the audience agency

Great Place Scheme Nations

Interim Programme Evaluation Report

"Think big and be aspirational!"

Penny Mills, Director of Consultancy, The Audience Agency

Peta Cooke, Research Officer, The Audience Agency

November 2020

Contents

1. Executive Summary

1.1 Overview

Between December 2017 and March 2018, The Fund awarded through Great Place Scheme Nations (GPS Nations), grants ranging between £150,000 to £500,000 to 18 places in Wales, Scotland and Northern Ireland. Four projects in Northern Ireland, nine in Scotland and five in Wales. The projects were set to last up to 3 years. The scheme is also being delivered in England, where it is co-funded by Arts Council England. The aim of the GPS is to enable heritage and cultural organisations to make a step-change in how they work together, and with organisations in other sectors, in order for heritage to contribute more to meeting local social and economic objectives. The ambition of the programme is to support places to:

- Inspire a vision of how heritage and culture can change their place.
- Connect heritage and culture with new partners to help change places for the better.

- Incorporate a vision for heritage and culture into ambitions for their place.
- Build and share learning.

Activities delivered by projects were to fit into the following broad categories:

- Talking to people.
- Exploring new ideas.
- Creating tools to realise step-change.
- Building capacity.

The aim of the evaluation is to assess to what extent the activity undertaken in the programme led to the desired outcomes, and how this occurred. Within this overarching aim the evaluation will:

- review the approach to delivery of the Great Place Scheme Nations and identify its strengths and weaknesses
- identify lessons learnt and best practice for both national and local stakeholders in making change locally

- provide illustrative case studies on one project from each devolved nation, demonstrating the range of heritage activity and the role of this activity in achieving change in places and between devolved nations.

The interim programme evaluation report draws on data provided by the projects through project manager surveys delivered at a baseline and interim point, partner and steering group surveys and quantitative audience monitoring and survey data, participants, trainees and volunteers up for activity up to the end of December 2019. A Learning Event was also held in June 2019 at which the projects discussed the processes of setting up their projects and initial community engagement.

It should be noted that all data was supplied before the lockdown due to the Covid-19 pandemic in March 2020. The report therefore does not report on the impacts for the projects of the pandemic.

1.2 Findings

1.2.1 The Ambition

The ambition for the impacts of the Great Place Scheme Nations (GPS Nations) are deep, wide-ranging and long-term. The crucial evaluation question is, what can the programme demonstrate during its lifetime? Similarly, from a project perspective, what can individual places achieve within the parameters of the programme, specific to their starting point and context. It is clear GPS Nations is a step on a journey and not the destination.

This journey is potentially a long one, which takes people, skills and time. Particularly to achieve such outcomes as inclusive growth; realising the impact of working to the principles of Networked Heritage; and laying pathways for increasing civic responsibility and action. These projects are demonstrating that they can be catalysts for changing the perceptions of heritage and its social and economic impacts. The true legacy of the GPS Nations will be a cohort of practitioners, partner organisations and agencies, and a funder which recognise and value what is required to realise such ambition. And how heritage and culture can be

embedded across local and national policy and strategy appropriately to support achievement of social and economic objectives.

The findings indicate that It is the softer outcomes which are required to lay the foundations for change:

- Developing partnership skills.
- Developing a shared language.
- Learning how to think and do differently.

The most impactful way that projects have changed perceptions is by doing. The lengthy set-up process of the projects and recruitment of project teams led the projects to appear to be strategy heavy. It was only through the process of doing that they can prove their worth. Once they are there the evidence shows that they are having impact. However, it requires dedication and time to build trust and bring partners and communities along.

Getting to grips with the ambition of a GPS Nations project, was not always self-evident. The extent to which the aims of the GPS Nations funding programme were clear was rated 7 out of 10 and appropriate support from funders delivering

the GPS Nations programme rated at 6. Both had fallen slightly in the interim project manager survey results.

1.2.2 Process/Strategy Outcomes

The framework for the programme evaluation is divided into process/strategy outcomes and delivery outcomes. The former to assess the projects as agents for longer term change through their vision, partnerships and impacts on local infrastructure, policy and strategy. The latter to assess the outcomes of their delivery activity.

- Projects were either set-up embedded within infrastructures, or through their work are seeking to influence their operating environment.
- Partnerships are at the heart of the projects, and they are developing strategic relationships across sectors while relying on the expertise of local partners for their delivery.
- Strong leadership is essential, to hold the vision, keep partners engaged, be flexible and adaptable and to challenge the orthodoxy when necessary.

- The language of 'place' is taking hold across partnerships and the beneficial role of heritage in place making or shaping. Silos are breaking down and the impact of projects is being recognised across sectors.
- Some of the biggest challenges are in engaging people in rural areas across geography and engaging younger people with projects.

1.2.3 Delivery Outcomes

By the interim reporting stage most projects were engaged with some level of delivery i.e. they had moved from set-up, engaged a project team and were working with communities. It is, however, early on for many of the projects to be able to make a robust assessment of impacts.

- To achieve a quality of delivery and experience, projects are drawing on expertise locally and from external sources to their area as well as training those invested in the area.
- Engagement varies depending on the purpose and the group to be engaged – ranging from marketing activity to co-creation.

- There is an increasing use of data and evidence being developed across the projects to help understand the target communities and assess the impacts.
- Projects are being successful in engaging people with heritage and nurturing a sense of discovery.
- At a community level, the projects are sowing the seeds of change in terms of social integration and cohesion through outcomes such as successful social mixing, an increased sense of belonging and by providing opportunities for finding common ground with others.
- Additionally, indicators of increased pride show that residents are happy with where they live and are likely to advocate for it.
- The extent to which projects impact on inclusive growth in their areas will be assessed in the final reporting in relation to the quantitative and qualitative data collected across the areas of diversity of engagement, skills development, community wellbeing measures, extent of community

empowerment, cross-sector partnership working and impacts on policy and strategy.

- Impacts for the visitor economy will be considered in the final reporting.

1.3 Recommendations

1.3.2 Project Set-up and Initiation

The process of project set-up has been time-consuming and has meant that delivery time within the proposed whole project length has been potentially curtailed (although most projects have negotiated extensions which have been further extended due to the Covid-19 pandemic). To this end, projects recommend that where complex partnership projects are at the heart of funding programmes, as with other National Lottery Heritage programmes, this is clearly recognised through phased funding of the projects. It is particularly important to recognise the moment when the project initiators hand over to those commissioned to deliver the project.

The recommendation would therefore be to ensure that the set-up of administrative and governance structures and

employment of a delivery team are recognised with dedicated time. While also recognising that the projects are innately exploratory, and that development and learning will be a constant process.

1.3.4 Evaluation

The majority of the projects' general comments relate to the evaluation. Projects are looking for more guidance as well as greater flexibility to suit their local context in the programme evaluation. Greater capacity in the programme evaluation for one-to-one support going forward may be necessary in order to better support projects to deliver the programme evaluation.

For these reasons and those of adjusted scope of delivery and timelines as a result of the Covid-19 pandemic, additional support for project evaluation is required so that projects can contribute to it appropriately. The programme of Learning Events will also have to change to be online, so it is suggested that these are a series of thematic conversations to tackle some of the key evaluation questions.

1.3.5 Cross-project Learning

Projects are looking for more opportunities to learn together across and within the Nations. While this has been facilitated in some Nations, it is understood that it is not the case in all. The evaluation offers a limited number of learning events, the second one of which would have been due to happen in Spring 2020.

Going forward to ensure learning events are as accessible as possible they will either take place online or in central locations which are easier to travel to, rather than in project locations.

2. Introduction

Between December 2017 and March 2018, The Fund awarded through Great Place Scheme Nations (GPS Nations), grants ranging between £150,000 to £500,000 to 18 places in Wales, Scotland and Northern Ireland. Four projects in Northern Ireland, nine in Scotland and five in Wales. The projects were set to last up to 3 years. The scheme also runs in England, where it is co-funded by Arts Council England. The aim of the GPS is to enable heritage and cultural organisations to make a step-change in how they work together, and with organisations in other sectors, in order for heritage to contribute more to meeting local social and economic objectives. The ambition of the programme is to support places to:

- Inspire a vision of how heritage and culture can change their place.
- Connect heritage and culture with new partners to help change places for the better.
- Incorporate a vision for heritage and culture into ambitions for their place.
- Build and share learning.

Activities delivered by projects were to fit into the following broad categories:

- Talking to people.
- Exploring new ideas.
- Creating tools to realise step-change.
- Building capacity.

The aim of the evaluation is to assess to what extent the activity undertaken in the programme led to the desired outcomes, and how this occurred. Within this overarching aim the evaluation will:

- review the approach to delivery of the Great Place Scheme Nations and identify its strengths and weaknesses
- identify lessons learnt and best practice for both national and local stakeholders in making change locally
- provide illustrative case studies on one project from each devolved nation, demonstrating the range of heritage activity and the role of this activity in achieving change in places and between devolved nations.

3. Great Place Scheme Nations Projects

3.1 Projects in Northern Ireland

Applicant	Project title	The Fund Grant awarded	Full Project costs (including The Fund award)
Lough Neagh Partnership Ltd	Coalisland and East Tyrone: The Historical Manufacturing Base of Mid Ulster	£312,100.00	£394,152.00
Outdoor Recreation (N Ireland)	Cuilcagh to Cleenish: A Great Place (previous name: The Arney River Heritage Corridor – connecting our communities through our heritage, history and culture)	£270,000.00	£300,000.00
Belfast Charitable Society	North Belfast Old to New	£237,700.00	£264,100.00
Open House Festival Ltd	Seaside Revival: Bangor-by-the-Sea	£210,000.00	£268,000.00

3.2 Projects in Scotland

Applicant	Project title	The Fund Grant awarded	Full Project costs (including The Fund award)
Inverclyde Council	Frae Greenock; Stories from the Street	£200,000.00	£229,000.00
Southern Uplands Partnership	PLACE (People, Land, Art, Culture, Environment) in the Biosphere	£150,000.00	£200,048.00
Cairngorms National Park Authority	Badenoch Heritage - bringing the past to the 21st century	£352,000.00	£438,000.00
Comhairle Nan Eilean Siar, Development Department	Dualchas airson Daoine (Heritage for People)	£156,000.00	£191,044.00
Carnegie Dunfermline Trust	Dunfermline Lighting up the Auld Grey Toun	£288,200.00	£419,600.00
Falkirk Community Trust	Falkirk: landscape, industry and work linking heritage routes and industrial transformation	£462,300.00	£576,967.00

Applicant	Project title	The Fund Grant awarded	Full Project costs (including The Fund award)
Renfrewshire Council	Paisley and Renfrewshire, Developing a Cultural Destination	£250,000.00	£300,000.00
East Lothian Council	Preston Seton Gosford Heritage Connections	£249,000.00	£324,000.00
Glasgow City Council	Reawakening Glasgow's Canal – Embedding the Past into our Future	£340,100.00	£519,558.00

3.3 Projects in Wales

Applicant	Project title	The Fund Grant awarded	Full Project costs (including The Fund award)
The Vale of Glamorgan Council	Barry - making waves	£252,000.00	£280,000.00

Applicant	Project title	The Fund Grant awarded	Full Project costs (including The Fund award)
PLANED	Ein Cymdogaeth Werin – Preseli Heartlands Communities	£218,000.00	£257,000.00
Conwy County Borough Council	IMAGINE Colwyn Bay	£400,000.00	£451,000.00
Cyngor Gwynedd	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd Enwebiad Safle Treftadaeth y Byd Llechi Cymru [LlechI Heritage regeneration in the Welsh Slate Valleys - World Heritage Site nomination}	£362,000.00	£402,000.00
Carmarthenshire Cultural Services (Carmarthenshire County Council)	Your Heritage, Your Opportunity, Your place – Llanelli, Carmarthenshire	£200,500.00	£250,662.00

3. Evaluation

4.1 Great Place Scheme Nations Evaluation Questions

The following evaluation questions were set out for the Great Place Scheme Nations by The Fund. Full assessment of these will be made at the final reporting stage when projects have returned their final data and case studies are completed.

A. What types of activities were undertaken by the successful Great Place Scheme grantees in Scotland, Wales and NI and how were they delivered on the outcomes of the programme?

B. To what extent did these activities and level of funding lead to the Great Place Scheme's desired short and long term outcomes? In particular, that:

- Heritage and cultural organisations have built sustainable partnerships with other sectors, agencies and organisations in the place, and heritage and culture will be fully reflected in local plans and strategies.

- Local areas and communities will experience inclusive growth, tackling poverty.

- Inequality will be addressed, and everyone will have the opportunity to experience and to be inspired by heritage and culture.

- Heritage, cultural and other local organisations, will be more resilient.

- Local areas and communities will be a better place to live, work or visit.

C. To what extent did the Great Place Scheme directly lead to these outcomes? What other factors have either enabled or inhibited change?

D. How, if at all, did these outcomes vary between the devolved Nations and between rural and urban places, within each devolved Nation?

E. What has been the impact of the different government policy contexts in the three Nations on the way that Great Place Scheme projects are created/delivered and on the types of partnership that arise?

F. What can we learn from the Great Place Scheme about how national development and delivery agencies in each devolved Nation can best support change at a local level?

G. What can the wider sector and local stakeholders learn from the Great Place Scheme in the devolved Nations about how to successfully embed heritage in place-making?

The focus of this report is on the process of set-up and delivery and provides data on to what extent, at an interim stage, the projects are achieving desired the short term outcomes set out in the framework.

