

Contents

.....	1
1. Executive Summary.....	4
1.1 Recommendations.....	4
1.2 Structure of Year 1 report.....	5
2. Great Place (England).....	6
3. Evaluation Framework.....	7
3.1 The Logic Model.....	7
3.1.1 There are two parts to the logic model: process/strategy and delivery.....	7
3.1.2 There are three set of outcomes: immediate, short-to-medium and long term.....	7
3.1.3 There are outcomes for culture (arts and heritage together); for arts; and for heritage.....	9
3.2 Evaluation Methodology.....	9
3.2.1 Operating Principles.....	9
3.2.2 Tools.....	10
4. Process / Strategy Outcomes.....	11
4.1 Cross portfolio, cross sector partnership & working is significantly improved and extended.....	11
4.1.1 Partner buy-in and developing a shared vision.....	11
4.1.2 New partnerships developed between cultural organisations and those outside the sector.....	12
4.1.3 Cross-Sectoral Focus: Culture and Health.....	13
4.1.4 Culture becomes more relevant to stakeholders outside the cultural sector.....	14
4.2 Communities have greater input and influence in decision-making in the cultural sector.....	16
4.3	

Culture is embedded in wider local plans and strategies.....	18
4.3.1 Baseline.....	19
4.4 Culture becomes a wider civic responsibility.....	20
4.5 Cultural assets are owned, run and managed by the community.....	22
4.5.1 Community Asset Transfer Baseline.....	22
4.6 People have a greater sense of collective efficacy.....	23
5. Cultural Delivery Outcomes.....	24
5.1 Arts events, activities, sites and facilities are enhanced.....	24
5.1.1 Higher quality / more innovative.....	24
5.1.2 Events and activities have greater reach.....	26
5.2 Heritage events, activities, sites and facilities are enhanced.....	26
5.2.1 Heritage is in better condition.....	26
5.3 More people, and a wider range of people engage with arts and heritage.....	26
5.4 Stronger, better networked cultural sector.....	27
5.4.1 Local networks between arts, heritage and creative industries are better developed.....	27
5.4.2 Cultural practitioners enhance their skills.....	29
5.4.3 New entrants progress into local cultural and creative industries (CCI) organisation.....	29
6. Community and Social Delivery Outcomes.....	30
7. Economic Delivery Outcomes.....	31
7.1 Great Places become destinations of choice.....	31
8. Core Research Questions.....	33
8.1 How best to re-position culture in local decision-making, planning and delivery?.....	33
8.1.1 Year One Recommendations.....	34
8.2 Do new approaches lead to improved social, economic and cultural outcomes for local partners?.....	34

8.2.1 Year One Recommendations	35
8.3 How do HLF and Arts Council England work together to support these new approaches in the future?	35
8.3.1 Year One Recommendations	36
9. Case Studies	37
9.1 Sunderland	38
9.2 Tees Valley	39
9.3 Herefordshire	40
9.4 Gloucester.....	41
10. Appendix 1: Great Place (England) Programme Logic Model.....	44
11. Appendix II: Great Place (England) Programme Evaluation Toolkit (edited)	49
Great Place Programme Evaluation FAQs	51
12. Appendix 3: Optional Outcome Selection by Project.....	54
13. Appendix 4: Focus Group Summaries 2018	58
13.1 Great Place Programme Evaluation: Arts & Heritage Focus Group I April 2018	58
13.2 Great Place Programme Evaluation: Health and Well-Being Focus Group May 2018	60
13.3 Great Place Programme Evaluation: Community Empowerment Focus Group I, May 2018	63
13.4 Great Place Programme Evaluation: Creative and Cultural Economy Focus Group I May 2018	65
14. Appendix 5: Counterfactual Case Studies	69
14.1 North Somerset, Weston-Super-Mare's 'Great Weston'.....	69
14.2 Rural Norfolk, Creative Arts East's 'Doing Different'	72

14.3 Salford City Council, 'Salford Life'	74
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1. Executive Summary

The Great Place scheme is a joint initiative between Arts Council England and Heritage Lottery Fund that aims to pilot new approaches to putting culture at the heart of communities and local policy-making. This programme evaluation has been commissioned from BOP Consulting to explore three key questions:

1. How best to re-position culture in local decision-making, planning and delivery?
2. Do new approaches lead to improved social, economic and cultural outcomes for local partners?
3. How do HLF and Arts Council England work together to support these new approaches in future?

The programme evaluation is working closely with the awarded projects to gather both qualitative and quantitative evidence of how the programme is functioning, what it is delivering, and what learning can be taken from it both for current and future editions of such place-based schemes.

16 awards were made in England in early 2017, with grants between £500k and £1.5 million. The projects have now typically been underway for a year (though less in some cases) and are beginning to deliver public-facing activity. This timetabling is significant. A key finding of the evaluation to date is that all projects have needed a lengthy set-up period. This has been both practical - recruiting key staff, dealing with complex procurement processes, establishing partnership structures, even setting up new organisations - and strategic, with time required to build relationships within and beyond the cultural sector.

This need for development relates clearly to the projects' role as pathfinders, and the scale of the ambition. As well as delivering cultural programmes, the projects aim to make significant change in engagement levels and relationships with local communities; to develop cultural sectors; to make the role of culture visible to local policy-makers; and to reach out to other sectors with different agendas, language and practice and develop new partnerships that will invest in culture long-term. Each project is based in a challenging context, with high levels of socio-economic deprivation and low levels of cultural activity. Whilst

the term of the projects is short (three years), the ask is for long-term change. The importance of time spent on developing the platform for this work cannot be overstated.

Sustaining the ambition and energy of these huge projects and their passionate project managers is a major challenge, strongly reflected in the recommendations to funders and projects.

There are two main aspects to the Great Place programme, as reflected in the evaluation framework: the process/strategy work, and the delivery of activity. This first report necessarily focuses on the former, but a number of key questions are beginning to emerge about how the two interoperate to effect genuine change and deliver effective place-making work. Are the projects driven strategically, or by the example / investment / focus provided by the activities? What type of organisation or suite of partnerships is best able to accomplish the Great Place aims? What scale of activity is possible, and most impactful? What scale of investment is required to effect change? This initial report lays the groundwork for exploring these – and other – questions across the course of the evaluation.

1.1 Recommendations

For Arts Council England and HLF:

- The importance of the developmental ground-work required for making change needs to be acknowledged, both in managing current grants and in planning for similar future place-making / transformational schemes
- All projects are clearly structured but ambitious. This raises an issue for funders about what they need to see in a competitive place-making application for future schemes. How much activity is required to drive policy change? How far does policy-change drive delivery?
- Sharing knowledge and best practice across the projects is highly valued, especially as these are pathfinders in need of both evidence and a sense of cohort. Future learning events could usefully focus on the types of evidence needed to make the case to external stakeholders for the value of culture,

especially economically. The need to support the skills development of the project managers in their quasi-leadership roles is paramount.

- Funders could usefully begin discussions of a joint dissemination strategy of the results of Great Place at this point, considering both internal and external stakeholders.
- Consider re-evaluating the arts/heritage distinction within the programme evaluation, reaffirming the focus on ‘culture’ rather than ‘arts’ and ‘heritage’ and reducing the administrative burden on projects. Whilst there are operational reasons why each funder needs reporting on its individual aims, the joint vision and collaboration of the Great Place scheme could be better represented by carrying the approach to ‘cultural impact’ through into reporting and assessment.

For Projects:

- Projects should create opportunities to continue their networking, perhaps through regular calls, interest groups, visits, regional meet-ups, social media etc. Whilst HLF have set up online space for group discussion, this is cumbersome to use and not gaining traction.
- Projects should review the ambition of their projects against practicalities, in concert with their HLF case officers.

For Evaluators:

- Qualitative evaluation work (case studies and focus groups) should drill down into how projects are approaching social and economic development as activity levels grow in these areas.
- Invest time in making best use of the comparator example of the HLF Great Place (Nations) Scheme to evaluate the strengths of partnership working between funders in cultural place-making.

1.2 Structure of Year 1 report

- This programme evaluation was commissioned in June 2017.

- Whilst the original plan was to deliver a baseline report in September 2017, projects were slow to start, with many project managers only coming into post at this point. (By June 2018, only 3 project managers had been in post for a year or more.) We therefore agreed to deliver instead a Year 1 report which would serve both as the baseline point for project data and give an overview of activity and achievements to date.
- Work of the evaluation has included significant interaction with the projects through calls and workshops; an in-depth survey of project managers; sample survey of cultural organisations in the Great Place areas; focus groups on key topics; interviews with the funding partners; case studies; counterfactual case studies with applicant projects that were not successful in obtaining Great Place funding; and creation of baselines.
- There has been no data collection relating to activities delivered by the project (eg cultural events, training). The tools for such data collection have been agreed with projects and have been in use since 1st May 2018. This data will be gathered and reported on in July 2019 (ie Year 2 report).
- Analysis and data are reported against each of the agreed outcomes for the programme. This includes both immediate and short-to-medium term outcomes, for which baseline data has been gathered.
- Not all projects have been able to deliver all required data at this time (chiefly cultural organisation sample surveys and quarterly steering group surveys). Where there are gaps, this is noted and baselines will be adjusted where appropriate in the Year 2 report.
- We have also included summary reflection on the three core evaluation questions, although these will chiefly be addressed in the final report.

All quotations are from Great Place project managers.

2. Great Place (England)

Arts Council England and Heritage Lottery Fund (HLF) launched the Great Place scheme in August 2016. The scheme responded to recommendations made in the government’s Culture White Paper (March 2016) and aimed to “pilot new approaches that enable cultural and community groups to work more closely together and to place heritage at the heart of communities.”¹

Grants of £500,000 to £1.5 million were available to partnerships in England. (Separate schemes were later launched for Scotland, Wales and Northern Ireland, run by HLF.) After an initial expressions of interest stage, 31 full applications were received with a total request of £38.1m against a budget of £20 million; 26 were recommended as high or medium priority; following review by a Balancing Panel, 16 projects were recommended for award. Of these:

- 10 are led by local authorities;
- 2 of these are within devolved authorities (Tees Valley and Greater Manchester);
- 4 are in rural areas (Derbyshire, County Durham, Herefordshire, Craven);
- 4 coincide with Heritage Action Zones².

No projects are led by delivery-focused (rather than strategic) cultural organisations (eg arts centres), though a number of such bids were submitted.

For ease, projects will be referred to throughout by **area**, rather than project name. It should be noted, however, that projects typically focus on specific sub-areas and may not be operating in the entirety of the area thus referenced.

¹ <https://www.greatplacescheme.org.uk>

Figure 1 Great Place (England) Awards

Project	Area	Region	Award
Vital Valley	Derwent Valley, Derbyshire	East Midlands	£1,285,800
Making Waves Together	Great Yarmouth and Lowestoft	East of England	£737,900
Creative Connections	Waltham Forest	London	£1,355,600
Park Royal in the Making*	Old Oak and Park Royal, Ealing (OPDC)	London	£1,489,200
Sunderland Comes of Age	Sunderland	North East	£1,249,900
Greater Tees	Tees Valley	North East	£1,332,500
Northern Heartlands	County Durham	North East	£1,489,200
Stronger Together**	Greater Manchester	North West	£1,489,200*
Reading-on-Thames	Reading	South East	£558,400
Pioneering Places	East Kent	South East	£1,489,200
Gloucester – A Proud Past	Gloucester	South West	£1,489,200
Torbay – A Place to Feel Great	Torbay	South West	£1,191,400
Coventry – Place, Heritage, Diversity	Coventry	West Midlands	£1,489,200
Herefordshire’s A Great Place	Herefordshire	West Midlands	£748,200
Seamless	Barnsley and Rotherham	Yorkshire and Humber	£1,264,00
Crossing the Watersheds	Craven	Yorkshire and Humber	£1,340,300

Source: HLF

* New project name; originally ‘Made in Park Royal.’

**Note: Since award, Greater Manchester has reduced its grant request by 59% (£640,705) to £848,550. The project will still be delivered in full, but with greater use of in-house funding and resources.

² Place-based heritage grant scheme from Historic England; www.historicengland.org.uk/heritageactionzones.

3. Evaluation Framework

Three core questions guide the evaluation:

1. How best to re-position culture in local decision-making, planning and delivery?
2. Do new approaches lead to improved social, economic and cultural outcomes for local partners?
3. How do HLF and Arts Council England work together to support these new approaches in future?

Questions 1 and 2 are addressed through the logic model and evaluation framework created with the projects. Question 3 is addressed separately, using formal and informal evidence from the projects, and interviews with the funding partners.

3.1 The Logic Model

The logic model for this evaluation was created using:

- The programme plan and evaluation brief from Arts Council England and Heritage Lottery Fund
- Initial interviews with all 16 projects
- Three workshop sessions testing a 'straw man' framework with project leads and discussing tools and baselines
- Internal BOP workshops and input from Arts Council England and Heritage Lottery Fund

The complete logic model is included in Appendix 1; a summary is given below in Figure 2.

3.1.1 There are two parts to the logic model: process/strategy and delivery.

Both parts contribute to the programme's impacts.

This division reflects the status of the projects both as **pathfinders for longer term change** in bringing culture to the centre of local planning, and as **deliverers of activities and outcomes** in the short term which need to be measured.

3.1.2 There are three set of outcomes: immediate, short-to-medium and long term.

While the programme aims to lay the foundation for longer-term change, the logic model also recognises 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.

The long-term outcomes match the overall Great Place programme aims as laid out in the funding guidelines.

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;
- and 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.

Figure 2 Great Place Programme

Evaluation Outcomes Impact area	Timeframe	Outcome
Process/Strategy	Immediate	Cross portfolio, cross sector partnership & working is significantly improved and extended
Process/Strategy	Immediate	Communities have greater input & influence in decision-making in the cultural sector
Process/Strategy	Short-to-Medium	Culture is embedded in wider local plans and strategies
Process/Strategy	Short-to-Medium	Culture becomes a wider civic responsibility
Process/Strategy	Short-to-Medium	People have a greater sense of collective efficacy
Process/Strategy	Short-to-Medium	Cultural assets are owned, managed and run by the community
Delivery: Cultural	Immediate	<ul style="list-style-type: none"> Arts events, activities, sites and facilities are enhanced Heritage events, activities, sites and facilities are enhanced More people, and a wider range of people engage with arts and heritage Stronger, better networked cultural sector
Delivery: Cultural	Short-to-Medium	<ul style="list-style-type: none"> More people, and a wider range of people, engage with arts and heritage Cultural and creative sector has more capacity and is more resilient
Delivery: Community / Social	Immediate / Short-to Medium	Stronger, more connected and happier communities
Delivery: Economic	Immediate	Great Places become destinations of choice
Delivery: Economic	Short-to-Medium	Culture has a wider economic benefit for the Great Place
All	Long term	<ul style="list-style-type: none"> Organisations will have built sustainable local partnerships; culture will be reflected in local plans and strategies Arts, culture, heritage and other local organisations will be more resilient Everyone has the opportunity to experience arts and culture and to be inspired The local area / community will be a better place to live, work and visit The local economy will be boosted

Source: BOP Consulting 2018

3.1.3 There are outcomes for culture (arts and heritage together); for arts; and for heritage.

While the Great Place scheme aims to bring arts and heritage together under a single term 'culture', it was necessary to create some distinct outcomes for 'arts' and for 'heritage' to meet the needs of the schemes funders. Decisions as to whether an activity contributes to arts or to heritage outcomes will be made by the projects, based chiefly on the nature of the organising body. It must be noted that this decision to separate arts and heritage, even in this small way, has been extremely unpopular with the projects both for administrative reasons (it is time-consuming) and as it goes against the grain of Great Place.

3.2 Evaluation Methodology

BOP Consulting is delivering the Great Place programme evaluation (GPPE) in consort with the projects. This is enabled by strong working relationships and a necessarily flexible approach to the differing needs and approaches of 16 diverse projects, alongside a clear focus on outcomes and robustness of evidence. Each project is additionally delivering its own local evaluation, which may cover different/additional outcomes.

For the GPPE, there are four types of data collection:

- data collected by BOP directly (e.g. project manager surveys)
- specific data collection points using BOP tools delivered by projects (e.g. steering group surveys)
- project data collection with elements contributed by BOP (eg audience surveys)
- activity tracking (eg match funding, number of volunteers) submitted in HLF reporting and gathered by BOP

Projects will also collect their own specific data in consultation with their project evaluators.

3.2.1 Operating Principles

- Both BOP and projects have limited resourcing. Only data that is essential to the GPPE and reasonable for projects to access will be requested.
- Where possible and appropriate, data will be collected in line with existing conventions, especially those already in use by HLF or Arts Council England.
- Given the range of projects, activities and locations, shared tools will need to be as generic as possible to enable data to be aggregated for the GPPE.
- All process/strategy outcomes are universal, but not all elements of all delivery outcomes are relevant to all projects, for example outcomes relating to mental health or tourism. Projects have been asked to select outcomes relevant to their activity plans and only report on those outcomes selected. Once a project has opted 'in' to an outcome, that outcome will be tracked for that project to the end of the Great Place scheme (even if no further activities / data are produced). Projects will be given the opportunity to opt in to further outcomes on an annual basis. This list of outcomes selected by project is included in the Appendix.
- A GPPE Toolkit has been created detailing all data collection requirements by outcome, and including required tools where relevant, eg survey questions in a specific format. This is included in the Appendix.
- It is up to individual projects and their evaluators to decide how often audiences, visitors, and participants are surveyed and which questions are required from this toolkit. BOP will collate and aggregate all data provided.

All quotations are from Great Place (England) project managers unless otherwise stated.

3.2.2 Tools

The evaluation is mixed method. Whilst quantitative data is an important part of assessing the programme (and in particular the impact of activities), the Great Place scheme's emphasis on delivering process and strategic change requires a higher-than-usual emphasis on qualitative methods.

We have also placed emphasis on qualitative approaches due to the low level of existing quantitative data. Projects in general did not have access to quantitative baseline data on audiences/participation in the region or sector skills/networks. In the absence of such quantitative baselines, we have instead taken a more qualitative approach and surveyed the project managers regarding existing levels of knowledge.

Tools were finalised with projects across Spring 2018 and put formally into mandatory use from May 2018.

At Year 1 report stage much of the data is baseline only. Delivery data (eg audience surveys) has not been collated; the majority of projects have not yet delivered any significant levels of public activity. Survey data of audiences/visitors/participants etc will be collated and analysed at the Year 2 reporting stage.

Figure 3 Great Place Programme Evaluation tools

Qualitative	Quantitative
Survey of Great Place project managers	Survey of Great Place project managers
Analysis of regional policy/strategies to assess role of culture cross-sectorally	Analysis of regional policy/strategies to assess role of culture cross-sectorally
Establishing interview with each Great Place project	Quarterly survey of Great Place steering groups
Annual focus groups on key topics: Arts & Heritage; Culture and Health; Community Empowerment; Creative Economy	Survey questions for: community/volunteer groups; audience/visitor/participants; sector training/networking participants*
Case studies x 4	Cultural organisations sample survey
Counterfactual case studies x 3	Heritage at Risk register tracking
Interviews with key stakeholders (Arts Council England, HLF)	Analysis of ONS data on creative economy
	Regional inward investment tracking
	Media tracking and sentiment analysis (select projects)
	Tourism data (select projects)

Source: BOP Consulting 2018

*Data not collected at Year 1 stage

4. Process / Strategy Outcomes

4.1 Cross portfolio, cross sector partnership & working is significantly improved and extended

There are four indications that this outcome has been achieved during the Great Place projects (ie immediate term):

- Partners feel 'bought-in' to partnership processes and ways of working
- A shared agenda and vision is developed among relevant stakeholders
- New partnerships have developed between cultural organisations and those outside the sector
- Culture becomes more relevant to the core concerns of stakeholders from outside the cultural sector³

From discussion with projects and review of activity to date, it is clear that work in this area has been primary focus of year 1, seen by many as a 'development phase' (as per other Heritage Lottery grant schemes) in which partnerships, vision and shared plans are evolved and established. Bringing in the core project teams is also part of this process: by June 2018, only three out of 16 project managers had been in post for a year.

Give your team 6 months of planning, programme development and partnership building before launching public programme.

³ The external sector most frequently targeted by the projects is health, with which projects are working to build understanding, partnerships and co-funding arrangements. Other sectors addressed include skills and training; regeneration; communities; transport; and planning.

Keep focused on the opportunity and put work into sharing understanding of what the benefits can be. Start-up takes time!

4.1.1 Partner buy-in and developing a shared vision

Those surveyed to date through steering groups have recorded high scores overall on the extent to which they and their organisations feel involved in Great Place, share its vision, and recognise a strong role for culture across sectors. This data is currently minimal; attitudes of steering group members personally and of their organisations to Great Place will be tracked on an ongoing basis across the programme.

The overall view of the project managers reflects that of the steering groups: the weighted average response to the statement 'Our Great Place shares a vision' is 70% positive. But they also acknowledge significant challenges: in particular workload, and a local lack of cultural infrastructure⁴, alongside skills gaps and a lack of evidence for culture's impact in non-cultural contexts – a point which was echoed strongly in each of the focus groups.

Almost all of the projects highlight the complexities of local governance and partner networks as a key issue:

I am managing 4 very different projects, in 4 different locations with 4 different delivery partners and local authorities. The geographical spread and different nature of the locations and historical sites is a further challenge.

⁴ Local cultural infrastructure might include area or subject-specific networking groups, a formal or informally-recognised hub organisation, established partnership working or collaboration on specific projects such as festivals.

This is a complex and overly ambitious programme that involves 5 stakeholders, 3 funders, 9 delivery partners and 3 supporting partners and keeping them on the same message is eternally difficult.

There was little consensus about what skills gaps contributed to these challenges however: only one in four project managers felt that partnership management was lacking, though several highlighted the difficulties of managing partners for whom money was scarce and Great Place represented a financial opportunity.

Often I think that the financial and capacity incentives offered in partnership takes greater priority than the shared vision of the project.

