



The National Lottery Heritage Fund - Great Place Scheme Nations Final Programme Evaluation:
Appendices

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Contents

1	Appendix 1: Evaluation Framework.....	3
2	Appendix 2: Evaluation Tools and Methods.....	9
3	Appendix 3: Engagement and outcomes	19
4	Appendix 4: Project audience and participant profiles	23
5	Appendix 5. Great Place Scheme Nations Projects.....	38
6	Appendix 6: Strategy Review	70
7	Appendix 7: Impacts of Covid-19 pandemic	76

1 Appendix 1: Evaluation Framework

1.1 A Framework for the Nations

The framework for the Nations was developed:

- In response to the adjusted brief for the Nations projects and its focus on heritage¹.
- Following introductory sessions with the Nations' projects (in three sessions, one for each Nation).
- Through further consultation with The Fund.

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

Overall, the substance of the Nations' outcomes framework aligns with that for England developed by BOP Consultancy. Alignment of the frameworks across all Nations enables us to

¹ Note that Great Place Scheme England was jointly funded by Arts Council England and National Lottery Heritage Fund, and therefore has a

compare outcomes across the UK. It is the scale and scope of the projects which differentiates the Nations and England projects, rather than the overall vision, strategies or delivery:

- Projects are of a smaller scale in the Nations - receiving funding between £200k - £460k compared to the projects in England receiving from £700k to £1.4 million.
- The context of projects varies widely from city centre, coastal, rural to islands.
- The Nations differ in their infrastructure and how they support social and economic development - with differing approaches to community consultation and ownership of assets.
- There is a diversity of languages spoken in the Nations and some projects are non-English speaking in their delivery.
- A wide range of partnerships specific to their regional and national context are involved in

focus on heritage and arts whereas Great Place Scheme Nations was funded by the National Lottery Heritage Fund

individual projects which go beyond the heritage and cultural sectors or local government.

- There are limited number of large scale public events across the Nations' projects.

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

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

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

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

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

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

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

1.2 Outcomes Framework

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

1.2.1 Process and Strategy Outcomes

Immediate Outcomes

- 1. Cross portfolio, cross sector partnership & working is significantly improved and extended**
 - Partners feel 'bought-in' to partnership processes and ways of working
 - A shared agenda and vision are developed and realised among relevant stakeholders
 - New partnerships have developed between project partners, cultural organisations and other sectors
 - Culture becomes more relevant to the core concerns of stakeholders from outside the cultural sector
- 2. Communities have greater input & influence in decision-making in the cultural sector**
 - Communities feel validated & listened to
 - New ideas generated by communities are tested and implemented
 - Assets of Community Value are listed
 - Community Right to Bid/Buy applications are made

Short-to-Medium Term Outcomes

- 3. Culture is embedded in wider local plans and strategies**
 - Culture is included in local authority / LEP/A / Combined Authority plans for Economic Development, Health and Wellbeing, Mental Health, Care Commissioning, Children and Young People etc.
 - Cross portfolio joint commissioning is increased
- 4. Culture becomes a wider civic responsibility across sectors**
 - Local sponsorship and business giving are increased (in-kind and cash)
 - New kinds of partnership with culture at the centre are sustainable and attract investment
- 5. People have a greater sense of collective efficacy**
 - More people feel that by working together, they can bring about change in their local neighbourhood
- 6. Cultural assets are owned, managed and run by the community**

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

1.2.2 Delivery Outcomes

Immediate Outcomes

Cultural

7. Events, activities, sites and facilities are enhanced

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

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

- Culture and heritage events and activities are recognised as such and are more relevant to target people
- Events and activities increase knowledge of local heritage

- People have enjoyable experiences
- Participation from target communities and groups, specifically underserved / marginalised / disadvantaged audiences is increased

9. Stronger, better networked cultural sector

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

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

- Local pride is increased
- People feel a greater sense of belonging to place
- People feel their community has been brought together
- Young people's aspirations are raised
- More intergenerational connections are made & understanding increases

- f) Participants' general health and/or mental health improves
- g) Underserved / marginalised / disadvantaged communities' aspirations are raised

11. Economic: Great Places become destinations of choice

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

Short-to-Medium Term Outcomes

Cultural

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

- a) People have enjoyable cultural experiences
- b) Participation from target communities and groups including underserved / marginalised / disadvantaged audiences is increased, to address inequality

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

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

14. Economic: Culture has wider economic benefit

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

1.3 Great Place Scheme Nations Evaluation Questions

The following evaluation questions were set out for the Great Place Scheme Nations by The Fund.

- A. What types of activities were undertaken by the successful Great Place Scheme grantees in Scotland, Wales and NI and how were they delivered on the outcomes of the programme?
- B. To what extent did these activities and level of funding lead to the Great Place Scheme's desired short and long term outcomes? In particular, that:
 - Heritage and cultural organisations have built sustainable partnerships with other sectors, agencies and organisations in the place, and heritage and culture will be fully reflected in local plans and strategies.
 - Local areas and communities will experience inclusive growth, tackling poverty.
 - Inequality will be addressed, and everyone will have the opportunity to experience and to be inspired by heritage and culture.

- Heritage, cultural and other local organisations, will be more resilient.
 - Local areas and communities will be a better place to live, work or visit.
- C. To what extent did the Great Place Scheme directly lead to these outcomes? What other factors have either enabled or inhibited change?
 - D. How, if at all, did these outcomes vary between the devolved Nations and between rural and urban places, within each devolved Nation?
 - E. What has been the impact of the different government policy contexts in the three Nations on the way that Great Place Scheme projects are created/delivered and on the types of partnership that arise?
 - F. What can we learn from the Great Place Scheme about how national development and delivery agencies in each devolved Nation can best support change at a local level?
 - G. What can the wider sector and local stakeholders learn from the Great Place Scheme in the devolved

Nations about how to successfully embed heritage in place-making?