4.2 A Framework for the Nations

The framework for the Nations was developed:

- In response to the adjusted brief for the Nations projects and its focus on heritage[1].

- Following introductory sessions with the Nations' projects (in three sessions, one for each Nation).

- Through further consultation with The Fund.

The GPS Nations programme is focused on heritage, addressing poverty and inequality and community participation – as set out in the evaluation questions. With key outcomes being - cross-sector partnerships, inclusive growth, making better places to live, work and visit while also creating resilient heritage organisations.

Overall, the substance of the Nations' outcomes framework aligns with that for England developed by BOP Consultancy. Alignment of the frameworks across all Nations enables us to compare outcomes across the UK. It is the scale and scope of the projects which differentiates the Nations and England projects, rather than the overall vision, strategies or delivery:

- Projects are of a smaller scale in the Nations - receiving funding between £200k – £460k compared to

---

[1] Note that Great Place Scheme England was jointly funded by Arts Council England and National Lottery Heritage Fund, and therefore has a focus on heritage and arts whereas Great Place Scheme Nations was funded by the National Lottery Heritage Fund

the projects in England receiving from £700k to £1.4 million.

- The context of projects varies widely from city centre, coastal, rural to islands.
- The Nations differ in their infrastructure and how they support social and economic development – with differing approaches to community consultation and ownership of assets.
- There is a diversity of languages spoken in the Nations and some projects are non-English speaking in their delivery.
- A wide range of partnerships specific to their regional and national context are involved in individual projects which go beyond the heritage and cultural sectors or local government.
- There are limited number of large scale public events across the Nations' projects.

The development process for the GPS programme evaluation outcomes framework for England is outlined in *Great Place Scheme England programme evaluation year 1 report by BOP Consulting, 2018*. The following outlines its structure.

There are two parts to the logic model: process/strategy and delivery. Both parts contribute to the programme's impacts.

This reflects the aim to lay the foundation for longer-term change and recognises the need to measure more immediate and short-to-medium term outcomes. This allows us to reflect both the programme's measurable achievements and the programme's ambition in full, whilst recognising that the most critical aims cannot be delivered in the life of the projects themselves.

Delivery outcomes are considered both across time and from a widening perspective:

- Immediate outcomes will be visible from within the project.
- Short-to-medium term outcomes visible from local authority level.
- Longer term outcomes from a national perspective.

This also gives an indication of where sources of evidence are most likely to be found.

Longer term outcomes will fall outside the scope of this programme evaluation, but the achievement of immediate- and medium-term outcomes will give an indication as to likely results.

4.3 Outcomes Framework

The following details the outcomes for the process and strategy and delivery elements of Great Place Scheme Nations as adapted for the Nations' programme evaluation from the BOP Consultancy outcomes framework for Great Place Scheme England. The full adapted logic model is included in the Appendices.

4.3.1 Process and Strategy Outcomes

Immediate Outcomes

1. **Cross portfolio, cross sector partnership & working is significantly improved and extended**

    - Partners feel 'bought-in' to partnership processes and ways of working

    - A shared agenda and vision are developed and realised among relevant stakeholders
    - New partnerships have developed between project partners, cultural organisations and other sectors
    - Culture becomes more relevant to the core concerns of stakeholders from outside the cultural sector

2. **Communities have greater input & influence in decision-making in the cultural sector**

    - Communities feel validated & listened to
    - New ideas generated by communities are tested and implemented
    - Assets of Community Value are listed Community Right to Bid/Buy applications are made

Short-to-Medium Term Outcomes

3. **Culture is embedded in wider local plans and strategies**

    - Culture is included in local authority / LEP/A / Combined Authority plans for Economic Development, Health and Wellbeing, Mental Health, Care Commissioning, Children and Young People etc.

- Cross portfolio joint commissioning is increased

4. **Culture becomes a wider civic responsibility across sectors**

   - Local sponsorship and business giving are increased (in-kind and cash)
   - New kinds of partnership with culture at the centre are sustainable and attract investment

5. **People have a greater sense of collective efficacy**

   - More people feel that by working together, they can bring about change in their local neighbourhood

6. **Cultural assets are owned, managed and run by the community**

   - Cultural sites and /or facilities come under community ownership via Asset Transfer

4.3.2 Delivery Outcomes

Immediate Outcomes

Cultural

7. **Events, activities, sites and facilities are enhanced**

   a) Heritage is in better condition

   b) Events and activities are higher quality / more innovative

   c) Events and activities have greater reach, specifically underserved / marginalised / disadvantaged communities

8. **More people, and a wider range of people engage with culture and heritage**

   a) Culture and heritage events and activities are recognised as such and are more relevant to target people

   b) Events and activities increase knowledge of local heritage

   c) People have enjoyable experiences

   d) Participation from target communities and groups, specifically underserved / marginalised / disadvantaged audiences is increased

9. **Stronger, better networked cultural sector**

   a) Local networks between culture, heritage and creative industries are better developed

b) Cultural practitioners/and others enhance their skills and knowledge

10. **Social: Stronger, more connected, and happier communities**

   a) Local pride is increased

   b) People feel a greater sense of belonging to place

   c) People feel their community has been brought together

   d) Young people's aspirations are raised

   e) More intergenerational connections are made & understanding increases

   f) Participants' general health and/or mental health improves

   g) Underserved / marginalised / disadvantaged communities' aspirations are raised

11. **Economic: Great Places become destinations of choice**

   a) Cultural tourism at GP sites/events is increased

   b) Tourists' perceptions of sites/events improve

c) Places generate more positive external press & media coverage

Short-to-Medium Term Outcomes

Cultural

12. **More people, and a wider range of people engage with culture and heritage to address inequality**

   a) People have enjoyable cultural experiences

   b) Participation from target communities and groups including underserved / marginalised / disadvantaged audiences is increased, to address inequality

13. **Cultural & creative sector has greater capacity & is more resilient**

   a) Cultural, heritage & creative businesses grow in number and size

   b) Cultural, heritage & creative businesses employment is increased

   c) Cultural, heritage and creative organisations have a more diverse mix of revenues

14. **Economic: Culture has wider economic benefit**

a) Communities, including underserved / marginalised / disadvantaged communities, are more productive

b) Inward investment is increased

c) Cultural and heritage tourism is increased

d) Tourists' perceptions of local area improve

e) External press & media recognise culture as part of the core narrative of GP places

5. Tools and Processes

The Great Place Scheme Nations programme evaluation uses the following methods:

- Project managers' baseline, interim and final surveys.
- Partners' baseline and final surveys.
- Steering groups baseline and final surveys.
- Case studies, as outlined above, including a range of qualitative interviews with projects, their stakeholders and beneficiaries.
- Project quantitative data collection in two waves – data collected from audiences, participants, trainees, co-commissioners and volunteers up to December 2019 and from January 2020 to the end of the projects. This data included profile information along with responses to survey questions which related to specific outcome areas in the programme evaluation.
- Insights generated at the Learning Events curated by the programme evaluators – the first was held in June 2019 in Falkirk, with a further two intended to be delivered over 2020 to the end of the programme.
- The final report will additionally draw on the evaluation reports produced by each project for their own purposes.

Support was provided to the projects to enable them to deliver on the programme evaluation. A workshop for each Nation was held in person, to outline the framework and the requirements of the programme evaluation. Follow-up question and answer sessions followed online, open to all projects accompanied by written guidance and a toolkit. Any further queries were responded to on a one-to-one basis.

Given the different start times for projects and the varying timelines for the set-up process, it was not always possible to involve the project manager or the person responsible for evaluation in these sessions. It was therefore necessary to ensure that project leads were handing over the necessary information and to provide further guidance once the team was in place.

5.1 Case Studies

Three case studies were selected and will be reported on at an interim point in Autumn 2020 with full case studies presented as part of the final reporting. These are:

Scotland: Frae Greenock, Stories from the Street, Inverclyde

Overall project value: £229,000 (including The Fund's award)

Key characteristics: The Greenock project has the characteristics of focusing on a town, being local authority led and a low value project. It is in an area which has one of the highest levels of deprivation in the population out of all of Scotland's projects. The Greenock project is also tied into the local community plan ambitions via the Cultural Partnership which is strategically embedded in the local authority. This partnership approach is new for the area.

Wales: Your Heritage, Your Opportunity, Your place – Llanelli, Carmarthenshire

Overall project value: £250,662 (including The Fund's award)

Key characteristics: The project in Llanelli (Carmarthenshire) is local authority run. It is also a high value project and in one of the most deprived areas across all Nations. This project is also developing new cross-sector partnerships as part of a wider strategic regeneration initiative across the Swansea Bay City Region.

Northern Ireland: Coalisland and East Tyrone: The Historical Manufacturing Base of Mid Ulster

Overall project value: £394,152 (including The Fund's award)

Key characteristics: Coalisland and East Tyrone is a mix of a rural area and local towns but has a population make-up which is one of the most deprived of all NI projects. The Coalisland and East Tyrone project is also one which is

focused on skills development (which is more common in the NI projects) and run by an existing agency and established partnership – the Lough Neagh Partnership (in contrast to many other projects).

6. Data Sources and Analysis

This report draws on the following data provided by the projects outlined below:

- Baseline project manager survey returned by end of January 2019.
- Interim project manager survey returned by end of February 2020.
- Quantitative data provided by projects – including participant survey data and postcodes returned by end of February 2020 (for the period from the start of the project to the end of December 2019).
- The first wave of steering groups and partner organisations survey data has also been returned; however, this is insufficient in quantity or

representativeness across projects for analysis purposes. Indicative results are quoted here.

NB: the base of respondents for each question may vary and it is included against the relevant analysis. Differences between the baseline and the interim project manager survey responses are indicated where they occur, otherwise it can be assumed that there were no significant quantitative differences between responses to the two waves of the survey.

The scores quoted in the document are based on ratings of questions which ask 'to what extent' scoring 0 – not at all to 10 - to a great extent. At this stage an un-weighted average score is provided from across all responding projects.

Surveys were translated into Welsh for delivery for projects in Wales and open responses are delivered in translation here.

The report also draws on the insights discussed at the first Learning Event in June 2019, which all but one of the projects attended. This event focused on partnership development and community engagement approaches.

Narrative and comments from this event are attributed and used within the body of this report.

At this stage as there is not sufficient data representative of all projects in all Nations, in terms of quantity and depth, it is not possible to make fair comparisons between Nations. This analysis will therefore be incorporated into the final reporting.

There is a great diversity between the projects in relation to their place, governance model, approach and the population which they are engaging. The programme evaluation therefore draws on the data provided from individual projects in order to provide a narrative across all projects. The ambition here is to be representative of the diversity of projects (of those whose data is included in this report), in highlighting the commonalities and universalities.

A final project manager survey will be delivered as projects draw to a close alongside a second set of quantitative participant survey data supplied by the projects. As timescales for finishing projects are staggered, and now extended due to the Covid-19 pandemic, the reporting will be delivered once all projects have completed their evaluation and delivered data.

NOTE ON CORONOVIRUS: the reporting presented here was on periods of delivery prior to the Covid-19 pandemic lockdown with all reporting and data supplied by end of February 2020. The final reporting will provide an overview of the impacts of the Covid-19 pandemic on projects progress and ability to achieve their stated outcomes.

7. Process/Strategy Outcomes

7.1 Summary

- A number of projects are embedded with local development and infrastructure projects and initiatives leading change in their areas and have been so from the start. As such, they may be delivery agents of strategies already in place or a catalyst to help realise the ambition of existing initiatives. Alternatively, projects have been set up

independently and are working to influence the operating environment – infrastructural and political.

- The projects are focused on embedding new ways of working - chiefly new kinds of partnership working and taking a community led approach, in order to create the conditions for longer-term impacts. While partners were getting on board with the overall vision, they needed their confidence building to engage with different routes to achieving the desired outcomes. The projects identified that demonstrating what is possible is the clearest way of engaging partners and stakeholders in new ways of working and the benefits. Supporting partners on this journey takes dedicated time and energy. However, where it has been successful, it has resulted in more and different kinds of cross-sector partnerships. Without such local partnerships, it would not be possible to achieve the longer-term benefits.

- Partnerships are at the core of Great Place projects, to the extent that one project suggests that it is the starting point and they wished they had involved a wider range of local partners at the bid stage. It is in this way that the GPS Nations projects are proving to be crucial catalysts for their places.

"Communicate your brief as clearly as possible at all times: leading by example to encourage unity of purpose to all stakeholders and partners, avoiding old rivalries and being prepared to push for structural changes in organisational roles if this will help facilitate effective project management."
Badenoch

- However, to establish the projects it is still essential to set up appropriate governance. This process has invariably taken longer than expected - which was putting a squeeze on delivery time from a community perspective - this has resulted in a perception of projects as 'strategy heavy' as opposed to action oriented. So, projects have had to work hard to be perceived as activity-oriented.

- Leadership of the projects has involved influencing the ways things happen, rather than projects compromising their approach to fit existing structures

and processes. Finding ways of achieving the desired outcomes has had to take precedence over any partner's need to promote their 'brand' or being straight jacketed by existing ways of doing things.

- Building trust and maintaining transparency, is also an integral part of this leadership. Particularly if the ambition is to put decision-making and ownership in the hands of communities. However, communities are also learning to work in a different way, requiring support, training and facilitation. In this way the projects are exploring what community empowerment really looks like and means in practice.