At least five projects highlighted technical process issues, stemming in part from complexity of governance: contracting, procurement, and other legal or financial issues were causing drag.

Quotation Mark Local authority procurement and commissioning systems and processes not suited or scaled for artists and SMEs in culture sector

⁵ This is expected to be a key point of difference with the Great Place nations scheme, in which projects are typically led by cultural organisations with a far lower degree of local authority involvement.

4.1.2 New partnerships developed between cultural organisations and those outside the sector

As shown in Figure 4 below, Looking at core partnerships within the Great Place projects themselves, all but two of the 16 projects are working with their local authorities.⁵ Cultural partnerships are fairly evenly split between National Portfolio Organisations (NPOs) and non-NPOs⁶. Cultural organisations are the only partners who are funded but are not strategic partners, reflecting the grant giving of some projects.

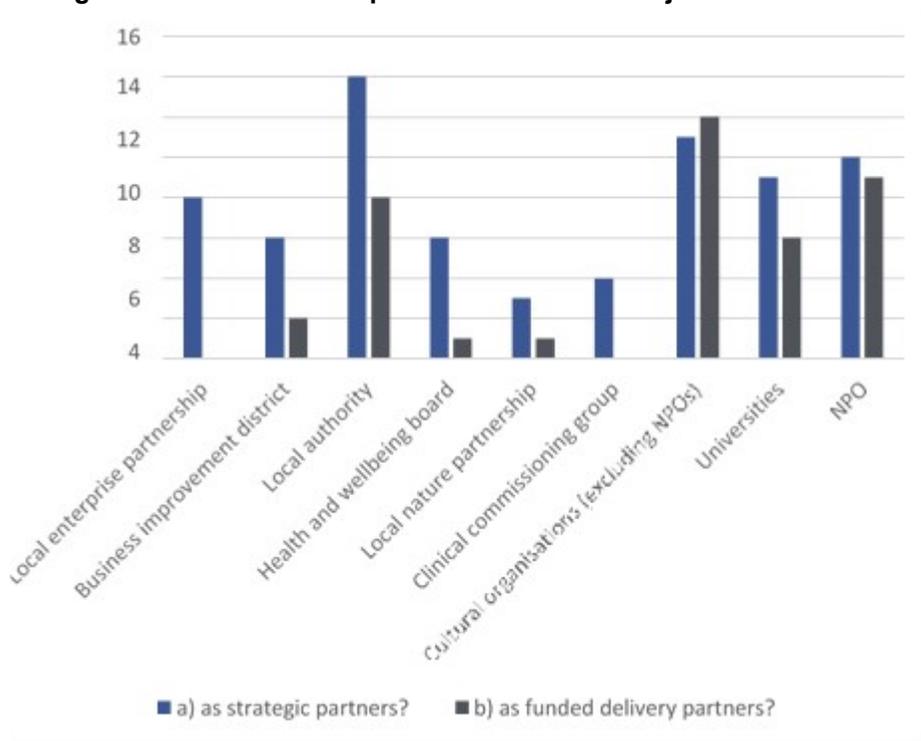
Looking cross-sectorally, there are a significant number of universities (9) and Local Enterprise Partnerships (LEPs; 8) involved. Health is strongly represented, with 6 Health and Wellbeing boards and 4 Clinical Commissioning Groups partnering projects. Only one of these partnerships is currently in receipt of funding; it will be interesting to note whether strategic (ie share a vision and/or approach) or funded partnerships (ie those in receipt of money to deliver specific projects) have greater strength and longevity as the projects develop.

One project offered an insightful note however on the challenges of partnerships that are both funded and strategic:

There is also the challenge that our partners are both our suppliers and customers, because [the project] is also about capacity building and supporting these partners to deliver and grow, but they also have a voice within the partnership which makes it a challenge – under a normal contract if the partner was not delivering the contract would be terminated. Therefore, more capacity is needed with some partners to deliver on time and provide that added support.

⁶ National Portfolio Organisations are those selected for long-term funding by Arts Council England; <https://www.artscouncil.org.uk/our-investment-2015-18/national-portfolio-organisations>.

Figure 4 Local Partnerships with Great Place Projects



Source: Great Place Project Managers Survey 2018; BOP Consulting 2018.

Looking outside their own projects, the view of Project Managers on cross-sectoral partnering with culture in their area were complicated. Across their regions, they saw little cross-sectoral partnering with the cultural sector, with a low weighted average response of 4.75 out of 10 to the statement “There are strong and valuable partnerships in my area between cultural organisations and those who are working in other sectors such as health, education, social care and youth services.”

But they also reported (collectively) the formation of 10 cross-sectoral formal partnerships; seven examples of joint programming; six new networks and at least nine other informal partnerings. These new partnerships (formal and informal) are reported as involving a wide range of sectors, chiefly health, education, youth sector and social care, and there was a good sense (6.75 out of 10) that Great Place had helped in their formation. Are these new partnerships not considered strong or valuable? Are they too new, or too few, to have changed a sense of the cross-sectoral landscape? This is a fascinating baseline from which to view change as the projects develop.

4.1.3 Cross-Sectoral Focus: Culture and Health

There are two types of approach to linking Health and Culture across the projects:

- Clinical health; highly targeted initiatives (eg dance therapy workshop, cultural prescribing for depression) aiming to have impact on patients at individual or group level with measurable clinical outcomes, for example in dementia, depression or respiratory difficulties
- Community well-being; large-scale public initiatives such as festivals or campaigns, working at community level to address a location- (or class/ethnicity-) specific issue, for example obesity or low awareness / acceptance of mental health issues

This distinction is clear and widely used, though there is no standard terminology in use for describing the difference, and certainly cases when the categories blur.

All projects who joined the focus group on Health and Culture were highly committed to bringing health and culture into partnership equally as an urgent address to critical local problems, and as a way of supporting the cultural sector both financially and in terms of demonstrating its importance. In all cases, cash and impetus for health and cultural partnerships was coming from the cultural side – though health partners were generally positive about the opportunities, there were barriers to fuller collaboration.

The projects highlighted three key issues for delivering health and cultural partnership: that it takes time to establish – typically measured in years; that the cultural sector needs to learn to “speak the same language” as the health sector, which may require bringing in external / specialist expertise; and that local qualitative and generally applicable quantitative, economically-focused evidence is urgently required. Looking at differences between arts and heritage, it was noted that clinical commissioning and evidencing seems to be more advanced when it comes to arts than with heritage. This need to find quantitative methods for evaluating the impact of culture was felt much more keenly in the context of discussions around linking culture with health than in any other discussion of cross-sectoral working.

Collectively, the projects outlined a potential three part structure to developing health and cultural partnerships:

1. Piloting to develop local evidence, paid for by the cultural sector and pushed forward by individuals
2. Further partnership development, requiring qualitative evidence that moves hearts and minds, accepted at organisational level
3. Potential for clinical funds to be spent on cultural interventions, dependent on quantitative / economic evidence and embedded in strategy / policy

Only Greater Manchester were already at or near level three – with a history of health and culture collaboration dating back to the 1980s; the other projects were at level one or two.

The projects all had locally specific approaches according to community need, but also had shared a need to make the case for culture in health. Further networking and best practice sharing would be beneficial, and a united Great Place voice would be stronger than those of multiple individual projects.

The question was raised as to through who and how would the opportunity of these pilot projects, this Great Place learning, reach the right high level people.

⁷ Qualitative responses have been analysed and quantified.

Further detail and commentary from the focus group is included in Appendix 4.

4.1.4 Culture becomes more relevant to stakeholders outside the cultural sector

All projects describe active, self-conscious and committed addresses to non-cultural policymakers using a range of approaches.⁷

Figure 5 Approaches to external sector policymakers by projects



Source: Great Place Project Managers Survey 2018; BOP Consulting.2018

Overall, this process of attempting to engage policymakers outside the cultural sector is described as challenging. Reasons for this fall into three main categories:

- Practical: lack of time to attend meetings by policymakers; staff turnover; number and complexity of operators
- Novelty: this is a new subject area and the case needs to be made; impact of existing work not yet recognised
- Evidence: requirement for evidence of impact, and for this to be seen and recognised.

I have worked with the Director of Planning and Environment to draft a Key Influencers strategy to help us identify who are the key people that we need to be making contact with to influence policy and practice.

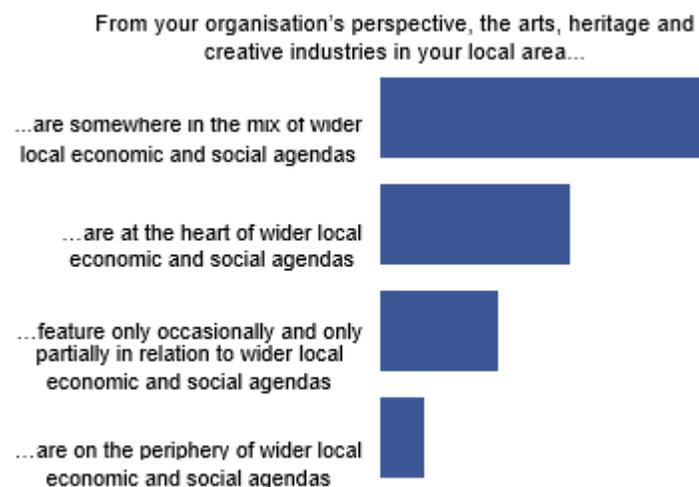
Lack of hard evidence and case studies

A lot of the senior executive team are on board and understand the social value in particular. Our challenge is more that Councillors haven't quite made the link yet – culture is pigeon-holed rather than being seen as linked to wider agendas, though this is changing. With economic value, the link is understood and Councillors have committed to investing in “footfall driving events” but they haven't connected greater and more consistent economic impact to higher quality yet, of the process or the end product. There is still a feeling that popular events sit in one place and high-brow, cultural events sit in another.

This distinction between the understanding of senior leaders and that of others elsewhere in the hierarchy is echoed by several projects. This serves as a strong reminder that these projects are pathfinders, and the Great Place scheme's core assumption – that culture has a significant value in achieving other agendas – is not yet widely held.

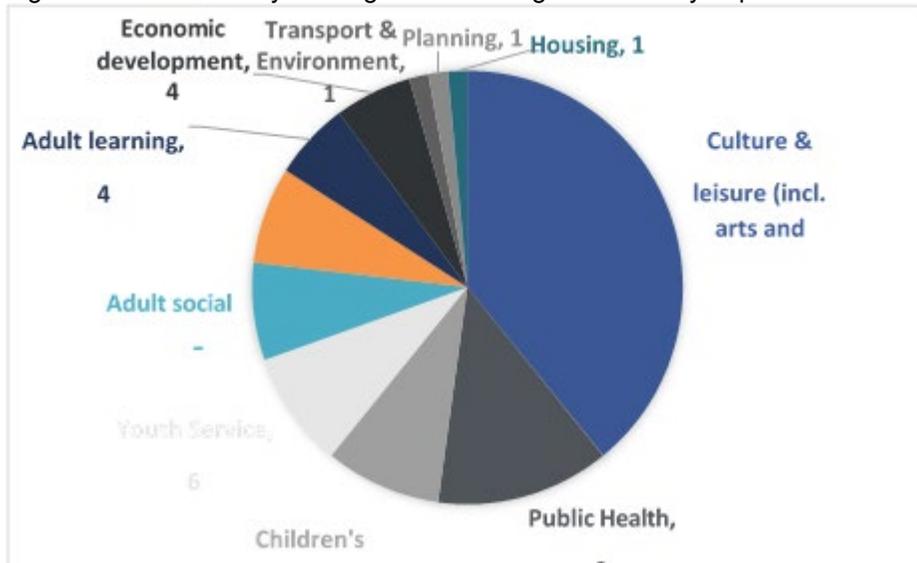
This view is ratified by responses given in the cultural organisations sample survey. These suggest that culture is becoming relevant to the concerns of external sectors, but that it has not yet fully made its way to the heart of other agendas.

Figure 6 Perceived role of culture within wider agendas



Looking at local authority funding of cultural organisations as a snapshot but useful indicator of the extent to which culture is becoming relevant to wider agendas underlines the extent to which culture is and is not yet routinely utilised by external stakeholders. For the 34 cultural organisations who had received local authority funding in the last three years, there are 42 instances of funding received from departments other than culture and leisure, ie averaging just over one such instance per organisation. Nine of these examples are of funding from public health, with lower numbers for each of the other categories, dwindling to just one example each for planning, housing, and transport & environment. This gives a sense of those areas in which working with culture is already gaining traction, and overall of an opportunity for growth in cross-sectoral working with the cultural sector.

Figure 7 Local authority funding to cultural organisations by department



Source: Cultural Organisations Sample Survey 2018; BOP Consulting 2018.

4.2 Communities have greater input and influence in decision-making in the cultural sector

The second core immediate process/strategy outcome for Great Place concerns community empowerment.

The drive to genuinely – as opposed to superficially - empower specific communities is at the heart of each Great Place project, as evidenced by the co-commissioning and community empowerment focus group (see Appendix 4).

For all projects, community empowerment is an important aspect of their work to which they are passionately committed, predominantly as a way of addressing significant social issues for their local area. Whilst recognising that to some extent culture has always had the potential to be empowering, the focus group felt that this process was now more meaningful, with more clearly defined approaches and a better chance of people being listened to by decision-makers. Having genuine impact is critical:

We don't want to develop fun ways to be ignored

Light touch approaches such as consultation were seen not as sufficient ends in themselves, but as starting points for more meaningful opportunities for communities and individuals. Projects also note that it is important to ensure that empowering one community is not disempowering others, and to be aware that 'culture', when defined too narrowly, can be a barrier to participation.

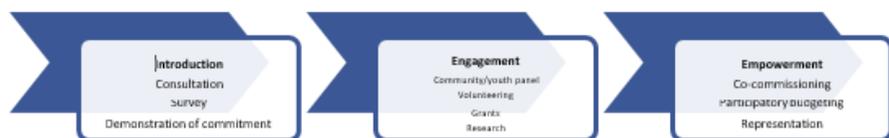
Despite the 'official' focus of the Great Place scheme on community decision-making within the cultural sector, projects are aiming both to empower people as decision-makers *about* culture, and *through* culture, eg on subjects like local planning. The arts and heritage sectors hold a lot of expertise in community participation, and Great Place presents a great opportunity to evidence culture's

effectiveness in this context. Projects felt strongly that these two aspects of community empowerment were connected, and for some indivisible.

Trying to get people to engage in the democratic process is hard; most people are scared and feel they don't know enough to make a contribution. But culture removes that barrier – you can just go along, and then through that experience realise that you can take part.

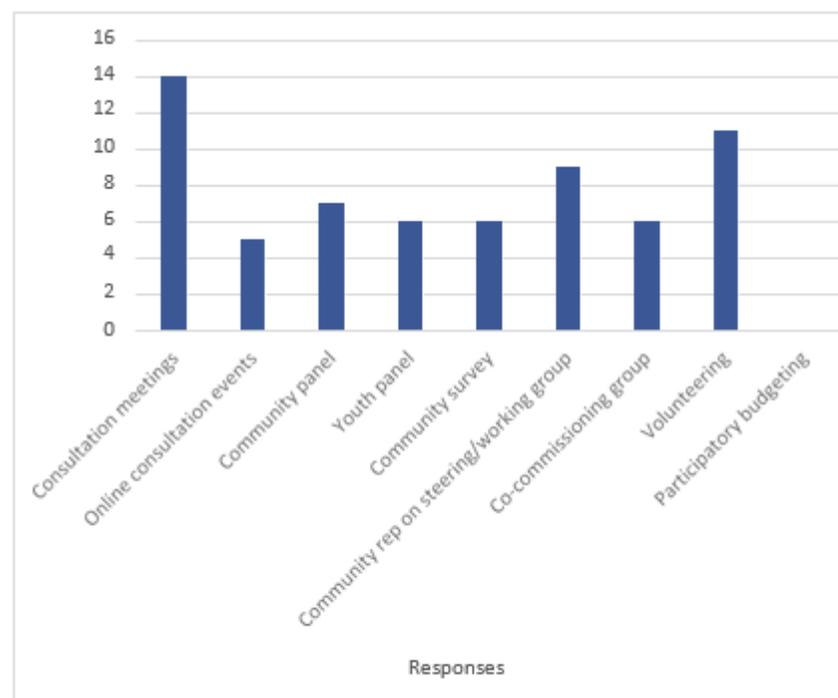
There was a strong sense of consistency in approach across the projects, with many keen to change a tradition of things being 'done to' particular communities and aiming instead to take a ground-up approach. Four projects are working on similar grant schemes to allow communities to commission their own cultural projects. All projects envisioned their work as a process, moving from first steps of consultation and motivation, building up to co-production, increased levels of genuine empowerment and long-term responsibility for communities.

Figure 8 Great Place Community Empowerment Process Model



To support this process of empowerment, projects are deploying the same set of tools in accordance with where they are in the process: County Durham, for example, are demonstrating their commitment to local communities by showing that they are worthy of national-level artwork and will move towards giving communities grants to commission their own artworks. There is a lot of information and best practice sharing in this area between projects who are keen to build on each other's pilot approaches and knowledge.

Figure 9 Project approaches to engaging local communities in decision-making



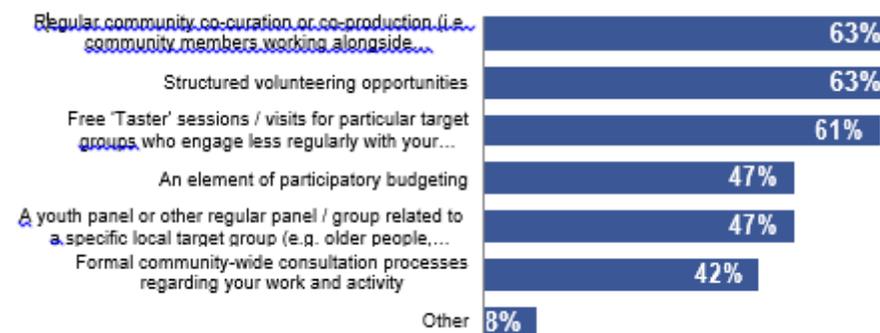
Source: Great Place Project Managers Survey 2018, BQP Consulting 2018.

It is interesting to note the extent to which projects view cultural activities (festivals, oral history, street performance) as community empowerment, through their development of pride and sense of place or identity. The level of community research undertaken is also unexpected: Old Oak and Park Royal, Country Durham and Reading all have dedicated personnel engaged in building trust and exploring the priorities of local communities.

How do projects rate their success so far? There is cautious optimism that as a result of community engagement, new ideas have been created (weighted average 6.25 out of 10), though less certainty that these ideas have yet come to anything (weighted average 5.5 out of 10).

Comparing the responses of the cultural organisations that responded to the sample survey, these discrete organisations appear to be further along in the process of community empowerment, with an impressive 63% (24 respondents) already working with community members alongside professionals to design, organise and deliver activities, and 47% (18 organisations) delivering an element of participatory budgeting. While this could indicate strength in the cultural sector – either locally or nationally – in working to empower communities, it may also indicate that those organisations that are already committed to community empowerment are naturally drawn to or invited to participate in Great Place.

Figure 10 Mechanisms for enhancing community involvement in design



Source: Cultural Organisations Sample Survey 2018; BOP Consulting 2018.

4.3 Culture is embedded in wider local plans and strategies

The extent to which culture is already understood and used as a key driver of other agendas locally is the biggest single differentiator between the projects. At one end of the spectrum is Greater Manchester, for which the new strategy for the devolved authority ('Our People, Our Place', October 2017) positions culture front and centre as a driver of economic growth, educational attainment, community well-being and mental health:

We need to ensure that Greater Manchester continues to offer a vibrant, stimulating environment for people to live, work, study and play by investing in our cultural and leisure offer.

At the other end of the scale is Gloucester, where despite some progress in raising the profile of the heritage sector the newly formed Culture Trust are struggling to gain traction:

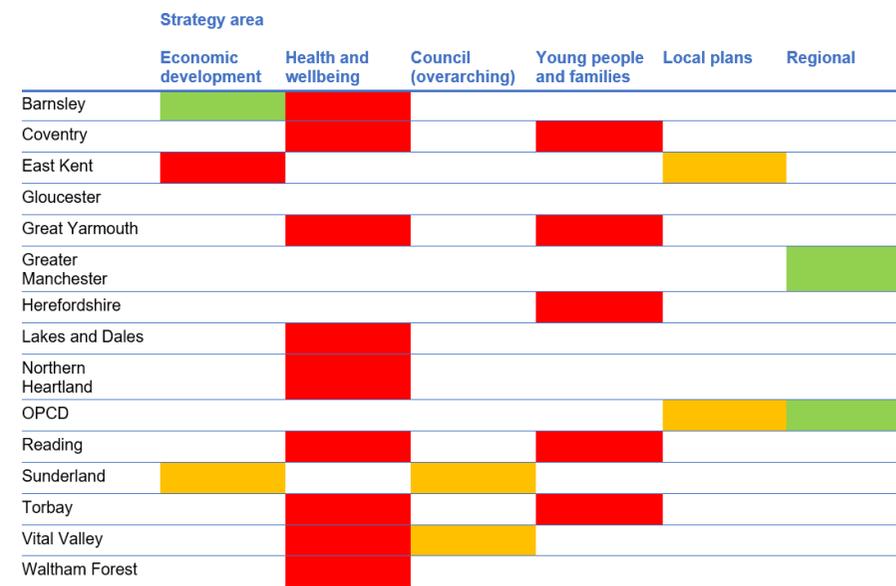
In the arts, things are fragmented and although we now have a shared vision, not everyone understands the relevance to them (the ‘so what?’ or the ‘what’s in it for me?’)

4.3.1 Baseline

A review of 43 local and regional strategies provided by project managers suggests culture is not featuring in many strategies and plans. There are some clear exceptions – particularly for regional strategies, which do embed culture. But there are no good examples of how culture is embedded within strategies concerning health, wellbeing, families and young people, which demonstrates a clear challenge for great place projects. On a more positive note, 14 out of 16 projects said they were currently involved in consultations on new strategies.