This report includes assessment of against these questions and the overall evaluation framework based on the work of the projects up to October 2021. It should be noted that some projects had not completed their delivery by this point, due to extensions granted in response to the impacts of the Covid-19 pandemic. Engagement data is therefore incomplete, project manager feedback comes via the learning events and/or the project manager reports and individual project evaluations were not available from all projects at the point of writing this report.

2 Appendix 2: Evaluation Tools and Methods

2.1 Overall tools

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

- Project Managers' baseline, interim and final surveys.
- Impacts of Covid-19 pandemic survey.
- Partners' baseline and final surveys.
- Steering groups baseline and final surveys.
- Case studies, including a range of qualitative interviews with Projects Managers and their stakeholders.
- Project quantitative data collection - data collected from audiences, participants, trainees, co-commissioners and volunteers up to December 2019. As projects are not yet complete, data collection from projects from January 2020 to the end of the projects is ongoing and not included in this report.

- Insights generated at the Learning Events curated by the programme evaluators - the first was held in June 2019 in Falkirk focused on partnership development and community engagement approaches, with a further six online sessions delivered from January to June 2021 on the following topics:
 - Nation specific - individual sessions held for Northern Ireland, Welsh and Scottish projects
 - Resilience and partnership
 - Community engagement
 - Legacy
- The final report additionally draws on a few of the evaluation reports produced by each project for their own purposes where available at this point in time.

Support was provided to the projects to enable them to deliver on the programme evaluation. A workshop for each Nation was held in person, to outline the framework and the requirements of the programme evaluation in 2019. Follow-

up question and answer sessions were delivered online, open to all projects accompanied by written guidance and a toolkit. Any further queries were responded to on a one-to-one basis.

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

2.2 Data Sources and Analysis

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

- Baseline project manager survey returned by end of January 2019.
- Interim project manager survey returned by end of February 2020.
- Final project manager survey returned by November 2021.

- Quantitative data provided by projects - including participant survey data and postcodes returned by end of February 2020 (for the period from the start of the project to the end of December 2019). A second data period asked projects to return quantitative data from January 2020 to the end of their projects, however, limited data was available at time of writing the evaluation report (as much activity was presented digitally and little data was collected and/or project activity and therefore data collection was ongoing) and it was therefore not possible to include as it was not representative across projects. This data is included in individual project evaluations.
- Steering groups and partner organisations survey data; however, there was insufficient quantity or representativeness across projects for analysis purposes. Indicative results only are therefore quoted.

NB: the base of respondents for each question at each stay of surveying may vary and it is included against the relevant

analysis. Differences between the baseline, the interim and final project manager survey responses are indicated where they occur, otherwise it can be assumed that there were no significant quantitative differences between responses to the different waves of the survey.

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

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

The report also draws on the insights discovered at the learning events. Narrative and comments from this event are attributed and used within the body of this report.

There is a great diversity between the projects in relation to their place, governance model, approach and the population which they are engaging. The programme evaluation therefore draws on the data provided from individual

projects in order to provide a narrative across all projects. The ambition here is to be representative of the diversity of projects (of those whose data is included in this report), in highlighting the commonalities and universalities.

NOTE ON CORONOVIRUS: the reporting presented here indicated as baseline or interim, was on periods of delivery prior to the Covid-19 pandemic lockdown with all reporting and data supplied by end of February 2020. The final reporting covers the period from January 2020 to October 2021 which covers the periods of lockdown and social distancing as a result of the Covid-19 pandemic.

2.3 Case Studies

Three case studies were selected and reported on separately. These are:

Scotland: Frae Greenock, Stories from the Street, Inverclyde

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

Key characteristics: The Greenock project has the characteristics of focusing on a town, being local authority

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

Wales: Imagine Colwyn Bay

Overall project value: £451,000.00 (including The Fund's award)

Key characteristics: Led by the local authority Imagine Colwyn Bay is a higher value project focused on the holistic regeneration of a coastal town engaging communities, visitors and resources to shape a vision for the future life of the Bay, including supporting the creative industries and local business, particularly those supporting traditional skills. The vision developed has been encapsulated in a Cultural Strategy for the area.

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

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

Key characteristics: Coalisland and East Tyrone is a mix of a rural area and local towns but has a population make-up which is one of the most deprived of all NI projects. The Coalisland and East Tyrone project is also one which is focused on skills development (which is more common in the NI projects) and run by an existing agency and established partnership - the Lough Neagh Partnership (in contrast to many other projects).

2.4 Responses and data

2.4.1 Data collection periods

Survey	Data Collection Start	Data Collection End
Project Manager Survey 2021	06/02/2021	30/09/2021
Project Manager Survey 2019	19/12/2019	26/02/2020

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

N.B: as indicated above a final Survey Data Collection Portal and Postcode Collection Form did not return sufficient robust data at the time of data collation for the report, individual project evaluations should be referred to.