> *"Build a strong delivery team with a broad range of skill sets, listen with care to your partners and community, and stick to a clear and accessible message."*
>
> *Badenoch*

- Likewise, flexibility is required in order to achieve the ambition.

> *"Be flexible. Sometimes you just waste time trying to work with a certain organisation who are not engaging - change direction and find new partners. Keep to the spirit of the project, not to the detailed wording."*
>
> *Barry*

- The language of 'place' is taking hold across partnerships and the beneficial role of heritage in place making or shaping. Silos are breaking down and the impact of projects is being recognised across sectors.
- Demonstrating the value of heritage and culture to non-cultural businesses is a slow process, with advocacy most effective when businesses can see evidence of impact. The development of a shared language is also vital.
- The projects also report some logistical challenges including bringing together geographically distant groups in rural areas.
- The final stage of reporting will explore in more detail the change that has happened in an area over the

period of the project and what is attributable to the Great Place Scheme.

- The final reporting will also make a full assessment of the kinds of support required to embed heritage in place-making based on the learnings from these projects.

7.2 Place Context

The Great Place programmes in the Nations of Northern Ireland, Scotland and Wales are taking place alongside a wide range of other place-based strategic activity and significant major projects. By the interim reporting stage, 11 projects are working in the context of major regeneration projects, eight alongside major infrastructure or transport projects and three places have communities' initiatives. These numbers are slightly increased since the baseline survey point, likely to be indicative of projects learning more about what is happening in their local area. The extent to which these local major projects are supporting the projects is scored by the project managers at an average of six out of 10 at the interim reporting stage, with reference particularly to the major regeneration projects.

Seven project areas have benefited from The Fund's programmes or projects in the last five years, and on average the project managers have scored the support from previous funded projects for their Great Place project at four out of 10 (with no change between baseline and interim survey point). In all except one case, it therefore appears that there is little direct relationship between the Great Place project and previous Fund programmes. However, it is clear that most projects are taking place in areas where there is some or significant infrastructural or economic development and that invariably there is a relationship between the Great Place project and others leading change across different sectors.

7.3 Cross Portfolio, Cross Sector Partnership and Working is Significantly Improved and Extended

The indicators for this outcome in the immediate term are the following:

- Partners feel 'bought-in' to partnership processes and ways of working.
- A shared agenda and vision are developed and realised among relevant stakeholders.
- New partnerships have developed between project partners, cultural organisations and other sectors.
- Culture becomes more relevant to the core concerns of stakeholders from outside the cultural sector.

Setting up the projects, establishing partnerships, where necessary, and communicating the scope of the project was taking up the majority of time up to January 2019 (and for some up to the point of the first Learning Event in June 2019). At this point projects had been running for a range of periods - from almost a year, to having just put their project team and governance in place[2]. On average, at the baseline survey point, project managers had been in place for 6 months. Discussion at the first Learning Event (in June 2019)

demonstrated that in most cases the process of formulating the project was taking longer than expected.

7.3.1 Partners Feel 'Bought-In' to Partnership Processes and Ways of Working

Over 60% of steering group members feel highly[3] involved with the way their Great Place programme makes decisions. However, it is clear that developing effective working processes and building engagement takes considerable time and effort by both the project and its partners.

Projects universally reported that establishing the partnership and its governance have been the most challenging aspects so far. However, as partners recognise the scope and nature of the opportunity their buy-in increases. Although, projects reported at the first Learning Event that this process has felt 'strategy heavy' rather than action oriented. So, there was an accompanying challenge of keeping project beneficiaries engaged during this time. This

---

[2] A number of projects had not yet appointed a project manager by the baseline survey point, so surveys were completed by the overall lead for

the project invariably within the local authority or partnership, or surveys were not completed and returned.
[3] Rated 8 or more out of 10.

is a particular issue when expectations have been raised as a result of a successful bid and award of funding.

The extended set-up timescales have therefore led to some disengagement, but also slightly pressured delivery timetables. Developing the partnerships has involved navigating complex sets of relationships, dealing with historical differences and a need to support people to work together effectively. Managing expectations more broadly has been another issue – whether in relation to the meaning of heritage or in more practical terms the need to engage non-local expertise where the required expertise does not exist locally.

Once under way, projects have had to work on breaking down silos and overcoming barriers presented by some local authority processes, such as procurement. The first Learning Event prompted a great deal of discussion about where projects had effectively distance themselves from the local authority (many of which are the project lead organisations) in order to engage beneficiaries (effectively enabling the projects to be free from pre-conceptions of a local authority imposed or delivered project).

7.3.2 A Shared Agenda and Vision are Developed and Realised Among Relevant Stakeholders

Project managers are on the whole positive that their Great Place project shares a vision with an average score of eight out of 10 at the baseline point (which only dipped to seven at the at interim survey point). Nevertheless, three quarters of steering group members indicated a very high level of agreement that their Great Place programme shares a vision (scored eight or more out of 10).

The main challenge expressed in creating a vision is the workload required to achieve it (both from a project perspective as well as partners having the time). Other challenges indicated by around a half of projects were a lack of evidence for culture/heritage impact, a lack of track record in delivery and a lack of cultural/heritage infrastructure. Initially skills gaps were not seen as an issue, but by the interim project manager survey, around a half of projects expressed that skills gaps were a significant

challenge. The skills gap which hinder the formation of a shared vision are identified as relationship and partnership management.

As with developing buy-in to the partnership, it is much easier to develop buy-in to a vision if you can see things happening and see communities at the heart of it enjoying themselves and benefitting. Projects therefore learned to develop activity that engaged communities as soon as it was possible within the project process. In this way it is possible to develop and maintain a collective vision which goes beyond the organisational or governance issues. Project leads also expressed that strong leadership is required to keep true to the vision and the plan.

Strong leadership is essential, as projects were required to address fundamental infrastructural issues across the sector in their areas.

> *"The themes of Funding, Communications, Sustainability and Accessibility are identified as core issues that hinder the growth and capacity of organisations in Renfrewshire. Addressing these weaknesses are necessary to the future of the heritage sector."*
>
> *Paisley and Renfrewshire*

As projects progress there continues to be challenges on time to reinforce the shared vision across the stakeholders or partnership.

7.3.3 New Partnerships Developed Between Project Partners, Cultural Organisations and those Outside the Sector

Projects have a wide range of strategic and delivery partners. The majority involve a local authority and/or a cultural organisation. Significantly, other strategic partners come from local services - for volunteering, business support, youth or education and a number of other kinds of agencies such as a waterways authority or a local nature partnership. At the interim survey point, these include a higher proportion of volunteer services, the education sector or services and clinical commissioning groups. The funded delivery partners are predominantly the local authority, some cultural organisations and a waterways authority,

although this list includes more community organisations and clinical commissioning groups by the interim survey point.

There is relative confidence that there are strong and valuable partnerships in project areas between cultural or heritage organisations and those who are working in other sectors (scored at an average of six out of 10 by project managers). However, workload and a competitive funding environment are the chief challenges to creating a strong local network with the cultural and creative industries sector. There are also more logistical challenges, particularly for more rural projects.

> *"geography - partners distant from each other and with different local priorities"*
>
> *Welsh Slate Valleys (translated from Welsh)*

Projects have also created new partnerships, taking the form of seven formal partnership, seven joint programming and eight informal information sharing alongside seven new networks by the interim reporting stage. These include partnerships with tourism, education and regeneration sectors, and to a lesser extent young people, planning,

health and social care (others quoted include town and regional councils, Business Improvement District, Waterways Authority and animal conservation). The partnerships with the education, tourism and regeneration sectors appear to have grown the most as projects progress. Three of these new partnerships, so far, have made a joint application for funding.

Over 60% of steering group members indicate that there are strong and valuable partnerships between cultural organisations and those who are working in other sectors such as health, education, social care and youth services.

The project managers are clear that these new partnerships would not have come together without the Great Place project, scoring the project's contribution to these coming together at an average of 7 out of 10.

The partners involved with the governance or delivery of projects consider developing partnerships as a priority in terms of their participation in Great Place?[4]

7.3.4 Culture Becomes More Relevant to the Core Concerns of Stakeholders from Outside the Cultural Sector

Projects are engaging with policy-makers in two broad ways. Although, at this stage, it is still a case of understanding how projects can influence those outside the cultural sector, particularly policy-makers. Either the project is positioned strategically so that the route to policy-makers is embedded within the structure and governance of the project. Or the project is aiming to influence policy by providing information pro-actively to policy-makers and strategic leaders as the project progresses by way of strategic promotion. The embedded approach has its advantages; however, projects report the need for clarity and focus to negotiate against competing priorities at a local level. Where projects are needing to influence from outside, their evaluation is crucial for making the case within potentially shifting political agendas. By the interim survey point, this is not just including events or briefings, but for one project the instigation of a cultural strategy demonstrating a coordinated shared agenda thereby strengthening their voice with policy makers (Colwyn Bay). Workload and capacity are consistently quoted as challenges for projects to achieve impacts at policy level.

> *"Great Places sits within Carmarthenshire County Council, Llanelli Town Council, Llanelli Rural Council and Llanelli BID, all of which feed up into local decision making procedures, influencing policy and targeting resources....The project management structure is designed specifically to enable the flow of information and reporting mechanisms. Furthermore, the Programme Manager and Steering Group will participate in a transformation and regeneration programme within the Great Place Scheme."*
>
> *LLanelli*

---

[4] Of the 14 project partners who completed the survey 12 quoted developing new partnerships as a priority.

"We will be developing and publishing a Barry Story Book to use as a catalyst for change, inward investment and to influence policy makers...This group will want to see evidence of impact, therefore the engagement process with them needs to be phased. First phase to present the Story Book but further engagement to present outcomes and evaluation data from the project at interim and final stages. We will also need to move from saying 'this is a good thing to do' to getting them to understand how to do it."

Barry

Projects are working hard to generate a flow of information, although decision making appears to remain a slow process. Effective partnership working is also affected by the challenging funding environment.

By the interim survey point, Barry's story had moved on having published the Story Book and introduced it across the local authority through workshops.

"The workshop introduced the Story Book and explored how to approach working in the public realm with a

'sense of place'. We looked at case studies elsewhere and took a specific problem area in Barry as a case study to solve."

Barry

As projects progress, the generation of a shared language is developing. One project quotes that 'sense of place' is now a well-used phrase (and understood). For other projects engaging with different points of view in order to make headway and break down pre-conceived barriers is effective. With challenges encapsulated as:

"Understanding each other's limitations and opportunities; breaking down pre-conceived barriers held by others about government departments."

North Belfast

Partners indicate where they feel the arts, heritage and creative industries are positioned within the wider economic and social agendas in their local area.

- Four would say arts, heritage and creative industries are at the heart of wider local economic and social agendas.
- Six would say arts, heritage and creative industries are somewhere in the mix of wider local economic and social agendas.
- Four would say arts, heritage and creative industries feature only occasionally and only partially in relation to wider local economic and social agendas.

At the first Learning Event, it was widely acknowledged that GPS Nations projects are bringing together a range of partners and stakeholders in an unprecedented way. The cross-sector partnerships have been effective in building relationships with communities on behalf of local authorities. It was also widely quoted that positioning the project outside usual stakeholders or traditionally dominant organisations was effective.

Projects are also finding that a focus on heritage is naturally inclusive, it has a relevance which resonates with

communities and as a result a wider range of organisations and agencies are coming to recognise its value.

7.4 Communities Have Greater Input and Influence in Decision-Making in the Cultural Sector

The indicators for this outcome in the immediate term are the following:

- Communities feel validated & listened to.
- New ideas generated by communities are tested and implemented.
- Assets of Community Value are listed.
- Community Right to Bid/Buy applications are made.

As with developing the partnership, engaging with not just one but a range of communities locally has been the largest challenge, along with managing expectations as discussed at the first Learning Event. Investment in understanding communities has been vital. In the most part this has focused on tapping into a wide representation across the community, and not only engaging those who are already well known.

As the BOP Consulting report for England outlines the stages of consultation, engagement and empowerment are valid across the Nations. The consultation started when writing the bid and continues into the initial stages of the project and at the interim survey point many projects are developing their engagement. With regard to empowerment discussions are emerging as to when and to what extent communities could or should take on long-term responsibility for delivery or activity (this will be further explored below and will be in the final reporting). While projects involve a range of approaches involving individuals and communities it is all well supported and facilitated at this stage. Building understanding within communities of what's possible and how it can be achieved is also a process; the benefits of which are starting to embed at the interim survey stage.

Local communities are widely involved in decision making for both the projects' bid development and in their delivery. In developing the bid this was chiefly through community representation on steering or working groups and through consultation meetings, plus three Charettes (in Scotland). In delivery mode this has widened to include online

consultation, community panels, a youth panel, a community survey, a co-commissioning group, volunteering and ambassadors, participatory budgeting, creative workshops and a range of outreach work. The mode within which this engagement operates varies between continuous involvement of a group where the project can iterate and be responsive i.e. through Working Groups, or a more task-based approach using community workshops to co-design elements of delivery.

Working with the community in these ways is what characterises the new ways of working required.

> *"This is a bottom up community development approach, transparent, inclusive and community owned."*
>
> *Coalisland and East Tyrone*

However, like with partnership development, engaging with communities requires time.

> *"It takes longer to talk to the right people on the ground and takes time to find the right people that really make things happen."*

Dunfermline

Projects are also working in the context of communities which have not been invited to engage with heritage previously, which presents its own distinct challenges.