Summary analysis is shown overleaf in Figure 11.

Figure 11 Baseline Strategy Review 2019



Traffic light key:



Source: BOP Consulting 2018

Ten out of the 16 Great Place areas 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. Some areas without a local cultural strategy are covered by similar plans and strategies at a higher regional level (e.g. OPCD is covered by the London Draft Culture Strategy) or strategies with a slightly different focus (e.g. Creative and Digital Action plan for

the Vital Valley). Greater Manchester has a 'Cultural Ambition' document which, although is lighter touch than a full cultural strategy, sets out the how culture can deliver the Greater Manchester Plan.

Figure 11 Area Cultural Strategy Review 2018

GP Area	Cultural Strategy	Extent to which cultural strategies embed other policy areas	Other relevant documents
Barnsley	No		
Coventry	Yes	Green	
East Kent	No		
Gloucester	Yes	Yellow	
Great Yarmouth	Yes	Green	
Greater Manchester	No		Greater Manchester Cultural Ambition
Herefordshire	Yes		
Lakes and Dales	Yes	Yellow	
Northern Heartland	Yes	Yellow	
OPCD	No		London Draft Culture Strategy and Cultural Principles Local Plan Supporting Study
Reading	Yes	Green	
Sunderland	Yes	Yellow	
Torbay	Yes	Green	
Vital Valley	No	Yellow	D2N2 LEP Creative and Digital Strategic Action Plan
Waltham Forest	Yes	Yellow	

Traffic light key.

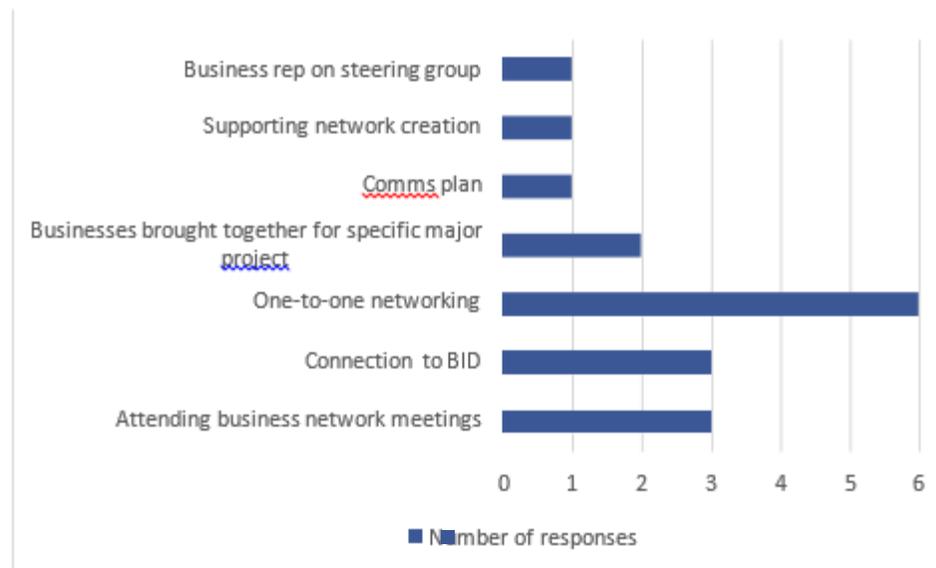
Green	Strategy is ambitious and clearly articulates how culture can contribute to other policy areas such as health, wellbeing, education and community.
Yellow	Strategy provides some direction for development and highlights areas of strategic overlap.
Red	Little or no mention of wider policy agenda within cultural plan
White	No relevant strategy reviewed

Source: BOP Consulting 2018

4.4 Culture becomes a wider civic responsibility

The Great Place programme aims to demonstrate that culture has a value in addressing contemporary challenges. But the scheme also has a very pragmatic, operational underpinning: shrinking local authority (and other public) funding puts culture at risk, and it needs to develop financial resilience through a wider network of economic supporters. To this end, Great Place projects are – in varying ways – reaching out beyond 'the usual suspects' to engage local businesses and non-public sector stakeholders.

Figure 12 Approaches to non-public sector stakeholders by projects



Source: Great Place Project Managers Survey 2018; BOP Consulting 2018

It is notable that activity levels for engaging non-public sector stakeholders are much lower – and less strategic – than for engaging policymakers. This is in line with the key ambition for Great Place that culture should become locally embedded at policy level – but it also begs the question as to what approach will have the most longer-lasting success, public policy or private finance?

We will also track and explore the difference between the Great Place approach to cultural place-making (lower profile, action research approach, sustained investment over three years) with regard to engaging non-public sector stakeholders against the ‘Year Of Culture’ approach (high profile, separation between development and activity, short-term public investment). Both Coventry and Waltham Forest have ‘Year Of’ titles secured; at least three other projects have ‘Year Of’ bids in development.

UK City of Culture is a great motivation to bring new businesses on board with all our work

Projects have identified three key challenges to engaging the non-public sector:

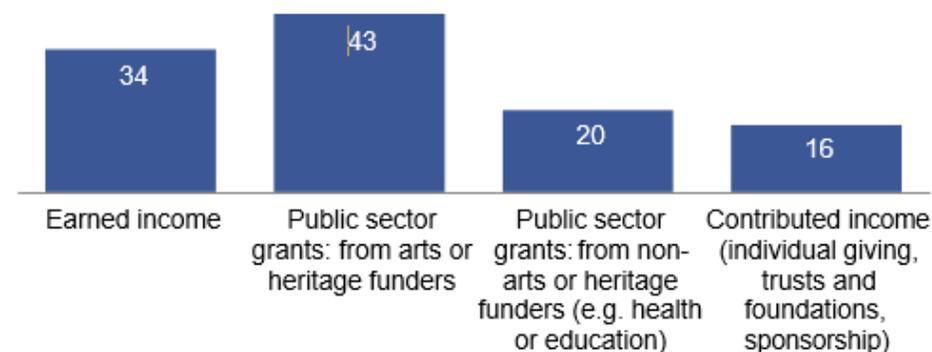
- Capacity issues, on both sides
- Lack of direct communication links (e.g. databases)
- Need for a Vision for the culture and business relationship

Business engagement is currently done on a localised level, e.g. “support our local venue”, rather than as a transformational vision

Looking at the current picture for non-public sector engagement with cultural organisations involved with Great Place projects, 53% are working with their local LEP and 35% with local Business Improvement Districts (BIDs); in contract, 72% of those responding to the survey had been funded by their local authority in the previous three years.

Public sector funding from the cultural sector is on average the most significant source of income for those cultural organisations sampled. The survey will be repeated after the Great Place projects end; rises in the percentage of public sector grants from non-cultural sources or of contributed income will indicate that the projects have been able to have an effect on widening the sphere of responsibility for culture to external sectors, which may contribute to the cultural sector’s resilience.

Figure 13 Percentage turnover of cultural organisations in four main revenue categories



Average breakdown of turnover (all, %)

Source: Great Place Cultural Organisations Survey 2018; BOP Consulting 2018.

4.5 Cultural assets are owned, run and managed by the community

Supporting Community Asset Transfer and Asset of Community Value Registration is a priority for only one project (Hereford), but the process touches on the community empowerment value of the Great Place scheme and is on the radar of a number of projects.

We are not working with any community asset transfers per se. But we are supporting the local authority to identify assets that may be transferred to community control, and then support those transfers to communities for new use as cultural and creative venues.

Discussions concerning assets of community value currently being held between Craven District Council, Craven Arts and North Yorkshire County Council (the current owner of the premises) regarding Community Centre in Otley Street, Skipton. Preliminary discussions under way concerning possible development of artists' studios and affordable housing on this site. GP keeping a watching brief and being continually updated as the project progresses.

There are also alternative mechanisms for community ownership /management which will be tracked where these intersect with Great Place projects.

We are aware of and supporting a number of local organisations who are seeking to change their model of

governance and/or operation, e.g. taking on the running of a local authority theatre as a community interest company; revitalising heritage assets through formation of a trust etc.

4.5.1 Community Asset Transfer Baseline

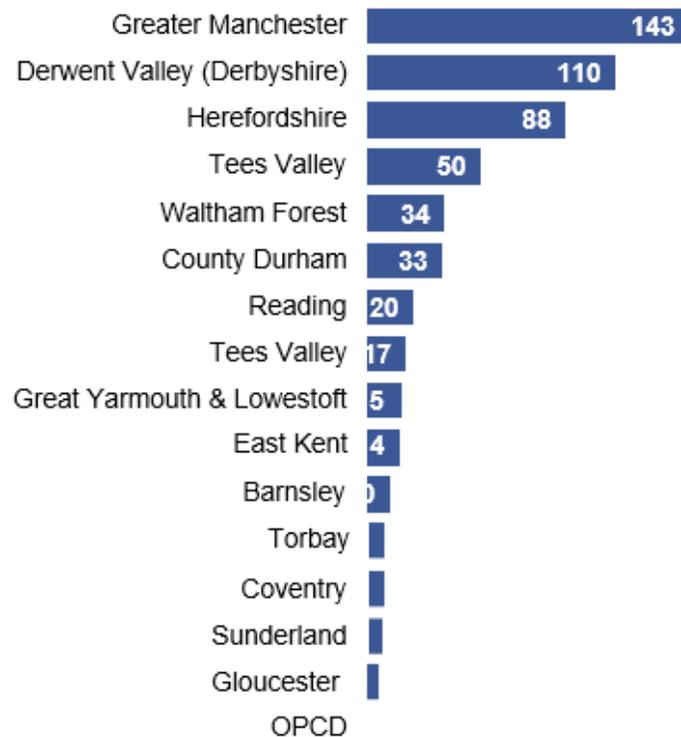
- 559 applications to list Assets of Community Value are listed in project regions as of July 2018
- This includes entries from 15 out of 16 projects; there are no entries from OPCD areas of Brent, Ealing or Hammersmith and Fulham
- Other areas have been listed at relevant local authority level (eg Derbyshire for Derwent Valley) though projects may be operating in more specific areas
- There are no entries for Lowestoft; all Great Yarmouth and Lowestoft entries are therefore in the Great Yarmouth area
- Of the 442 applications, only 11 were unsuccessful: 5 in Herefordshire, 2 in Tees Valley, 1 each in Waltham Forest, Gloucester and Coventry
- 76 intentions to sell are listed and 48 Full Moratoriums triggered (ie a community group has requested its right to have six months to put together an offer to purchase)
- No analysis has been done as to relevance to culture of these assets; there are no pre-existing definitions of cultural assets in this area, and there is scope for cultural value both in terms of type of building (eg theatre, heritage site) and in terms of use. This data is used as an indicator of levels of community empowerment generally.
- Data has not been scaled by population, geographic area or any other value. Nonetheless, at headline level, there are apparently significant regional differences: Derbyshire's 110 entries is dramatic when placed against the 17 entries for Tees Valley.

- Projects may have insight into the divergence of these levels; questions regarding Assets of Community Value will continue to be asked in the annual Project Managers survey.

4.6 People have a greater sense of collective efficacy

Sense of efficacy is measured by individual audience /participant responses to the prompt, “By working together, we can bring about change in our local neighbourhood.” This will be baselined, tracked and reported from Year 2 onwards.

Figure 14 Asset of Community Value Applications Listed, by Region; July 2018



Source: BOP Consulting 2018

5. Cultural Delivery Outcomes

The separation of arts and heritage in considering the Great Place outcomes is controversial. Whilst, ultimately, this was an operational decision based on the needs of Arts Council England and HLF to reflect their own institutional priorities, this also raises interesting questions for the scheme's ambition to work with 'culture' as opposed to the two distinct sectoral areas.

All three projects that took part in the focus group session on 'Arts, Heritage and Culture' were self-consciously bringing Arts and Heritage together and this was key to the design of their projects. Each area had strong heritage assets, whether histories, traditions or buildings, but didn't feel these were understood locally or achieving their potential in attracting visitors. Heritage benefits from Arts' expertise in social engagement, and moving away from a buildings-based to a people-based mindset⁸; Arts is grounded and made relevant by the heritage, whether tangible or intangible. Overall, the combination was felt to have the potential to be inspiring and inclusive.

This 'cultural' approach is felt to be instrumental in allowing projects to have an impact on other agendas: regeneration; local economy; visitor economy; destination marketing / profile raising; education; place making. All felt clear that they could achieve more powerful outcomes by focusing on arts and heritage rather than investing directly in eg visitor economy or education, due to the unique inspiration and profile-raising that culture could offer.

All projects used the term 'culture'; were keen to break free of restrictive definitions; and were aware that audiences didn't care about distinctions/who had organised an experience. But they also felt there were still clear distinctions between arts and heritage – especially in external perceptions and governance, eg organisation of council departments, steering group – and at the level of individual expertise.

In terms of the evaluation, there is no formal definition of the distinction between arts and heritage; projects will decide for themselves the appropriate category for an organisation or activity and report accordingly.

5.1 Arts events, activities, sites and facilities are enhanced

There are two aspects to the enhancement of both arts and heritage events, activities, sites and facilities:

- Events and activities are higher quality / more innovative
- Events and activities have greater reach

At this pre-activity point in the evaluation, quality and reach will be considered for 'culture' collectively and discussed in 4.1.1 and 4.1.2 below.

5.1.1 Higher quality / more innovative

There are two distinct approaches to programming across the projects: activities which aim to be responsive, in line with the community empowerment theme (such as Reading's community festivals) or activities which aim to stand out and raise profile and/or demonstrate that a community is worthy of excellent cultural experiences. These two approaches are not necessarily in conflict, but do require different definitions of quality. Projects have been urged to consider using Arts Council England's Quality Metrics to explore the quality approach that is right for their programme; this will be a matter for projects and their local evaluators to determine.

Main focus of our 'settlement' projects is to work with local communities as participants, producing events and content for local audiences. Hence the cultural content

⁸Whilst it is the clearly expressed view of the grantees that their local heritage sectors tend to cohere around buildings, it is important to note that HLF's view of heritage is much broader and more open than this, cf <https://www.hlf.org.uk/looking-funding/what-we-fund>.

produced is likely to be of interest to a local audience. Our focus is not to increase visitors to the wider arts and heritage offer, but increased attendance to these will be a legacy aim.

There is an increasing interest from the Project Board to get [the project] regional and national attention

Projects have typically evidenced multiple approaches to ensuring quality of delivery, suggesting both the high priority that is placed on developing quality and innovation and the way in which it is embedded in wider cultural infrastructure development work.

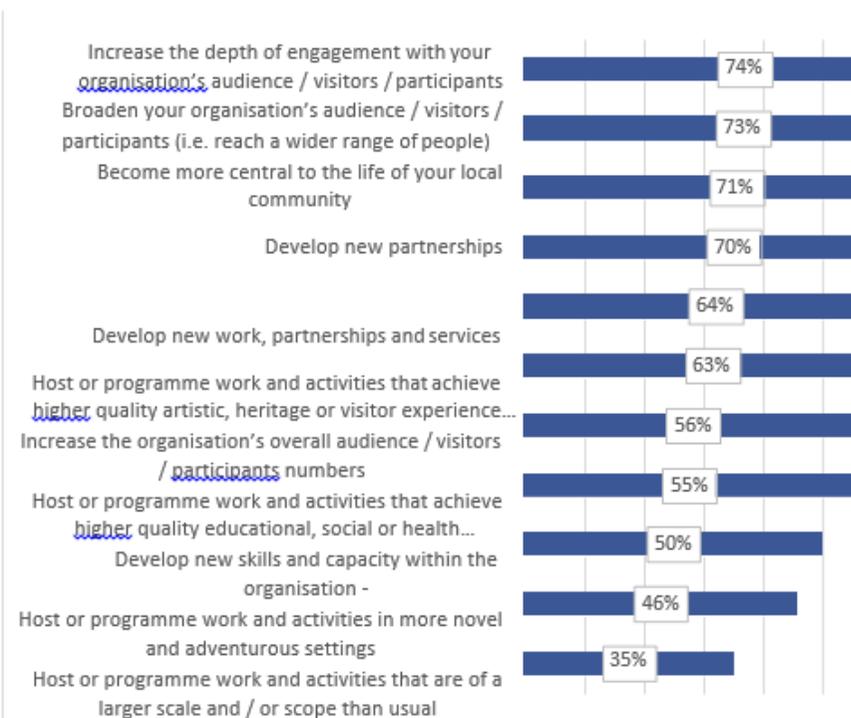
Figure 15 Approaches to ensuring high quality activities



Source: Great Place Project Managers Survey 2018; BOP Consulting 2018.

For those cultural organisations that responded to the sample survey, improving quality / innovation or scaling up in some way is lower priority in their understanding of Great Place than community-focused aims. Increasing audience reach (overall audience numbers) comes below quality, with innovation (novel settings, larger scale) the least highly rated aim.

Figure 16 Cultural Organisation priorities for Great Place participation



Source: Cultural Organisations Sample Survey 2018; BOP Consulting 2018.

5.1.2 Events and activities have greater reach

Reach is defined here at its simplest as higher attendance numbers. This is most likely to include new attendees as well as repeat visitors; attracting particular new audiences is however considered as a separate outcome relating to breadth of audience (below).

Projects did not have baseline data on attendance figures (and Taking Part data is no longer regularly or universally collected by local authorities.) It is axiomatic for the Great Place scheme that the Great Place projects are taking place in areas of low cultural engagement and/or provision, but no specific evidence was required in application. In response to the question, “To what extent do you have knowledge of your local audience?” projects gave a cautious response (weighted average 6.63 out of 10). Eleven projects are commissioning research into local issues or audiences as part of their projects, nine of which involve live or emerging relationships with Higher Education / Further Education (HE / FE).

Projects are using a variety of standard marketing techniques to improve reach. This work contributes to local cultural infrastructure development.

We have established a Communications Group between the partners in order to ensure our events reach as many people as possible

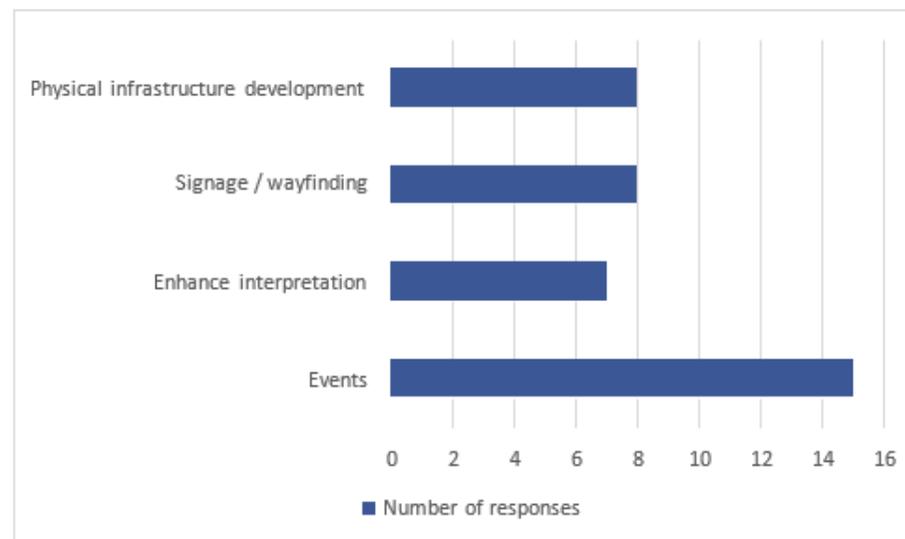
5.2 Heritage events, activities, sites and facilities are enhanced

5.2.1 Heritage is in better condition

The Great Place scheme is a revenue/activity, not a capital, programme and the primary route to enhancing heritage was expected to be through the increased

understanding and raised profile brought by events and arts partnerships. Nonetheless, eight projects are planning (small) physical infrastructure development to heritage within their Great Place programmes.⁹ 15 projects, by contrast, are enhancing local heritage through events.

Figure 17 Project activity to enhance heritage



Source: Great Place Project Managers Survey 2018; BOP Consulting 2018

5.3 More people, and a wider range of people engage with arts and heritage

13 projects have target audiences; two do not; two are not yet decided.

The most popular target groups are children (12 projects) and young people (14 projects); new audiences, BAME groups, tourists and people on lower incomes

information presented here records only that project managers consider the physical infrastructure work being undertaken as part of their Great Place activity.

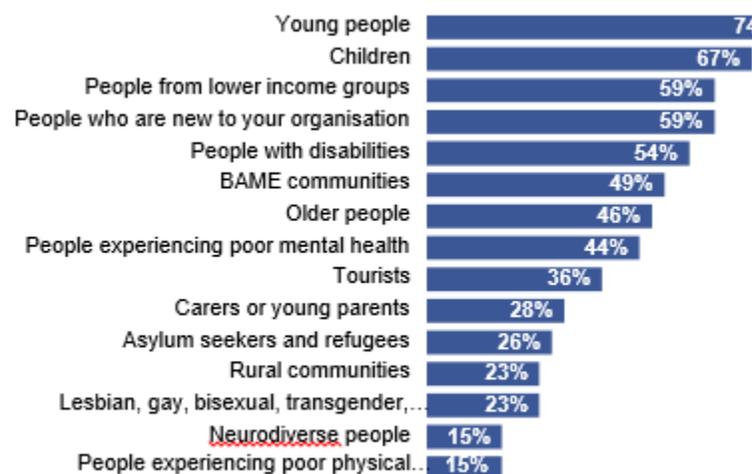
⁹ All projects' activity schedules are agreed with their HLF monitoring officers. It is not known whether these physical infrastructure developments are funded with Great Place funding or with other funding elements; the

are next (10 projects each).¹⁰ No projects are targeting pupils on free school meals or with pupil premium or people from jobless households, i.e. targeting is seen as generic rather than specific to individuals.

84% of respondents to the Cultural Organisations survey will be delivering activities for audiences / visitors / participants in relation to their local Great Place project; 76% of these will be directly funded by Great Place to do so.

Cultural organisations surveyed had a wide range of pre-developed strategies for targeted audience development, strongly aligned with the audience targeting priorities of the project managers.