2.4.2 Project manager baseline survey respondents

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

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

2.4.3 Project manager interim survey respondents

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

Nation	Your Great Place Project title:	Your role
Northern Ireland	North Belfast Old to New	Chair of the North Belfast Heritage Cluster and project lead
Northern Ireland	Seaside Revival	Project Co-Ordinator
Scotland	Badenoch Heritage	Project Officer managing delivery of the approved activity plan on behalf of a partnership of organisations.
Scotland	Dunfermline	Project Manager
Scotland	Falkirk	Team Leader (Arts), Falkirk Community Trust; Project Manager for the Great Place project
Scotland	Reawakening Glasgow's Canal	Planning Officer, Spatial planning and projects
Scotland	Paisley and Renfrewshire	Project Manager
Wales	Barry - making waves	Place Manager, Barry

Nation	Your Great Place Project title:	Your role
Scotland	Frae Greenock	Great Place Scheme Project Officer
Wales	IMAGINE Colwyn Bay	Programme Co-ordinator
Wales	Llanelli	Programme Manager
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Cydlynnydd Llechi Cymru

2.4.4 Project manager final survey respondents

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

Nation	Your Great Place Project title:	Your role
		partnership of organisations.
Scotland	Dunfermline	Project Manager
Scotland	Reawakening Glasgow's Canal	Planning Officer, Spatial planning and projects
Scotland	Paisley and Renfrewshire	Project Manager
Scotland	Place in the Biosphere	Project Manager
Scotland	Preston Seton Gosford	Project Manager
Wales	Ein Cymdogaeth Werin	Project Manager
Wales	Barry - making waves	Place Manager, Barry
Wales	IMAGINE Colwyn Bay	Programme Co-ordinator
Wales	Llanelli	Programme Manager
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Cydlynnydd Llechi Cymru

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

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

2.4.5 Covid-19 Pandemic survey respondents

Nation	Your Great Place Project title:	Your role
Northern Ireland	Seaside Revival	Project Co-Ordinator
Northern Ireland	Coalisland and East Tyrone	Project Heritage Officer
Northern Ireland	Cuilcagh to Cleenish	Project Manager
Scotland	Badenoch Heritage	Project Officer managing delivery of the approved activity plan on behalf of a partnership of organisations.
Scotland	Dunfermline	Project Manager
Scotland	Frae Greenock; Stories from the Street	Project Manager
Scotland	Reawakening Glasgow's Canal	Planning Officer, Spatial planning and projects
Scotland	Paisley and Renfrewshire	Project Manager
Scotland	Place in the Biosphere	Project Manager

Nation	Your Great Place Project title:	Your role
Wales	Ein Cymdogaeth Werin	Project Manager
Wales	Barry - making waves	Place Manager, Barry
Wales	IMAGINE Colwyn Bay	Programme Co-ordinator
Wales	Llanelli	Programme Manager
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Cydlynnydd Llechi Cymru

2.4.6 iii Steering Group surveys

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

Project Area	Responses	Nation
Coalisland and East Tyrone	2	Northern Ireland
MID ULSTER	1	Northern Ireland
Badenoch Heritage - bringing the past to the 21st century	4	Scotland

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

2.4.7 Partner surveys

14 surveys were returned from project partners across the projects.

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

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

2.4.8 Projects' quantitative survey respondents data period 1

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

Survey name	Total survey respondents by survey
Audiences: total survey respondents	1,823
Participants total survey respondents	444
Trainees/participants in professional development total survey respondents	114
Volunteers & Co-commissioning total survey respondents	116

3 Appendix 3: Engagement and outcomes

3.1 Engagement data from data collection period 1

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

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

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

3.2 Project audience, participant, volunteer estimates to January 2020

The following are the collated numbers from across all projects which returned data up to the end of 2019:

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

3.3 Project outcomes data to January 2020

Data provided at the interim point indicated an increased level of engagement with local heritage. From across the Nations:

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

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

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

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

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

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

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

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

At the interim stage, related to a sense of community, there are some encouraging indicators. Strong results in relation to these indicators pave the way for potential deeper social and economic impacts. Changed perceptions of where you live and pride in it indicate a willingness to stay and advocate for a place.

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

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

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

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

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

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

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

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

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

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

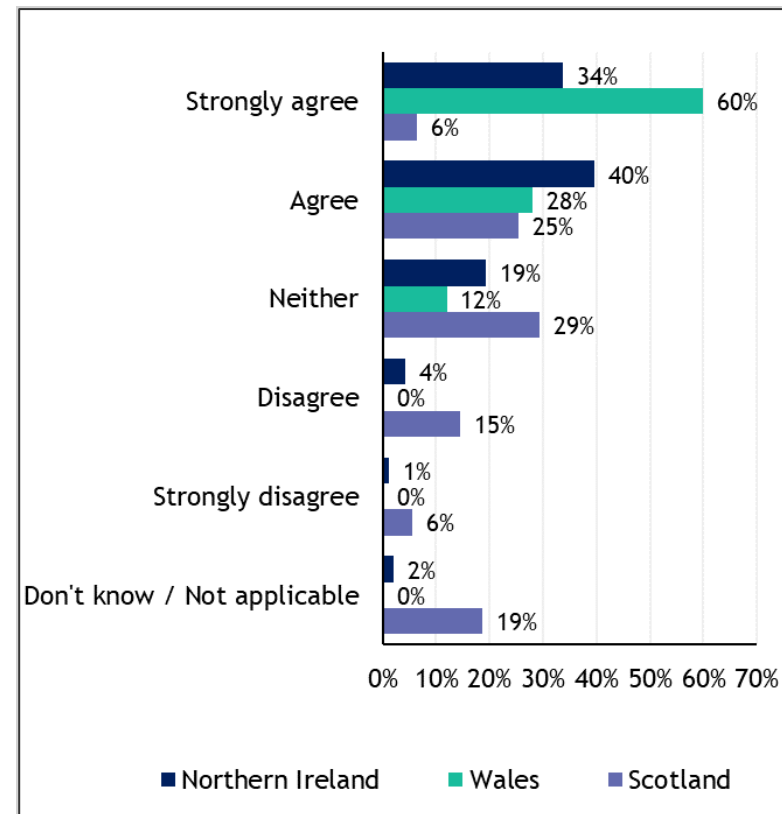
Source: Projects data collection survey to December 2019 (Base 950)

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

However, it is not possible to draw conclusions at this stage as the dataset is not statistically robust enough across the Nations (nor is it as yet weighted).