> *"The North Glasgow Community can be hard to reach especially if they see that there are other priorities over heritage such as foodbanks, housing, health, unemployment and crime. However, we have reached a number of communities through engagement."*

Glasgow

Building trust is crucial to the success of the projects. Good practice involved going to communities to do activity, ensuring consultation is fun, using the right language, focusing on what is important to the community and investing in local people first. The projects' clear message was to offer communities 'something' and not strategy in order to engage them effectively.

At the time of the baseline project managers' survey the extent to which new ideas had been created as a result of community engagement was at five out of 10 rising to seven out of 10 in the interim survey. The extent to which they had been implemented was four out of 10 at the baseline survey and six out of 10 at the interim survey with most projects indicating that they are still at early stages. This is typical of the ways of working outlined.

> *"The project is at an early stage. New ideas have been created through a process of listening to local community members and stakeholders, which has led to new sharing of knowledge about local cultural heritage and the development of new opportunities, content and ideas for delivery of the approved PR"*

Badenoch Heritage

Most projects were still in the process of mobilising their local groups as opposed to full implementation. Bangor's Seaside Revival was the most advanced with a tried and tested model of taking on board suggestions for the event from local groups. And Barry Making Waves which is demonstrating a significant level of co-production.

> *"The Youth Cabinet suggested a digital film project about Barry FC which we will take forward. Theatre*

practitioners are currently researching and engaging with the community to collect stories in order to create a short play. Community Garden Gibby Greenfingers asked for their storage container to be painted and we commissioned an artist to work with them to create a mural. A local artist who proactively organises annual events suggested we organise kite making workshops leading up to the kite festival and we did this. A local dance company proposed a project which we have taken forward."

Barry

At the first Learning Event, projects were articulating the logical connections between the ways in which they are working and the outcomes they can achieve. For example, through developing trust ideas come and if ideas are from the community they build a sense of pride.

Crucially, projects are discovering what their role could and should be in relation to enabling and facilitating local communities. For instance, if the creativity is left to the community then project teams can provide the necessary technical and delivery skills to make it happen.

Projects are exploring the extent to which they are being led by as opposed to leading the community – this is a question of when and how empowerment happens. In order to develop projects which are community-led it is key to get buy-in and give over ownership. This requires effective leadership overall to give structure, set requirements and embed flexibility (as the community may not always have the right answers necessarily).

"As a result [of community engagement] we have adapted the project to better meet the needs of groups and enable ownership pf the project."

Dunfermline

Greater confidence and skills may be required before it is possible for communities to take the lead, and some communities or individuals may not want to lead at all in the end (this will be further assessed in the final reporting).

Projects are also tackling the practicalities of involvement – including transport and language, all of which are emerging as of prime importance. As well as their own capacities.

> *"Implementation is a work in progress. We are a team of 2."*
>
> *Greenock*

7.5 Culture is Embedded in Wider Local Plans and Strategies

The indicators for this outcome in the immediate term are the following:

- Culture is included in local authority / LEP/A / Combined Authority plans for Economic Development, Health and Wellbeing, Mental Health, Care Commissioning, Children and Young People etc.
- Cross portfolio joint commissioning is increased.

A review of cultural policy and strategy across the projects and the positioning of culture in local policies is included in the Appendices.

In summary a review of 45 local and regional strategies provided by project managers shows that culture is featured in some strategies and plans, particularly related to destination management and local plans. Culture is also featured in some plans for health and wellbeing, notably in the Welsh context, particularly focusing on the issue of the Welsh language.

There are some areas however where culture is less clearly embedded – particularly for strategies concerning health, wellbeing, mental health, economic development, families and young people. Culture primarily features in these strategies either as a means of preserving local culture, language and heritage, or in terms of driving tourism.

Six out of the 10 Great Place areas that completed the project manager survey have cultural strategies. All of these, to some extent, make the case for culture's role in other policy agendas such as health, wellbeing, education, young people or families. Many areas are covered by plans and strategies at a higher regional level or strategies have a slightly different focus, such as on language. Two places

have more community and creativity focused documents rather than a full cultural strategy. Others are in the process of developing or writing a strategy.

Joint Commissioning is a strategic approach to planning and delivering services in a holistic, joined-up way. It is defined as two (or more) partners working together to design a way of delivering services (i.e. to the public) that delivers on the strategic aims of both/all partners. Both/all partners contribute resources, and the project will be of sufficient scale/value to require a contract (reference to Join Commissioning from BOP Consulting description for the purposes of the Project Manager Surveys).

Six projects indicate that cultural organisations are involved in joint commissioning in their area. Some suggest that joint commissioning involving the cultural sector is increasing with the extent to this happening scored at 5.5 at baseline point rising to 6.5 at interim point, indicating that there are signs of movement.

By the interim survey, there were increasing signs of working together across sectors:

- Canal Co-operative, Scottish Canals and GCC planning different locally based organisations have coordinated to deliver projects such as Glasgow Canal Festival.
- Conwy's Business Team are administering and supporting the Creative and Digital Bursary Fund which has been developed through the Great Place Scheme.
- Increasingly, work is being developed across the third, voluntary and public sectors.

Joint commissioning will be further explored at the final reporting stage to understand what of this work quoted satisfies the criteria set out above.

7.8 Culture Becomes a Wider Civic Responsibility Across Sectors

The indicators for this outcome in the short to medium term are the following:

- Local sponsorship and business giving are increased (in-kind and cash).

- New kinds of partnership with culture at the centre are sustainable and attract investment.

Projects are working with local networks, associations and organisations to engage local businesses – including Business Improvement Districts and Town Centre Fora, or they have co-opted a range of businesses on to their own steering groups. Challenges to engaging local businesses are time and capacity, making the purpose of engagement for those businesses clear and identifying shared objectives. Ultimately, as with influencing policy, at this stage of the projects it appears to be about proving your point and articulating it in different ways to engage stakeholders in a relevant way, with challenges quoted as:

"Making them see the benefit of heritage and culture to their business. Sharing similar language."

Renfrewshire

Projects are delivering engagement programmes to involve local businesses ranging from creative activities, representation on stakeholder groups and boards or advocacy with local organisations and associations. The refrain is, as ever, to be purposeful in engaging others and use time as effectively as possible.

"Their time is also precious, and the messages need to be clear and easily understood. You need to show progress and action and show that the engagement is not just a 'talking shop'."

Barry

At the interim reporting stage, some projects had been successful in involving local non-cultural businesses with their delivery, such as with retailers creating window displays, while others are finding the process time consuming. To make headway in this area, projects need to develop a shared language which can sit hand in hand with increasing understanding of the benefit or value of culture to businesses.

7.9 People Have a Greater Sense of Collective Efficacy

The indicators for this outcome in the short to medium term are the following:

- More people feel that by working together, they can bring about change in their local neighbourhood.
- Appoint community representatives to Strategic Delivery Boards.

As the assessment of delivery outcomes demonstrates there is a strong sense that collective effort has an impact.

- 93% of audiences and participants strongly agreed or agreed that by working together, we can bring about change in our [local neighbourhood/area/town]

   Source: Projects data collection survey to December 2019 (Base 1,793)

The governance of the projects at some level involves members of the community – whether community group leaders, local businesses or locally based artists. Others operate on two levels with a project governance group and further working groups which have representation from communities.

7.10 Cultural Assets are Owned, Managed and Run by the Community – Short to Medium Term

The indicator for this outcome in the short to medium term is the following:

- Cultural sites and /or facilities come under community ownership via Asset Transfer.

Six projects are involved in discussions about assets of community value.

Two projects indicate that they are involved in transferring buildings into community ownership, another references a community share scheme.

The perception is that there are limited expressions of interest from community groups for Right to Bid/buy applications through the local authority generally (three projects) and just three successful purchases known to projects.

This will be further reported on at the final report stage.

8. Delivery

8.1 Summary

By the interim reporting stage most projects were engaged with some level of delivery i.e. they had moved from set-up, engaged a project team and were working with communities. It is, however, early on for many of the projects to be able to make a robust assessment of impacts.

The following considers to what extent projects are achieving against the outcomes from a number of perspectives. Firstly, project activities and how they are being delivered, who is engaging and impacts for communities and an assessment of quality. Secondly, the impacts for the cultural sector and organisations' connectivity and resilience. Finally, there are inferences made regarding the impacts on the visitor economy and wider economic benefits. Each section responds to the relevant sections of the outcomes framework for delivery.

Summary and analysis of outcomes:

- The aspiration of projects is for quality of events, activity and experience, to mark a step-change in how such projects can be delivered. To achieve this quality, they are engaging and nurturing expertise locally and from further afield as necessary.
- Projects are attentive to what they are delivering to ensure that their approaches reach as wide an audience as possibly by using a range of approaches from marketing to co-creation involving a broad range of local people.
- Delivery partnerships are quoted as an essential factor in achieving a greater reach – usually with local organisations already experienced in different approaches to community engagement. GPS Nations projects are being instrumental in introducing such approaches into the heritage context.
- Use of data to drive and develop projects is patchy, however projects are increasingly recognising the need for robust evidence and partnering with relevant organisations on research and evaluation.

- Consequently, while projects and their partners know their local audiences and are drawing on relevant information, they are targeting mostly on the basis of geography and locally identified priority groups.
- Projects are being successful in engaging people with heritage and nurturing a sense of discovery. The demographic profile of those engaged will be further analysed at the final reporting stage. At this stage, the data shows a range of ages involved.
- At a community level, the projects are sowing the seeds of change in terms of social integration and cohesion through outcomes such as successful social mixing, an increased sense of belonging and by providing opportunities for finding common ground with others.
- Additionally, indicators of increased pride show that residents are happy with where they live and likely to advocate for it.
- The extent to which projects impact on inclusive growth in their areas will be assessed in the final reporting in relation to the quantitative and qualitative data collected across the areas of diversity of engagement, skills development, community wellbeing measures, extent of community empowerment, cross-sector partnership working and impacts on policy and strategy.
- Impacts for the visitor economy will be considered in the final reporting.

A selection of project activity is included in the Appendices, as recorded at the Learning Event in June 2019.

8.2 Delivery, Activities and Engagement

8.2.1 Events, Activities, Sites and Facilities are Enhanced

The indicators for this outcome in the immediate term are the following:

- Heritage is in better condition.
- Events and activities are higher quality / more innovative.
- Events and activities have greater reach, specifically underserved/marginalised/disadvantaged communities.

The projects imply that that there should be no compromise in terms of developing new ways of working and using appropriate expertise in order to engage a broad range of people in heritage related activity.

The expectation of partners is that by design the GPS Nations project will represent a step-change in quality. Partner organisations consider one of their top priorities for participation in a GPS Nations project as 'host or programme work and activities that achieve higher quality artistic, heritage or visitor experience outcomes than usual' (quoted by 10 organisations).

In terms of the quality of delivery and how it is sustained projects are balancing drawing on existing and local expertise, bringing in relevant experts where required and most crucially developing the expertise of those organisations and individuals already invested in the area.

Thinking about your delivery programme, how are you ensuring delivery of high quality events, engagement and other activities?

Source: interim project manager surveys all Nations 2019 (Base 10)

There is no lack of local expertise to draw on coming via partner organisations - primarily from the arts, creative industries or heritage sectors as well as from a range of other public services and sectors. The majority have existing experience of community engagement - either volunteering, engaging the least engaged, youth panels, community consultation, co-curation or co-production. Partners quote a

range of outreach programmes which they had delivered prior to involvement with Great Place such as education programmes, alongside informal learning and activities with specific intentional health and wellbeing outcomes. Five of the 14 partner organisations who responded are funded to deliver activity by a Great Place project.

Quality is also assessed in relation to enhancing heritage and the quality of experience on offer. This enhancement is much less about physical infrastructure, but on interpretation, engagement through events and most importantly by investing in training and skills.

What activities are you undertaking to enhance heritage, both the physical infrastructure and the interpretation?
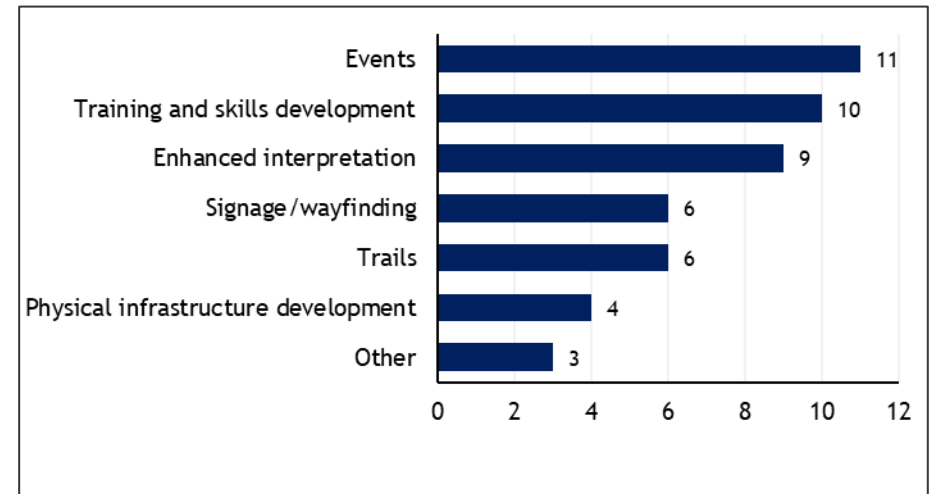
Source: interim project manager survey 2019 (Base 12)

The projects are designed to ensure that they engage with a broader audience. Partner organisations consider their other top priority in terms of involvement in a GPS Nations project as 'broaden [their] organisation's audience, visitors, participants, users, beneficiaries (i.e. reach a wider range of people)' (quoted by 10 organisations).