Figure 18 Pre-Great Place strategies to work with target groups



Source: Cultural Organisations Sample Survey 2018. BOP Consulting 2018.

5.4 Stronger, better networked cultural sector

5.4.1 Local networks between arts, heritage and creative industries are better developed

64% of cultural organisations rate new partnerships as a priority for their involvement with Great Place. Put alongside the view of project managers that there are currently few strong long networks between cultural, heritage and

¹⁰ There is no national data on audience targeting by cultural organisations for comparison. This data will, however, be used as a baseline and compared with cultural survey data gathered at the end of the programme evaluation.

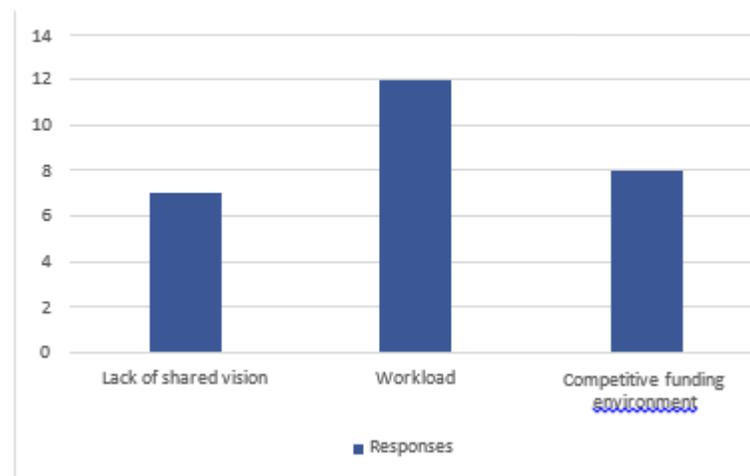
creative industry organisations in their area (weighted average 4.94 out of 10), the baseline picture is of a strong need and desire for better networked cultural sectors.

- 12 project areas have informal information sharing networks across the cultural sector;
- 10 have established formal partnerships;
- 8 have examples of joint programming;
- 6 have examples of joint applications for funding.

Projects cite diminished resourcing from local authority officers and geographical barriers alongside the key issue of capacity from small, hard-pressed organisations as issues preventing the formation of strong networks.

Until the Great Place funding there's been no single, regular network for local practitioners to be part of, set up around a shared vision, and few projects which bring organisations together. Competitive funding environments and what I see as a lack of confidence in some cases seems to have led to a natural tendency of isolationism / silo working – organisations and individuals looking out for themselves and not seeing the merit of working together as partners

Figure 19 Challenges to creating cultural networks



Source: Great Place Project Managers Survey 2018; BOP Consulting 2018.

Funding – both from Great Place and other sources (eg Paul Hamlyn Foundation) - is mentioned frequently as the catalyst for network formation – with funding as a catalyst for the formation of a governing vision and reason to spare time.

Need an organisation / governing body to broker the relationship, lead the network and create a vision.

Cultural sector partnerships are rated as 'very important' or 'important' to the success of their organisations by the majority of cultural organisations surveyed, as shown in Figure 23 below.

Figure 20 Partnerships rated as important



Source: Cultural Organisations Sample Survey 2018; BOP Consulting 2018.

5.4.2 Cultural practitioners enhance their skills

Data relating to specific skills training activity will be reported in year 2, and is a focus area for the Tees Valley case study.

Approaches to strengthening the cultural and creative economy were explored through a focus group. All seven focus group participants indicated that developing and supporting the creative and cultural economy is an important driver for their Great Place project. There is diversity in both the focus and approach to this strand of activity.

The projects' motivations for focusing on the creative economy are aligned to two key and connected opportunities. First, the sector as an engine for growth in

its own right - employment and business growth in the creative and cultural sector can boost an area, leading to knock-on benefits. Second, using culture as a way to support wider economic regeneration – making the place somewhere that graduates want to stay (retention); businesses want to start-up or relocate to; and tourists want to visit. In some areas, these are articulated with a particular local focus, such as career pathway opportunities for young people; enhancing the reputation of a place for creative enterprises or SME; or demonstrating how creative/cultural industries can flourish in rural areas.

The approach to supporting the creative economy varies from developing spaces (work/live space, creative hubs); researching and mapping existing creative industries, events and festivals; start-up and other business support programmes; showcasing and promoting. Embedding culture and creative industries in wider economic development and local plans is also a key strand of activity for some.

The aspirations for success for the change in the creative economy centre around the conditions for creative economy development (such as more joined up sector, breaking down silo-ed working, embedded culture in local policies), rather than the downstream economic impacts such as jobs growth, wage rises or business growth.

5.4.3 New entrants progress into local cultural and creative industries (CCI) organisation

A baseline has been created from NOMIS for the six Great Place project areas that have selected this indicator as appropriate to their activities.¹¹

Baseline covers number of businesses in four size categories across each of the CCI areas for 2012 and 2016. This is not presented here as its value is an indicator of trends only; the data will be updated and analysed in comparison to this baseline at final reporting stage.

6. Community and Social Delivery Outcomes

There are a wide range of optional community / social outcomes, reflecting the wide range of different activities, target groups and priority local needs in the Great Places. Immediate and medium term outcomes are congruent.

The five optional outcome areas are:

- Local pride is increased
- People feel a greater sense of belonging to a place
- Young people's aspirations are raised
- More intergenerational connections are made and understanding increases
- Participants' mental health improves

Reflection on how to achieve change in these areas from the projects is included in the focus groups on Health and on Community Empowerment; see Appendix 4.

Several projects have raised interesting local nuances around local pride and sense of belonging. For County Durham, for example, communities are felt to have great pride in their local place based not on its positive qualities but on their own ability to survive its negative aspects.¹² It is important to remember and reflect such distinctions even when aggregating responses across the programme; understanding local specificity is rightly emphasised by all projects as critical to their ability to deliver their Great Place schemes.

The critical data on achievement will come from audience and participants via surveys.

¹²This offers an impressive example of individual and community resilience which may prove of interest in exploring the impact of the Great Place project as it develops.

7. Economic Delivery Outcomes

Economic outcomes for the cultural sector are included within reporting on work on the cultural and creative industries sectors specifically. Economic delivery outcomes relate to the Great Place area as a whole, and are focused on (cultural) tourism: to Great Place sites and events in the immediate term, and with a legacy for the relevant areas as a whole in the short-to-medium term.

7.1 Great Places become destinations of choice

Nine projects will report on immediate term tourism-related outcomes in line with their project activities, ie Great Place events / sites directly marketed to visitors/tourists. The evaluation will monitor attendance levels and perception:

- Cultural tourism at Great Place sites / events is increased
- Tourists' perceptions of sites / events improve
- Places generate more positive external press and media coverage

As with audiences, projects overall have fairly low levels of knowledge of local visitor/tourists.¹³ Those projects for which tourism is a priority have set their own baselines, using either visitor numbers for specific attractions or regional figures. Data received to date is included in Appendix 5.

Baseline media analysis of perceptions of local areas / sites / events has been received from three projects:

— East Kent

The vast majority of the media representation provided has been surrounding Turner Contemporary, of which over 70% of articles have been positive. With regards to quality of outlet and international reach, the high standard of exhibition hosted at the gallery has attracted 'high profile' media outlets, with over 75% of said articles coming from the likes of *The Guardian*, *Financial*

Times, and *The New York Times*. Most of these articles, whether positive or negative, concern themselves directly with recent exhibitions in the form of reviews or opinion pieces, rather than the wider role of culture in Margate or East Kent.

— Derwent Valley

The media representation for Derwent Valley is heavily focused upon its status as a World Heritage Site. High profile media outlets such as *Countryfile* and *The Telegraph* demonstrate this primarily through travel pieces, where the areas World Heritage status is used as a selling point to encourage tourists to make day trips to the area. More local, low profile outlets such as *Nailed* and *Derbyshire Live* focus more heavily on controversial planning applications and local heritage activism as locals attempt to preserve the status of the area. Whilst these stories from local outlets are more negative in tone, they demonstrate the pride that much of the community takes in its status as a UNESCO World Heritage Site.

— Torbay

From a snapshot view of current media representation of Torbay, almost 50% of the top 20 local news stories were negative. However, those picked up by national news outlets presented as being more likely to be either positive or neutral, which cumulatively accounted for 80% of articles provided. Since the start of the Great Place Scheme, there have been significant high-profile pieces from media outlets such as *The Guardian* and *The Stage* around projects such as *The Tale*, 'an immersive arts trail across Torbay...[aiming] to offer a new perspective on the area' which was 'part of an Arts Council-backed project to put Torbay on the map'.

Cultural organisations were surveyed as to their views regarding the role of culture and the creative industries in shaping visitor perceptions of their Great Place areas. 76% felt that CCI was one of many elements of local place identity;

¹³Weighted average response to question 'To what extent do you have knowledge of your local tourists/visitors' 5.71 out of 10.

67% that CCI played a crucial role. Whilst cultural organisations will of course have a very particular perspective on the significance of CCI in shaping perceptions, this can nonetheless be read as a positive statement of how local CCIs see their role and potential.

Figure 21 Cultural Organisations' perceptions of culture and creative industries' embeddedness in perception of the local area



Source: Cultural Organisations Sample Survey 2018; BOP Consulting 2018.

Levels of inward investment will also be tracked for the two projects (Great Yarmouth and Lowestoft; Greater Manchester) who have selected this as an indicator of success in line with their project activities. Data to follow.

8. Core Research Questions

8.1 How best to re-position culture in local decision-making, planning and delivery?

All projects have spent year one chiefly on establishing their staffing, vision and partnerships and see this as essential to an attempt to create local change. This development time is especially important given the nature and scale of the Great Place ambition, which by necessity involves working across institutional, sectoral and geographic boundaries. This type of project also requires start-up time as tendering and contracting processes are often slow and tricky: local authority processes are not well suited to working at community level, and the payment in arrears structure is an operational hurdle.

There are signs of great willingness to engage in cross-sectoral partnerships at all levels – strategic, project and partner – and a sense that the scheme represents a great opportunity to deliver strategic change. Again, however, time is a critical factor: Greater Manchester trace their co-commissioning work in health back 20 years. Building trust with partners, developing evidence bases and strong local exemplars all take time and need to be worked through at a number of different levels, from senior governance to on-the-ground. Capacity is a restriction on all sides.

All projects are driven by an urgent sense of need in their local communities and an understanding of culture as a powerful way to engage, energise and empower both within the cultural sector and in local decision-making more generally. Whilst overall the projects are very diverse, there is a high level of agreement and consistency around the path to community empowerment, and a lot of good practice and understanding to be shared in this area.

The use of ‘culture’ as a term, rather than ‘arts’ and ‘heritage’ chimes with audience perspectives and brings together the strengths of each in a way that projects find powerful: arts inspire, heritage grounds,¹⁴ culture is the strongest

path to community engagement and delivering on cross-sectoral agendas. But there are still distinct skillsets involved in each sector, and in some cases institutional boundaries around the two (eg responsibility sitting in different local authority departments) which need to be harnessed / worked around.

Questions as to what is the right way to do place-based cultural development are beginning to emerge through the evaluation. How do you balance activity and process work, and which drives which? When is it appropriate to deliver profile-raising headline events, and when to focus on grassroots activity? Is there a development journey that projects need to travel, or key factors that should be present for a strong starting point?

Comparison with other approaches sharing Great Place aims will be enlightening. Two of the projects have forthcoming ‘Year of Culture’ titles, to which Great Place contributes; at least two more see Great Place as a precursor to a ‘Year of’ bid. Arts Council England’s Ambition for Excellence projects build from a much stronger starting point, but share a focus on raising a place’s profile, engaging communities, and creating an infrastructural legacy; Creative People and Places share the focus on community empowerment at local level, and typically work over a longer timeframe with an activity-focused programme. Looking at the three counterfactual examples of unsuccessful Great Place project applicants, one suggests that they would benefit from a “mean Great Place scheme”, offering grants solely for process/strategy work without activities; would that offer a first step, an alternative, or a dead end? By contrast, another unsuccessful applicant feels that the area’s strategic development has been hampered by lack of project delivery, and that this project delivery needs to be at scale. HLF’s Great Place Nations scheme offers yet another contrast, with projects working within tighter scopes and led by cultural organisations as opposed to strategic bodies. Will these projects be able to accomplish the same level of change at strategic level?

¹⁴ Note: the ‘grounding’ effect of heritage is located by the projects in its ability to root art in the concrete, in the local, the relevant and the authentic. It is by no means limited to tangible or buildings-based heritage.

8.1.1 Year One Recommendations

- The importance of the developmental ground-work required for making change needs to be acknowledged, both in managing current grants and in planning for similar future place-making / transformational schemes
- All projects are clearly structured but ambitious. Projects should consider their priorities and focus, especially with regard to the balance between process/strategy and delivery. How much activity is required to drive policy change? How far does policy-change drive delivery?
- Sharing knowledge and best practice across the projects is highly valued, especially as these are pathfinders in need of both evidence and a sense of cohort. Future learning events could usefully focus on the types of evidence needed to make the case to external stakeholders for the value of culture, especially economically. The need to support the skills development of the project managers in their quasi-leadership roles is paramount.
- Projects should create opportunities to continue their networking, perhaps through regular calls, interest groups, visits, regional meet-ups, social media etc. Whilst HLF have set up online space for group discussion, this is cumbersome to use and not gaining traction.

8.2 Do new approaches lead to improved social, economic and cultural outcomes for local partners?

Work in year one has chiefly concerned establishing partnerships and planning local programmes, with some piloting of activity. Overall, projects are focusing on cultural sector network development as an essential bedrock to working towards social, economic and other cultural goals. Lack of capacity in the projects and in the cultural sector is the chief barrier to this, but there is also a step change required in many areas from competition to collaboration in the cultural sector, despite the scarcity of funding resources.

The significance of cultural sector networking is echoed in the counterfactual example of North Somerset, who likewise see lack of connectivity within the

sector and between sector and council as a key barrier to progress. They see the funding that Great Place provides as the key to unlocking the capacity to address this issue.

The importance of understanding local context for delivery is reiterated by all projects. Commissioning audience and local area research – often in partnership with local HE / FE – is an important strand of activity. Despite low levels of formal data, however, projects have been able to identify clear target groups for activity based on local need, with an overall bias towards children and young people and people from lower socio-economic groups. This strongly matches existing priorities in local cultural sectors.

The ability to work with both arts and heritage is seen very positively but does not mean that the distinctions between the two are yet eroded: there are still distinct skillsets and knowledge required from both. Administratively, the differentiation between the two in reporting is very unpopular.

Looking contextually at each project, it is noticeable that there are many examples of significant investment coming into these Great Place areas from Arts Council England and HLF: 11 projects are involved in other projects (either current or forthcoming) with each funder. Projects report that these do not strongly support or undermine their Great Place work (weighted average 5.73 out of 10), but it nonetheless interesting to consider the extent to which Great Place is the sole driver of local change. For North Somerset (counterfactual), their Great Place application has led to a stronger relationship with the Arts Council, resulting in new funding coming into the area.

12 projects report there are major regeneration projects in their areas; 10 that there are major infrastructure or transport projects; eight are now involved in Heritage Action Zones (up from the four logged at application stage); and four report involvement in City of Culture work. Projects do not currently believe that these investment contexts are significantly supporting their Great Place work at present (weighted average response 5.9 out of 10).

8.2.1 Year One Recommendations

- Evaluators should ensure that qualitative evaluation work (case studies and focus groups) should drill down into how projects are approaching social and economic development as activity levels grow in these areas.

8.3 How do HLF and Arts Council England work together to support these new approaches in the future?

The Great Place scheme was developed in response to the 2016 Culture White Paper, spearheaded by then-Culture Minister Ed Vaizey, which recommended that there should be a place-based funding scheme to put culture at the heart of local policy. Arts Council England and Heritage Lottery Fund agreed to jointly lead the new scheme, using their National Lottery funding. Arts Council England had experience of working at a very local level, of activity funding and of place-making schemes (Creative People and Places, Creative Destinations). HLF had recently completed the Heritage Index and research to develop the concept of “Networked heritage” and also had an existing partnerships model from their Landscape Partnerships grant programme. Historic England became an advisory partner, bringing expertise of using planning levers and of focus on the historic built environment.

The operational partnership is felt by both sides to be a success in delivering an effective scheme. Great Place is run using many of HLF’s processes and systems, including their regional case officers. From Arts Council England’s grant-making, the scheme borrowed the Expression of Interest stage and the balancing criteria for the overall project mix. HLF recognise the strength of Arts Council England’s local information through their regularly funded organisations (NPOs); HLF had some pre-existing development priority areas. In many (though not all) regions, there are strong relationships between the on-the-ground teams of the two funders. Both funders report that the decision-making process was very smooth: surprising, given the different approaches that could

be taken in prioritising places, for instance, according to levels of socio-economic deprivation, low cultural activity levels or measurable potential of the existing heritage assets / arts offer.

From the perspective of the successful projects, the joint scheme works well overall, with a positive response of 7.94 weighted average out of 10 to “The aims of the Great Place programme are clear” and a general sense that there is an appropriate level of support available to projects from the funders (weighted average 6.5 out of 10). There are, however, some issues, which have been reiterated by multiple projects:

- the timescale should be longer, with more time for set-up up front, space for projects to evolve, and time for complex change processes to take place;
- the funding in arrears model and tendering processes are causing difficulties, reflecting HLF’s processes that are less suited to creative projects;
- balance between process/strategy and delivery hard to judge;
- the administrative division in the programme evaluation between arts and heritage outcomes is problematic, and is felt by the projects to undermine their approach to ‘culture’.

It should be emphasised that each of these issues is minor, but require review if new joint funding initiatives are planned.

Both funders are aware that a longer-running scheme would be beneficial in place-based work, but the need to produce results and have a ‘proof of concept’ was necessarily prioritised. The example of Bristol was given as one possible model of success for these Great Places given the restricted time period, where a cohort of organisations able to bid successfully for regular funding is developed;¹⁵ this could also build on Arts Council England’s NPO model for formally regular funding relationships. While Arts Council England initially had reservations about a top-down, national approach to do local place-making,

transformative role of particular individuals in the city, notably first Mayor George Ferguson, architect and urban regeneration specialist.

¹⁵ Bristol has been used by both funders as a successful example of cultural place-making at several points in Great Place Year 1. While achievement in the area is certainly strong, it is also important to note the

both funding partners now report that they are pleased with how things currently stand and are investing resources in learning from the Great Place opportunity.

The focus on strategic change is unique across both partners' grant portfolios, and is the USP of Great Place.¹⁶ Both funders and project managers have commented that this ambition can sometimes feel at odds with the project-based approach and the need to evidence outputs as well as outcomes, though is not generally considered as a major issue.

Strategy projects are encouraged - it's not all about project / event delivery and increasing audiences and engagement (which is what we usually receive funding for.)

There is a strong sense of excitement about the learning opportunity that Great Place presents from both the interviewed representatives of the funding bodies and from the project managers. Both funders have instituted processes to ensure that learning from this programme is shared internally (over and above the programme evaluation). In a project managers' focus group, a related question was asked as to how learning from Great Place would be shared with senior policy-makers at national level. It is a testament to the strength of the scheme to date that its legacy is already considered as important.

8.3.1 Year One Recommendations

- Funders could usefully begin discussions of a joint dissemination strategy of the results of Great Place at this point, considering both internal and external stakeholders
- Consider re-evaluating the arts/heritage distinction within the programme evaluation, reaffirming the focus on 'culture' rather than 'arts' and 'heritage' and reducing the administrative burden on projects. Whilst there are

¹⁶ The need for delivering strategic change is also the scheme's potentially greatest weakness: not all cultural organisations are equipped to engage with strategic partners, for a variety of capacity and resourcing reasons as

operational reasons why each funder needs reporting on its individual aims, the joint vision and collaboration of the Great Place scheme could be better represented by carrying the approach to 'cultural impact' through into reporting and assessment.

- Invest time in making best use of the comparator example of the HLF Great Place (Nations) Scheme to evaluate the strengths of partnership working between funders in cultural place-making
- evidenced by the Great Place Project Managers survey. Assessing this issue will be a key focus of the Great Place Programme Evaluation..

9. Case Studies

The evaluation framework includes four case studies which allow us to explore in greater depth the approaches projects are taking, the risk and success factors involved, their challenges and opportunities.

The four case study projects have been selected to provide a variety of different governance models and local area contexts. They are:

- Sunderland
- Tees Valley
- Herefordshire
- Gloucester

Case study research will be delivered as follows:

When	Task	Notes
May 2018	Telephone interview with Project Managers	Structured interview to capture baseline understanding and insight into project plans; select two areas of focus
June – October 2018	Project visit and stakeholder focus groups	One/two day visit to include activity attendance; focus group with key strategic stakeholders (eg local authority partners); interview with project manager; other interviews and research tasks to explore focus areas tbc
May 2019	Telephone interview with project managers	Structured interview to discuss progress
October 2019 - March 2020	Project visit	As above

May 2020	Telephone interview with project managers	Structured interview at project close. We will also collect any last case-study specific data at this point.
March 2021	Follow-up interview with project manager and select stakeholders	Post-project reflections on progress and legacy

For each case study, we will deliver both a general analysis of the project's progress against the Great Place aims and will also look in depth at two 'focus areas' per project. These will provide insight a) into a locally-specific need or activity and b) into an issue or approach believed to have potential to transfer to other areas.

Figure 22 Case Study Focus Areas

Project	Locally-specific	Transferable approach
Sunderland	Unlocking meanwhile use of buildings for cultural purposes in the HAZ	Community commissioning and empowerment
Tees Valley	Enabling organisations to cross boundaries in newly devolved authority	How HAZ supports the aims of Great Place
Herefordshire	Partnership development with council and Bright Spark Foundation	Training for mid-career cultural professionals
Gloucester	Newly-founded Culture Trust's approach to embedding skills in partner organisations	Improving access to culture for young people

Source: BOP Consulting 2018

9.1 Sunderland

Project Summary:

Sunderland have spent the last five years developing both a place-based strategic partnership (The Cultural Partnership), and a new delivery organisation (Sunderland Culture). Both the strategic partnership and Sunderland Culture consist of Sunderland City Council, University of Sunderland, and the business-led MAC Trust. The Cultural Partnership was formed when the city was at a low ebb, but as a result of the initiatives set in train by the CP - Cultural Strategy, City of Culture Bid, Sunderland Culture - the city has witnessed a significant period of culture-led regeneration.

