OUTSIDE IN: Evaluation Report

SUSAN POTTER
OCTOBER 2009
Cover images

Top:
Step Up Workshop Participant (left)
Love in a Warm Climate, Ian Pyper (middle)
Bluebell Peeking Through the Grass, Bob Jones (right)

Middle:
One Foot in Front of the Other, Chaz Waldren (left)
Picasso Lady, Kristen Grbec (middle)
Outside In Artist (right)

Bottom:
Step Up Workshop Participant (left)
Colossal, Kwei Eden (middle)
Gorilla Sculpture, Keith Purcell (right)

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Executive Summary

- Outside In was established in 2006, in order to provide new opportunities for outsider and marginalised artists. The main vehicle for Outside In is a biennial open art competition. It offers a series of awards and the chance for each award winner to have either a residency or a solo exhibition at Pallant House Gallery in Chichester, West Sussex.

- Winner of the Gulbenkian Prize: Museum of the Year 2007, Pallant House Gallery is the host of Outside In. The project is managed by Marc Steene, Head of Learning at Pallant House Gallery, supported by one part-time Project Coordinator and the Outside In Steering Group.

- Outside In 2007 resulted in an exhibition of artworks by 100 outsider and marginalised artists from across Sussex. Outside In 2009 attracted 800 entries from 500 artists from across the UK, extending from Truro in the South West to Newcastle in the North East and everywhere in between.

- Outside In 2009 engaged with more than 1,000 outsider and marginalised artists through the Outside In exhibition and the accompanying events programme. Positive impacts upon the participants included: increased confidence and self-esteem; gaining new skills and knowledge; improved health and well-being.

- The project provided training and professional development opportunities for five marginalised artists, through Step Up. This programme offered unique opportunities for 80 outsider and marginalised artists to participate in practical art workshops, both locally and across the South of England.

- Outside In engaged the involvement, advocacy and support of 26 partner organisations, including art galleries, day centres, hospitals and prisons. Positive impacts upon the partner organisations included: a greater awareness and appreciation of Pallant House Gallery; increased self-confidence and self-esteem amongst service users; a shared ambition for cultural inclusion and social cohesion.
• The project established a dedicated website, publicity and promotional materials, generating considerable regional and national media coverage, eg. BBC South Today, The Big Issue, The Guardian, The Independent.

• Outside In 2009 culminated in a high profile exhibition and events programme at Pallant House Gallery, attracting over 8,000 visitors from across the UK and beyond. The project encouraged new and diverse audiences to visit the gallery and Chichester more generally.

• Six Outside In awards were allocated to exhibiting outsider and marginalised artists, with the choice of a solo exhibition or residency to take place at Pallant House Gallery in 2010. In addition, a smaller Outside In exhibition will tour to partner organisations across the South of England in 2010.

• Positive impacts upon Pallant House Gallery included: audience development; increased access and inclusion; community cohesion and connectedness. The project also generated more than £2,000 income, through the commission on sales of original artworks, catalogues and other related items.

• From its inception, Outside In has proposed significant and ambitious aspirations for the development of the project. By 2009, it aimed to extend its reach across the South of England and by 2012, it aims to have developed a national identity and sufficient resources to enable the project to host exhibitions, conferences and events across the UK and beyond.

• Described as ‘groundbreaking’ by many of those who engaged with the project in 2007 and ‘outstanding’ in 2009, Outside In has achieved the aims and objectives established for the project at the end of Outside In 2007, surpassing the targets set for this second phase.

• In addition, the project has resulted in several unexpected outcomes and begun new and valuable relationships with partner organisations across the South of England. These elements have added richness to the project, extending both the exhibition and events programme beyond 2009 and the bounds of Pallant House Gallery.
Acknowledgements

I am grateful for the support of Marc Steene, Kate Hadley and all members of the Outside In Steering Group in the preparation of this report. I would also like to acknowledge the generous time and cooperation given by the many participant artists, families and friends, staff at Pallant House Gallery and other partner organisations, who have contributed to this evaluation.
1. Outside In and Outsider Art

The term Outsider Art was first coined by Richard Cardinal in 1972 as an equivalent for ‘Art Brut’, the art movement established by the artist Jean Dubuffet. The early Outsider artists were primarily psychiatric patients, self-taught visionaries whose work had no relation to the artistic cultural norms of their time, collected by specialist doctors or art critics. These artists had developed strong idiosyncratic styles to portray their inner worlds and thought processes. Their impulse to create was not driven by the need to share or to communicate, but rather to make tangible an unspoken world with its’ own inherent logic.

Outsider Art critics and collectors have regularly questioned and rejected artists who knowingly achieve fame and recognition, believing that this destroys their innocence and purity. This attitude has placed outsider and marginalised artists in a seemingly impossible position. They are expected to work unknown, without sharing or gaining a sense of the value of their work, preferably to die in
obscurity and then to be discovered by an enlightened critic, who sets the terms for their acceptance or rejection.

The struggle with terminology and labels is at the heart of the Outside In project. Labelling immediately gives power to the one who labels. Within the disability rights movement, the argument between social and medical models of disability is a debate about who or what is ‘disabling.’ Outside In includes the term ‘outsider’ in its’ description partly to reclaim the term from art historians, employing it to describe someone’s position of exclusion rather than the art category.

Outside In is a unique and ambitious initiative, attempting to challenge this mode of thinking. The project aims to develop dialogue and understanding relating to the critical issues of access and inclusion, by encouraging the outside in. The need to set Outside In within the wider art world – and Pallant House Gallery more specifically – is vital in order to both contextualise and understand the ethos of the project.

“Outside In aims to provide a level playing field where access to the art world is possible for all who create. The aspiration however is not to transform people into established artists, but to challenge the art world and society in general; to embrace and make itself accessible to a wider range of individuals and ways of making.”

Marc Steene, Head of Learning, Pallant House Gallery 2009
2. Introduction

Outside In was established in 2006, in order to offer new opportunities for outsider and marginalised artists. The main vehicle for Outside In is a biennial open art competition. Work is selected for exhibition from entries by a panel of expert judges. It offers a series of awards and an opportunity for each award winner to have either a residency or a solo exhibition at Pallant House Gallery in Chichester, West Sussex.

Winner of the Gulbenkian Prize: Museum of the Year 2007, Pallant House Gallery is the host of Outside In. The Gallery houses one of the most important collections of 20th Century British Art in the country and provides an exemplary learning and community programme led by Marc Steene, Head of Learning, with inclusion at its heart.