Alongside straight forward marketing techniques, to reach a wider audience projects are focusing on the location of

activity, partnering with local organisations or schools and/or involving people as co-producers or curators. The approaches used clearly demonstrate that projects are exploring the relationship between what you deliver, where and with whom in order to increase their reach.

Assessment as to whether these approaches amount to 'greater' reach will have to be considered relatively by each project. Clear baselines would be required, as well as consideration of whether these projects are more successful at engaging certain parts of the community in activity – not just relative to other heritage projects, but to activity instigated by other sectors.

How are you ensuring that events/activity reach new or larger audiences?
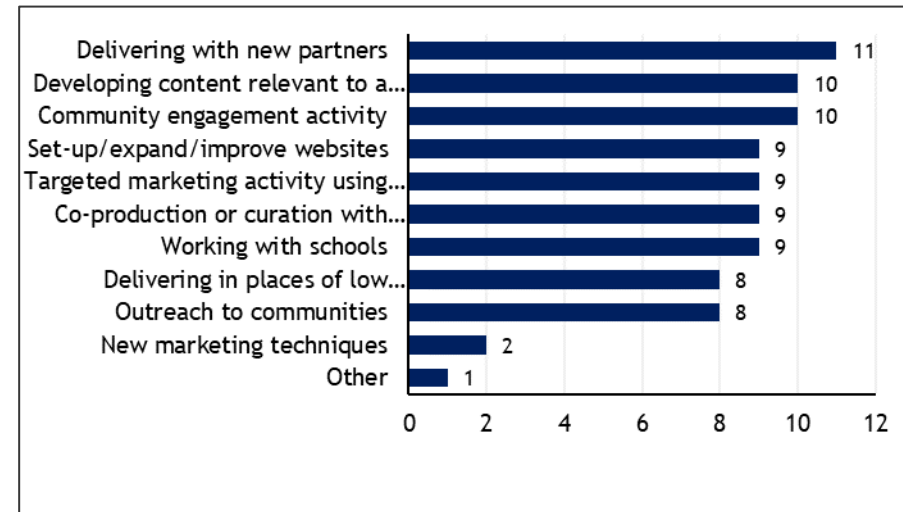
Source: interim project manager surveys all Nations 2019 (Base 12)

8.2.2 More People, and a Wider Range of People Engage with Culture and Heritage

The indicators for this outcome in the immediate term are the following:

- Culture and heritage events and activities are recognised as such and are more relevant to target people.
- Events and activities increase knowledge of local heritage.
- People have enjoyable experiences.
- Participation from target communities and groups, specifically underserved / marginalised / disadvantaged audiences is increased.

The key to developing and engaging people effectively, has to be a through an understanding of who they are and their needs. At this stage we can assess how projects went about understanding their target market, selecting who to work with and the experiences of those engaged. As with developing reach, the question of growth or 'more' needs to be considered relatively by individual projects with reference to their local context and activity.

Projects range in their knowledge of their local population and their needs, with five projects rating their knowledge seven out of 10 or above at the interim survey point. Many of the projects quote secondary data as a source of understanding, others are drawing on the knowledge of other organisations already working within the community and some are in the process of consultation with local communities and stakeholders.

A few quote the need to now develop more 'hard data' and to generate insights related specifically to their projects – particularly where they have previously drawn on insight generated for other strategies and projects.

In selecting groups to work with, projects have drawn on data available and five have as part of their projects commissioned research into local issues, population, visitors or cultural or heritage audiences. The commissioned research is either to increase understanding of local context, to inform a baseline or investigate a specific delivery area of the project, such as the marketing strategy.

Five projects have engaged with local HE or FE partners on research and evaluation – this has primarily focused on the needs of young people. Seven have joined with research or evaluation partners to provide either formative or

summative insights. At the interim stage there was also increased evidence of coordination on academic research in collaboration with local institutions.

The use of data and insight for formative and summative purposes is growing steadily across the projects in those who did not start with a good base of evidence.

Most have identified their target groups in fairly broad terms, in response to the make-up of the local population. These groups tend to be those which have been identified and prioritised across sectors in the area as in need of support of some kind or who are classified as 'disadvantaged' in one way or another.

This has resulted in a wide range of target groups across projects. Those which are given greatest priority are communities in a specified geographic area, people with low engagement with heritage or culture, young people and people who are new to heritage or culture. Projects quote that of the hardest groups to engage has been young people. Others are quoted as a priority by fewer projects, such as children and families and those experiencing deprivation in

more than one dimension or on lower incomes. Specific demographic targets are also quoted by fewer projects including BAME communities, LGBT+, older people, carers or young parents, people with disabilities or life limiting health problems, asylum seekers and refugees, rural or isolated communities.

At the interim point, projects had engaged with thousands of people as audiences, participants, trainees or volunteers.

8.2.3 Numbers of Audiences, Participants and Volunteers across the Projects

The following are the collated numbers from across all projects which returned data:

- Total audiences attending public-facing events - 100,915.
- Total participants projects worked with - 5,392.
- Total participants attending skills development and training events – 369.
- Total volunteers worked with – 516.

The immediate outcomes for those engaged are starting to come through with data indicating an increased level of engagement with local heritage. From across the Nations:

- 78% of audiences and participants strongly agree or agree that they have learned more about their local heritage, as a result of the activity engaged with.

  Source: Projects data collection survey to December 2019 (Base 1,948)

- 94% of audiences and participants strongly agree or agree that they discovered something new about my local heritage as a result of this [activity/event].

  Source: Projects data collection survey to December 2019 (Base 1,127)

- And 92% of audiences and participants strongly agree that taking part in /attending this [event/activity] made local heritage more relevant to me.

  Source: Projects data collection survey to December 2019 Base 1,127

- 98% of audiences strongly agreed or agreed that they had a good time across all Nations.

  Source: Projects data collection survey to December 2019 (Base 2,083)

Currently it is evident that the projects are engaging across age ranges, with some clearly focusing on younger people. However, analysis of this data in the context of local population and the targets of the projects will take place for the final report.

The Audience Spectrum[5] profiling across all Nations (see Appendices for charts and descriptors) indicates that compared to the populations of the Nations there is representation from across the spectrum of levels of engagement with cultural, arts and heritage activity – higher, medium and lower engaged with culture. Based on the data at the interim reporting, those who are more highly engaged are over-represented and those less engaged under-represented compared to the proportions in the population.

---

[5] Audience Spectrum is a UK national population profiling tool describing levels of engagement with culture, arts and heritage.

Data is not yet robust enough to assess the profiles by Nation and the final reporting will analyse further whether the profiles have changed.

Project audience and participant age ranges
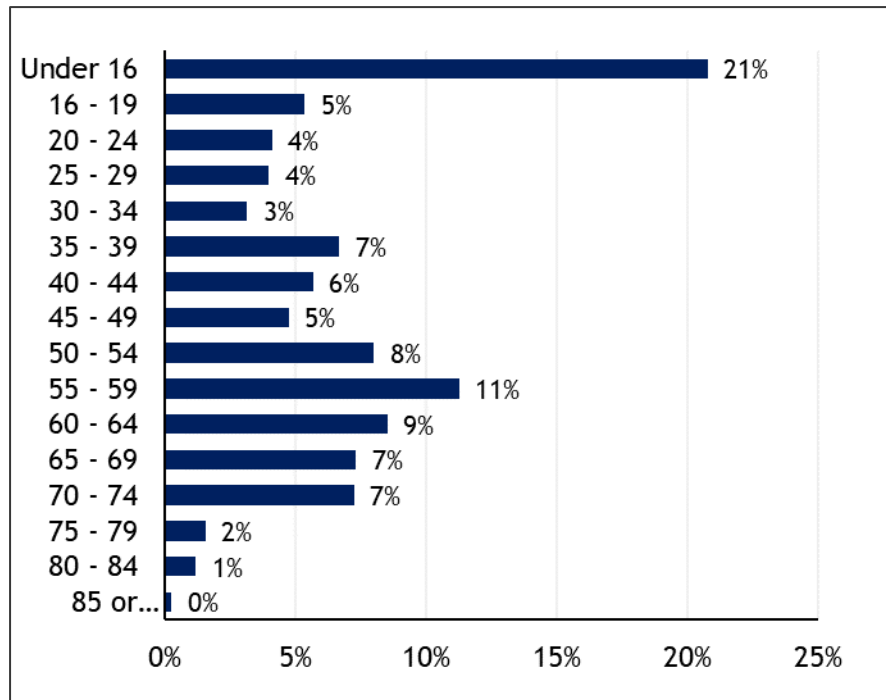
Source: Projects data collection survey to December 2019 (Base 2,499)

8.2.4 Social: Stronger, More Connected, and Happier Communities

The indicators for this outcome in the immediate term are the following:

- Local pride is increased.
- People feel a greater sense of belonging to place.
- People feel their community has been brought together.
- More intergenerational connections are made & understanding increases.
- Young people's aspirations are raised.
- Underserved / marginalised / disadvantaged communities' aspirations are raised.
- Participants' general health and/or mental health improve.

In terms of immediate impacts related to a sense of community, there are some encouraging indicators. Strong results in relation to these indicators pave the way for potential deeper social and economic impacts. Changed

perceptions of where you live and pride in it indicate a willingness to stay and advocate for a place.

- 92% of audiences and participants strongly agree or agree today's event/activity increases my pride in [xx] as an area.

  Source: Projects data collection survey to December 2019 (Base 884)

- 91% of audiences and participants strongly agree or agree having [xx] is part of what makes [xx] special as an area.

  Source: Projects data collection survey to December 2019 (Base 970)

- 80% of audiences and participants strongly agree or agree I like living where I live.

  Source: Projects data collection survey to December 2019 (Base 1,941)

Feeling an affinity to others and a sense of belonging suggests a measure of social cohesion along with a willingness to get involved – either through volunteering or helping others (the invitation to be involved is embedded across the projects).

- 54% of audiences and participants strongly agree or agree I have a lot in common with people in my local area.

  Source: Projects data collection survey to December 2019 (Base 1,704)

- 41% of audiences and participants very strongly or fairly strongly feel that they belong to their immediate [neighbourhood/area/town].

  Source: Projects data collection survey to December 2019 (Base 950)

However, it appears that this data is project and possibly Nation specific. The data indicates that having a lot in common with others is stronger in Wales than Scotland. Likewise, a feeling of belonging is stronger in Wales than Scotland, with Northern Ireland falling in between.

However, it is not possible to draw conclusions at this stage as the dataset is not statistically robust enough across the Nations (nor is it as yet weighted).
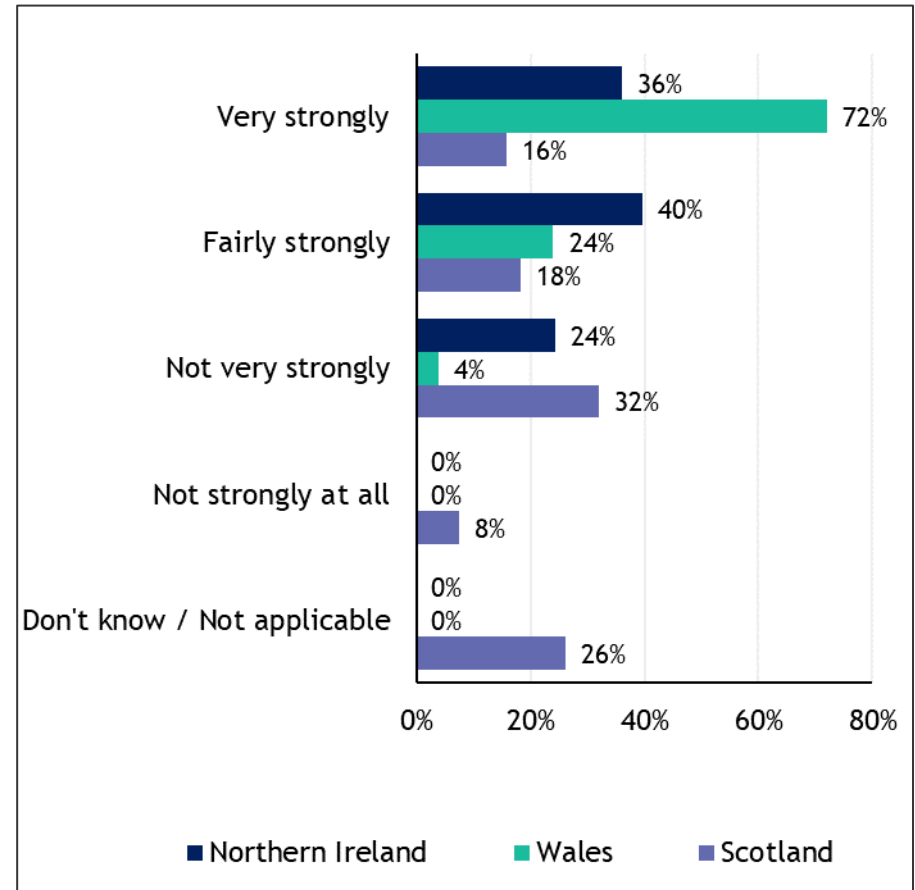
I have a lot in common with people in my local area

Base 1,704, 825, 770, 109

Source: Projects data collection survey to December 2019

How strongly do you feel you belong to your immediate [neighbourhood/area/town]?