Sunderland is already very far down the road in terms of partnership development and having the right frameworks in place. They are therefore using Great Place to scale up to deliver against the framework. "Great Place gives us the resources to deliver against this framework... it took us 5 years to get the back end partnership right".

There are three distinct elements to Sunderland's Great Place:

1. Developing Sunderland Culture as an effective and resilient delivery body.
2. Delivering 'Cultural Sparks': projects in different areas in the city to build sustainable local partnerships alongside economic and social outcomes.
3. Delivering a comms strategy and city brand which narrates the city's heritage and culture, to ensure maximum reach to local communities and encourage visitors from further afield.

Project status end of Year 1:

- The project was delayed significantly (9 months of programme time) due to problems of the newly formed Sunderland Culture meeting HLF's requirements for being an accountable body
- Producers came into post in Feb 2018
- Events and activities started mid-June: an Arts Festival in the Coalfields; Heritage Action Zone commissions (July); and a package of business support for the organisations and artists in the HAZ.

Main challenges to date:

- The new governance model of Sunderland Culture model is "tricky": both the Council and the University are subject to political change, e.g. the Council Chief Exec has recently changed and what's happening within HE also affects the organisation. Trying to keep a delivery programme on track while the external environment is changing is tricky.
- Sunderland Culture is 3 organisations but 5 venues. While it needs to deliver across those venues, it also aims to dissolve the boundaries – not to be a building-based, but a place-based, organisation instead.
- A generic challenge from a delivery point of view is that city centre business rates have been stymying development in the city centre, which has been in decline for years.

Strengths:

- Each of the five themes within the Cultural Strategy has separate working groups, bringing in both strategic partners (Public Health England, Groundwork) and also delivery organisations (e.g. Creative Age and a chain of local pharmacies who are engaged in the health and wellbeing project)
- Some of the projects build on a bedrock of previous activity and experience:
 - For instance, for the Unlock CE project Sunderland Culture secured two buildings and arranged a partnership with the building owner for meanwhile use free of charge as it "has been a burgeoning conversation over many years so producers could hit the ground running"

- Can draw on practice, particularly in community engagement and co-commissioning, developed by 'Cultural Spring' – Sunderland's Creative People and Place programme – as the two programmes share an Artistic Director.

Opportunities:

- The 5 working Groups that have formed along the target outcome areas (Economy, Health, Cohesion, etc.) will be working towards theories of change models over the summer, and Great Place is integrated into this.
- Will be bidding into the Cultural Development Fund.

Focus areas for the case study:

1. The 'Unlock' project: simplifying the process for cultural 'meanwhile use' for heritage buildings in the Heritage Action Zone, plus wrap-around business support and talent development.
2. Community commissioning and empowerment.

9.2 Tees Valley

Project Summary:

Devolution took place in the Tees Valley in autumn 2017.

The Great Place project is lead by a project manager working within the newly formed Tees Valley Combined Authority, with funding contributed by each of the five local authority partners in the combined authority. Each local authority has a specific project within the Great Place project, each of which is based on a specific, identified community, for example a particular estate in Darlington; each of these projects is lead by a local delivery partner. Whilst politically and geographically this segmented approach is necessary and sensible, the cultural organisations are encouraged as part of the programme to cross borders: Stockton is delivering a carnival programme across all partner areas; Tees Valley Arts have a young people's programme which does likewise.

Project status end of Year 1:

- Currently delivering the first pilot activity
- Nearly all the project delivery recruitment is completed
- Two thirds of the projects off the ground.

Main challenges to date:

- Takes time to turn a multi-partner, paper project into a reality and develop proper working relationships with partners
- Sectoral capacity is a key issue for Tees Valley; this has therefore made recruitment of cultural delivery partners a slow process, as only a few organisations are ready to 'step up to the plate'
- Local authority recruitment processes can't be streamlined; small organisations struggle with the procurement process
- Particular challenge of being in a local authority with a devolved authority on top: the vision is in place, but structural management is still evolving. Strategic leadership is strong but practical delivery methods and models are yet to be worked out.
- There is as yet no local cultural strategy (though culture is identified as a regional priority.....)

Strengths:

- Despite absence of a cultural strategy, culture is identified as a priority area for the strategic partnership, with a strategy group to support this lead by one of the local authority leaders, giving it the same status as skills, regeneration and infrastructure
- The project has a direct reporting line into this group
- Partners and cultural organisations share goals, seeing culture as a major influencer and provider of regeneration in the region, and this is now recognised at local government level

- Some key individuals have always had culture high on the agenda – partly out of envy of success in other areas (eg Newcastle Gateshead), partly through seeing how successful this can be locally (eg Stockton Festival)

Opportunities:

- New move in Tees Valley away from each area wanting its own cultural jewel to finding ways to build collective and consistent cultural offer across the areas
- Culture budget compared to regeneration budget is tiny; challenge is therefore to demonstrate how culture delivers regeneration
- Have announced a City of Culture bid, to which Great Place work will contribute and which provides a rallying point for the project
- Heritage Action Zone is leading up to railway bicentenary in 2025
- Wish to move away from opportunistic to strategic planning for the cultural sector

Focus areas for the case study:

1. How does the Heritage Action Zone activity support the Great Place project?
2. Developing sectoral capacity to enable cultural organisations to work across local borders, taking advantage of the new devolution context.

9.3 Herefordshire

Project Summary:

Herefordshire Cultural Partnership (HCP) is a new consortium of major heritage, arts and cultural groups. Locally based charity and HCP Board member Rural Media is leading the Great Place project on behalf of HCP. Herefordshire is the fourth most rural and sparsely populated county in England, and faces many endemic social and economic challenges, including poor connectivity and transport networks; a rapidly ageing population; ex-migration of talented young people; low career aspiration; a low-wage economy; and pockets of intense poverty and isolation.

The Herefordshire Great Place programme aims to demonstrably strengthen the arts, heritage and culture of Herefordshire, resulting in replicable models and evidenced examples of ways that culture can meet social and economic priorities. It will deliver 18 strands of activity over three main themes:

- Engage rural communities
- Explore new ideas and approaches
- New information and tools

The local authority is a key source for match funding, for work specifically around community asset transfer. This has been a key focus for project activity to date.

Project status end of Year 1:

- Soft launch in January and sector conference in June 2018

Near-term plan developed with flexibility later in the programme

This is one of the benefits of Great Place – the flexibility in terms of being a pilot scheme . . . there's a participatory component to the project and we want to respond in agile and tactical ways

- Development of grant programme, due for launch summer 2018
- Six month 'probation' phase of the community asset transfer work is underway to explore possibilities and agree approach with local authority.
- The project still has £30,000 in match funding to raise.

Main challenges to date:

- Geographical challenge of working across the whole of the county and not wanting to exclude people in small market towns.

- The project is so diverse, the project team indicate it can be hard to communicate the project in a neat narrative. The team need different language and communications for diverse audiences and stakeholders.
- Challenge of delivering an 18- strand programme. It is an ambitious programme.

We have ten years work to do in two years. But a key part of the programme is living beyond the end of the great place programme.

- The cultural partnership is still developing its own governance structures and identifying how best to serve the interest of the county.

Strengths:

- Sitting within Rural Media has helped. Being based in an independent creative industry company has enabled the team to take action, question and understand the needs of the sector better because they are from the sector.

Engaging the sector in the development of the programme and activities. Mid-career arts and heritage professionals have been involved in the development of the Hidden Gems grants programme. The aims of this were to maximise the value of the grants programme to Herefordshire and to build the sector's skills and experience in this type of grant programme for legacy.

It has been really democratic – it's been lengthy, but it is really important in terms of legacy to invest in the process

- The community asset transfer stream of work has been a focus and the project team have received positive feedback from stakeholders within the council. The project agreed a 'probation period' with the council to explore possibility and how best to work together. During this phase, they have

worked to identify assets and support the council to ensure efficient and transparent procedures.

Opportunities:

To develop resilient governance models for cultural services based on community assets, such as libraries and archives.

We spend lots of cash on big buildings and flash programmes but have been guilty of not investing enough in staff and their development.

Focus areas for the case study:

1. Partnership development with council (community asset transfer), with Bright Spark Foundation (data)
2. Training and on-the-job skill development for mid-career arts and heritage professionals

9.4 Gloucester

Project Summary:

The newly formed Gloucester Culture Trust (GCT) is managing and delivering the Great Place scheme project in Gloucester, which aims to put culture at the heart of the city for the good of all. GCT wants to help artists and arts organisations; develop a vibrant city full of cultural activity and things to do; and put Gloucester on the map. Reflecting the city's youthful population, there is a strong emphasis on providing more cultural opportunities for young people. In practice, this involves seven strands of activities, which are:

1. Developing the city's capacity for cultural leadership
2. Developing and supporting local cultural sector and infrastructure

3. Creative Commissioning which involves a cross sector partnership to maximise social and well-being impact
4. Destination marketing
5. Achieving regeneration in the city through heritage
6. Overhauling festivals and events programming
7. Cultural entrepreneurs' hub

Each of these strands has a designated strand lead, with project partners leading on different areas of activity; Gloucester Cathedral, for example, is leading on strand 5. The Culture Trust oversees the delivery of all the strands, maximising synergies and connections, as well as having direct responsibility for two strands.

Project status end of Year 1:

- All seven strands of activity are now underway
- Nearly all the project delivery recruitment is completed
- Processes for quarterly reporting now up and running, including quarterly strand meetings which look at key performance indicators, the risk register and overall progress
- Match funding is largely on track, the only discrepancy being a change in the planned activity required. The original application indicated match of £15,000 for a demand analysis, however it has now been agreed this is no longer necessary. The project is planning to use an application to Arts Council England to plug this match funding gap.

Main challenges to date:

Gloucester Culture Trust was effectively a start-up organisation at the beginning of the Great Place project and it has taken time to develop the organisation itself. A lot of time was taken up in the early days of the project setting up systems and processes.

The Culture Trust now has a bank account!

- There have been some delays in the project, so there has been less activity undertaken than originally planned for year 1.
- Arts strand took longer than hoped to get up and running, caused in part by delays in the partner organisations, including a council restructure.
- The project team finds this grant administratively heavy to manage which is compounded by the grant payment in arrears.

We spend a lot of time reporting back and claiming money in arrears, trying to work out cash flow. That has held it back a bit. We have not had a funder that paid entirely in arrears and this has a knock-on effect. One of the aims of Great Place is to devolve it from the local authority into communities but cash flow is hard.

Strengths:

The Culture Trust's approach is that they harness the skills and resources of partners. Some key Great Place posts (such as the Community Partnership Officer) will be hosted and employed by Gloucester Cathedral. This can help to lead to long term impact as experience is embedded within the partner organisations.

The Culture Trust harnesses partners' skills and energy and it is starting to bear fruit .. but is taking a while to get up and running.

One of the first activities to get underway is the Gloucester Roundhouse Exchange project. This project, which received some match-funding from Paul Hamlyn Foundation, delivers a two-year exchange programme between the

Roundhouse and three local arts organisations. It is delivering opportunities for young people to take part in music, dance, theatre and circus as well as bringing high quality new work to the city. This project exemplifies what the Culture Trust means by 'cultural development' and tests the water for joining small organisations up to work across the city.

There is more going on for young people in Gloucester than there was six months ago.

There is a positive and supportive relationship between Gloucester Culture Trust and the local authority which helps them navigate complexities such as procurement rules.

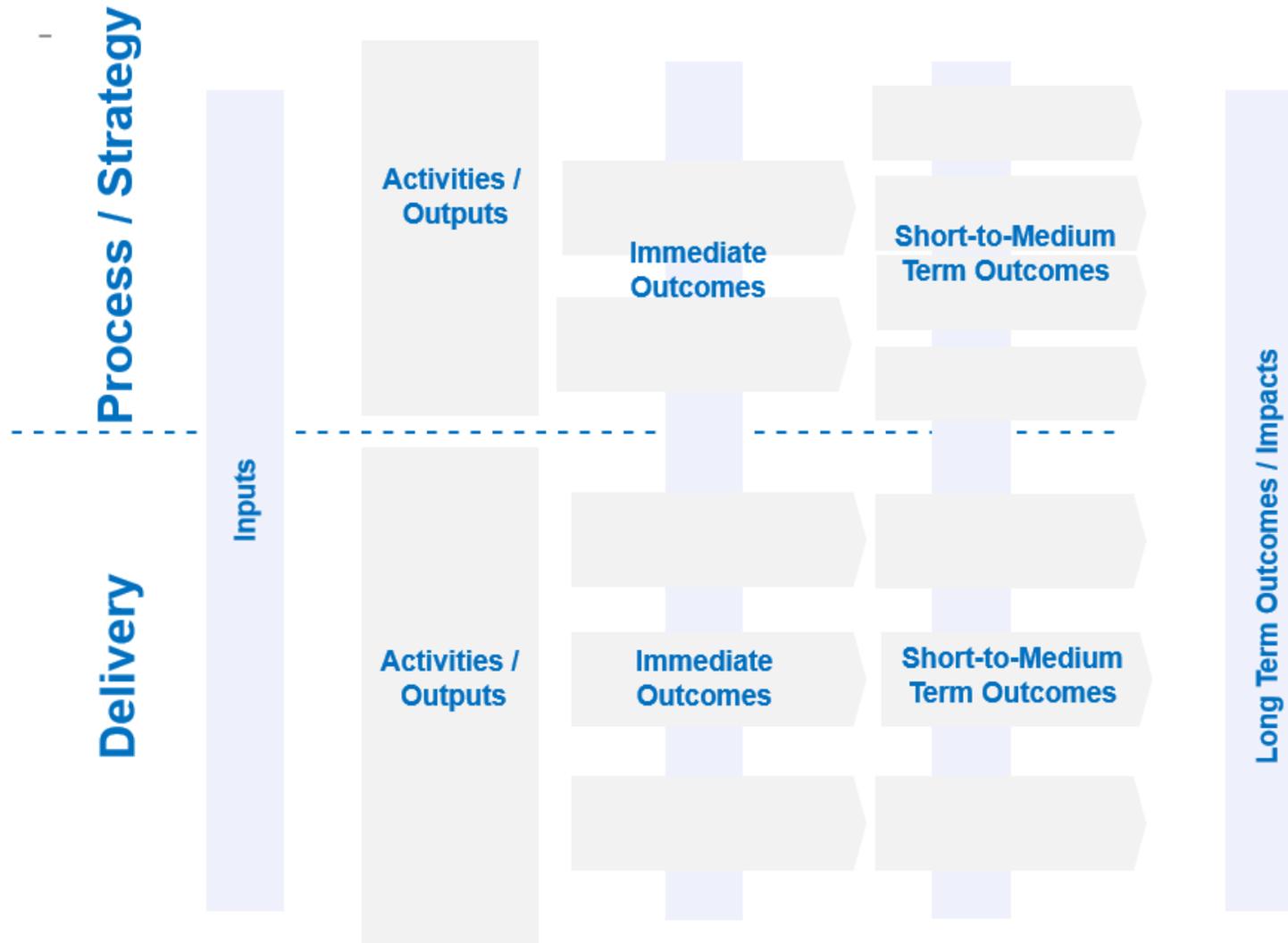
Opportunities:

- Embedding experience and activity within partner organisations to build legacy
- Connecting cultural organisations across the city to develop capacity
- Devolving culture funding out of local authority to Gloucester Culture Trust

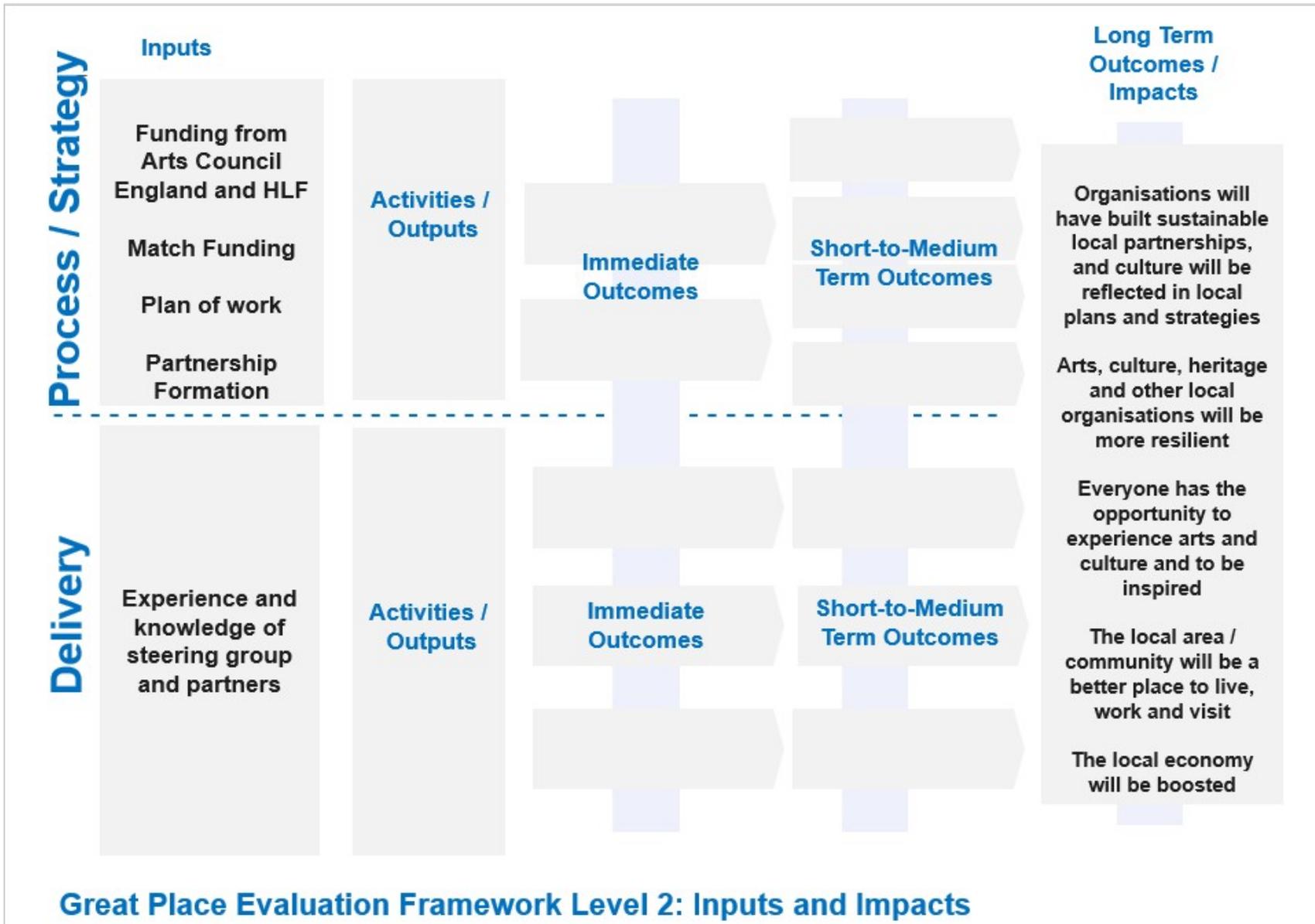
Focus areas for the case study:

1. The Culture Trust's approach to developing partnerships and coordination - embedding activity within partner organisation for resilience and legacy
2. Improve access to cultural opportunities for young people