I have a lot in common with people in my local area

Against each agreement level the chart indicates the percentage - from top to bottom - for Northern Ireland, Wales and Scotland projects.

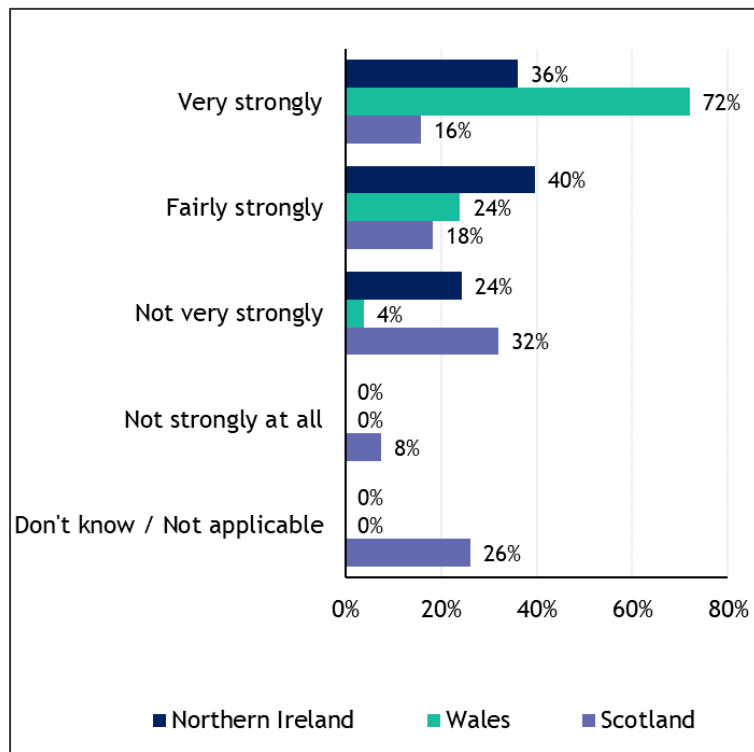


Base 1,704, 825, 770, 109

Source: Projects data collection survey to December 2019

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

Against each agreement level the chart indicates the percentage - from top to bottom - for Northern Ireland, Wales and Scotland projects.



Base 950, 814, 25, 11

Source: Projects data collection survey to December 2019

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

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

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

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

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

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

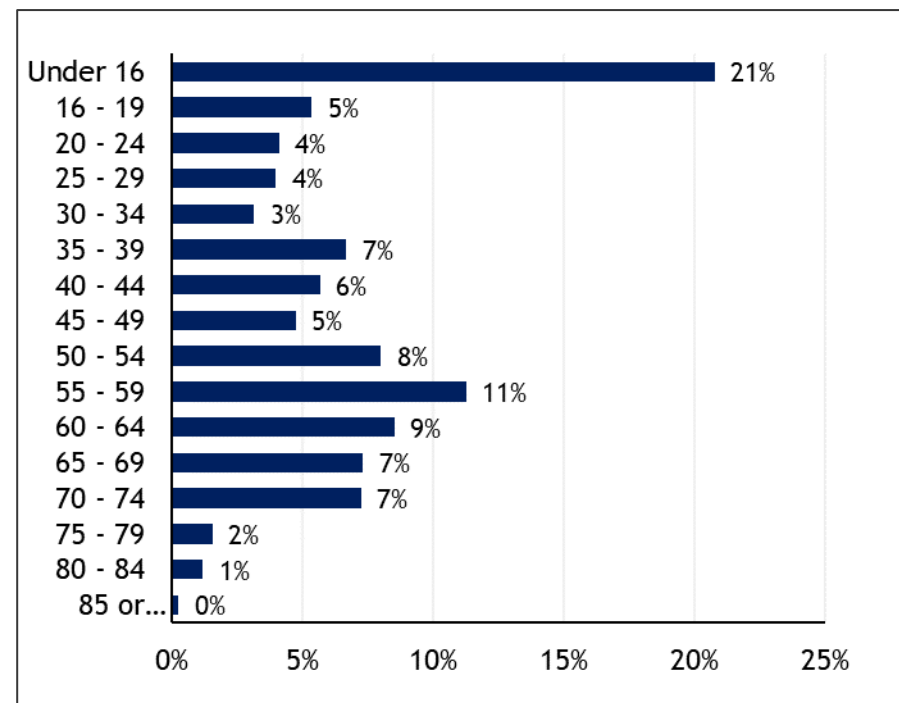
- 93% of audiences and participants strongly agreed or agreed that by working together, we can bring about change in our [local neighbourhood/area/town]

