bas (AB)	Artist and works with Bow Education
Victoria Burgher (VB)	Artist and works with Bow Education
Michael Cubey (MC)	Executive Director, Head Creative Workspaces
Katherine Fishman (KF)	Bow artist - Bow Road
Joseph Griffiths(JC)	Bow artist - Bow Road
Sophie Hill (SH)	Gallery Manager (maternity cover)
Kimberly Klauss (KK)	Bow artist - SE1 now Bow Road
Freya Douglas- Morris (FDM)	Shortlisted for East London Painting Prize
Clare Mitten (CM)	Bow artist - Bow Road and Bow Arts Prize winner
Rosamond Murdoch (RM)	Gallery Director (maternity leave)
Katherine Murphy (KM)	Bow artist - Stratford
Elizabeth Murton (EM)	Coordinator and Bow artist - Bow Road
Ellie Nicolls (EN)	Bow Road artist and works in the arts
Rob Smith (RS)	Head of Learning and Education, Bow Arts

Meetings

Date	Topics	Attendees
February 2015	Introduced the proposed programme	AB, VB, MC, FDM, CM, RM, KM, RS
March 2015	Survey results and develop programme	AB, CM, RM, KM, RS
June 2015	Judging commissions	AB, CM, JG, FDM, RM, VB, KM, RS
September 2015	Feedback from programme so far and ideas for 2015	AB, VB, MC, SH, KK, CM, RM, KM, RS,
December 2015	Developing ideas for 2015 and drinks	AB, JG, SH, LA, MC,

Conclusions

These events are great as they bring a sense of community to Bow Artists. It brings people together. I loved meeting people! (participant, Lab II)

The good attendance and feedback, and an engaged steering group and engaged audience, demonstrates that artists are interested in the Bow Skills Lab programme and it was a successful pilot. Key elements of the programme were a good selection of panellists and guests, and a range of events. However it is important to always be developing the programme and responding to need.

Across the sessions, the dynamic of 2 or more guests offering different perspectives worked well and attendees enjoyed hearing from each other when sharing their experiences. Practical examples, handouts, links to continuing learning were important. In fact, progression routes were cited by the steering group as something to expand on for the 2016 programme.

When the steering group met for the final meetings, they wanted a repeat of the useful and practical sessions with funders/organisations such as BC and ACE. A big impact launch event was a good way to start, to market the programme, engage an audience and ideally something similar will be repeated in 2016.

As this programme develops, a number of values are emerging such as embedding Education across the events and nurturing a sense of community (see quote above). There is scope to use all events to encourage artists to network and share: drinks after panels or talks, or through discussion and conversation (such as at Engine or during seminars). Reflecting on discussion with the steering group and the events, further aims are suggested:

Overall aim:

- Artists have opportunities for artists to meet each other and share and reflect on their practice

Sub aims for events:

- Provide, where possible, opportunities for artists to talk about their practice
- Encourage artists to prepare: bring your practice and what you want to get out of the session
- Provide a progression route for learning, whether through handouts or links

As Bow Arts expands to include more artists and designers, it is possible that there will be a demand for events directed at specific audiences. With the BC event, it seems there were more artists than designers; this is something to consider when designing and

marketing all events in future.

It is important to develop events in 4 tiers (not necessarily in this order): 1) artist/coordinator generates ideas; 2) assess interest through a survey, 2) more in-depth consultation through steering group, 3) consultation with Bow Arts staff 4) developing with experts running/contributing to events.

This helps identify need and looks at events from different perspectives leading to a events which respond to the aims of the programme and are of interest to the arts community they serve.

Recommendations

- Steering Group
 - Continue with the Steering group
 - encouraging more artists and designers to be involved to represent the Bow Arts Community
 - Discuss which events can address which elements of the community, and market to reflect this
 - Talk to group about commitment and need to come to at least 1 meeting to get events for free, if not available for meetings, contribute via email
 - Organise 4 meetings over 9 months
 - Discuss/ generate values for the programme
- Engine ChatChat:
 - repeat only in specific venues
 - introduce a different event to build on success of last session at Wapping
- Events
 - Look at registering procedures at event, make sure staff, volunteers and late arrivals are registered
 - Consider a big impact event, and whether this can be offered with a book an early bird offer or for free, as a way to create energy around the programme for 2016
- Prices
 - Discuss again with steering group, streamline where possible
 - Encourage artists to bring their Bow Arts cards when attending at discounted rates
- Evaluation:
 - Rob and Liz to meet and streamline evaluations across events
 - Involve steering group in evaluation from beginning
 - Develop appropriate methods for Engine
 - Measure social media within 'how found out'
 - Evaluate new aims

Appendices

1. Email to Galleries and Curators Panel
2. Artists' Commission call out
3. Other comments from evaluation forms