10. Appendix 1: Great Place (England) Programme Logic Model

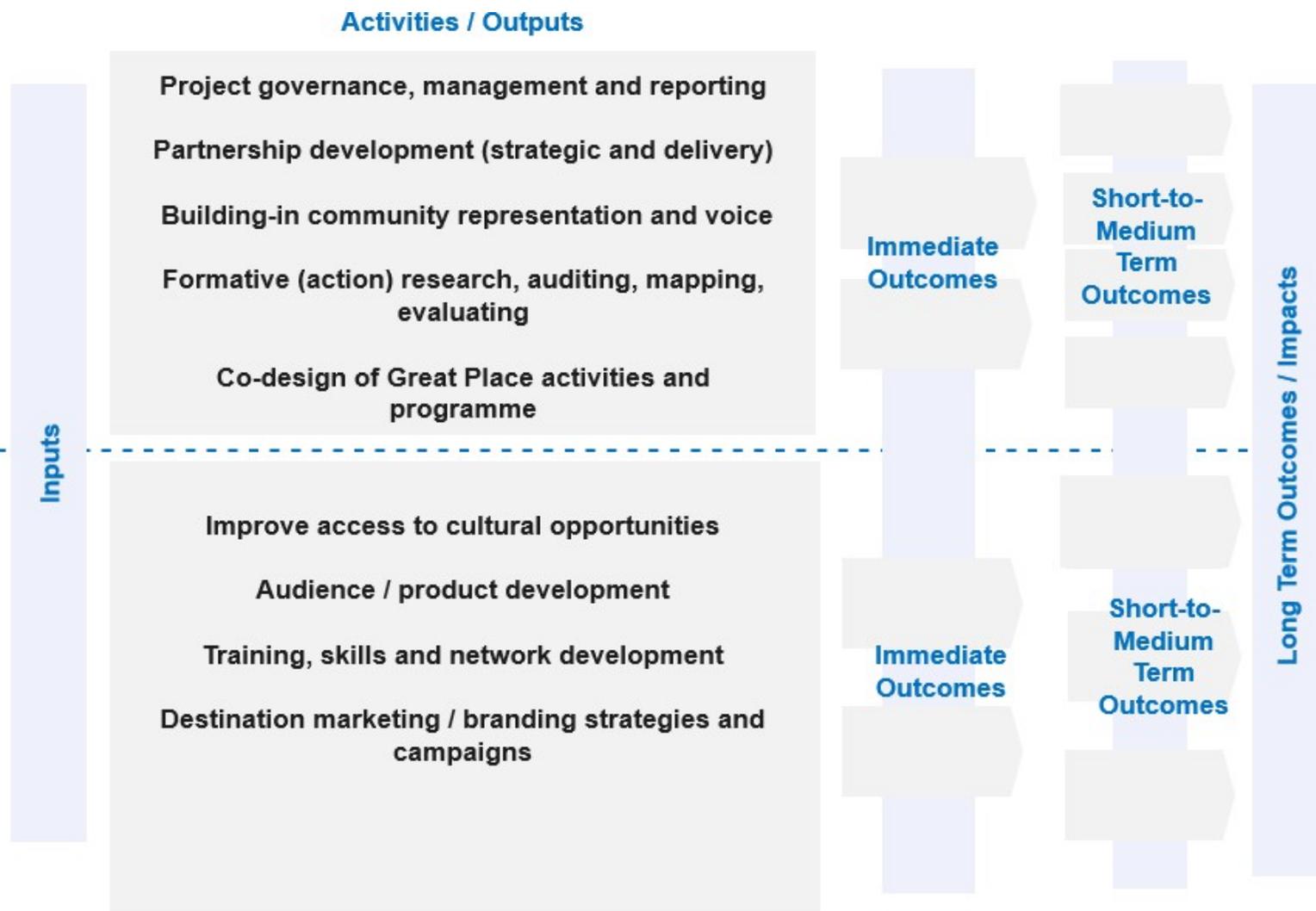


Great Place Evaluation Framework Level 1: Schematic

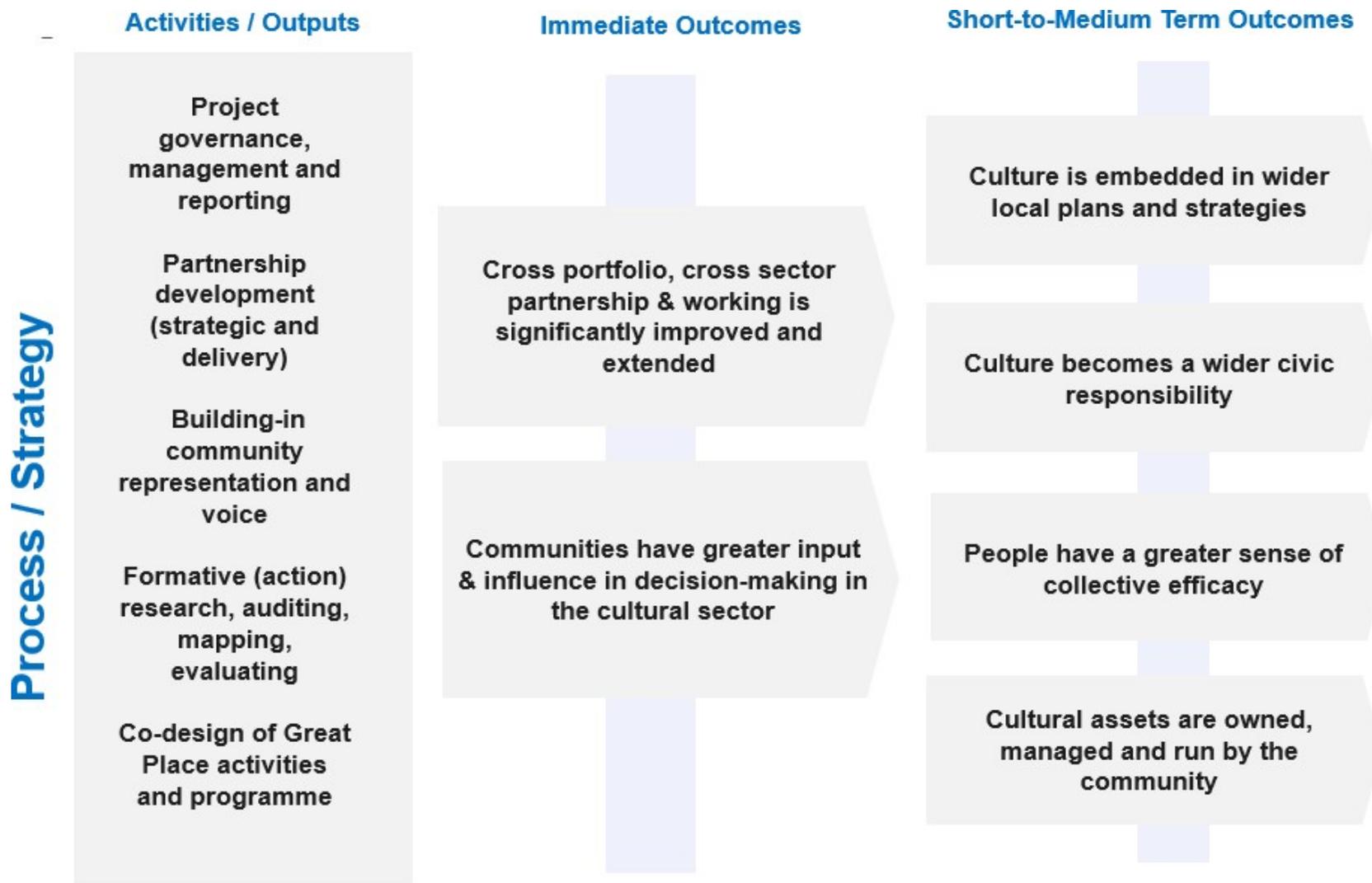


Process / Strategy

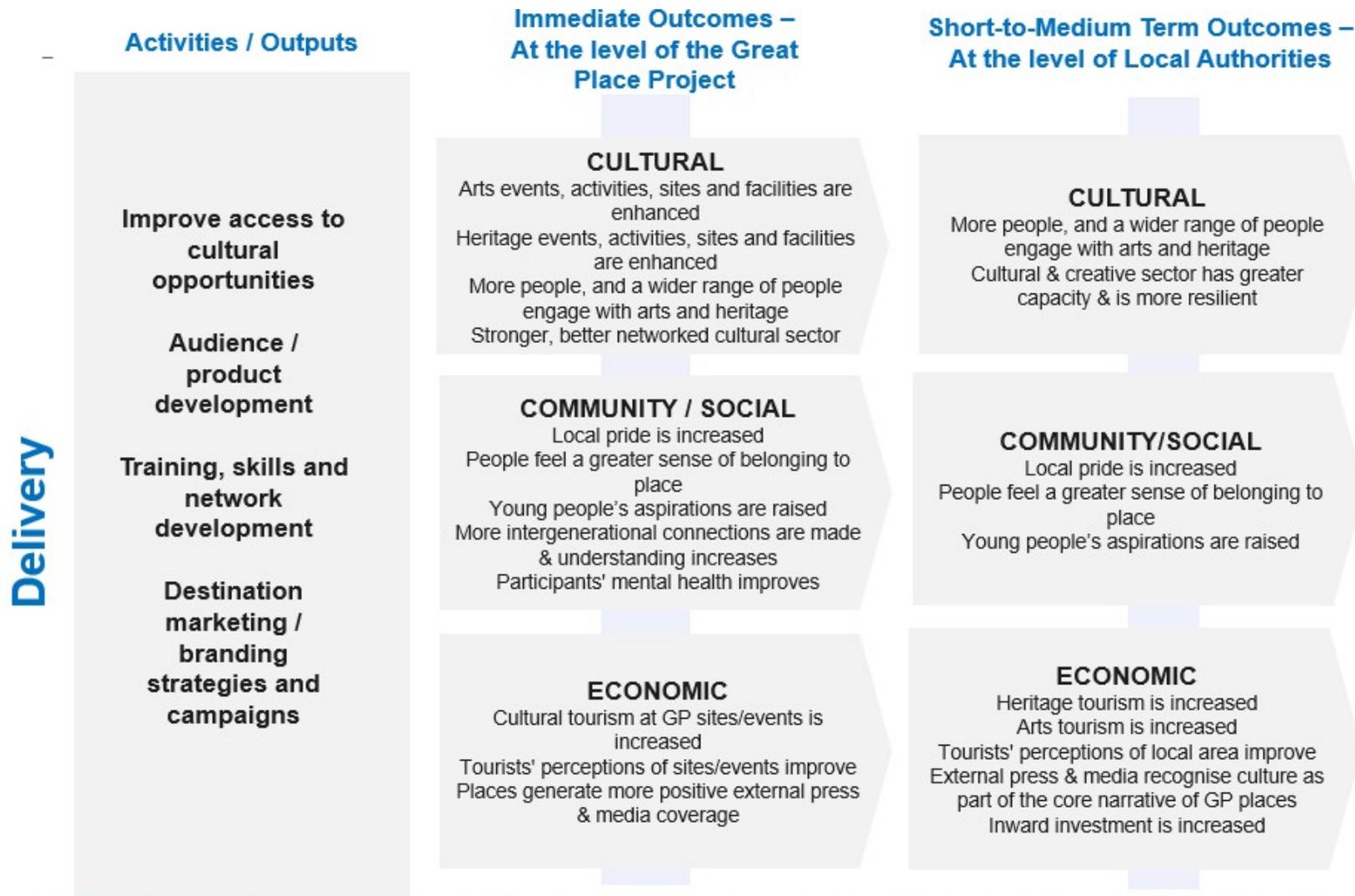
Delivery



Great Place Evaluation Framework Level 3: Activities / Outputs



Great Place Evaluation Framework Level 4.1: Focus on Process / Strategy



Great Place Evaluation Framework Level 4.2: Focus on Delivery

11. Appendix II: Great Place (England) Programme Evaluation Toolkit (edited)

Figure 23 Summary List of Methods / Tools: Process / Strategy

Method	BOP / Project role	When	Who?
“Quarterly” survey of steering and working group partners	BOP to provide survey and hold date; project managers to distribute and return after every meeting	Ongoing	All
Project managers survey	BOP to design and administer, project managers to complete	April, annual	All
Four topic-based focus groups with project managers: - Health - Cultural and creative economy - Co-commissioning and community empowerment strategies - Arts and Heritage collaboration	BOP to convene, project managers to participate	April, annual	All (one group per project)
Cultural Organisations sample survey	BOP to create survey, project to nominate 5 major partner organisations and distribute survey	Baseline and final	All
Case studies	BOP to address with case study projects	Ongoing	Greater Tees; Sunderland; Herefordshire; Gloucester
Survey questions to co-commissioning groups / volunteers	BOP to provide questions	Ongoing; BOP collate data annually	All
Identify key local / regional strategies which include culture	BOP analyses documents from list compiled by project managers (data gathered via project managers survey)	Baseline and final	All

Source: BOP Consulting 2018

Figure 24 Summary list of methods / tools: Delivery, Cultural, Community / Social & Economic

Method	BOP / Project role	When?	Who?
Audience / event participant / visitor surveys	BOP contribute questions, projects administer, BOP collate	Ongoing; BOP collate data annually	All
Arts venue / event attendance figures	Projects collect, BOP collate	Ongoing; BOP collate data annually	All
Heritage venue / event attendance figures	Projects collect, BOP collate	Ongoing; BOP collate data annually	All
Number and character of sites repaired / enhanced	Projects collect, BOP collate	Ongoing; BOP collate data annually	Self-selected projects
Number of entries on Heritage at Risk register	BOP to research	Baseline and final	Self-selected projects I
Skills training / networking event participant numbers and feedback	BOP contribute questions, projects administer, BOP collate	Ongoing; BOP collate data annually	Self-selected projects
Cultural organisations sample survey	BOP to create survey, projects to nominate organisations and distribute	Baseline and final	All
Postcode data analysis from visitors / participants	Projects to collect and collate; Arts Council to analyse	Ongoing; Arts Council England / BOP received collated / analysed data annually	All
NOMIS data research on local employment and businesses	BOP to research	Baseline and final	All
Participant and volunteer survey (answers to be compared)	BOP to contribute questions	Ongoing; BOP collate annually	Self-selected projects
Media tracking and sentiment analysis	Projects collect and analyse media, BOP collate result	Baseline and final	Self-selected projects
Visitor feedback surveys	BOP to contribute questions	Ongoing; BOP collate annually	Self-selected projects
Bed occupancy rates and % of overnight visitors	Projects collect, BOP collate	Baseline and final	Self-selected projects
Summed value of announcement of inward investment into area within last 6 months	BOP research and collect	Baseline and final	All

Source: BOP Consulting 2018

Great Place Programme Evaluation FAQs

Why are we surveying Project Managers?

- Shortage of baseline data (eg participation levels) across the projects
- Focus on process and strategy
- Critical questions therefore not ‘what is the level of arts participation in your region’ but ‘what do you know about arts participation’ and ‘do you have the information that you need?’

Who takes part in the Cultural Organisations sample survey?

- Each project to select **five** major cultural partners
- Partners can be strategic or funded, ie it doesn't matter if they are in receipt of money or not from the project, but they must have a significant level of involvement
- If you have fewer than five, so be it; if you have more than five, choose those most closely connected to the project
- What counts as a distinct organisation? Based on **public perception**; if audience would see something as a separate organisation then it is distinct, irrespective of ownership at organisational level
- Data collection will include audience and financial data as well as perceptions
- Completion will be mandatory; it will be the task of project managers to chase participants

When do we survey our audiences?

- This is for projects to determine with their evaluators; there are no set sample sizes or frequency (this would be unworkable across 16 projects)
- BOP will collate data collected by all projects and ensure robustness
- Key thing is to use questions in a shared format so that data can be aggregated

Who are audiences, participants and visitors?

- Audiences: whoever attends a public-facing event put on in association with the Great Place project, ie funded by or marketed as Great Place
- Participants: whoever takes part in a workshop, training session or similar intensive activity put on in association with the Great Place project, i.e. funded by or marketed as Great Place
- Visitors: people who do not live in your Great Place area, measured using postcode data and according to appropriate local definition of your area / what counts as a visit. This visitor / distance definition will differ widely according to location – for a London project, this could include those who live less than a mile away whereas for

rural projects 'visitors' will be those who have travelled from much further afield. Our standard recommendation is a 'drive to work' definition (ie your local area includes the surrounding area from which people typically commute into a central point) but in view of this to need to be relevant to local visitor/tourism partners you and your evaluators should decide on a suitable definition and apply the rule consistently across the project.

How do we get partners to administer the survey for us?

- Contributing data to your project evaluation and the programme evaluation will be part of your agreements with partners, whether they are funded or simply using your 'Great Place' brand
- Your partners may need to add question/s to their existing surveys, and in some cases to substitute a Great Place question wording for their standard wording
- They will also need to collect demographic data in a format such that it can be collated with the project's demographic groups (which are those currently in use across Arts Council England funded projects)

Do I have to use the same audience response scale for questions?

- People respond differently to questions according to how they are asked, including the type of scale used, whether positive or negative responses come first, and how many options there are. For this reason, we ask that all projects use the same scales. For this reason, we have suggested basic scales which can easily be incorporated into a variety of documents.
- For those using 'Culture Counts' or other prepared / online tools, you may have the option to use sliders or have other response scales already in place. We will work with you to ensure that alternative scales can be matched to the core response scales given here; please let us know in any such case and we will agree an appropriate route with you.

Do I have to collect postcode data? What about GDPR issues?

- Postcode data is the single most effective and reliable way to learn about who has taken part in or benefitted from a project. As a key outcome for Great Place is new or larger audiences – especially those from specific target groups (including socio-economic) – this data is essential to the GPPE. It is expected that this data will also be required for your own project evaluations.
- Under new data protection regulations, it remains completely legitimate to collect postcode data. By voluntarily completing a form, survey participants are performing a "clear affirmative action" signifying their agreement to the processing of their personal data, in line with recommendations from the Information Commissioner's Office.
- For a belt-and-braces approach, we have also included specific wording relating to GDPR for inclusion on survey forms.

How do we separate 'arts', 'heritage' and 'culture' as required in outcomes 7, 8 and 16?

- The Great Place programme overall is working with a concept of culture that includes both arts and heritage organisations, activities and experiences. In this, the Great Place programme represents a pilot initiative in which Arts Council England and the Heritage Lottery Fund work together.

- As it is a pilot initiative, however, we also require data that shows the impact on ‘arts’ and ‘heritage’ as distinct areas, such that we can evaluate whether the programme has been successful in approaching these areas together, or if there have been particular strengths or weaknesses in either area. This will also allow the evaluation data to align with wider Arts Council England and Heritage Lottery Fund assessments of their impact.
- For outcome 16 – short-to-medium term economic outcome, including potential increase in arts or heritage tourism – projects are not required to collect separate data. For outcomes 7 and 8, projects will need to decide under which heading their data is reported – once only, please!
- Decisions should be made at the level of organisations involved, ie what is the main role of the main producing organisation. This will typically remain consistent across the project. It is not, therefore, a decision about public perception, ie it doesn’t matter what audiences think they are attending or participating in,
- The same question sets are used across all surveys; the distinction is only made at data collation level.
- There will be opportunities to reflect on this in the Arts and Heritage / Culture focus group.

When do we select outcomes for our project?

- Projects will need to select from the optional (*) outcomes at baseline in April 2018.
- Only select those outcomes towards which you are dedicating specific resources; for example, whilst to some extent all cultural projects contribute to improved mental health and wellbeing, we would only expect outcome 11.5 to be relevant to those delivering specific, targeted activities in these areas.
- Once you have selected an outcome as relevant to your project we will continue to track your project across this outcome until project close (even if your project changes and activity is discontinued).
- There will be an opportunity to ‘opt in’ to additional outcome areas at each annual review point (April).

How do we distribute the Steering Group survey?

- The survey should go to all members of all steering or working groups with a role in Great Place project governance.
- The survey should NOT go to co-commissioning or youth panels where their role is limited to governance of a specific, smaller project element (see separate surveys for these groups.)
- Ideal: Hard copy distributed at the end of each meeting, returned directly to BOP. An online version is also provided for those steering group members not in attendance / when hard copies are missed.

Where are the questions for artists?

- There are no questions / surveys for artists in this evaluation framework (though BOP will interview artist stakeholders for case studies, where relevant.)
- For outcome 7, regarding quality and innovation of artistic production, projects interested in this area are urged to consider using Arts Council England’s ‘Quality Metrics’ to provide more detailed data for their own evaluations. www.artscouncil.org.uk/quality-metrics/quality-metrics#section-1

12. Appendix 4: Focus Group Summaries 2018

The focus group conversations were inspiring, inclusive and extraordinarily dynamic. The level of ambition demonstrated by projects and the engagement with intellectual, strategic and practical issues of delivery by project leaders were remarkable, and each conversation generated a wide range of valuable insights into the Great Place programme which are summarised here.

This also serves as a reminder of two important notes with general relevance for the running of the Great Place scheme: the need to support project managers in their role as leaders, and the huge benefits of networking the projects.

12.1 Great Place Programme Evaluation: Arts & Heritage Focus Group | April 2018

Participating Projects: East Kent; Barnsley and Rotherham; Reading

Overview

All three areas were self-consciously bringing Arts and Heritage together and this was key to the design of their projects. Each area had strong heritage assets but didn't feel these were understood locally or achieving their potential as attractions. Heritage benefits from Arts' expertise in social engagement, and moving away from a buildings-based to a people-based mindset; Arts is grounded and made relevant by the heritage, whether this is local histories, buildings or traditions. This combination has potential to be inspiring and inclusive.

The combination of Arts and Heritage is allowing projects to have an impact on other agendas: regeneration; local economy; visitor economy; destination marketing / profile raising; education; place making. All felt clear that they could achieve more powerful outcomes by focusing on arts and heritage rather than

investing directly in eg visitor economy or education, due to the unique inspiration and profile-raising that culture could offer.

All projects used the term 'culture'; were keen to break free of restrictive definitions; and were aware that audiences didn't care about distinctions/who had organised an experience. But they also felt there were still clear distinctions between arts and heritage – especially in external perceptions and governance, eg organisation of council departments, steering group – and at the level of individual expertise.

Why are you using Arts and Heritage?

- Kent: each project focused on a different heritage site and then brings in arts organisations. Local heritage knowledge has been lost with loss of industry and needs to be learned by the community.
- Reading: people are familiar with key heritage sites but they are not understood, and need to be interpreted and brought back into the life of the place.
- Barnsley: local heritage is well tended but is not reaching diverse communities or catching the national/ international attention which makes people want to explore the area. Team deliberately balanced with both sector specialisms: one arts, one heritage officer.

Art unlocks heritage sites

It potentially gives you a different audience if you take art and put it in a different space to a gallery or theatre

The heritage story grounds and focuses the art

What are the benefits of Arts and Heritage working together?

- Overcoming a council blind-spot, i.e. in institutional division between arts and heritage, which is preventing them from finding ways to exploit cultural assets in order to make money
- Better use of scarce (financial) resources
- Potential for higher profile and for challenging perceptions, creating innovation e.g. Barnsley's petal art installation in the grounds of a stately home on BBC1
- Arts and heritage catalyse new ways of thinking in each other
- Art's confidence in its ability to raise visibility and widen audience through the power of spectacle
- Way of interesting different groups of people / audiences in heritage, giving collective sense of ownership
- Schools are especially keen on 'multi-use, multi-artform' projects, perhaps partly due to awareness that art is being squeezed out of the curriculum
- Diversity of experience and expertise – especially among the steering group members – is very positive

Arts and Heritage together can achieve social inclusion in a way that neither can alone.

The spark between these people and areas creates new opportunity

'Culture' gets organisations and people out of silos

I don't think these things are new – they are embedded in the communities we're working with.

What are the challenges?

- Need to work on organisational leaders to pull together and merge their agendas
- Both are important: Kent have just been through a recruitment process for a researcher, and have ended up appointing two – one an artist, one from architectural history side – as project needed both
- Need to be aware of individual prejudices: people inevitably champion the thing that they are familiar with
- Arts and heritage are used to competing for funding; have had to remind organisations / people that these projects are about matching the expectations of the community and thinking about the ecology, the overview, the long term.
- It's too early to say that this is *working*: we need examples. Though arts and heritage are perhaps insecure – we do have documented strong, economic impact on place, for example Margate, Berlin, Folkestone – and the argument should be seen as won but not over. This is a project, but what is needed is ongoing support.