Pallant House Gallery is an independent gallery, primarily funded by Chichester District Council and a regularly funded organisation of the Arts Council England (ACE). It receives additional sponsorship from De Longhi, many charitable trusts, foundations and private donors. Outside In has received funding from the Paul Hamlyn Foundation (PHF), Surrey and East and West Sussex Museums Service (SEWS), with sponsorship from Great Art and Bang & Olufsen to resource the second phase of the project.

Outside In 2007 resulted in an exhibition of artworks by 100 outsider and marginalised artists from across Sussex. Outside In 2009 resulted in 800 entries from 500 artists from across the UK, extending from Truro in the South West to Newcastle in the North East and everywhere between.

The biennial art competition marks the centre-point of the Outside In project, providing a platform to showcase artists, many of whom have little or no contact with the mainstream institutions of the art world. The project engages with and includes: artists in hospitals, hospices or prisons; artists with mental or physical health issues; artists with learning disabilities; homeless artists and self-taught visionaries.
From its inception, Outside In has proposed significant and ambitious aspirations for the development of the project. By 2009, it aimed to extend its reach across the South of England and by 2012, it aims to have developed a national identity and sufficient resources to enable the project to host exhibitions, conferences and events across the UK and beyond.

As the project moves into its third phase, it is necessary to determine how Outside In might be best situated, managed and resourced, in order to realise its ultimate goals. Described as ‘groundbreaking’ by many of those who engaged with the project in 2007 and ‘outstanding’ in 2009, this evaluation report examines the processes, outcomes and impacts of Outside In 2009 and suggests recommendations for the sustained development of the project.
3. The Evaluation Methodology

Susan Potter was appointed as external evaluator to Outside In during May 2008. Through initial consultation with the Steering Group, an evaluation methodology was proposed, including both quantitative and qualitative measures.

The aims of the evaluation are to:

- Examine the processes, outcomes and impacts for both individuals and organisations participating in Outside In 2009
- Measure the successes of Outside In 2009 against the prescribed aims and objectives established at the end of Outside In 2007
- Draw out any general lessons for effective practices for the further development and sustainability of the project, towards Outside In 2012.
Data for analysis was collected between June 2008 and September 2009 via the following means, in order to document and evaluate the processes, outcomes and impacts of the project:

- Initial scoping and desk research pertaining to existing data
- Planning meeting with project team to establish aims and objectives of the project evaluation
- Attendance at eight Outside In Steering Group meetings
- Attendance at Outside In website launch event
- Attendance at Step Up workshops in three diverse locations
- Attendance at House or Home? exhibition opening
- Attendance at Outside In exhibition opening and award ceremony
- 400 written feedback comments collected during the exhibition and events programme
- 150 surveys completed by visitors to the Outside In exhibition
- 30 on-site and telephone interviews completed with participant artists, Steering Group members and a wide range of other stakeholders
- 10 email and telephone interviews completed with partner organisations.

Important themes have been analysed, compared and contrasted from each set of data, in order to develop meaning and illuminate the findings. It is hoped that this method follows on logically from the objectives, to provide a robust and holistic evaluation to support the further development of Outside In.
4. Project Governance and Management

Outside In is managed by the Head of Learning at Pallant House Gallery, supported by one part-time Project Coordinator and the Outside In Steering Group. This group consists of both representatives from partner organisations and individuals who bring practical experience and advocacy skills to the project. The Steering Group meets bi-monthly and includes the following members:

Marc Steene, Head of Learning at Pallant House Gallery  
Kate Hadley, Outside In Coordinator  
Kate Buxton, Visual Arts Coordinator at HMP Ford  
Mandie Saw, artist and arts facilitator at Creative Response  
Sonia Rasbery, freelance museum and gallery consultant  
Gail Silver, marginalised artist and previous Outside In judge  
Stephen White, marginalised artist and previous Outside In participant  
Jackie Street, friend of Pallant House Gallery and private donor  
Steve Street, friend of Pallant House Gallery and private donor  
Rose Knox-Peebles, supporter and collector of Outsider Art

A schedule was agreed by the Steering Group, incorporating the key dates and milestones for the project, including eg. publicity and promotion, submissions and selection, the exhibition and events programme. Members of the Steering Group attended meetings when they were able and provided practical support wherever possible. Additional and invaluable in-house support was given by Pallant House Gallery personnel, including curatorial, design, marketing, retail and visitor services in order to deliver the project’s targets successfully.

An external consultant was commissioned to create a dedicated Outside In website and two interns were recruited to support the publicity and promotion of the project. Friends of Pallant House Gallery also assisted with various practical activities throughout the project, including eg. mail shots and events.

In spite of the ambitious targets and demanding timescales set for the project, this team worked vigorously to ensure that the resulting outputs were of high
quality, delivered on time and within budget. There were inevitably challenges and constraints along the way, however these were for the most part met with a ‘can do’ attitude, resulting in an holistic approach which brought Outside In and Pallant House Gallery personnel together with the participants to share and celebrate their multiple achievements.

“The relationship between Pallant House Gallery and Outside In has radically changed. Moving upstairs into the mainstream gallery and having more space means that the project has a higher profile. I’m hoping this means that the project will reach more of the gallery family and the visitors. Now everyone can see it, share it and celebrate it. We knew it had potential but this time with Step Up, the website, the catalogue – all of these make it so much bigger and better.”

Steering Group Member
Figure 1. Outside In 2009: Inputs and Outputs

- Biennial art exhibition at Pallant House Gallery
- Scottie Wilson exhibition and Step Up Trail
- Picassiette: A Tale of Two Cities exhibition
- Outsider Art Film Festival as part of Chichester Film Festival 2009
- Outside In website
- Step Up: Research and training for marginalised artists
- House or Home? Exhibition with Brighton Festival 2009
5. Inputs and Outputs

Outside In 2009 resulted in the following quantitative inputs and outputs:

- Engagement and collaboration with twenty-six partner organisations, from across the South of England and including art galleries, day centres, hospitals and prisons (eg. The Bethlem Gallery, Grace Eyre Foundation, HMP Erlestoke, Wellington House Day Centre)
- Engagement with 500 outsider and marginalised artists from across the UK, resulting in 800 individual submissions
- A high profile exhibition including 150 artworks across a range of media and attracting over 8,000 visitors from across the UK and beyond
- The allocation of six awards to exhibiting outsider and marginalised artists (Peter Andrews, Kwei Eden, Danielle Hodson, David Jones, Carlo Keshishian and Jasna Nikolic), with the choice of a solo exhibition or residency to take place at Pallant House Gallery in 2010
• An inclusive related events programme, including individual talks, workshops and film-screenings, attracting 700 attendees and participants
• A dedicated Outside In website, resulting in 6,500 visits by 3,500 individuals from March to October
• More than £2,000 income generated to Outside In and Pallant House Gallery, through the commission on sales of 70 original artworks, catalogues and other related items
• More than £20,000 income generated to Outside In and Pallant House Gallery through external grants, sponsorship and in-kind funding
• Production of Outside In posters, leaflets and fliers generating thirty-five items of media coverage both regionally and nationally (eg. BBC South Today, The Big Issue, The Guardian, The Independent)
• Six practical art workshops, delivered to 80 participants by a team of five marginalised artists, to venues across the South of England (ie. Step Up workshop programme delivered to: Arnolfini, Dartington College, Hastings Museum & Art Gallery, Salisbury Arts Centre and Pallant House Gallery)
• Four Step Up workshop packs inspired by Pallant House art collection, for independent use by external organisations (ie. Pat Douthwaite, Paul Klee, Alfred Wallis, Scottie Wilson)
• An Outside In exhibition touring to two partner organisations across the South of England during 2010.
6. Qualitative Outcomes

6.1 Outcomes for the participants

An analysis of the evaluation data (audio and visual documentation, written feedback comments and interviews) revealed that the most significant outcomes for outsider and marginalised artists who took part in Outside In were as follows:

- New skills, knowledge and appreciation of outsider art
- Increased pride, self-esteem and self-confidence
- Improved health and well-being.

6.1.1 New skills, knowledge and appreciation of outsider art

Through the pilot Step Up programme, five marginalised artists were recruited to research the collections at Pallant House Gallery, looking at the work of four ‘outsider’ or outsider-influenced artists (Pat Douthwaite, Paul Klee, Alfred Wallis and Scottie Wilson). These artist facilitators were supported in their research by the Gallery’s Librarian and Curator. They were then trained, mentored and supported by Mandie Saw (employed by Pallant House Gallery from Creative Response), to facilitate six practical art workshops with other outsider and marginalised artists at partner organisations across the South of England.

Step Up created a demanding addition to the broader Outside In project, in terms of promotion, resources and practical organisation. However, it did succeed in raising the profile of the project within partner organisations, resulted in more than 100 submissions to the competition and provided positive, new learning opportunities for facilitators and participants alike.

“I now know the other artists who are working with me and I really like working with them. I’ve been inspired to do lots of my own work around those Outsider artists we’re looking at. I’m telling and teaching other groups about them. I’m trying out different techniques and styles of working.”

Step Up Workshop Facilitator
In addition, the workshop programme encouraged facilitators and participants to develop their communication and interpersonal skills, meeting and interacting with different groups of people in a range of new locations and settings.

“I think that no-one here feels they’re being neglected or feels that they’re not getting anywhere with whatever they’re doing. It’s good leading the workshops with different people. It really gets you thinking about how you need to support each other, or learn from each other, or develop and grow together.”

Step Up Workshop Facilitator

6.1.2 Increased pride, self-esteem and self-confidence

It is evident from all sources of evaluation data, that for those outsider and marginalised artists who submitted work to Outside In and were subsequently selected to exhibit, the project resulted in increased self-confidence and self-esteem.

“I’m really touched to see my work in such a wonderful gallery. Plus, I’ve never been to Chichester before, so that on it’s own... it’s a powerful place to be right now. I’ve come from Hertfordshire today, so quite a journey... yes, and having work in this show... quite a journey! I just can’t believe how it looks. I’m feeling very proud. I didn’t realise what I’d created.”

Outside In Artist

Participants frequently commented that they felt ‘proud’, ‘privileged’, ‘excited’ and ‘happy’ to have their work on display at Pallant House Gallery, recognised and celebrated by such a high quality exhibition.

“I didn’t believe I had the ability. And now this confirms that it’s possible, to be in such an amazing space, beside such amazing artists. I can’t quite believe it. It’s in its rightful place and I can’t believe that – do you know what I mean? I’m moved, really moved and very, very grateful.”

Outside In Artist
The opportunity to see the responses of a wider general public, to meet the audience and even to sell their work, increased the artists’ sense of validation and resulted in a further positive impact upon their self-esteem.

“I like the fact that my paintings are here in the show, so that people can see them and buy them. I’m feeling happy tonight, I like to see everyone here looking at my work – makes me feel happy. I’d like to meet up with the other artists now, share ideas, chat to them about the work. Yes, that would be good.”

Outside In Artist

However, it appears from the evaluation data that this process is cumulative in nature, requiring both personal resilience and external support for sustained positive impacts. The fact that Outside In aspires to continue in the long term is critical to further developing the confidence and trust of both individual participants and partner organisations.

6.1.3 Improved health and well-being

Researchers and practitioners in the fields of health and well-being assert that the arts are crucial in the maintenance of mental health, with subsequent implications for the ways in which we operate in and contribute to society. Outside In was shown to have a positive impact upon participants’ health and well-being, providing new and pleasurable experiences in a safe and inclusive environment.

‘Enjoyment’ is a frequent and recurring theme throughout the evaluation findings and from all sources of data. Participants repeatedly use the words ‘happy’, ‘inspiring’, ‘uplifting’, ‘joy’ and ‘enjoyable’ when discussing the project and their participation.

“I am so grateful for the chance to see my picture in an exhibition. It counters all my tendencies to negativity and low self-esteem. A really enjoyable event. Thank you!”

Outside In Artist
In suggesting that Outside In has improved participants’ psychological well-being, we have to distinguish between passive and active participation. Attending individual events may be stimulating and relieve stress, hence leading to improved happiness and/or life satisfaction. Active participation in the project leads, in addition, to improved self-perception and sense of control over one’s life as suggested by one of the Step Up workshop facilitators,

“I am pleased that everyone here produced work whilst enjoying themselves. As a facilitator, I am always going to be looking at ways to improve upon the delivery of introductions, information and processes, and working on people skills for maximum results. I felt a little nervous at first, but I am enjoying it!”

Step Up Workshop Facilitator

It cannot be assumed that all participants received the same benefits, or that these benefits will be long-lasting. This evaluation has not been able to track participants beyond the life of the project in any rigorous way. However, by investigating the impacts upon those artists who have engaged with the project from the beginning, it is evident that longer-term positive impacts are occurring.