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

4 Appendix 4: Project audience and participant profiles

4.1 Audience and participant age ranges

Project audience and participant age ranges



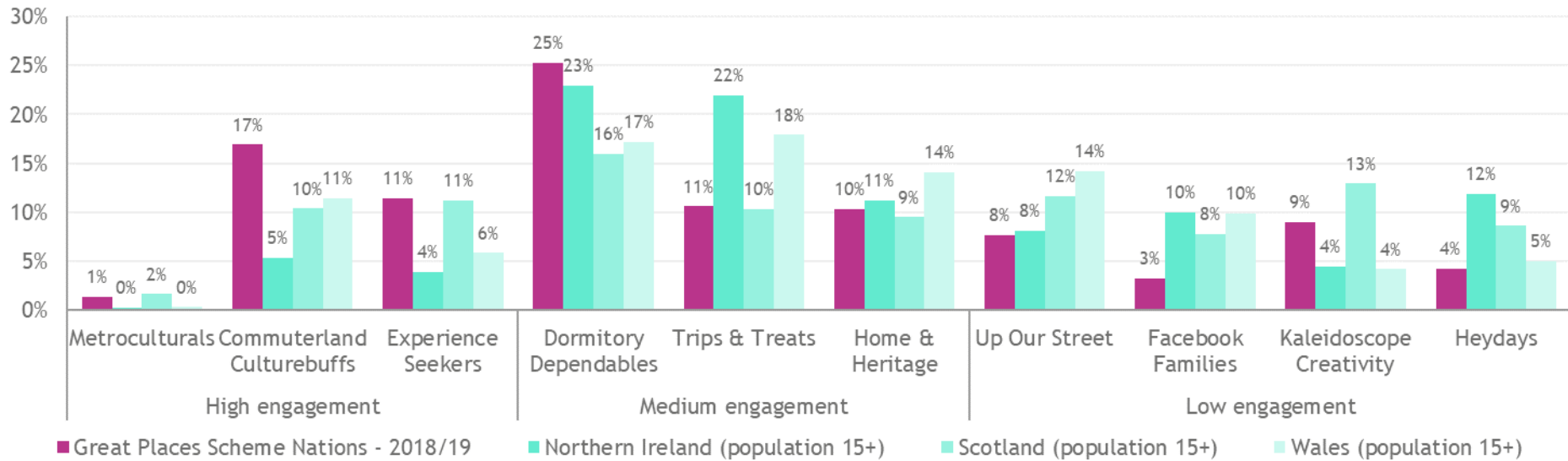
Source: Projects data collection survey to December 2019 (Base 2,499)

The Audience Spectrum profiling of this data at the interim stage, across all Nations indicates that compared to the populations of the Nations there is representation from across the spectrum of levels of engagement with cultural, arts and heritage activity - higher, medium and lower

engaged with culture. Based on the data at the interim reporting, those who are more highly engaged are over-represented and those less engaged under-represented compared to the proportions in the population. Data is not robust enough to assess the profiles by Nation.

4.2 Audience Spectrum Profiling to 2020 bar chart

For each segment name - the chart shows percentages for the data - from left to right - Great Place Scheme Nations 2018/19, Northern Ireland (population 15+), Scotland (population 15+) and Wales (population 15+)



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

4.3 Audience Spectrum Profiling to 2020 data table

Audience Spectrum segment name	Great Places Scheme Nations count - 2018/19	Great Places Scheme Nations percentage - 2018/19	Northern Ireland (population 15+)	Scotland (population 15+)	Wales (population 15+)
Metroculturals (high engagement)	17	1%	0%	2%	0%
Commuterland Culturebuffs (high engagement)	209	17%	5%	10%	11%
Experience Seekers (high engagement)	141	11%	4%	11%	6%
Dormitory Dependables (medium engagement)	312	25%	23%	16%	17%
Trips & Treats (medium engagement)	131	11%	22%	10%	18%
Home & Heritage (medium engagement)	128	10%	11%	9%	14%
Up Our Street (low engagement)	95	8%	8%	12%	14%
Facebook Families (low engagement)	40	3%	10%	8%	10%
Kaleidoscope Creativity (low engagement)	111	9%	4%	13%	4%
Heydays (low engagement)	52	4%	12%	9%	5%
<i>Unclassified</i>	0	0	0	0	0
Base	1,236	-	1,523,983	4,493,087	2,607,904

4.4 Audience Spectrum segment profile information

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

www.audiencefinder.org/spectrum

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

Segment	Overview of segment	Impact of Covid-19
Experience Seekers (Higher engagement)	An important and significant part of urban arts audiences, these highly active, diverse, social and ambitious singles and couples are younger people engaging with the arts on a regular basis. Students, recent graduates and in the early to mid-stages of their careers, they live close to city centres, have easy access to and attend a wide variety of arts, museums galleries and heritage. Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives. They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships and frequent visits to cafes, bars and restaurants.	Employment and disposable income may be affected by recession/ furlough. Nearly half consider themselves ‘arty’, so likely to have stayed engaged in arts in different ways during lockdown. Varied tastes and open to new things. Less likely to be resistant to changes in format (e.g. streaming). Motivations re arts engagement often social, so likely to have missed this element of arts. Likely to have spent a lot of time on social media during lockdown, using ‘second screens’ during digital consumption of culture. Open to new approaches / innovation; like taking cultural risks. May also be more confident coming out of lockdown, given age and preference for city life.
Dormitory Dependables (Medium engagement)	A significant proportion of audiences are made up of this dependably regular if not frequently engaging group. Most live in suburban or small towns and show a preference for heritage activities, alongside popular and more traditional, mainstream arts. Many are thriving well off mature couples or busy older families; life stage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family outing than an integral part of their lifestyle.	May be thinking about effect of COVID-19 re older children and feeling the pressure of home schooling. Usually regular if not frequent attenders of arts and culture. Skew towards heritage, so some sites of interest are open sooner than arts venues will be. Would miss panto if cancelled. Given motivations, likely to be put off if arts attending is distanced, feels risky or is hard to relax.
Trips and Treats (Medium engagement)	While this group may not view arts and culture as a passion, they are reasonably active despite being particularly busy with a wide range of leisure interests. Comfortably off and living in the heart of suburbia their children range in ages, and include young people still living at home. With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites,	Schools and nurseries/ childminders being closed will have had a big impact: lots of home schooling. Usually like days out as a family. Cancellation of outdoor arts events and festivals have affected them, as would cancellation of panto. Arts not a priority but may have been a useful activity for children during lockdown. Not particularly at risk, compared to older groups, though perhaps some concerns about children returning to school.