In our team, we've had to pick ourselves up and stop talking about 'arts' and 'heritage' when we should be talking about 'the project' and what it needs. We're inadvertently biased towards our own biases and experience and need to go beyond this.

People see what they want to see in these projects – either the arts or the heritage – rather than seeing the interchange. We are having to challenge and push back on people trying to use this as a vehicle.

What terms are you using?

We usually have to emphasise the Arts or the Heritage according to the funder you're going to - but it doesn't make sense!

I prefer to use the word culture – it's more general – this is more welcoming, wider. I think we really need to join things together, avoid silos and combine resource.

What do you need going forward?

— Shared learning between the Great Place projects

12.2 Great Place Programme Evaluation: Health and Well-Being Focus Group May 2018

Participating Projects: Reading, Torbay, Greater Manchester, Waltham Forest, Sunderland

Overview

There are two types of approach to linking Health and Culture across the projects:

- Clinical health; highly targeted initiatives (eg dance therapy workshop, cultural prescribing for depression) aiming to have impact on patients at individual or group level with measurable clinical outcomes, for example in dementia, depression or respiratory difficulties
- Community well-being; large-scale public initiatives such as festivals or campaigns, working at community level to address a location- (or class/ethnicity-) specific issue, for example obesity or low awareness / acceptance of mental health issues

All projects were highly committed to bringing health and culture into partnership both as an urgent address to critical local problems, and as a way of supporting the cultural sector financially and in terms of demonstrating its importance. In all cases, cash and impetus for health and cultural partnerships was coming from the cultural side – though health partners were generally positive about the opportunities, there were barriers to fuller collaboration.

The projects highlighted three key issues for delivering health and cultural partnership: that it takes time to establish – typically measured in years; that the cultural sector needs to learn to “speak the same language” as the health sector, which may require bringing in external / specialist expertise; and that local, qualitative and generally applicable quantitative, economically-focused evidence is urgently required. (Looking at differences between arts and heritage, it was noted that clinical commissioning and evidencing seems to be more advanced when it comes to arts than with heritage.) This need to find quantitative methods for evaluating the impact of culture was felt much more keenly in this focus group than in any other.

Collectively, the projects outlined a potential three part structure to developing health and cultural partnerships:

4. Piloting to develop local evidence, paid for by the cultural sector and pushed forward by individuals
5. Further partnership development, requiring qualitative evidence that moves hearts and minds, accepted at organisational level
6. Potential for clinical funds to be spent on cultural interventions, dependent on quantitative / economic evidence and embedded in strategy / policy

Only Greater Manchester were already at or near level three – with a history of health and culture collaboration dating back to the 1980s; the other projects were at level one or two.

The projects all had creativity and great local specificity in their approaches, in line with the particular needs of their communities, but also had much in common in their need to make the case for culture in health. Further networking and best practice sharing would be beneficial, and a united Great Place voice

would be stronger than those of multiple individual projects. The question was raised as to through who and how would this Great Place learning reach the right high level people.

Why is linking Arts and Healthcare a focus for your Great Place?

- To grow the cultural sector and increase the amount of money available to it (Torbay)
- Build on long-standing priority, bringing to fruition development work to link clinical health and cultural organisations over last few years (Torbay)
- Significance of the local care community / economy (Torbay)
- Health and well-being have emerged as a priority for the local community through discussion/consultations (Waltham Forest, Sunderland, Reading)
- Research evidence points to a need to get community talking about mental health, especially in the BAME community (Waltham Forest)
- Complex of health issues including anxiety, low-self-esteem, lack of physical activity, obesity, depression poses a key challenge for the area, strongly linked to economic decline (Sunderland)
- Need to grow awareness of the health benefits of culture (Sunderland)
- Specific pockets of culture and health work locally neither joined-up nor embedded (Reading)
- Culture could make a difference in areas of deprivation (Reading, Sunderland)
- Need for arts and culture sector to learn how the health sector works and for networking between the two parties (Reading, Torbay)
- Pioneering work in city centres needs to be spread out to other areas (Greater Manchester)
- Well-being is an identified priority in the local Cultural Strategy and within the aim to become first age-friendly city in the UK (Greater Manchester)

Year One health and culture initiatives:

Community Well-being

- Recreating a 1950s carnival including a specific display area featuring newly commissioned artworks addressing health and wellbeing, alongside demonstrations by healthcare practitioners (eg around healthy eating) (Sunderland)
- Artist commissioned to create street art to improve mental health awareness (Waltham Forest)
- Grant scheme for (pilot) cultural projects with social outcomes, including health (Reading, Greater Manchester)

Clinical Health

- Co-commissioning approach with partners, addressing their key issues through cultural activity, e.g. dance workshops; specialist choir for respiratory patients (Torbay)
- Cultural prescribing ('Arts on Prescription') for depressed patients in new regions (Greater Manchester)

What do you need to deliver this work?

- Clinicians / other health care professionals on steering group (Torbay, Greater Manchester)
- Specialist expertise: strategic consultancy role (Torbay, Waltham Forest)
- Local partnerships, eg mental health groups
- Three types of evidence for making the case to health partners:
 - Evidence base for prioritising local initiatives: Health Watch research (Waltham Forest); local consultation (Sunderland, Reading); national and local council evidence bases (Reading); shared knowledge of local good practice (Greater Manchester)

- Qualitative evidence that reaches hearts and minds, eg films, marketing, evaluation, examples, participation in sample activities, voices of beneficiaries; needed to begin and to develop conversations
- Quantitative evidence, sector-specific, matching clinical commissioning models and addressing the economic agenda: “I need you to prove that you’ll save me £90k in A&E admissions”. This is the evidence required to enable scaling up or translating work to new areas.

They’re reluctant to commit cash until they’re sure that it will work

- Greater understanding between the sectors, including culture sector learning the language of healthcare, and greater networking: Reading hosting a conference; Torbay have attended a regional conference; all projects consulting widely with partners

We need to be speaking their language

- Financial resourcing from Great Place (all); this funding used in Torbay to leverage further cash from the Health Foundation through a joint bid with health partners. No projects at this stage had a cash contribution from a health partner.

We have to take the lead and put up the cash

- Time for development: Greater Manchester’s history of health and culture goes back to the 1980s, with work of Esme Ward (museum director) and Alan Higgins (Director of Public Health, Oldham); Torbay Culture have been working towards this for 2.5 years; Sunderland aware that they are starting out and can only begin conversations about culture’s role in addressing health issues

- Both one-to-one advocacy and policy; challenge in Greater Manchester is moving from strong personal relationships to building structural/strategic partnerships

What are the challenges?

- Partners can be hesitant to commit to new partnerships with the cultural sector until they ‘know that it works’; strong need to ‘make the case’, present evidence and give local examples. This is compounded by nervousness about culture and health activities, fear of the unknown: Torbay had success making conference delegates try activities out for themselves, overcoming barriers; Reading has used voices of participants.

This is very labour intensive and we’ve thrown a lot of resources at it

It’s taken a long time lay the group work for these kinds of partnerships to come to fruition.

- Competition; can be issues of personal control, people wanting to keep their income streams private
- Not always easy to get access to key people: hard to access GPs etc; churn in local councils makes it hard to identify key contacts
- Three stage process over time: pilot; then share hearts and minds evidence; then hold economic conversations later on..... but timescales are a problem: funding is immediate and short-term, but outcomes are long-term.
- Understanding of culture’s role in health is much more clearly understood in the Arts context than it is in Heritage; clinical outcomes have already been demonstrated for arts, whereas heritage work has focused on well-being. Individual heritage organisations do have well developed workstreams in health, and heritage can be an important way to ensure that arts interventions are not felt to be impositions.

- Need to clarify distinction between clinical outcomes and general well-being (though these are clearly connected along a scale, eg attending to well-being issue of isolation can prevent clinical problems later on.)
- Important to balance the local specificities of approaches and well as transferable evidence and good practice.
- Social barriers to delivering health through culture shouldn't be ignored: a lot of people who are struggling in their day to day lives don't feel they can access culture.

We are all trying to do similar things and make similar cases; we should be more united. There should be a collective Great Place voice.

How can you make learning from Great Place reach the right people at a high level?

12.3 Great Place Programme Evaluation: Community Empowerment Focus Group I, May 2018

Participating Projects: Reading, Herefordshire, Durham, Waltham Forest, Tees Valley, Old Oak and Park Royal (OPDC), Coventry

Overview

For all projects, community empowerment is an important aspect of their work to which they are passionately committed, predominantly as a way of addressing significant social issues for their local area. Whilst recognising that to some extent culture has always had the potential to be empowering, the group felt that this process was now more meaningful, with more clearly defined approaches

and a better chance of people being listened to by decision-makers. Having genuine impact is critical: "we don't want to develop fun ways to be ignored." It is also important to ensure that empowering one community is not disempowering others, and to be aware that 'culture', when defined too narrowly, can be a barrier to participation.

Projects are aiming both to empower people as decision-makers about culture, and through culture, eg on subjects like local planning. The arts and heritage sectors hold a lot of expertise in community participation, and Great Place presents a great opportunity to evidence culture's effectiveness in this context.

There was a strong sense of consistency in approach across the projects, with many keen to change a tradition of things being 'done to' particular communities. Four projects are working on similar grant schemes to allow communities to commission their own cultural projects. All projects envisioned their work as a process, moving from first steps of consultation and motivation, building up to co-production, increased levels of genuine empowerment and long-term responsibility for communities.

Why is community empowerment important to your Great Place project?

- OPDC is industrial estate with big investment coming; important to engage people with this change – and to engage not just the same old faces but a diverse and representative selection, with pool of c100 people to draw on.
- Durham: two focus communities, one rural and remote, the other a former coalfield area, both accustomed to having things done 'to' them which has created sense of hopelessness, with decision-making being taken away from the people with greatest knowledge.
- Major economic regeneration plans in Tees Valley area are not very connected: people are supportive, but it's not a co-driven process, and there is need to create a shared commitment to what "Tees Valley" (the six combined authorities) might look like. Trying to move towards culture driven bottom-up rather than top-down.

- Hereford: aiming to develop community infrastructure and proactivity with regards to culture in communities that have been very isolated, and have little trust in centralised leadership; need to increase and diversify audiences.
- Coventry: depressed community have been overlooked in favour of other midland communities.
- Waltham Forest: wish to ease tensions caused by gentrification, and between generations.
- Reading: changing local habit of culture being imposed, and things done ‘to’ communities.

The Great Place scheme is an exciting opportunity to evidence art’s power in growing confidence, wellbeing, educational attainment and empowerment

What approaches are you using to effect community empowerment? (Year One)

- Engagement team (OPCD)
- Great Place advisory group with local residents, businesses, employees and community groups (OPCD)S
- Commissioning artist to create artwork inspired by local heritage, and engage with local people (OPCD)
- Community facilitator working to gain people’s trust and establish their priorities (Durham)
- Neighbourhood planning meeting facilitated by a local theatre group (Durham)
- Local archaeology group capturing local memories and stories (Durham)
- Discussion events / workshops (Durham, Hereford, Waltham Forest)
- Matching artists directly with local expertise and community groups (Durham)

- Demonstrating to people that they are important by bringing in nationally well-known street art performance – a giant puppet (Durham)
- Grants for communities to commission their own culture (Hereford, Reading, Coventry, Durham)

By making the cash available to the community, we want to plug them into cultural, arts, heritage and tourism networks so they can speak directly and can decide on the projects themselves

- Working with local council on community asset transfer to diversify the range of places available for cultural activity (Hereford)

This is more than ‘empowerment lite’; we now have robust structures for devolving decision-making

- Cultural commissioning outreach programme, to which community groups can apply (Reading)
- Festival celebrating identity and community pride (Reading)
- Research, direct with and lead by communities, including use of community researchers (Reading)
- Community steering group – paid participants (Reading)
- Capacity building with eg migrant organisations to enable them to deliver community arts (Coventry)
- Volunteer scheme (Waltham Forest)
- Support organisation engaged to help young people design their own festival (Waltham Forest)

What is special about using culture to empower communities?

Builds on bedrock of community arts work

It's a way that the council can work best with the local community's pride and sense of identity

Heritage grounds and legitimises this work – avoids it being abstract – a uniting force

Trying to get people to engage in the democratic process is hard; most people are scared and feel they don't know enough to make a contribution. But culture removes that barrier – you can just go along, and then through that experience realise that you can take part.

Taps into young people

What are the risks?

- Too much of a focus on young people can disengage or ignore older people – one of your principle markets for arts and heritage. Waltham Forest tackling this through intergenerational projects designed to get everyone involved.
- OPCD and Durham: issue of balancing need to bring in established name artists and not lose involvement of local artists. Durham using artist mentoring programme through a delivery partner.

We don't want to develop fun new ways to be ignored . . .
. People need to know that something happens

“Culture” can be quite disempowering for many people.
There can be a barrier where it has been defined as a specific thing – but it is possible to be more open

12.4 Great Place Programme Evaluation: Creative and Cultural Economy Focus Group I May 2018

Participating Projects: Vital Valley, Torbay, Waltham Forest, Tees Valley, Gloucester, Lakes and Dales, Herefordshire,

Overview

All seven focus group participants indicated that developing and supporting the creative and cultural economy is an important driver for their Great Place project. There is diversity in both the focus and approach to this strand of activity.

The projects' motivations for focusing on the creative economy are aligned to two key and connected opportunities. First, the sector as an engine for growth in its own right - employment and business growth in the creative and cultural sector can boost an area, leading to knock-on benefits. Second, using culture as a way to support wider economic regeneration – making the place somewhere that graduates want to stay (retention); businesses want to start-up or relocate to; and tourists want to visit. In some areas, these are articulated with a particular local focus, such as career pathway opportunities for young people; enhancing the reputation of a place for creative enterprises or SME; or demonstrating how creative/cultural industries can flourish in rural areas.

The approach to supporting the creative economy varies from developing spaces (work/live space, creative hubs); researching and mapping existing

creative industries, events and festivals; start-up and other business support programmes; showcasing and promoting. Embedding culture and creative industries in wider economic development and local plans is also a key strand of activity for some.

The aspirations for success for the change in the creative economy centre around the conditions for creative economy development (such as more joined up sector, breaking down silo-ed working, embedded culture in local policies), rather than the downstream economic impacts such as jobs growth, wage rises or business growth.

Why is the creative/cultural economy an important focus?

- Waltham Forest: creative industries seen as one of the key growth sectors, aligned with other initiatives such as the London Borough of Culture. Aim for the sector and these activities to better involve under-engaged communities. Great Place is a way to pilot ideas and connect activity/programmes around the creative economy to feed into visitor strategy and attract inward investment.
- Vital Valley: Linking the 24km stretch to establish a more cohesive creative ecosystem through linking local businesses to the heritage site. Also linking to wider economic regeneration strategies and approaches to attracting new visitors.
- Lakes and Dales: Looking to reverse the declining and aging local population. There are 44% fewer young people in the area than the national average. They are hoping to encourage more young people to pursue careers in the creative industries ('capturing skills and preventing creative brain drain') as a way to encourage young people to stay and re-locate into the area.
- Tees Valley: Local understanding of opportunities in the cultural and creative industries is low due to the area's strong manufacturing economy and history. Great Place is aiming to raise young people's aspirations in the creative industries and embed pathways into the CCI in the local education system.

- Torbay: Local economy defined by low skilled seasonal work and an unemployment rate higher than the regional average. The council recently developed a new economic strategy. Opportunity to demonstrate how culture can influence wider economic change and to work with partners to influence this change.
- Gloucester: Aiming to make the place more viable for people wanting to start their careers and see driving the cultural offer as important for doing this. Currently graduate retention is low and Great Place is addressing the issue that young people have limited creative outlets.
- Herefordshire: Great Place programme wants to make the case that you don't have been in cities in order to have active cultural and creative industries, that these industries are important in rural areas too. There is limited existing local authority support for creative economy and industries, with no one in the local council directly responsible for culture and the creative industries are not represented in their LEP.

[We're hoping to] use our cultural landscape and creative industries to create new ways of working and working models.

Placing CCE at the heart of local policy and ensuring Great Place is influencing the creative economy so it becomes a priority rather than an add-on.

There's a need for an awareness and attitude change and to build skills in young people around entrepreneurialism, SMEs and self employment. There's still a big mentality here that you go and work for a large institution. We want to gear people more toward self-drive and self-efficacy.

There's a need for a more strategic and united approach [to developing the creative economy] with attention to networks and communications, skills and workforce development, and cultural space development.

Cultural and creative economy activity

- Waltham Forest: Showcasing/digital hub for events and case studies; volunteering opportunities; mapping of creative economy and research; and Festival of the Creative Industries.
- Vital Valley: business trade and support, co-production and commissioning, developing case studies to raise the profile of the World Heritage Site. Activities to attract new visitors.
- Lakes and Dales: connecting local creative clusters, creative economy events and activities (four dedicated staff members), working with Hemingway Design, and looking at access to culture and events. Working with RIBA on an architectural competition for creative live-work space.
- Tees Valley: Launchpad creative enterprise programme, developing a number of Fab Labs in public libraries and town halls, an artist training programme (addressing the lack of participatory practice in the area), and building a local sector network and steering group.
- Torbay: Core activities include embedding artists in town-centre regeneration design projects, cultural tourism and destination management focused on developing a year-round offer and new cultural tourism products. Skill and network development within the sector. Baseline study/mapping of cultural and creative industrials as well as future opportunities.
- Gloucester: Aiming to do this by building a stronger local creative community, establishing a physical creative hub (in partnership with Roundhouse) to provide creative workspace and to support creative SMEs and host networking events.

- Herefordshire: Skill development through investing in workforce and volunteers and new website development.

Vision of success for cultural and creative economy

- More joined up local creative and cultural sector ecosystem and cluster – stronger working across sub-sectors, organisations.
- Need to better understand their local creative sector through mapping and research.
- Make the sector more visible to raise aspirations around the opportunities for employment and enable better connection
- Establishing better links with schools and universities – expanding the pathways
- Embedding culture in local policy
- Better connection between connecting the heritage sector and local creative industries
- More creative businesses and higher wages in the local creative economy
- Creative economy supports community cohesion and integration

The biggest success would be the breaking down of silo-ed working in the sector. If we could by the end of the programme have everyone with an economic development remit see and understand the role that culture can plan and advocate for it and include it in their work.

What are the challenges?

- Need to 'speak the same language' as the economic development people.
- Ensuring policy is translated well into practice

- How cultural sector is valued needs to fundamentally change in some areas. In Torbay for example, they are facing a challenge to advocate for culturally rich events that might not in themselves make money.
- Challenging public perception toward a place - recognising the area as one that can and does support the creative economy. This challenge needs to be addressed both from the top down and bottom up. Lake and Dales for example, sees part of this as working with local creatives to help them figure out how to access external funding and grant opportunities so that they don't feel like they need to take their talents elsewhere

The evidence is there, it's about translating it into a language people can understand. Culture and economic development are still seen as separate.'

It's the same as working with the health sector - we're kind of chipping away at it by doing rather than just talking. And also on the ground working with urban designers.'

Often having to make the argument for culture to make the case for the economy rather than reconfiguring the economy as inherently cultural'.

If a cultural organisation or an event isn't making a profit then it's not valued here politically. It creates an extra job to advocate for defining the value of culture through how it impacts on other areas rather than just the event itself making money. It makes it difficult for them to deliver because the first questions are always how many people came and how much money they made.

How do we persuade practitioners that you can make a living down here and can learn and grow your business?

What are the opportunities?

- To advocate for culture in local policy and integrating arts and culture in planning (including exploring the role of culture in Section 106). Participants acknowledged the challenge of historically rigid delineations between council functions and departments. Waltham Forest for example, is working to ensure culture is part of new local plans and Tees Valley is setting up a cultural thematic group to sit across the devolved authority.

13. Appendix 5: Counterfactual Case Studies

13.1 North Somerset, Weston-Super-Mare's 'Great Weston'

Bid Summary

Weston-Super-Mare is a classic Victorian seaside town, undergoing rapid transformation to become a significant urban centre by the sea. With the international profile achieved by Banksy's Dismaland, confidence is growing, matched by significant investment in the town's regeneration. Weston has a vibrant, but often hidden, cultural sector. It has a significant built heritage, recognised with Heritage Action Zone status. It has the potential to build participation from existing communities and from those that form as the town grows. Our "Great Weston" programme focuses on cultural development led by local people, local organisations and local businesses. It will harness the creative talent and skills of the town to position it as a centre of cultural opportunity. It will forge partnerships between cultural organisations, philanthropists and business. Great Places can be the catalyst to make this ambitious vision a reality.

£1.2 million grant request

Baseline interview

Interviewee: Richard Blows – Corporate Transformation Manager for North Somerset Council. Currently involved in various large scale transformation projects in the council including digital transformation, regeneration and growth agenda, also some work around health partnership development. He has a background in regeneration which is part of why he was involved in the Great Place bid.

Why did you bid for Great Place? Back in 2008-10 Richard ran a programme called 'Find Your Talent' (FYT) – which was a pathfinder project (one of small

number nationally), designed to replicated the 5-hour guaranteed sports offer in schools at the time for arts and culture. Richard therefore had some historic experience of working in arts and culture. The FYT programme was cut quickly with the coalition government in 2010.

When the Great Place programme opportunity came and they got to stage two, they realised it had potential to touch on a number of things the council was thinking about from a transformational perspective, which is why Richard was given the task of writing the application. He dropped everything else from November through to Jan/Feb. It was an opportunity to connect back to some work that would have been done to through FYT.

The bid itself emerged from discussion in authority (across departments), and the cultural sector in Weston. There was a lot more going on in the cultural sector than 'we' (the council) as an organisation understood.

North Somerset cut its last arts development post in 2008/2009: we have "spent a decade in hibernation in terms of this agenda", with very little knowledge and capacity around this work. We didn't really know where to start: Richard began by calling those people who worked on the FYT project. There was more happening under the surface than he thought.