“John is a really good example of what impacts might be made by a project like Outside In on an individual level. John has been painting for years and began exhibiting in the Brighton Festival through the Open Houses. He then entered the last Outside In competition and won an award, enabling him to have a solo exhibition at Pallant House. This year, he not only has work here, but also in the curated Regency House, so the project has really upped his profile as an artist, which in turn has impacted upon his increased self-confidence and self-esteem.”

Outside In Partner

6.2 Outcomes for partner organisations

Outside In 2009 engaged the support and advocacy of both existing and new partner organisations (including art galleries, day centres, hospitals and prisons), in order to extend the project across the South of England. An analysis of the evaluation data revealed that the most significant outcomes for these partner organisations were as follows:
• A greater awareness and appreciation of Pallant House Gallery
• Increased self-confidence and self-esteem amongst participants
• A shared ambition for cultural inclusion and social cohesion.

6.2.1 A greater awareness and appreciation of Pallant House Gallery

When interviewed about the project, the partner organisations repeatedly use the terms ‘quality’, ‘status’, ‘standing’, ‘value’ and ‘commitment’, when describing Pallant House Gallery and its support of Outside In. Many have used the Outside In catalogue and website to explain and promote the project to additional external agencies and all are keen to continue their involvement in Outside In.

“We are overwhelmed by the quality of the artwork, the positioning of the exhibition and commitment of the gallery – six residencies/shows are the proof – if only more of life was like this – inclusive! We are very keen to continue, both as a partner organisation, as well as supporting the artists to submit their work.”
Outside In Partner

6.2.2 Increased self-confidence and self-esteem amongst participants

The creative experiences afforded by Outside In and more especially the exhibition – in drawing together diverse members of the community – appear to be leaving powerful, collective memories amongst the participants and the partners.

“It gives an opportunity for our marginalised artists and our artists with learning disabilities to see their work in a wider context and to engage the wider community with their art. They also are very proud to be involved in the project which helps with their self-esteem, in feeling valued members of society. They are still talking about it now – weeks after the opening party!”
Outside In Partner

In addition, the suggestion that the project might be contributing to a growth in social capital, is one which recurs throughout the findings.
“I was shocked when I heard my sculpture was in the show. I’m really pleased to see it here along with everyone else’s work, but there are so many exceptional pieces of artwork, I wonder how mine made it. I’m feeling very proud! I think it’s very important to have the advocacy of the gallery, the fact that Pallant House has a strong regional reputation. I’ve come with my group from the Isle of Wight today and it’s so good to be here.”

Outside In Artist

6.2.3 A shared ambition for cultural inclusion and social cohesion

From the evaluation data, it is evident that the majority of partner organisations view Outside In very much as a collaborative venture, with shared aims and objectives. They also recognise that their support and advocacy are key to the sustained development and success of the project. These organisations have the requisite skills, experience and contacts, which will provide invaluable assets for the future sustainability of Outside In and Pallant House Gallery more generally.
“From our perspective, it will hopefully encourage Pallant House to learn from the experience and to engage with a wider audience outside of the confines of the gallery setting. However, until the show is over, I’m not sure what shape that learning will take. And it’s really good to have a relationship with an organisation whose primary function is art – it’s very positive.”

Outside In Partner

6.3 Outcomes for Pallant House Gallery

Evaluation data collected from all sources (participants, visitors, staff and other stakeholders) reflected an overwhelmingly positive response to the Outside In exhibition and the project in general. The exhibition was frequently described as ‘amazing’, ‘brilliant’, ‘inspiring’ and ‘wonderful’, with several visitors commenting that it was ‘the best show ever’ at Pallant House Gallery.

In addition to the quantitative outcomes described previously, an analysis of the evaluation data suggests the following qualitative outcomes for the gallery:

- Audience development
- Access and inclusion
- Community cohesion and connectedness.

6.3.1 Audience development

In combination with other means of data collection, a discreet survey was carried out with a random sample of 150 visitors to the Outside In exhibition. The analysis of this survey data revealed that 30% had visited through word of mouth or personal recommendation and 23% had visited because of a specific interest in Outsider Art. 47% of the sample had travelled more than 25 miles to the exhibition and after their visit, 59% wished to join the gallery’s mailing list.

“What a great day out! The exhibition is marvellous, wonderful work. Well worth the journey from Bristol! Inspiring and powerful – bringing some incredibly talented artists and their stories together in one startling exhibition.”

Outside In Visitor
The survey data also revealed that although the majority of respondents (67%) were general visitors to Pallant House Gallery and had chanced upon Outside In, after visiting the exhibition, 50% were keen to see and find out more about outsider and marginalised art.

“What a wonderful, inspirational and humbling experience this exhibition is – and I only came to see the Scottish Colourists too! It would be good to see more of this art. Great work! Well done and thank you to all.”

Outside In Visitor

6.3.2 Access and inclusion

The evaluation data suggests that Outside In is contributing to improved access and inclusion for visitors to Pallant House Gallery, in exposing the work of outsider and marginalised artists to a wider public audience.

“A truly inclusive exhibition that I hope will inspire, encourage, challenge all visitors to the gallery and ultimately break down some barriers!”

Outside In Visitor

Many visitors commented that they had little or no experience of homelessness, substance abuse, mental health issues or disability prior to seeing the exhibition and described the exhibits and accompanying artist statements as ‘challenging’, ‘moving’, ‘humbling’ and ‘sobering’. They felt ‘privileged’ to share in the lives of the artists, and praised the gallery for its commitment to such a valuable project.

“This exhibition deserves to be in this gallery. Thank you for giving it this very special space. There is an incredible atmosphere. I am sitting here alone, just for a moment, feeling quite emotional but grateful to each and every artist for showing us their work and for reminding us how much we need each other.”

Outside In Visitor
6.3.3 Community cohesion and connectedness

In addition, Outside In appears to be widening and strengthening social bonds. Visitor comments often noted how the exhibits and the artist statements prompted reflection on the human condition, our commonalities and our differences, promoting feelings of empathy and connectedness.

“A very thought-provoking collection of art which connects us all as fragile human beings in all our individual forms, conscious of the tragedy and absurdity of everyday life.”

Outside In Visitor

In this way, Outside In is forging new connections between Pallant House Gallery and the wider community. This is being accomplished by: creating a venue to draw people together who would otherwise not meet or share their life experiences; fostering relationships between the participants, the gallery and the audience, thereby increasing mutual trust; providing opportunities for celebrating collective achievements.

“What an extraordinary project and life-affirming exhibition. Everyone was smiling here this evening – artists, families, friends and staff. Congratulations to Pallant House for demonstrating the courage and commitment to bring the Outside In!”