Segment	Overview of segment	Impact of Covid-19
	this group are led by their children's interests and strongly influenced by friends and family.	
Home and Heritage (Medium engagement)	Conservative in their tastes, this more mature group appreciates all things traditional: a large proportion are National Trust members, while classical music and amateur dramatics are comparatively popular. While this is not a highly engaged group - partly because they are largely to be found in rural areas and small towns - they do engage with the cultural activity available to them in their locality. They look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events.	Relatively older so have been more at risk and likely to have been taking lockdown particularly seriously. Community minded. May be missing grandchildren, new rules re bubbles for single person households could make a big difference to this group. More likely to attend outdoor sites, re heritage and gardens, than indoor cultural events, given they are in a higher risk group, though may initially be being cautious about going out. May have reinforced their preference for staying locally, rather than travelling too far.
Up Our Street (Lower engagement)	Living reasonably comfortable and stable lives, Up Our Street engage with popular arts and entertainment and museums and are also visitors of heritage sites. Many are older and have some health issues, living on average or below average household incomes, so access in all its forms can be an issue. Modest in their habits and in their means, value for money and low-risk are important factors in leisure decision making.	In trades and admin/customer services roles, so vulnerable to loss of incomes. Socialising is important, which they will have been missing in lockdown. Moderate arts and cultural engagement. Like outdoor festivals and carnivals, which could still be a good option, though may not be motivated back to indoor events as much. Unlikely to engage much until it feels safe.
Facebook Families (Lower engagement)	Arts and culture play a very small role in the lives of this younger, cash-strapped group living in suburban and semi-urban areas of high unemployment. They are the least likely to think themselves as arty, while less than a third believe that the arts is important. Nevertheless, they do go out as families: cinema, live music, eating out and pantomime.	Vulnerable to the effects of the recession, with children to support. Family trips out are important and will have been missed. Arts and culture not a priority but some interest in free family offers and activities, especially those that are outdoors, in parks etc. Generally younger and therefore less at risk, but those who live with older relatives may be more cautious as a result. Introduction of booked slots and shift to commercial offers likely to inhibit this group attending.

Segment	Overview of segment	Impact of Covid-19
<i>Kaleidoscope Creativity (Lower engagement)</i>	Characterised by low levels of cultural engagement despite living in and around city areas where plenty of opportunities are within easy reach. A great mix of people comprise this segment with a wide range of ages, living circumstances, resources and cultural backgrounds all living cheek-by-jowl. Low incomes and unemployment can present barriers to accessing some cultural provision. Nevertheless, two thirds do engage with more popular and accessible culture annually, some of this in the local community and outside the mainstream. Free, local events like outdoor arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events.	Those in smaller council homes may have felt crowded during lockdown, a third have children in the household. High dependence on public transport and vulnerable to impact of recession. Already more interested in (free) outdoor and local events, festivals and carnivals etc. Prefer engagement away from traditional institutions, which could be an opportunity when innovating re place and local engagement. Most culturally diverse group, highest proportion of BAME groups.
<i>Heydays (Lower engagement)</i>	Heydays are the group least likely to attend arts or cultural events, believing that the arts are no longer as important or relevant to them as perhaps they once were. Many live in sheltered or specially adapted accommodation for older people and are excluded from many activities due to a raft of health, access and resource barriers. If they do engage this is likely to be participatory such as craft and knitting, painting, reading and writing activities organised by their sheltered housing, church group or community library.	Many in this group are elderly and with a long-term health condition care/support and many will have been shielding and have been in care homes. Most vulnerable to the virus, loneliness and isolation. Changes to 'bubble' rules may help this group. Least likely to engage in arts and culture and often think the arts are less important for them. Awareness of accessibility needs are particularly important for this group.
<i>Experience Seekers (Higher engagement)</i>	An important and significant part of urban arts audiences, these highly active, diverse, social and ambitious singles and couples are younger people engaging with the arts on a regular basis. Students, recent graduates and in the early to mid-stages of their careers, they live close to city centres, have easy access to and attend a wide variety of arts, museums galleries and heritage. Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of	Employment and disposable income may be affected by recession/ furlough. Nearly half consider themselves 'arty', so likely to have stayed engaged in arts in different ways during lockdown. Varied tastes and open to new things. Less likely to be resistant to changes in format (e.g. streaming). Motivations re arts engagement often social, so likely to have missed this element of arts. Likely to have spent a lot of time on social media during lockdown, using 'second screens' during digital consumption of culture. Open to new approaches /