Base 950, 814, 25, 11

Source: Projects data collection survey to December 2019

An indicator of social integration is social mixing, particularly between those who might not normally be in contact with one another. Data for a number of individual projects indicates that there is Increased contact reported by participants with older age and younger age ranges. Related to this there appears to be an indication of a positive correlation between more contact and getting on better. However, although many have met new people through the projects, they are not likely to be socialising with them outside the project.

Taking a view forward, it is encouraging to see that:

- 71% respondents in Scotland and 78% in Wales feel much more or a little more hopeful for the future of their [neighbourhood/town/area].

    Source: Projects data collection survey to December 2019 (Base 884, 1,006)

Assessing these metrics gives an indication of the potential wider impacts of the projects for specific communities. This data points to the projects being able to sow the seeds of

change, however, examples of individual impact may give a better picture of the full potential.

8.3 Cultural Sector Connectivity and Resilience

8.3.1 Stronger, Better Networked Cultural Sector

The indicators for this outcome in the immediate term are the following:

- Local networks between culture, heritage and creative industries are better developed.
- Cultural practitioners/and others enhance their skills and knowledge.

The thread of partnership runs through the Great Place projects. 12 partners quote 'develop new partnerships' as a priority in terms of their participation in Great Place. They also indicate that partnership working has been important to their work prior to Great Place whether with local authorities, schools or local and voluntary organisations, followed to a lesser extent by local arts, heritage or creative industry organisations. The projects themselves are also drawing on and developing relationships across the sector

and beyond. The final reporting will assess whether the views of partners and projects have changed with regard to the strength of relationships and local networking for the longer term.

Responses from project beneficiaries on skills development will be included in the final report, at this stage insufficient data was returned for these survey questions from across the Nations (only one project in Scotland returned this data).

8.3.1 Cultural and Creative Sector has Greater Capacity and is More Resilient

The indicators for this outcome in the short and medium term are the following:

- Cultural, heritage & creative businesses grow in number and size.
- Cultural, heritage & creative businesses employment is increased.
- Cultural, heritage and creative organisations have a more diverse mix of revenues.

An assessment of these outcomes will be made to accompany the final report.

8.4 Visitor Economy and Economic Benefits

8.4.1 Economic: Great Places become Destinations of Choice

The indicators for this outcome in the immediate term are the following:

- Cultural tourism at GP sites/events is increased.
- Tourists' perceptions of sites/events improve.
- Places generate more positive external press & media coverage.

At this stage, data was returned from Scotland and Wales with regard to developing destinations.

94% and 87% of audiences in Scotland and Wales respectively said, I would recommend [insert name of Great Place] as a destination to friends and family.

Source: Projects data collection survey to December 2019 (Base of 175, 641)

As a baseline, partner organisations made the following assessments as to the positioning of culture, heritage and the creative industries in terms of the perceptions of the area. There is a sense from these responses that places do not position the cultural, heritage or creative industries offer prominently enough to have the greatest possible potential impact, even though they may be a crucial part of the 'sense of place' for those living there.

In answer to the question, 'From your organisation's perspective, to what extent do you agree or disagree with the following statements about how the local cultural, heritage and creative industries are embedded in external perceptions of the area?' Project partners mostly strongly agree and agree that they are:

- A crucial and positive element of the overall place image and identity of our local area.
- One of many elements of the overall place image and identity of our local area.

And agree to a lesser extent that they are:

- Known about externally, but people's views are outdated as to what is now on offer.
- Well known about externally beyond the region, but only to culture savvy people ("culture vultures").

While mostly disagreeing that they are:

- Entirely missing from the overall place image and identity of our local area

Source : Partner organisations survey 2019 (Base 14)

8.4.2 Economic: Culture has Wider Economic Benefit

The indicators for this outcome in the short and medium term are the following:

- Communities, including underserved / marginalised / disadvantaged communities, are more productive.
- Inward investment is increased.
- Cultural and heritage tourism is increased.
- Tourists' perceptions of local area improve.
- External press & media recognise culture as part of the core narrative of GP places.

These outcomes are measured across a sense of inclusive growth, whether the projects attracted additional funding or investment in heritage and impacts for the visitor economy. These will be assessed further in the final reporting; the following provides some context.

8.4.3 Inclusive Growth

Measures of inclusive growth will be assessed at the final reporting stage. It is useful to give this some context at this stage and assess what measures could be applied to the projects to assess their impact in this area.

The OECD defines inclusive growth[6] as follows,

> *"Economic growth that is distributed fairly across society and creates opportunities for all"*

And the Joseph Rowntree Foundation[7] defines it as:

> *"Growth that benefits everyone across the city region, bringing clear economic, fiscal and social benefits"*

However, it is defined, achieving inclusive growth is clearly multi-faceted, and is an area where the Nations have slightly varying approaches.

In Scotland there is an explicit focus on inclusive growth as a cross-policy agenda. This is concerned with employment, jobs and workforce[8]. In Wales, the Economic Action Plan for Wales (2017)[9] references 'growth with a purpose – inclusive growth'. Here there is a greater emphasis on wellbeing, as well as achieving environmental ambitions –

> *"Growing our economy inclusively, spreading opportunity and promoting well-being are at the heart of this Plan, underpinning its contribution toward delivery of our National Strategy: Prosperity for All..".*

---

[6] http://www.oecd.org/inclusive-growth/
[7] https://www.jrf.org.uk/report/inclusive-growth-west-midlands-agenda-new-mayor

[8] https://www.inclusivegrowth.scot/wp-content/uploads/2018/06/414813_SCT1119483414-001_Inclusive-Growth-Outcomes-Framework_P3.pdf
[9] https://gov.wales/sites/default/files/publications/2019-02/prosperity-for-all-economic-action-plan.pdf

Northern Ireland is at a more investigative stage with a recent report[10], and an ambition to make inclusive growth a reality by investigating what the challenges are while also recognising that it is to some extent synonymous with wellbeing in terms of its aims at policy level.

A recent report by the British Council and RSA explores heritage for inclusive growth[11], and by taking a more holistic approach explores where and how heritage can be instrumental in achieving both economic and social outcomes.

> *"Concepts of inclusive growth challenge the conventional economic wisdom that all growth is good growth, instead advocating for more nuanced and holistic approaches which also account for social and environmental impacts, and more equitably distribute the benefits of growth.*

Inclusive growth recognises that our wider wellbeing and economic security is not only a function of our income or employment status but also perceptions of our ability to shape our lives, our interactions with others and also our sense of place and belonging."

For the purposes of this project, we will assess how projects may be contributing to inclusive growth in their place based on the findings across a combination of measures, quantitative and qualitative:

- The diversity of those involved as participants in GPS Nations projects, focusing on volunteers or those who received training.
- Skills development amounting to improved employability.
- Indicators which contribute to community wellbeing of pride, belonging and social mixing.
- Partnership working across-sectors and with local services.

---

[10] https://www.economy-ni.gov.uk/sites/default/files/publications/economy/inclusive-growth-in-northern-ireland.pdf

[11] https://www.thersa.org/globalassets/reports/2020/the-rsa-heritage-for-inclusive-growth.pdf

- Empowered communities – as discussed above, the extent to which communities take the lead.
- Impacts for city-wide or region-wide policy and strategy and the extent to which they recognise the role of heritage.

It is the extent to which the GPS Nations projects can impact lasting change which will be the true measure. Assessing this goes beyond this evaluation, however, it will be possible to understand what the keystones are for paving the way for this kind of change.

8.4.4 Visitor Economy

Developing the visitor economy is a priority for many of the locations of the GPS Nations projects. For many it sits hand in hand with the notion of achieving inclusive growth, for instance because of its local impacts and its reliance on low paid and seasonal work.

Knowledge of tourists and visitors is rated below knowledge of local population with the majority of projects rating it between five and seven out of 10. Five projects indicate that tourists are a priority audience. Just one project – Badenoch, quotes commissioning further insight in relation to tourism.

In data returned from projects across all Nations, around a third of audiences were quoted as visitors to the area.

Appendices

Appendix I Survey responses and data

i Project manager baseline survey respondents

The following indicates the Nation, project and role of the respondent to the survey.

Nation	Your Great Place Project title:	Your role
Northern Ireland	Coalisland and East Tyrone	Heritage Officer, Project Manager
Northern Ireland	Seaside Revival	Project Co-Ordinator
Scotland	Badenoch Heritage	Project Officer
Scotland	Dunfermline	Project Manager
Scotland	Reawakening Glasgow's Canal	Project Manager
Wales	Barry - making waves	Place Manager, Barry
Wales	Ein Cymdogaeth Werin	Project manager
Wales	IMAGINE Colwyn Bay	Programme Coordinator

Nation	Your Great Place Project title:	Your role
Wales	Llanelli	Programme Manager
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Cydlynydd Llechi Cymru

ii Project manager interim survey respondents

The following indicates the Nation, project and role of the respondent to the survey.

Nation	Your Great Place Project title:	Your role
Northern Ireland	North Belfast Old to New	Chair of the North Belfast Heritage Cluster and project lead
Northern Ireland	Seaside Revival	Project Co-Ordinator
Scotland	Badenoch Heritage	Project Officer managing delivery of the approved activity plan on behalf of a partnership of organisations.
Scotland	Dunfermline	Project Manager

Nation	Your Great Place Project title:	Your role
Scotland	Falkirk	Team Leader (Arts), Falkirk Community Trust; Project Manager for the Great Place project
Scotland	Reawakening Glasgow's Canal	Planning Officer, Spatial planning and projects
Scotland	Paisley and Renfrewshire	Project Manager
Wales	Barry - making waves	Place Manager, Barry
Scotland	Frae Greenock	Great Place Scheme Project Officer
Wales	IMAGINE Colwyn Bay	Programme Co-ordinator
Wales	Llanelli	Programme Manager
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Cydlynydd Llechi Cymru

N.B. A note on non-return data – at the baseline point, eight projects had not engaged their project managers, or were not in a position yet to respond. At the interim point, six projects had not returned project manager surveys by the deadline in February 2020 and subsequent chasing was curtailed by the Covid-19 pandemic. Those who have not

returned data will be supported to provide it to contribute to the final reporting. It should therefore be noted that this report does not represent all Great Place Scheme Nations projects.

iii Steering Group surveys

35 surveys were returned from steering group members across the projects.

Project Area	Responses	Nation
Coalisland and East Tyrone	2	Northern Ireland
MID ULSTER	1	Northern Ireland
Badenoch Heritage - bringing the past to the 21st century	4	Scotland
Dunfermline Lighting up the Auld Grey Toun	2	Scotland
Frae Greenock	2	Scotland

Project Area	Responses	Nation
Kincraig	1	Scotland
PLACE in the Biosphere	1	Scotland
Pre Employment and Fusion	1	Scotland
Scotland	1	Scotland
Barry Making Waves	2	Wales
IMAGINE Colwyn Bay	4	Wales
Cynllun LLe Chi Arbennig	1	Wales
Ein Cymdogaeth Werin/Preseli Heartlands	1	Wales
Llanelli: Your Heritage, Your Opportunity, Your Place	1	Wales
Unknown	11	Unknown
Total		35

Iv Partner surveys

14 surveys were returned from project partners across the projects.

Great Place Project	Partner Organisation	Nation
Frae Greenock; Stories from the Street	RIG Arts	Scotland
Badenoch Heritage	Voluntary Action in Badenoch and Strathspey	Scotland
Badenoch Heritage	Cairngorm National Park Authority	Scotland
Great Place North Belfast Old to New	Belfast Buildings Trust	Northern Ireland
Badenoch Heritage	Badenoch Heritage	Scotland
Barry Making Waves	Barry Town Council	Wales
Reawakening Glasgow's Canal	Agile City	Scotland

Great Place Project	Partner Organisation	Nation
Seaside Revival	North Down Development Organisation Ltd	Northern Ireland
Barry Making Waves	Memo Arts Centre	Wales
Your Heritage, Your Opportunity, Your place – Llanelli	Carmarthenshire County Council	Wales
Your Heritage, Your Opportunity, Your place – Llanelli	Llanelli Rural Council	Wales
Dunfermline Lighting up the Auld Grey Toun	Fife Council	Scotland
Dunfermline Lighting up the Auld Grey Toun	Dunfermline Delivers	Scotland
Ein Cymdogaeth Werin/Preseli Heartlands	Span Arts	Wales
Respondents		*14*

v Data collection periods

Survey	Data Collection Start	Data Collection End
Data Collection Portal	20/11/2019	27/02/2020
Partner Organisation Survey Baseline	18/01/2019	02/08/2019
Postcode Collection Form 2019	Various	
Project Manager Survey 2019	19/12/2019	26/02/2020
Project Manager Survey Baseline	08/01/2019	27/09/2019
Steering Group Survey 2019	19/01/2019	03/10/2019

vi Projects' quantitative survey respondents

From those projects which were able to return data the following indicates the number of responses by category of respondent.

Total figures for engagement	Engagement
Audiences: total survey respondents	1,823
Participants total survey respondents	444
Trainees/participants in professional development total survey respondents	114
Volunteers & Co-commissioning total survey respondents	116

vii Numbers of Audiences, participants, volunteers, co-commissioners and trainees

From those projects which were able to return data the following outlines the total number of engaged by category.