Outside In Visitor
7. Organisational change

As described previously, Outside In 2009 has resulted in numerous positive outcomes for Pallant House Gallery. Interviews completed with members of the Project Team (corporate, curatorial, development, marketing and commercial personnel), suggest that the project has undergone a significant transition since Outside In 2007. This in turn has effected organisational change, expressed by the Project Team in the following ways:

- Physical commitment
- Staff engagement
- Financial commitment.

7.1 Physical commitment

The increased commitment of Pallant House Gallery towards Outside In has been demonstrated in its second phase by the high profile (in terms of space and time), allocated to the exhibition. This has most certainly resulted in an internal and external shift in perception of the project and its positioning within the broader ambitions of the Gallery’s work.
"I think that Outside In 2009 has been a major step up compared to Outside In 2007. It’s had a much broader reach across the whole of the South of England. With respect to the Gallery, it’s had a greater impact, in that it’s taken up three of the upstairs galleries, rather than just being in the Studio, so it’s had a far greater profile here. We completed far more work on the press and marketing side, which has resulted in some fantastic coverage.”

Project Team Member

In addition, the project has encouraged the Gallery and its personnel to reflect upon and recognise how Outside In 2009 has created an exciting dynamic in terms of audience development. This is an important outcome to share with both internal and external stakeholders, in demonstrating the potential for further increasing and developing the visitor profile.

“Being alongside the Scottish Colourists exhibition worked especially well, since that show would appeal to a very traditional core audience, whereas Outside In appealed to a much broader audience, who probably had never been into the Gallery before, or maybe any art gallery or museum. This worked in two ways, those who came to visit Outside In, also experienced the Scottish Colourists – not necessarily an exhibition they would have chosen to see. That has been very valuable and interesting for the Gallery, in terms of audience development.”

Project Team Member

7.2 Staff engagement

Extending the reach of Outside In across the South of England has resulted in a higher profile exhibition; this, in turn, has naturally impacted upon staff engagement. Members of the Project Team suggest this has increased learning for all parties involved, while encouraging a greater sense of ownership across the organisation.
“The move from the Studio into the Main Gallery has meant that staff have had to take it more seriously; they’ve all had to spend more time on it, become more engaged with it, so yes, it has resulted in a shift. This has meant that we’ve all had to understand more what Outside In is all about, whereas the programme in the Studio means that the shows constantly, even monthly, change. We obviously can’t give them the attention that we’ve given to Outside In this year.”

Project Team Member

The increase in staff engagement and resource required to fulfil the aims and objectives of the project, has subsequently led to a greater awareness and understanding of the underlying ethos of Outside In, promoting an holistic and inclusive approach amongst all members of the Project Team.

“By showing that commitment, that has trickled down to everybody on the staff, to show how important Outside In is. All staff were given a presentation, in order to be sure that we were all aware of what it was about. Hopefully, that thinking is already there in the Gallery and amongst the staff, but I think that this was the kind of next step and more explicit.”

Project Team Member
7.3 Financial commitment

The high quality of Outside In 2009 has prompted positive comment from both participants and stakeholders alike. This has undoubtedly provided validation for the exhibitors, while enabling the Gallery to showcase an inspiring range of new artworks by outsider and marginalised artists. In this way, Pallant House Gallery has supported the second phase of the project, through its high profile positioning of Outside In within the Gallery and the Gallery’s wider programmes.

“I think that it has made changes for the Gallery. I think that it has really opened us up to the community at large. It shows that the Gallery isn’t just about fine art or inaccessible art by largely deceased people, it’s about living people; people who really want to make an important statement through their art. It’s a vehicle for them to be able to express themselves and sell their work. It’s providing opportunities to people who would never have the chance to exhibit in a show of this quality, so I think it’s a really important thing for the Gallery to do.”

Project Team Member

The quality and diversity of work on display has appealed to both public and private collectors, with over 50% of artworks being purchased. The resulting exhibition has generated more than £10,000 in sales, with £2,000 (20%) generated to Outside In and Pallant House Gallery via commissions. Crucially, the Gallery has demonstrated its financial commitment to the project in the most explicit way, through purchasing three of the exhibited works to add to its own collections.

“Outside In has changed this institution! First time round it was something quite peripheral and although the gallery weren’t getting in the way, nor were they fully engaged, whereas this time the project is fully integrated. Announcing the purchase of three new works means an impact upon the acquisitions policy. In principle, that means that the Trustees, rather than knowing nothing about it, have to actually endorse it.”

Steering Group Member
8. Additional and unforeseen outcomes

In addition to the many quantitative outputs and qualitative outcomes described previously, Outside In has resulted in several unexpected outcomes which have added to the richness of the project, extending both the exhibition and events programme beyond 2009 and the bounds of Pallant House Gallery:

- House or Home? An exhibition at Wellington House, as part of Brighton Festival 2009, featuring five of the six award winners from Outside In 2007: John Cull, Peter Cutts, Andrew Hood, Joel Howie and Zoë Leonard

- A Tale of Two Cities: A temporary exhibition of photographs of the Unique House, Chichester and mosaics created by Raymond Isidore at his house, Picassiette in Chartres

- Step Up Trail: An art trail telling the story of outsider and marginalised artists in the collection at Pallant House Gallery, highlighting the stories of Outsider and outsider-influenced artists throughout the collection

- Scottie Wilson Exhibition: A complementary exhibition of work by famous Outsider artist Scottie Wilson in the Prints Room at Pallant House Gallery

- Outside In Exhibition Catalogue: full colour publication, including introduction to Outside In and Outsider artist Scottie Wilson, with images of exhibited artworks and accompanying artist statements

- Outside In Badges: limited edition set of four badges designed by outsider artist, Jon Adams sold in Pallant House Gallery Shop throughout exhibition

- Outside In Film Festival: Outside In and Pallant House Gallery in collaboration with the 18th Chichester International Film Festival to create a ‘festival within a festival’ of Outsider art on film
• Purchase of three artworks by Outside In artists by Pallant House Gallery, to add to the gallery’s permanent collection of Outsider Art

• Outside In original artworks sold to both public and private collections

• Proposal of permanent Outside In gallery space at Wellington House Day Centre, Brighton

• Marc Steene invited to join Brighton Open Houses Steering Group, with Outside In to be one of six curated houses during the Brighton Festival 2010

• Outside In touring exhibition to take place in two partner organisations across the South of England (Salisbury and Hastings) during 2010.
9. Learning

The evaluation data suggests that the Outside In project and exhibition have resulted in extremely positive benefits for the larger majority of stakeholders – participant artists, partner organisations, audience members and Pallant House Gallery. Much learning has taken place, which will inevitably provide the opportunity for greater insight and further discussion. However, as with any complex project of this nature – engaging with often vulnerable individuals and numerous partner organisations – it has also experienced certain constraints and challenges.