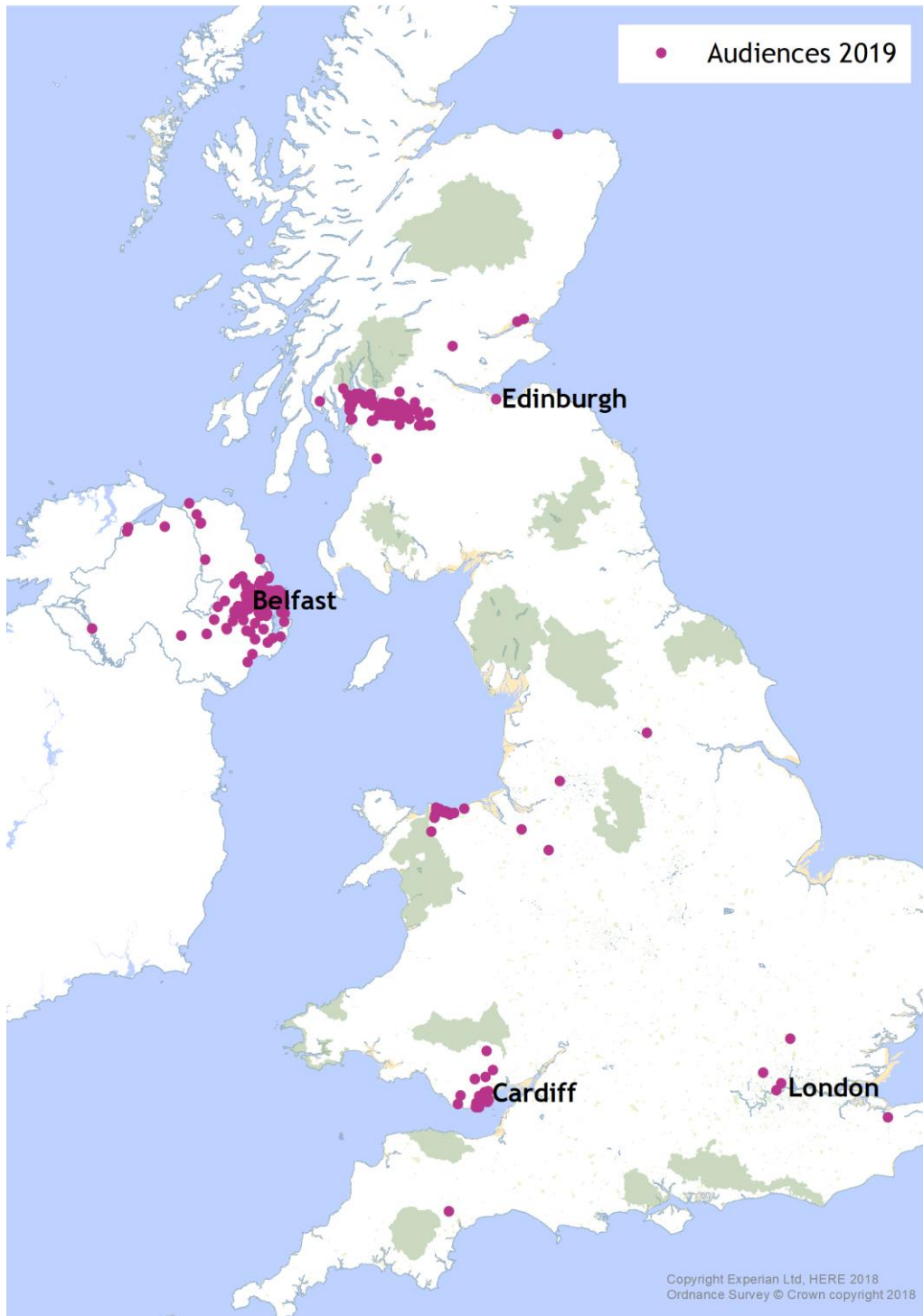
Segment	Overview of segment	Impact of Covid-19
	<p>their social lives. They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships and frequent visits to cafes, bars and restaurants.</p>	<p>innovation; like taking cultural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

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

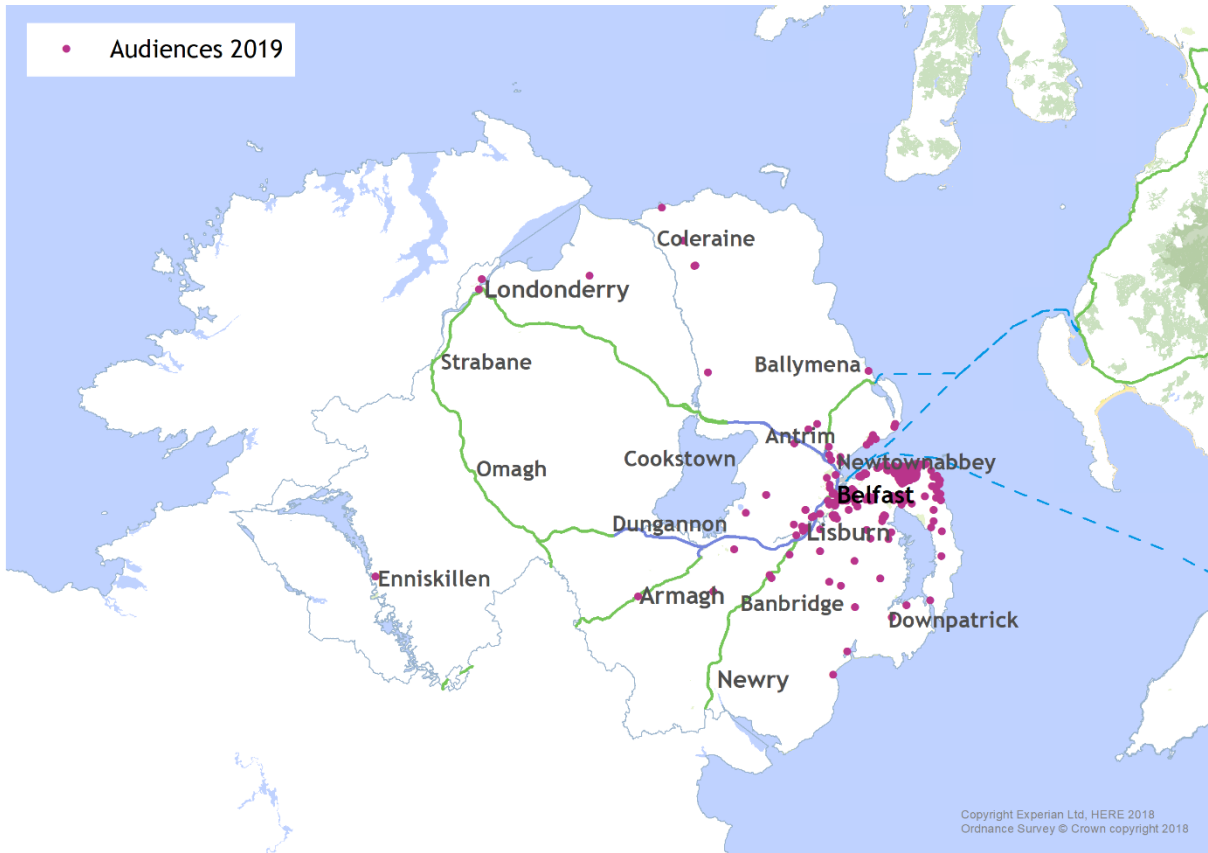
Segment	Overview of segment	Impact of Covid-19
	arts, festivals and carnivals may appeal, and so might popular offerings like musicals and music events.	
Heydays (Lower engagement)	Heydays are the group least likely to attend arts or cultural events, believing that the arts are no longer as important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