Total Audiences attending public facing events	100,915
Total Participants who worked with projects	5,392
Total Trainees/participants in professional development attending skills development and training events	369
Total Volunteers & Co-commissioning worked with	516

N.B Weighting will be applied to the data once a full dataset is received across all projects and time periods.

Appendix II Selected project activity

Applicant	Selected project activity
Northern Ireland	
Lough Neagh Partnership Ltd: Coalisland and East Tyrone: The Historical Manufacturing Base of Mid Ulster	Diverse programme of events includes activities such as archaeological surveys, talks, guided walks, drama, conferences, cultural events, public artwork, training courses and work placements
Outdoor Recreation (N Ireland): Cuilcagh to Cleenish: A Great Place (previous name: The Arney River Heritage Corridor – connecting our communities through our heritage, history and culture)	Develop a community trail network plan along with a set of seventeen heritage projects throughout the lifetime of the project (archaeology, citizen science, cultural activities, shared education projects, storytelling, conferences, craft festivals, artists in residences etc). Connect the communities of Cleenish, Bellanaleck, Arney and Killesher and create a demonstrable pilot of how a community-led heritage programme can combine heritage, culture and outdoor recreation to deliver strategic actions of local authorities.

Applicant	Selected project activity
Belfast Charitable Society: North Belfast Old to New	5 networked heritage projects: • Photograph/Interviews • Archive • Volunteer Bank • Urban Design • Artefacts for a collaborative exhibition with National Museum, PRONI, Linenhall Library and RUA. 2 new strategic projects: • Aesthetic enhancement of a key street connecting Cluster members to city centre. • Development of outline business cases for each member to inform business sustainability and capital works.
Open House Festival Ltd: Seaside Revival: Bangor-by-the-Sea	Vintage festival - a vintage fashion & flea market, vintage car show & boot sale, live music & swing dancing, street food & bar, pop-up hair & beauty salons, crafting and traditional skills workshops, sea swim, best dressed contests, vintage dog shows, donkey carriage rides to name but a few.

Scotland

Applicant	Selected project activity
Inverclyde Council: Frae Greenock; Stories from the Street	• Street spectacular around the traditional Galoshans Play as part of the Galoshans Festival 2018 • Heritage Strategy for Inverclyde. • James Watt Bicentenary 2019 events
Southern Uplands Partnership: PLACE (People, Land, Art, Culture, Environment) in the Biosphere	• Research • Open Meetings, events, workshops • Developed projects
Cairngorms National Park Authority: Badenoch Heritage - bringing the past to the 21st century	• Marketing and Interpretation study • Alternative Tourist • Gaelic specialist researching the origins of local place names • Capturing local heritage through oral history • A website and a Badenoch App. • Art competition • A *Learning about Conservation in Heritage Day* at Highland Folk Museum • Volunteer Ambassadors • Heritage Festival programme for 2019

Applicant	Selected project activity
Comhairle Nan Eilean Siar, Development Department: Dualchas airson Daoine (Heritage for People)	• to develop a heritage and cultural asset strategy for the Outer Hebrides in consultation with Heritage, Arts and Tourism sectors. • To identify strategic approaches to support and deliver appropriate heritage-led economic development, identifying infrastructure requirements and priorities.
Carnegie Dunfermline Trust: Dunfermline Lighting up the Auld Grey Toun	• A comprehensive heritage audit will result in a better understanding of the town and a more coherent message for its promotion. New resources enable all Dunfermline residents to know its story, a heritage academy will teach new skills to build capacity and plans for the town's neglected heritage will be developed to ensure that they have a sustainable future.
Falkirk Community Trust: Falkirk: landscape, industry and work linking heritage routes and industrial transformation	• Summer-long engagement, story-capture and research project around the site of the Carron Ironworks • Hidden Heritage research project, developing a heritage trail around Kinneil Estate • Training our new volunteers to work on our Industry Histories oral history project, results from which will be included in an exhibition in early autumn, among other outputs

Applicant	Selected project activity
	• Guided heritage walks around Callendar and Muiravonside Parks, many of which will be conducted by new volunteers who are receiving training in storytelling and guiding • Falkirk Heritage Network meetings • Developing and launching the Our Stories website, including piloting digital storytelling projects as part of our community engagement around content development • Taking the Great place learning "pop-up" to community events around the region
Renfrewshire Council: Paisley and Renfrewshire, Developing a Cultural Destination	• Build the capacity of community groups and organisations to better equip them to represent and programme local cultural activity. • Registered, they will be given access to training, workshops and consultants to help improve weaknesses highlighted through the survey • Delivery of a Networked Heritage Strategy.
East Lothian Council: Preston Seton Gosford Heritage Connections	• Using heritage and culture to help to connect people from all walks of life with their own place, their own communities. It will support the incredible range of community heritage groups and organisations which already exist, develop and promote others,

Applicant	Selected project activity
	and form a network which will help that heritage and culture continue to flourish and thrive across these coastal communities. • A digital platform that act as the main portal for Renfrewshire's history. • Education packs • A county-wide strategy for volunteering. This strategy will see the creation of a • A new volunteer digital platform • Seek opportunities to use heritage activities within social care partnership and flexible learning education.
Glasgow City Council: Reawakening Glasgow's Canal – Embedding the Past into our Future	• **Stalled Spaces** - Projects include: boat planters, canal-side sauna, bridge mural, "Old Basin House" art installation, Glasgow Tool Library and an art programme focussed on children's play. A workshop was recently held allowing discussion and collaboration between projects. • **Glasgow Canal Festival** • **Test Unit** - teams of participants tested ideas within the context and built environment of the canal corridor. • **Cultural Heritage Strategy** • **Volunteer/Training Programme**

Applicant	Selected project activity
Wales	
The Vale of Glamorgan Council: Barry - making waves	- A new Barry website March 2019 - Volunteer Bank - Barry Story Book - Kite Festival in June 2019
PLANED: Ein Cymdogaeth Werin – Preseli Heartlands Communities	- Stitching Stories, culminating in a weeklong display of the work achieved. Alongside the textile work, local people were recorded talking about their memories of living in the region. The textile and digital elements were literally woven together to create an interactive quilt - Preseli Poetry Slam element of the project during May 2019. Running a series of community workshops, school workshops and 1:2:1 sessions with vulnerable and isolated members of the community. - Routes to Roots community mapping sessions - Sense of Place Tours and Walks & Talks - Other are events relating to myths & legends, archaeology, wellbeing in the landscape, geology.

Applicant	Selected project activity
Conwy County Borough Council: IMAGINE Colwyn Bay	• Securing the use of a town centre 'pop up' venue for workshops and awareness raising • Using a large scale map of the area to consult with a 100 + people at a recent 1940's celebration event • Graffiti workshops for young people using recycled hoardings. Finished work displayed in town centre location at a site awaiting development. • An Installation using conductive ink technology to attach audio recordings to physical objects • A link with the rural development team to facilitate a 6 monthly, countywide forum
Cyngor Gwynedd: LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd Enwebiad Safle Treftadaeth y Byd Llechi Cymru [LlechI Heritage regeneration in the Welsh Slate Valleys - World Heritage Site nomination}	• Six Community Destination plans and provide an action plan which will list a number of proposed improvements for the destination that the GPS funding could fund or contribute towards. We will with the communities to implement these improvements over the next year. • Young Ambassadors

Applicant	Selected project activity
Carmarthenshire Cultural Services (Carmarthenshire County Council): Your Heritage, Your Opportunity, Your place – Llanelli, Carmarthenshire	- New brand for Llanelli - Photography project

Appendix III: Strategy Review

i Baseline Strategy Review

The following outlines the role and value of culture in a range of 45 strategies supplied across the projects. The different Strategy areas are listed in the header row, with the projects in the left column. The extent to which culture is included in the different strategy areas is indicated in the following key:

Key words	Level to which strategy articulated in the relevant strategy
Clear	Role and value of culture is clearly articulated in strategies and plans.
Present	Culture is present but not articulated clearly.
No mention	Little or no mention of culture in strategies.
None	No relevant strategy reviewed.

Nation	Great Place Project	Health and Wellbeing	Mental Health	Care Commissioning	Children and Young People	Destination Management Plan	Economic Development	Industrial Strategy	Local Plan	Other
Northern Ireland	Seaside Revival	Present	Present	None	None	None	Clear	None	Present	None
Northern Ireland	Coalisland and East Tyrone	None	None	None	None	Clear	Clear	None	Clear	None
Scotland	Dunfermline	None	None	None	None	None	None	None	Clear	None
Scotland	Reawakening Glasgow's Canal	None	None	None	None	Clear	No mention	None	Present	No mention
Scotland	Badenoch Heritage	Present	None	None	None	Clear	No mention	None	Clear	Present
Scotland	Ein Cymdogaeth Werin	Present	None	None	None	None	None	None	No mention	None

Nation	Great Place Project	Health and Wellbeing	Mental Health	Care Commissioning	Children and Young People	Destination Management Plan	Economic Development	Industrial Strategy	Local Plan	Other
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Clear	Present	None	Present	Clear	None	None	Clear	Clear
Wales	Barry – Making Waves	Present	Present	No mention	No mention	Clear	No mention	No mention	None	No mention
Wales	IMAGINE Colwyn Bay	Clear	None	None	None	Present	Clear	None	Clear	None
Wales	Llanelli	Clear	None	None	None	Clear	Clear	None	Present	No mention

ii Area Cultural Strategy Review

Six out of the 10 Great Place areas that completed the Project Manger survey have cultural strategies (10 out of the 18 Great Places Schemes completed this survey). All of these, to some extent, make the case for culture's role in other policy agendas such as health, wellbeing, education, young people or families.

Many areas are covered by plans and strategies at a higher regional level (e.g. Barry – Making Waves is covered by Arts and Culture Strategy: An Aspirational & Culturally Vibrant Vale 2017-2022, and Coalisland is covered by Mid Ulster District Council Community Plan) or strategies with a slightly different focus (e.g. Strategaeth Iaith Gwynedd (Gwynedd Language Strategy) for LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd which focuses on the Welsh language). Seaside Revival and Barry Making Waves have more community and creativity focused documents rather than a full cultural strategy; however, they do set out the how culture can deliver local planning. IMAGINE Colwyn Bay is currently in the process of identifying funding and drafting their Cultural Strategy, there is not one currently in place.
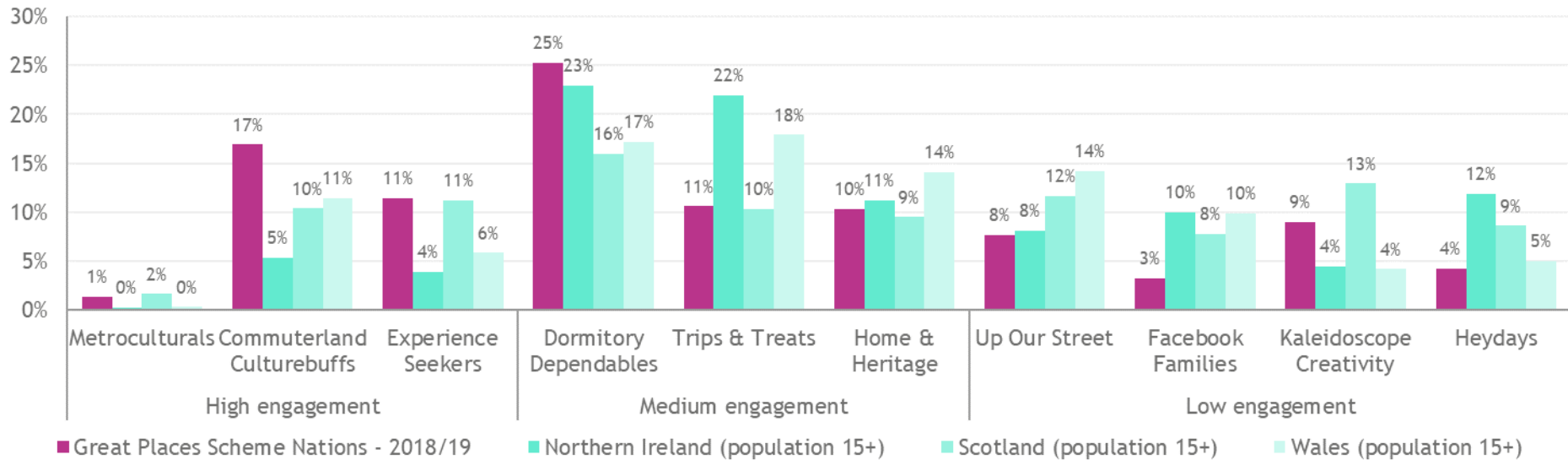
The following table lists if the projects have a cultural or related strategy and the extent wo which cultural strategies embed ither other policy areas. The header row details the project and the fourth column the extent to which cultural strategies embed other policy areas – using the following key.

Key	Extent to which cultural strategies embed other policy areas
Embedded	Strategy is ambitious and clearly articulates how culture can contribute to other policy areas such as health, wellbeing, education and community.
Overlap	Strategy provides some direction for development and highlights areas of strategic overlap.
none	Little or no mention of wider policy agenda within cultural plan.
No strategy reviewed	No relevant strategy reviewed.