Data collected through interviews with members of the Outside In Project Team, Steering Group and partner organisations revealed the following common themes:

- The definition of outsider and marginalised artists
- Submission, selection and judging processes
- Wider access and inclusion issues
- Governance and management issues
• The relationship with partner organisations
• The relationship between Outside In and Pallant House Gallery
• Extending Outside In across the UK.

9.1 The definition of outsider and marginalised artists

As was noted in the evaluation report for Outside In 2007, defining outsider and marginalised artists continues to be a challenge for the Project Team, Steering Group and participants. The Outside In submission form requested artists to provide a statement, in order to assess their eligibility for entering the competition. Although this initial process was both open and transparent, the ensuing mode of selection became complex, due to the immense number of submissions and the wide diversity of personal descriptions.

“The definition is something we have discussed at length, on numerous occasions and I’ve no doubt that we will continue to do so. It’s a complex issue, since there is no ‘one’ definition. It’s a little like asking the question, ‘what is art?’ There will always be disagreement regarding the validity of these categories, but that’s surely a positive, to be continuing the dialogue?”

Steering Group Member

Partner organisations also expressed their concern about ‘the definition’, less from an academic or philosophical stance, but more from the perspective of the (often vulnerable) participants.

“There is a need for clearer boundaries on how you are defining ‘marginalised artist’, if indeed you are going to continue using that as the definition, and whether the work is being selected on the basis of that definition and/or on the aesthetic of the work. This needs to be conveyed somehow more clearly to the artists, right from the start.”

Outside In Partner
9.2 Submission, selection and judging processes

A dedicated Outside In website was created and launched in February 2009. The website has been an effective promotional tool for the project, resulting in 6,500 visits by 3,500 individuals from March to October 2009. In addition to providing a unified means by which to showcase the project and its outcomes, the website has greatly supported the submission process, as Outside In has extended its reach across the South of England and beyond.

Although there were initial concerns regarding the timescales allowed for the marketing and promotion of the competition, over 500 artists submitted 800 artworks. A quantitative analysis of data pertaining to submissions (see Figure 2 overleaf), revealed the following features:

- Outside In 2009 attracted submissions from participants beyond the South of England, including the Home Counties (eg. Oxfordshire, Hertfordshire), East Anglia (eg. Cambridgeshire, Norfolk), the Midlands (eg. Buckinghamshire, Shropshire) and the North of England (eg. Cumbria, Yorkshire)

- 52% of all submissions came from East Sussex (26.5%) and West Sussex (25.5%), with the next greatest response from Surrey (13%), followed by London (10.3%) and Hampshire (7.4%)

- 45% of participating artists submitted their work independently, while 55% of artists were supported by an organisation to enable submission of their work.

The immense number of submissions then required both time and human resource, in order to make the subsequent processes of selection and judging as practical as possible. Liaison with partner organisations and individual artists required additional support, in terms of photography, collection and framing of work for exhibition.
Geographical spread of artist submissions

- Total submissions
- Independent submissions
- Submissions via organisation

Geographical spread:
- East Sussex
- West Sussex
- Surrey
- London
- Hampshire
- Somerset
- Middlesex
- Devon
- Kent
- Wiltshire
- Middle UK
- North UK
- Cornwall

Number of submissions:
- East Sussex: 121
- West Sussex: 116
- Surrey: 85
- London: 45
- Hampshire: 45
- Somerset: 36
- Middlesex: 27
- Devon: 12
- Kent: 10
- Wiltshire: 8
- Middle UK: 9
- North UK: 8
- Cornwall: 2

Figure 2
All of these processes resulted in an extraordinary amount of tasks to be completed in an extremely short timescale, placing undue stresses upon the Project Team.

“So how do we ensure that one or two people don’t end up being exhausted by the process? How do we ensure that we are all actively engaged with the project at every stage and support the team in the most appropriate and relevant ways?”

Steering Group Member

As with the challenge of defining outsider and marginalised artists, the process for selecting and judging the submissions also proved to be more complex than anticipated, for the Project Team and the selection panel in particular.

“The judging process caused me some anxiety. Should I take account of the disability? You can’t do that. You have to judge on the merit of the work. This huge spectrum of illness and wellness is a difficult area. It has to be like that, otherwise you would forever be horse-trading between people with disabilities and they want their work to count, not their disability. I think that’s the aim of the whole project.”

Outside In Judge

9.3 Wider access and inclusion issues

Outside In is a biennial open art competition, leading to a high profile exhibition of work by outsider and marginalised artists. It plays an integral role in Pallant House Gallery’s learning and community programme, with inclusion at its heart. Outside In 2009 has demonstrated the Gallery’s commitment to the project, in its positioning of the project and the exhibition, more specifically.
“We’re not a gallery that sits in its own ivory tower. We’re very much engaged with the community on all levels and at all times, so from that perspective, Outside In sits very much within that practice. It just brought that into a greater profile by putting it in the main gallery spaces. That was a really big gesture to say this is something we believe in, this isn’t just something we are doing. It’s a risk as well, since that show has been in a very prominent space.”

Project Team Member

The project aims to be both accessible and inclusive to all, however this ambitious aspiration led to both constraints and challenges. For some participants, the process of submission was impossible without considerable practical support.

“There needs to be some thought and discussion with service user artists, and organisations that have experience working with this demographic, about the selection process and how that impacts on vulnerable individuals. The question also needs to be asked, how do we access the truly marginalised artists? By this, I mean those who are totally isolated and have no support from anyone.”

Outside In Partner

For those participants whose work was selected for exhibition, this process was deemed to be worthwhile. However, for those artists whose work was rejected, there was inevitable disappointment. A compromise was struck by exhibiting those submitted (but rejected) artworks via a slide show in the gallery. This appeared to satisfy those who had been unsuccessful, although this issue may deserve further reflection and discussion for the next phase of Outside In.