Focus for the application was about building resilience in the sector. The importance of the read-across into economic development is the key hook for elected members. Arts isn't seen as good in itself (by elected members) so they needed to make the read across into economic development more explicit.

What did they have in place that made Great Place a potential fit for their area? Particularly struck as Great Place was positioned as 'cross cutting,' coming at culture from a broader regeneration view, not simply arts and culture activity for its own sake. Also, it was important that heritage was part of the mix. Just before the application, they had been awarded the Heritage Action Zone so there is an obvious connection.

In the application, the project had five strands:

- Raising participation – thinking about more excluded groups within Weston

- Partnership building – local cultural sector partnership – link across to philanthropy (e.g. through the local community foundation to work up prospectus for local philanthropists)
- Capacity building – build and utilise volunteers, explore how apprenticeships could be used
- Growth strand – meanwhile use of shops, local branding of craft and makers.
- Underpinning work – recognition of audience information, development of cultural strategy

There wasn't an existing cultural strategy or sector partnership. Richard commented that they were "definitely starting from a blank piece of paper".

What has happened since the decision? Richard went back to his day job! However, when they got the result, it became clear through conversations with HLF and Arts Council England, that although they hadn't been successful, it had raised the profile of this work with them. The open invitation to continue the conversation was picked up by the North.Somerset Council's Chief Executive.

Over the last 15 months cultural development has been taking up roughly half of Richard's time. The application for Great Place was a catalyst for the work. Arts Council England identified Weston as a priority area and become really strong advocates for Weston. The area is now connected to Bath and Bristol's Cultural Destinations programme; previously, this wasn't involved with Weston as a place. The West of England authority are in the process of commissioning a cultural strategy – they are interested in what is happening in Weston and are including the area.

Who was the lead partner? Would you say they still held the same ambitions for culture? North Somerset local authority were the lead partner and the ambition still exists. However, Richard is now doing the hard miles convincing people internally and externally. "The Great Place opportunity undoubtedly focused interest". "It helped to sort of draw attention and show that North Somerset and Weston aren't cultural deserts."

Have there been any other significant grants or investments that resonate with the Great Place scheme, for instance in health and cultural

partnerships, culture and regen, culture and training, creative economy?

Nothing except the HAZ which was agreed before the Great Place bid went in. There are conversations with HLF about potential specific projects in Weston; the HAZ helps to position those conversations in context.

What are the key challenges in their area? How do they know – do they have any research? Demography – aging population, stress on adult social care, work to be done how align cultural intervention to reduce the need for some interventions. Significant population growth – house building. A lot of this is family housing – expect the population to grow significantly and change. 2000 homes are being built within the town centre itself – flats, opportunity for young potential. We know there is demand for culture but people aren't coming to Weston to get it.

Organisationally there are very limited resources. Since the bid went in, all this work has been as a side project. Across the council there are 7/8 people who are involved in some way with arts and culture development, although not couched like that – it's quite fragmented. Lack significant additional resource and a practical issue – of getting resources together. The Great Place project would have provided a programme manager and officer in the regeneration team which would in effect be a small cultural development team.

There is nothing in the bid that isn't still needed but they don't have cash. Without this, it is much more fragmented programme of work. That now becomes a significant challenge.

There are lots of things that they want to do more of. For example, talk more thoroughly with the NHS about how arts and culture can be a staff retention tool. But the problem is complete lack of resource. This type of relationship building is labour intensive and long term. If there were some 'mean' Great Places scheme that specifically build the partnership development work (without the activities) that would look quite interesting for North.Somerset.

Facing a big challenge – Richard sees it like other large change programmes. "it generally takes as long as time to get out of a problem as it did to get into a problem". There has been very little investment in the last 8 years. North.Somerset according to Richard is 2/3 years away to getting resource and

substance. According to Arts Council England “we are running 3 years behind the Torbays and Gloucesters”.

Can you tell us a bit about the cultural sector in your area – what are its strengths? What does it need to develop? Strengths: Banksy was a bit of an aberration – undoubtedly some of the driving – no one was allowed to know about it and therefore it has been very difficult to leverage it. Two museums – including the world’s only helicopter museum. Two theatres – one main one and one community theatre which recently received NPO status. Couple of striving sets of artist studios.

Locations – quarry at top of Weston-Super-Mare. Managed by local civic society who also have a café with gallery and artists’ studios. Quarry has been used – challenge for there is putting in a management structure – civic society isn’t their bag.

Darren Henley (Chief Executive of Arts Council England) came down in May. He commented that “you are sitting on a gold mine of potential”. Think for a number of them, it jolted us into thinking we have more locally than we thought. But it is fragmented. Sector has a capacity and coordination/communication challenge. Even lack of communication about what is being programmed when.

Are you aware of any community engagement projects, e.g. involving co-commissioning, audience panels or steering groups etc? Or any cross-sectoral working? Nothing happening yet – nothing they have been able to do on that front. Richard has a ¾ written cultural development strategy, but it has been developed by officers and small number of cultural sector. There hasn’t been resource for any real structured engagement process sort of stuck in the blocks.

It becomes really circular in a really unhelpful way – need to have partners with capacity and experience but also trying to build the resilience and capacity of sector. E.g. North Somerset Arts – has focused in the past on visual arts but new chair keen to play a broader role. But they have only limited resources. Need a route to get there. Need to build the partnerships with organisations who are reasonably resilient and robust.

What support would be most useful to your organisation in developing the ambitions you expressed in the Great Place? Right now – access to resource would enable the development of partnerships and collective strategy. Richard describes the situation as a generic change management issue – capacity to move stuff on, re-frame and get people on-board. He is clear who are his tiggers, piglets and eeyores.

Political will in terms of elected members in North Somerset is not where it needs to be to drive the agenda forward. Delicacy – needs a very particular type of engagement to get them on-board.

Regarding the evidence base. I’m sure I do have access to evidence base however, whether I’m fully aware – ‘culture case’ I’m not sure I’m well enough informed about the evidence base and certainly not marshalled it in a way that helped us push this on.

But what comes first in terms of North Somerset is finance. One key learning from his perspective – first consideration is ‘is it going to cost us any money’, then will it contribute to significant growth. Belief that depending on grant income is a bad thing (not for council, but for external organisations). Perception of sector as flakey.

Arts Council officers have suggested focusing activity on specific areas, giving people a “flavour” of Weston. The inward investment folk are now including culture as a way of attracting businesses to the area and are including cultural venues in tours.

13.2 Rural Norfolk, Creative Arts East's 'Doing Different'

Bid Summary

Six communities in rural Norfolk will participate in high quality programmes of creative place-shaping activities. Through co-produced events, exhibitions, sculptures and trails, local people will explore, share and celebrate the rich culture of their towns and villages, and the environmentally important landscapes around them. The programme is underpinned by a profound belief in culture as an engine for community cohesion and resilience, and for individual and community health and wellbeing. 'Norfolk Arts and Well-being Programme 2013-16' provides the experience and cross-sector partnerships to inform and drive forward our vision. Brilliant local programmes that help change places for the better will provide impetus for sustainable shifts in working cultures across Norfolk and across sectors. An emerging strategic commitment to culture and place as drivers for social and economic change – from local authorities, health and social care providers and the third sector – will be consolidated and strengthened.

£687,300 grant request

Baseline interview

Interviewee: Natalie Jode, Executive Director, Creative Arts East.

Can you tell me about Creative Arts East? Creative Arts East is a rurally facing arts and community development charity that works across the whole of rural area of Norfolk, increasingly working outside of Norfolk as well into surrounding rural areas. Its focus is on rural touring schemes for live performance and cinema; audience development; and artistic development, increasing the audience for high quality art.

There is a particular profile who engage in the arts – older, rural communities. These rural communities are disadvantaged due to lack of transport. There are a number of obstacles to people engaging, including health as well as transport.

The organisation runs a whole programme of rural touring work and a portfolio of development projects. Need to keep us financially viable, do projects and these help us to deliver impacts.

We're aware that you made a strong application for Great Place funding that was ultimately unsuccessful. What led you to make this application? And what did you have in place that made Great Place a potential fit for the area? We put in the submission when I went off on maternity leave, and didn't think about it again! Prior to the application, there was a strong arts and well-being consortium. Through a funded project (Norfolk Arts and Wellbeing programme 2013-2016), we had collectively done a big consultation about vulnerable groups' ability to engage with arts, and created a report about the results of that consultation – '*61% and smiling*'.

This previous work is important background to understand for the Great Place application. Arts organisations bid to us to be commissioned to develop new activities – five arts organisations were successful. Participants were monitored through WEBWES scale¹⁷. Rigorous process and we had support of Durham university and it was Arts Council funded. Based on this we identified a real clear need of people in rural communities and an offer, and had basis of evidence on which to build from.

The Great Place application was entirely based on health and wellbeing – tried to identify 6 key areas across the county that had a social-economic need identified by CCG, public health, NHS – and set out to run a series of newly commissioned activities within those communities. The idea was that communities would be at the helm.

Application was created — off the back of the *61% and smiling* report. Norfolk County Council was key as well as Norfolk culture and wellbeing group - the Arts, Culture and Health group – which decided that Great Place was a key

¹⁷ Sector standard survey tool for measuring mental health and well being of individuals.

opportunity. The consortium included public health, Norfolk County Council, Creative Arts East, member of the Health and Wellbeing board, Adult social services, Children's Services, Museums.

Creative Arts East was the "primary vehicle" for creating the application; those other organisations were steering, adviser and investors. Creative Arts East was to take on a facilitator role – focused on sector development across the county. This was really Mary Muir's brain child – make sure the Norfolk arts sector is pumped and ready to go. Mary had identified back in 2012 that health and wellbeing was becoming a primary driver for the cultural sector and that we needed to be ready to evidence the role of arts and culture in health and wellbeing.

In 2012 – Norfolk county council were bidding to Arts Council England to run an arts, health and wellbeing project but increasingly the county hasn't been able to access Arts Council funds so it was decided that Creative Arts East could become the preferred lead organisation. It was the first time it had been a facilitator for the sector.

The Great Place application was written by a contracted fundraiser, particularly because Natalie was going on maternity leave. The idea was to place all of the partners' views within the design.

Who was the lead partner? Would you say they still held the same ambitions for culture? Is there a cultural strategy, current or emerging?

Yes, from the Norfolk County council point of view. Norfolk are still pushing for investment in in arts. The consortium/group is still active. It is a shame about Great Place – there was a moment at that time with the *61% and Smiling* publication. We had the ear of the council and at that moment the ear of the local authority and public health who had committed to contribute. We have been unable to get commitment since. Local authority have further decreased their investment; less opportunist now in terms of putting their hand in their pocket.

Have there been any other significant grants or investments that resonate with the GP scheme, for instance in health and cultural partnerships, culture and regen, culture and training, creative economy? Arts Council England or HLF? Not directly – obviously developments happening. Culture and wellbeing group is still going and we are still trying to find funds to do similar work. At the moment haven't got a specific project or investment.

What are the key challenges in their area? How do they know – do they have any research? Rural county; 50% of population are rural. When we consulted through the arts and wellbeing programme – found the main challenges to be money, health and transport. Some have an incredibly low aspiration about what communities could and should be linked into. Some young people haven't left the county.

Key challenges are transport links; physical isolation; big population of older people; dementia diagnosis; in King Lynn, Great Yarmouth, there are some of the most disadvantages communities in the country (as measured by IMD.¹⁸)

Limited core investment or Arts Council investment in area. Creative Arts East is now an NPO (4/6 NPO organisations reside within the Norwich boundary). Aspiration is needed for rural communities – little Arts Council investment to go around there.

Can you tell us a bit about the cultural sector in your area – what are its strengths? What does it need to develop? Very well connected – with thanks to the Norfolk Arts Service. There is a strong Norfolk Arts Forum - a place where companies, artists can come together. These are well connected and forward-thinking about the instrumental value of the arts and is being highlighted as being an exemplar in this area. Continues to be some local authority support and investment. For the number of arts organisations though the support is limited. There isn't really a formal arts infrastructure.

What we continue to dream about is about equipping communities with a self-starting culture. We all agreed that putting them in the decision-making role is important. This was a premise for all our work and Great Place would have

¹⁸ Indices of Multiple Deprivation.

given us an opportunity for communities to see and experience things they haven't seen before. Then in turn this would enable them to develop their own opportunities.

Are you aware of any community engagement projects, e.g. involving co-commissioning, audience panels or steering groups etc? Or any cross-sectoral working? Yes couple of things are happening at the moment. First is the Sector Systems leadership group – a multi-sector group that comprises representatives from voluntary sector (wide breadth). As a result of the Great Place application, Creative Arts East have been asked to be a conduit between this group and arts and wellbeing sector. The group has put in a tender for a contract around social isolation using the volunteer and social prescribing model. Natalie believes that Norfolk County Council bid for some money re social isolation – and opened out the opportunity for community organisations to deliver this. Creative Arts East has thrown their hat into the ring – with arts and cultural remit – if successful will be part of designing and delivering this.

Second thing – County Council led - integrated services (less linked to Great Place) – integrated health and work services tender which is aiming to provide a structured rehabilitation service to help those on long-term illness benefit access the jobs market. Because of the arts and wellbeing programme we were asked to consult on the tender of this – and we did so, and the bid has gone in. Don't know how much arts and cultural ambition the programme has but at least the arts and culture sector were consulted.

What support would be most useful to your organisation in developing the ambitions you expressed in the Great Place scheme – funding? training? networking? evidence base? We need funding – not for funding's sake but to give a large scale opportunity. We need something that the co-investors like the the local authority and public health can gather around.

The Great Place programme would have given a rural emphasis to arts funding that hasn't happened in this county and a major chunk of investment that the local authority could pin their hat to – not just small pots – would have given real drive for this.

The culture and wellbeing group needs a large, ambitious step change. It needs an opportunity like Great Place. When we applied, we had the experts in the room: we need a vehicle. At the moment there isn't an interest in arts and culture in the main, but they are interested in social isolation and wellbeing. We need to fit into this agenda.

13.3 Salford City Council, 'Salford Life'

Bid Summary

The Salford Cultural and Place Partnership (SCPP) is seeking funding for 'Great Place: Salford Life' – a long-term strategy and investment for embedding arts, culture and heritage into the urban fabric and everyday life of Salford, taking account of our transition from a traditional industrial base to a modern, creative and competitive service based economy. We aim to use innovative new approaches, particularly in digital and media, which optimise the understanding and perceived value of arts, culture and heritage, increase the size of and nurture the sustainability of the creative economy, and incorporate cultural spaces and activities into the fast changing city landscape. In summary, the SCPP is committed to making arts, culture, archives and heritage a highly distinctive feature of the changing city, the focal point for identity and civic pride, characterised by an authenticity which reflects the culture of the people and diverse communities and businesses of Salford.

£1,500,000 grant request.

Baseline interview

Interviewee: Julia Fawcett OBE, Chief Executive, The Lowry, Salford.

How were you were involved in the Great Place application, and how did it fit with your wider work at The Lowry? The easiest place to start is with the Salford Cultural and Place Partnership which was established about 8 months before the Great Place opportunity. We had done some preliminary work – economic impact assessment, gap analysis, identified some key opportunities - and were getting ready to be an active participant in strategic cultural scene in Salford. There were loads of reasons why Great Place funding fitted with this.

We felt that our project mapped pretty closely to the funding specification and what the partnership had already developed. The partnership was a total of four organisations: the city council, The Lowry, University, Arts Council England (in a neutral role).

In terms of The Lowry's role, it was strategic – developing a cultural programme across the city - rather than developing their own audience/programme. There was one dimension of the project that we were in a good position to lead, but it was a case of putting in match funding rather than receiving funding itself.

We're aware that you made a strong application for Great Place funding that was ultimately unsuccessful. What led you to make this application?

Partnership (as above) was key to this. In terms of what motivated the partnership to come together it had been the sense that Salford hadn't come together. It is in a unique position being the 'other' city: connected to Manchester but with different needs. We didn't have the capacity to lead or bring the strategic level together. We felt that there was a missing piece – around galvanising partnership to put forward the cultural agenda. Julia founded the cultural partnership at Media City, which benefits from section 48 grants (the Greater Manchester pot for cultural projects) which enabled public arts at Media City. This experience was an example of how partnership can lead to new opportunities. There was also a sense that perception was becoming particularly relevant. We could see that place making was going to feature particularly strongly in new funding opportunities. The idea of this place having a joined and shared narrative was really important background and motivator for the application.

What did you have in place that made Great Place a potential fit for their area – cultural strategy? Cross-sectoral partnerships? Cultural consortia or partnerships? Strongly defined need? It was an unusual situation. Very often when you go for funding you have to flex what you want to do. It is a rare instance when a funding opportunity mirrors what you have already articulated. With the Cultural and Place Partnership, the Great Place programme felt like a really unique fit with what was happening already. The programme fitted with a series of aspirations - about wider objectives of capacity building, identifying

areas where significant impacts can be felt and building capacity and resilience into the context.

What happened since the decision? Mixed bag. On the one hand, we had been galvanised sufficiently – having not been successful with the bid, it didn't mean that partnership stopped. We found other resources to start to develop a cultural strategy and now have a draft. We have widely consulted across the city and the draft strategy will be launched in the next few weeks. On the other hand, we have we have lost traction, the funding that would have underpinned the strategy development. We have done the strategic development without the commissioning, ie. without the activity that demonstrates the impact (and potential impact) of the strategy.

We have bid for other funds. But because of what Great Place allowed, it was quite a unique opportunity. We missed out on opportunities that might have been available to us if we got the Great Place funding, for example because there was a lack of strategy or evidence of successfully having delivered activities as a partnership. We couldn't have known it at the time, but looking back it was one of the first place-based funding opportunities. This is quite an opportunity in the context of being the 'other' city. We need to put together a really evidenced approach. We are still relatively immature.

Who was the lead partner? Would you say they still held the same ambitions for culture? There is a resilience to the partnership, which has a relatively small number of people: it would have been easy, if a few key people changed, for the partnership to crumble.

Since Great Place application some new members have joined the partnership:

- Royal Horticultural Society (RHS) Salford: creating a new garden, a game-changer for the city. Still fundraising for the capital funds. Cultural programme for the garden has no funding.
- Breadth of developers who we wanted to include. We identified a number of developers who are interested in place making within the city and two of these have joined the partnership board.

- Additional artists and cultural organisations. One of the biggest cultural organisations – Walk the Plank - weren't previously as active; they've now come on board as an active member.

What is galvanising and maintaining the partnership? Adversity: partnership is essential, not just a nice thing to do, particularly in the context of tight LA budgets. All those involved get the changing nature of the city – recognising the opportunities for culture in this context.

Have there been any other significant grants or investments that resonate with the GP scheme, for instance in health and cultural partnerships, culture and regen, culture and training, creative economy . . . ? Not yet – we have bid but not been successful. One of the changes that is happening in Greater Manchester is an endorsed bidding structure. That was also the case for Great Place. Another level of rubber stamping! Which application will have the Greater Manchester stamp? You might have a bid but that might not be the one that is supported one for Greater Manchester. These supported projects can be put forward to various funding opportunities, at the expense of others. In Greater Manchester, because the combined authority is relatively new, governance has been behind the curve on some of these decisions. Greater Manchester has now established a cultural steering group – at political level, Andy Burnham involved; going forwards there will be more of a governance structure.

What are the key challenges in their area? How do they know – do they have any research? Challenges within Salford: deprivation indecencies; worklessness; homelessness; young people in care – Salford scores low on all of these. But there are also opportunities – massive amount of change with Media City and spillovers from Manchester. For developers and visitors, the demarcation of what is Manchester and Salford is very blurred.

In Salford there are big gaps between haves and have nots. Part of this is geography – there is no city centre, no sense of identity – localised attachment. People don't identify with Salford as a city or Salford as a place. There are barriers to access cultural provision. People who live in certain parts of the city are disconnected from others. City wide narratives are really hard. In a relatively

small city, there is a massive disparity of development with what is happening at Media City and a collective narrative of dissonance: "Media city is not for us.". The issues are profound. We thought culture has a contribution to make in this area, a crucial part of the supply chain.

We have audience data for our organisation – even with years of interventions like reduced or free tickets for Salford residents, it's still more likely that audiences come from other parts of Greater Manchester or very specific parts of Salford.

Can you tell us a bit about the cultural sector in your area – what are its strengths? What does it need to develop? **Strengths in three areas:**

- Huge amount of production and making in Salford. Arts Council research has found that there are more artists in Salford than in other parts of Greater Manchester. Artists and artist collectives are emerging. But they exist in fragile contexts– low land value, precarious situations. Part of the Great Place project was to take over some buildings to make these artists' position less precarious.
- Creative and digital: because of media city there's a huge amount of small organisations; people very recent out of university; don't see themselves as artists. There's a blurred line between commercial and artistic digital work.
- Long standing big cultural institutions like The Lowry and Walk the Plank – we are not going anywhere – these can play a really important role.

Are you aware of any community engagement projects, eg involving co-commissioning, audience panels or steering groups etc? Or any cross-sectoral working? The Quays Culture programme – outdoor programme of digital work which is free to attend including two festivals. Six years old, partnership bids to section 48 - this grants money that the combined authority (and previously the 10 local authorities in Greater Manchester) jointly hold, cultural organisations could bid into that fund to fund work. The programme of work had to develop benefit for each of the ten areas.

Other work, developed with our local authority – a partnership around young carer service at local authority level. Example project around homelessness – particularly young people at risk of homelessness – supported by local authority, funded by trust/foundation to use creative artist to tackle this. That is a Salford-wide project – ambition to go to a wider Greater Manchester context – it's been picked up by Andy Burnham.

What support would be most useful to your organisation in developing the ambitions you expressed in the Great Place scheme – funding? training? networking? Evidence base?

The thing that would have been most beneficial is capacity building, some resource to pull the sum of all the opportunities together. It sounds like a small ask but important in the context of very limited local authority budgets. Also the endorsement that Great Place funding would have brought would have helped to leverage further funding and opportunities. Endorsement that Great Place would have brought, would have helped up leverage further funding and opportunities.