Nation	Great Place Project	Cultural Strategy	Extent to which cultural strategies embed other policy area
Scotland	Dunfermline	None	No strategy reviewed
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Strategaeth Iaith Gwynedd (Gwynedd Language Strategy)	Overlap
Scotland	Reawakening Glasgow's Canal	Tourism strategy (Glasgow)	Embedded
Scotland	Badenoch Heritage	Highland Historic Environment 2013	Embedded
Northern Ireland	Seaside Revival	Blue Green Creativity Connected Strategy	Overlap
Wales	Barry - making waves	Arts and Culture Strategy: An Aspirational & Culturally Vibrant Vale 2017-2022	Overlap
Scotland	Ein Cymdogaeth Werin	None	No strategy reviewed

Nation	Great Place Project	Cultural Strategy	Extent to which cultural strategies embed other policy area
Northern Ireland	Coalisland and East Tyrone	Lough Neagh Partnership Limited and the Mid Ulster District Council Community Plan	Embedded
Wales	IMAGINE Colwyn Bay	None (currently identifying funding and drafting)	No strategy reviewed
Wales	Llanelli	None	No strategy reviewed

Appendix: IV Audience Spectrum Profiling

Chart legend:
- Great Places Scheme Nations - 2018/19
- Northern Ireland (population 15+)
- Scotland (population 15+)
- Wales (population 15+)

High engagement:
- Metroculturals: 1%, 0%, 2%, 0%
- Commuterland Culturebuffs: 17%, 5%, 10%, 11%
- Experience Seekers: 11%, 4%, 11%, 6%

Medium engagement:
- Dormitory Dependables: 25%, 23%, 16%, 17%
- Trips & Treats: 11%, 22%, 10%, 18%
- Home & Heritage: 10%, 11%, 9%, 14%

Low engagement:
- Up Our Street: 8%, 8%, 12%, 14%
- Facebook Families: 3%, 10%, 8%, 10%
- Kaleidoscope Creativity: 9%, 4%, 13%, 4%
- Heydays: 4%, 12%, 9%, 5%

Source: postcodes supplied by projects from across all activity up to end of December 2019 Base 1,236 1,523,983 4,493,087 2,607,904

The following table contains a description of the characteristics of the ten Audience Spectrum segments. Also included is a description of the likely impact of Covid-19 on each segment. To find out more and to view the pen portraits for each segment also visit

www.audiencefinder.org/spectrum

Segment	Overview of segment	Impact of Covid-19
Metroculturals (Higher engagement)	Prosperous, liberal urbanites, Metroculturals choose a city lifestyle for the broad cultural opportunity it affords. They are therefore interested in a very wide spectrum of activity, but many tend towards their own preferred artform or style. Although active museum attenders, more engage with the arts and many on a weekly basis. Working in demanding but rewarding professions, they are highly educated and have a wide variety of other interests from food and travel to current affairs and architecture.	Probably able to work from home during lockdown. Mostly likely to have missed arts which are v important to them and their identity, they are likely to be keen and easier to encourage to return, though still preferring local and outdoor activities at first (avoiding the need to use public transport). Open to new approaches / innovation; below-average sense of personal risk. Value the things that lockdown takes away: busy, varied city life.
Commuterland Culturebuffs (Higher engagement)	Affluent and settled with many working in higher managerial and professional occupations. Commuterland Culturebuffs are keen consumers of culture, with broad tastes but a leaning towards heritage and more classical offerings. Mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort, they are willing to travel and pay for premium experiences, their habits perhaps influenced by commuting. Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children. They tend to be frequent attenders and potential donors.	A quarter have a disability or long-term illness, which could have been added risk factors, or made lockdown more difficult. Usually frequent attenders and used to travelling for cultural experiences, so may be feeling they are missing out and are bit hemmed in. Leaning towards heritage and classical/ traditional offers: the former taste will be met sooner than the latter as organisations reopen. More risk averse re health and given their age.

| Segment	Overview of segment	Impact of Covid-19
Experience Seekers (Higher engagement)	An important and significant part of urban arts audiences, these highly active, diverse, social and ambitious singles and couples are younger people engaging with the arts on a regular basis. Students, recent graduates and in the early to mid-stages of their careers, they live close to city centres, have easy access to and attend a wide variety of arts,	Employment and disposable income may be affected by recession/ furlough. Nearly half consider themselves 'arty', so likely to have stayed engaged in arts in different ways during lockdown. Varied tastes and open to new things. Less likely to be resistant to changes in format (e.g. streaming). Motivations re arts engagement often social, so likely to have missed this element of arts. Likely

Segment	Overview of segment	Impact of Covid-19
	museums galleries and heritage. Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives. They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships and frequent visits to cafes, bars and restaurants.	to have spent a lot of time on social media during lockdown, using 'second screens' during digital consumption of culture. Open to new approaches / innovation; like taking cultural risks. May also be more confident coming out of lockdown, given age and preference for city life.
Dormitory Dependables (Medium engagement)	A significant proportion of audiences are made up of this dependably regular if not frequently engaging group. Most live in suburban or small towns and show a preference for heritage activities, alongside popular and more traditional, mainstream arts. Many are thriving well off mature couples or busy older families; life stage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family outing than an integral part of their lifestyle.	May be thinking about effect of COVID-19 re older children and feeling the pressure of home schooling. Usually regular if not frequent attenders of arts and culture. Skew towards heritage, so some sites of interest are open sooner than arts venues will be. Would miss panto if cancelled. Given motivations, likely to be put off if arts attending is distanced, feels risky or is hard to relax.
Trips and Treats (Medium engagement)	While this group may not view arts and culture as a passion, they are reasonably active despite being particularly busy with a wide range of leisure interests. Comfortably off and living in the heart of suburbia their children range in ages, and include young people still living at home. With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites, this group are led by their children's interests and strongly influenced by friends and family.	Schools and nurseries/ childminders being closed will have had a big impact: lots of home schooling. Usually like days out as a family. Cancellation of outdoor arts events and festivals have affected them, as would cancellation of panto. Arts not a priority but may have been a useful activity for children during lockdown. Not particularly at risk, compared to older groups, though perhaps some concerns about children returning to school.
Home and Heritage (Medium engagement)	Conservative in their tastes, this more mature group appreciates all things traditional: a large proportion are National Trust members, while classical music and amateur dramatics are comparatively popular. While this is not a highly engaged group – partly because they are largely to be found in	Relatively older so have been more at risk and likely to have been taking lockdown particularly seriously. Community minded. May be missing grandchildren, new rules re bubbles for single person households could make a big difference to this group. More likely to attend outdoor sites, re heritage

Segment	Overview of segment	Impact of Covid-19
	rural areas and small towns – they do engage with the cultural activity available to them in their locality. They look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events.	and gardens, than indoor cultural events, given they are in a higher risk group, though may initially be being cautious about going out. May have reinforced their preference for staying locally, rather than travelling too far.
Up Our Street *(Lower engagement)*	Living reasonably comfortable and stable lives, Up Our Street engage with popular arts and entertainment and museums and are also visitors of heritage sites. Many are older and have some health issues, living on average or below average household incomes, so access in all its forms can be an issue. Modest in their habits and in their means, value for money and low-risk are important factors in leisure decision making.	In trades and admin/customer services roles, so vulnerable to loss of incomes. Socialising is important, which they will have been missing in lockdown. Moderate arts and cultural engagement. Like outdoor festivals and carnivals, which could still be a good option, though may not be motivated back to indoor events as much. Unlikely to engage much until it feels safe.
Facebook Families (Lower engagement)	Arts and culture play a very small role in the lives of this younger, cash-strapped group living in suburban and semi-urban areas of high unemployment. They are the least likely to think themselves as arty, while less than a third believe that the arts is important. Nevertheless, they do go out as families: cinema, live music, eating out and pantomime.	Vulnerable to the effects of the recession, with children to support. Family trips out are important and will have been missed. Arts and culture not a priority but some interest in free family offers and activities, especially those that are outdoors, in parks etc. Generally younger and therefore less at risk, but those who live with older relatives may be more cautious as a result. Introduction of booked slots and shift to commercial offers likely to inhibit this group attending.
Kaleidoscope Creativity (Lower engagement)	Characterised by low levels of cultural engagement despite living in and around city areas where plenty of opportunities are within easy reach. A great mix of people comprise this segment with a wide range of ages, living circumstances, resources and cultural backgrounds all living cheek-by-jowl. Low incomes and unemployment can present barriers to accessing some cultural provision. Nevertheless, two thirds do engage with more popular and accessible culture annually, some of this in the local	Those in smaller council homes may have felt crowded during lockdown, a third have children in the household. High dependence on public transport and vulnerable to impact of recession. Already more interested in (free) outdoor and local events, festivals and carnivals etc. Prefer engagement away from traditional institutions, which could be an opportunity when innovating re place and local engagement. Most culturally diverse group, highest proportion of BAME groups.

Segment	Overview of segment	Impact of Covid-19
	community and outside the mainstream. Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events.	
Heydays *(Lower engagement)*	Heydays are the group least likely to attend arts or cultural events, believing that the arts are no longer as important or relevant to them as perhaps they once were. Many live in sheltered or specially adapted accommodation for older people and are excluded from many activities due to a raft of health, access and resource barriers. If they do engage this is likely to be participatory such as craft and knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library.	Many in this group are elderly and with a long-term health condition care/support and many will have been shielding and have been in care homes. Most vulnerable to the virus, loneliness and isolation. Changes to 'bubble' rules may help this group. Least likely to engage in arts and culture and often think the arts are less important for them. Awareness of accessibility needs are particularly important for this group.

Appendix V - Geography

i Postcode dot map – All Nations
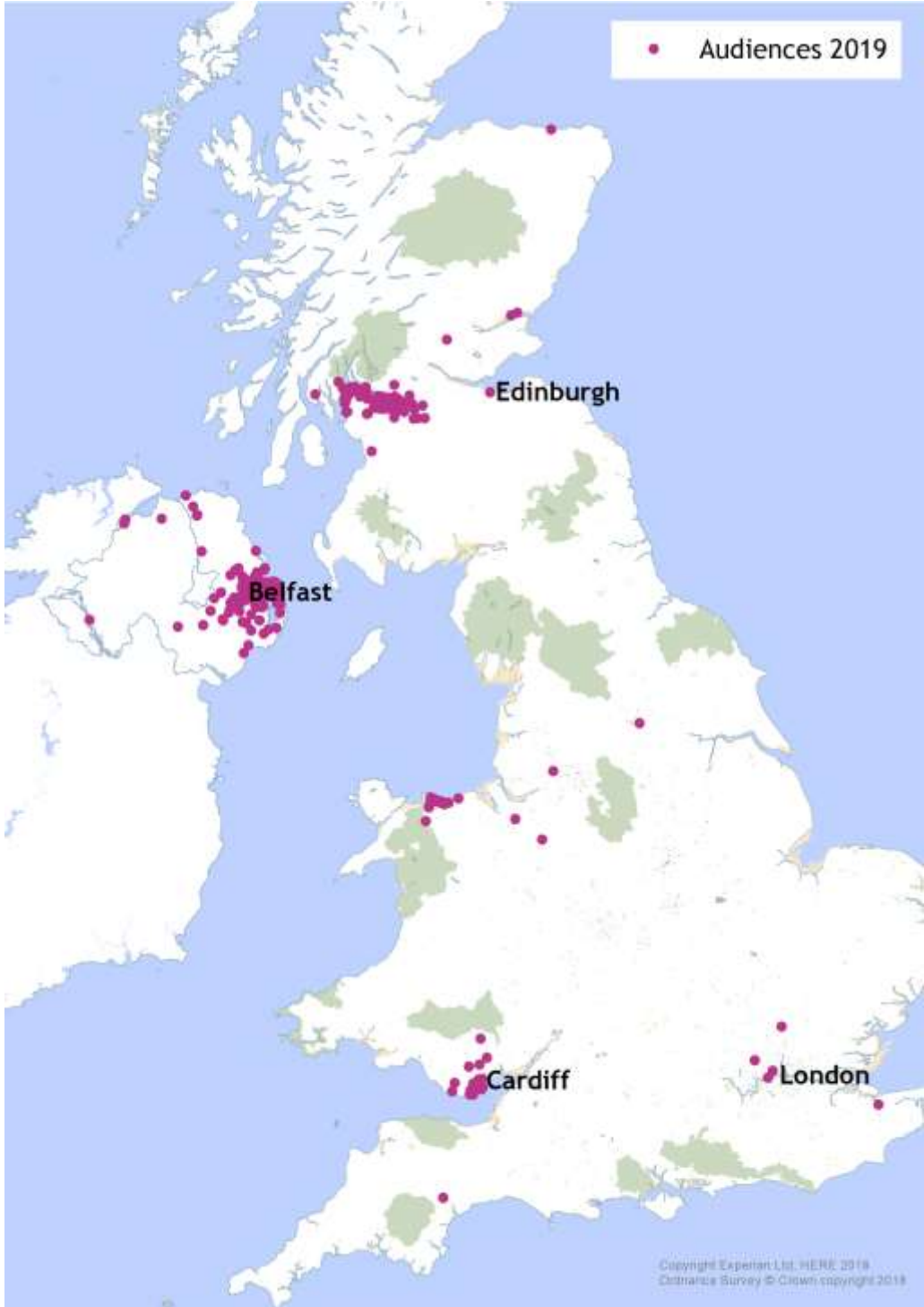
ii Postcode Dot Map – Northern Ireland

iii Postcode Dot Map – Scotland

Contacts

London Office

2nd Floor, Rich Mix

35-47 Bethnal Green Road

London E1 6LA

T 020 7407 4625

Manchester Office

Green Fish Resource Centre

46-50 Oldham Street

Northern Quarter

Manchester M4 1LE

T 0161 234 2955

hello@theaudienceagency.org

www.theaudienceagency.org