9.4 Governance and management issues

Outside In is managed by the Head of Learning at Pallant House Gallery, supported by one part-time Project Coordinator and the Outside In Steering Group. The need for a dedicated Project Coordinator was suggested in the evaluation of Outside In 2007, and the commitment of the post-holder has undoubtedly contributed to the successful management of Outside In 2009.
However, it should be noted that Outside In is one specific element of the gallery’s wider programme and as such, has no full-time management role attached to the project. This has resulted in both constraints and challenges for the project, in terms of practical day-to-day processes and including, eg. communication, fundraising, marketing and promotion.

“We’re quite parochial as a Steering Group. Maybe we now need some more professional skills? I think that there needs to be a good mix of both creative and business heads. The things that make people come in and be proud to see their work on the walls demand huge amounts of work ‘off stage’ so to speak. You can’t have that without a supportive framework that can go on, be sustained and developed without causing undue stress for everyone involved.”

Steering Group Member

All members of the Steering Group are committed to taking the project forward in the best possible way. As Outside In further develops its thinking and its reach, there may now be the need to reconsider the governance and management structures of the project, without losing the goodwill, energy, experience and practical support of the existing Steering Group members.
9.5 The relationship with partner organisations

Outside In successfully engaged the advocacy and collaboration of twenty-six new partner organisations, in order to successfully extend the project across the South of England. These partners have been invaluable in assisting the project’s promotion and delivery, with much of the project’s resource dedicated to making contact, meeting partners and establishing common aims and objectives.

Contracts were drawn up and shared with all partner organisations, however these were never completed or returned. One key partner reneged on a verbal agreement to support the project, placing additional and undue stress upon the Project Team to secure another regional partner.

Evaluation data collected from existing partner organisations suggests a continued commitment to the project beyond 2009, although these partnerships would now benefit from a more strategic and formalised arrangement.

“There also needs to be some thought about the role of supporting organisations involved in the process. In reality, it takes a lot of time and work to help people to submit. For many people they do not have images of their work, access to cameras, access to the internet, or can stick to deadlines, etc. Also, as a supporting organisation we need to consider what we offer, eg. how much involvement is needed in negotiating with buyers, as that needs to be graded depending on the needs of the individual.”

Outside In Partner

9.6 The relationship between Outside In and Pallant House Gallery

It is evident from the evaluation data that Outside In has developed its profile considerably between 2007 and 2009, both within Pallant House Gallery and beyond. In addition to the many positive outcomes described previously, this growth has resulted in challenges for the Project Team and the gallery more generally. Whereas Outside In 2007 was seen to be a discreet element of the wider programme, the current phase of the project has fully engaged with all parts of the gallery and its personnel.
This development has inevitably placed additional pressure upon the personnel and resources of the gallery, in supporting the project to meet its aims and objectives. However, interviews with members of the Project Team suggest that the demands created by Outside In have almost certainly been counterbalanced by the benefits reaped by the project.

“Yes, it has been a stretch at points, but I think that the challenges have been outweighed by the outcomes. We have our resources stretched by many of our exhibitions. Outside In hasn’t been particularly different to any other in that respect. However, in terms of the value that it brings to the artists, the visitors and the Gallery, these far outweigh any challenges along the way.

Project Team Member

It would appear therefore, that in requiring the support of all services (corporate, curatorial, development, marketing and commercial), the holistic nature of Outside In has encouraged an increased sense of ownership, which may lead to its further growth and sustainability within Pallant House Gallery and beyond.

“By raising the game for Outside In, we’ve all had to become more engaged, but we’ve also been able to support the project as well. That has filtered through to everybody in the Gallery, from people on Reception, the Front of House Team... We have all had to acknowledge it as an important exhibition alongside everything else in the Gallery’s programme.”

Project Team Member

9.7 Extending Outside In across the UK

As has been noted previously, the development of Outside In from 2007 to 2009 has resulted in numerous positive output and outcomes. It has also created challenges along the way, which have been largely dealt with in an efficient and professional manner. All stakeholders in the project have recognised that the next phase of development will be the most challenging yet – in terms of management, time and resources – especially if Pallant House Gallery is to remain the host organisation for the project.
"The question isn’t, should the gallery be doing something like Outside In? but rather, does it have the resources and staff capacity to cope with Outside In?"  
Steering Group Member

On a more philosophical level, stakeholders also recognise the challenge of extending the project across the UK without diluting its integrity and ethos, especially in the sensitive context of working with those more disenfranchised members of society.

“If these things become too big, they may become frightening to the participants. If you are vulnerable, it’s important to know your landscape... On a different note, but still with the next phase in mind, the more diffuse the vision, the more it diffuses the passion and commitment.”  
Outside In Partner

Time now needs to be devoted to discussing and reflecting upon both the achievements and challenges of Outside In 2009, prior to moving forward in the most appropriate and sustainable manner for all involved.
10. Conclusions and recommendations

This evaluation has examined the processes, inputs and outputs of Outside In 2009, as experienced by the participants, project team and audience. The findings have revealed many positive outcomes resulting from Outside In 2009, for both individuals and organisations. The evaluation has also described certain challenges encountered by the project, as described by the Project Team, Steering Group, participant artists and partner organisations.

The following recommendations are for consideration by the Project Team, Steering Group and other stakeholders, in order to assist in the processes of reflection, discussion and forward planning. The list is not exhaustive, but aims to raise those issues deemed most critical by the evaluation, in supporting the project through its next phase of development.
10.1 Outside In Skills Sharing Day

Outside In 2009 has resulted in numerous positive outcomes for multiple beneficiaries. The project has generated regional and national media coverage and is now at a stage to share and celebrate its achievements with a wider professional and public audience.

A high profile Skills Sharing Day is recommended in order to present the project to all existing and potential stakeholders including eg. arts, museums and galleries, community development, health and social services. Elected members, policy makers and potential funders should be invited to this event, in order to raise awareness, generate ideas and secure further support for the project.

10.2 Revisit the governance and management structures of Outside In

The appointment of one part-time Project Coordinator has undoubtedly contributed to the successful management and outcomes of Outside In 2009. However, this position is on a fixed-term contract only and due to end in November 2009. For the project to be sustained and further developed, the continuation of this post is of great and immediate concern to all stakeholders. It is therefore recommended that resources are pursued and secured for this post to continue. This matter should be of primary consideration for the Outside In Project Manager and Steering Group.

Composition of the Steering Group itself should reflect the necessary skills and resources required to best serve the project’s future development. There may now be the need to engage the support of new and/or additional members to consolidate and strengthen the project.

However, care should be taken to evaluate the considerable expertise and commitment of existing members and the benefits of their background knowledge. Roles and responsibilities need to be clearly defined and appropriate. Steering Group members need to be active and fully engaged, with both time and energy to devote to the project.
10.3 A Business Plan for Outside In

Outside In is now at a stage to require a written Business Plan, to include strategies for taking the project forward from 2009 to 2012. This document should be practical in nature and support the project in achieving its future ambitions. A Business Plan will be invaluable in accompanying further and larger funding applications. In this way, it will assist the Project Team to move from an organically developing project to longer-term sustainability.

The Business Plan should include: a mission statement, aims and objectives, project schedule, project budget, fundraising strategy and marketing strategy. It should also include an evaluation strategy with clear and achievable inputs, projected outputs and outcomes.
10.4 The definition of outsider and marginalised artists

The definition of outsider and marginalised artists needs to be revisited with the advice and input of partner organisations. This process will not necessarily result in one accepted definition (as may be seen in the evaluation of Outside In 2009), but it will continue the dialogue with participants and stakeholders, in order to find the most appropriate ways forward.

10.5 Submission, selection and judging processes

Submission, selection and judging processes need to be revisited with the advice and input of other partner organisations. The challenges – and the learning - experienced during Outside In 2009 need to be examined carefully, in order to find more practical and efficient means of carrying out these processes. Access and inclusion should be at the forefront of these discussions, with a view to enabling the widest potential range of participants to enter the competition.

An in-depth investigation of submissions made during 2009 (via the Outside In website and other means), would provide invaluable information as to the efficacy of the submission process. This would in turn enable the Steering Group and Project Team to determine the most appropriate methods for engaging with the widest range of potential artists, during the next phase of the project. However, consideration should also be given to both time and resource, including how the Project Team might cope with an ever-increasing range and number of submissions.

The submission form should be revisited, perhaps with a set of principles related to self-definition, for applicants and/or support workers and advocates to adhere to. This information needs to be balanced against the desire to achieve a quality benchmark for artists to aspire to. The judging process needs to be both transparent and manageable. The project might benefit from attracting the support of one high profile judge and advocate for Outsider Art, in order to increase media interest and publicity for the project.
10.6 The relationship with partner organisations

Outside In 2009 has greatly benefited from the support and advocacy of many partner organisations, all committed to continuing their involvement. These relationships should be nurtured and sustained, with a view to further engaging the skills, experience and resources of these partners.

Each partner organisation might then become a regional ‘hub’ for the project, assisting with the promotion and practical management processes, while disseminating the project to a cluster of organisations within their locale.

This would necessarily impact upon the time and resources of individual partner organisations and their personnel. These relationships might therefore benefit from a more formalised arrangement – in terms of required support – in order that they are aware of what is required of them in advance.

10.7 The relationship between Outside In and Pallant House Gallery

As described previously, Outside In has developed its profile within Pallant House Gallery and beyond, providing numerous positive outcomes. This growth has naturally resulted in placing additional pressure upon the personnel and resources of the gallery, in supporting the project to meet its aims and objectives.

From the evaluation findings, the benefits of having Pallant House Gallery as the host organisation are evident. Its professional standing and reputation across the South of England have engendered support from partner organisations, while its commitment to Outside In has been commented upon by all stakeholders.

However, if the project is to extend across the UK, there will inevitably be implications for supporting the project further, in terms of time, space and personnel. A feasibility study is therefore recommended which investigates different models for the longer-term governance and management of Outside In, up to and beyond 2012. This study should focus upon the resources required to
take the project forward into the next phase, and how that development might be managed within the context of the gallery’s wider programme.

10.8 Extending Outside In across the UK

Outside In has the aspiration to extend the project across the UK by 2012. If the project is to continue to be a biennial event, the next Outside In exhibition is to be held in 2011. These ambitions will most certainly require considerable support, time and resource if they are to be fulfilled.

It is therefore recommended that the Project Team and Steering Group allocate time for serious reflection, evaluation and discussion prior to moving forward. It may be more feasible for the project to postpone the next exhibition until 2012 (to coincide with the Cultural Olympiad and the Paralympic Games) allowing for more lead in and preparation time.

In the interim, there should be a continuous programme of events and activities, in order to promote Outside In across the UK, generating further advocacy, participation and support. This programme might include:

- Outside In award winner exhibitions and residencies at Pallant House Gallery and beyond
- Continuing professional development and promotional opportunities through Step Up training and workshops
- Outside In touring exhibition to selected ‘hub’ locations
- National conference presentations to both arts and non-arts audiences
- Written presentations in national journals and publications
- Virtual presence through regular updating of Outside In website and social networking site(s).

In these ways, Outside In might maintain its presence in the public arena, whilst also devoting time and energy towards a vibrant national exhibition and events programme.
11. End note

Outside In 2009 achieved the aims and objectives established for the project at the end of Outside In 2007, surpassing the targets set for this second phase. The successes of the second phase of Outside In have undoubtedly been due to the shared vision, energy and commitment of the Project Team, managed by Marc Steene and coordinated by Kate Hadley.

In addition, Outside In 2009 has resulted in several unexpected outcomes and begun new and valuable relationships with partner organisations across the South of England. These elements have added richness to the project, extending both the exhibition and events programme beyond 2009 and the bounds of Pallant House Gallery.

As Outside In now moves into its third and potentially most exciting phase, the Steering Group are recommended to take time to discuss and reflect upon the achievements and challenges of Outside In 2009, prior to moving forward in the most appropriate and sustainable manner. This process will prove invaluable in suggesting how Outside In might be best situated, managed and resourced in the long term, in order to realise its ultimate goals.

“We’ve achieved a marvellous thing here. The efforts have been well worth it – not only through the benefits brought to the Gallery – but to the artists themselves, which is probably more important. It’s also clear that the public have really loved it, since they’ve purchased nearly all of the artworks! That speaks for itself, doesn’t it? That gives encouragement to those artists who’ve been exhibited, which is also very important. All of those pieces of art will be disappearing off into homes around the country and the memory of Outside In and Pallant House Gallery will live on.”

Project Team Member
Page 9: It’s a Dog Life II, Ria Pratt

Page 13: Step Up Workshop Participant, Arnolfini Gallery, Bristol

Page 17: Bird with Circles, Peter Cutts

Page 25: Outside In Award Ceremony, Pallant House Gallery

Page 29: In Awe, David Jones

Page 31: Outside In Opening Party, Pallant House Gallery

Page 35: Picture Worth a Thousand Words, Carlo Keshishian

Page 41: Inheritance, Martin Turp

Page 45: Abstract Portrait, Peter Walmsley

Page 47: Abba in Concert, Louisa Higgins
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