4.5 Geographic distribution of audiences and participants to 2020

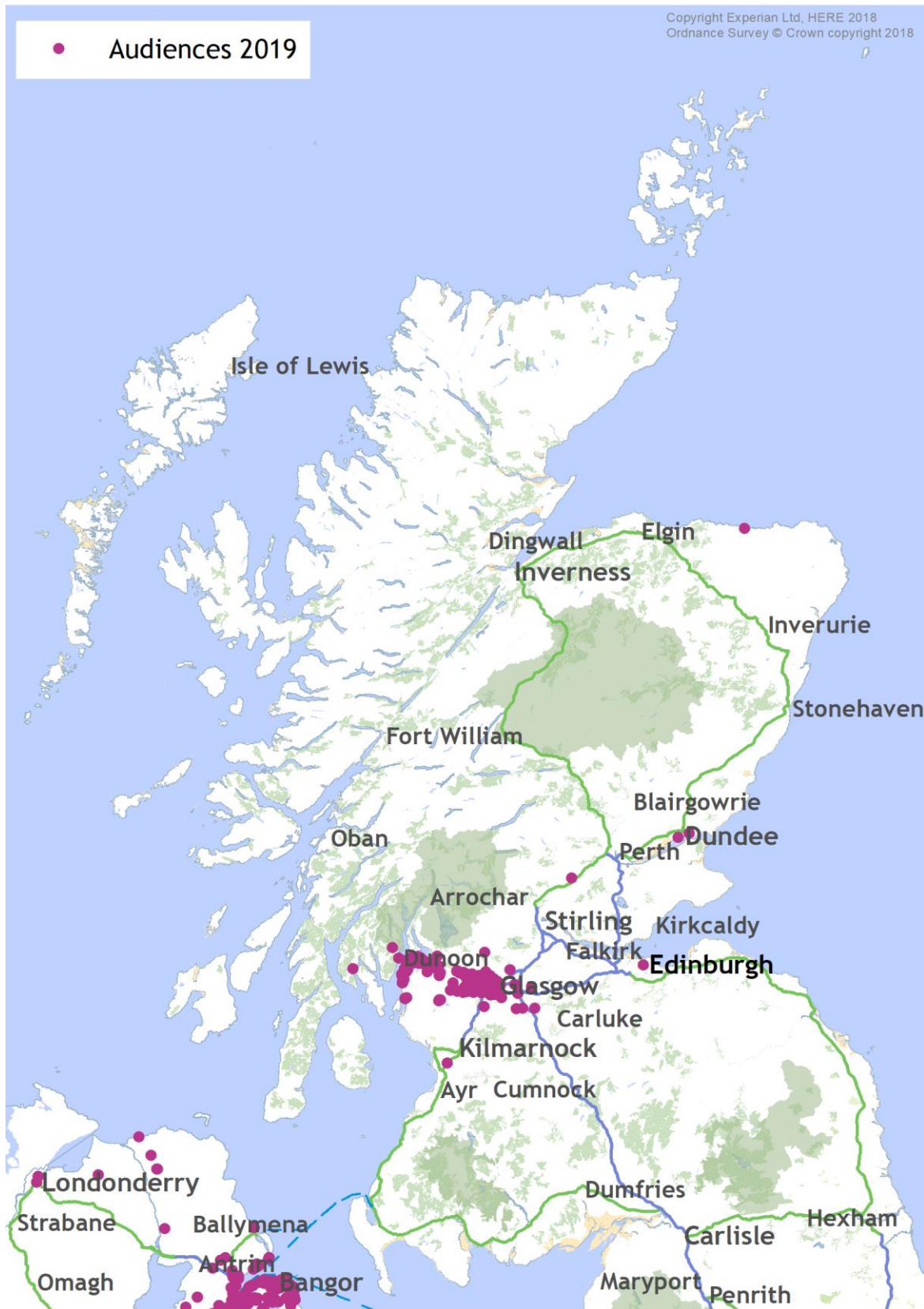
Postcode dot map - All Nations



Postcode Dot Map - Northern Ireland



Postcode Dot Map - Scotland



Postcode Dot Map - Wales



5 Appendix 5. Great Place Scheme Nations Projects

5.1 Projects in Northern Ireland

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Strategic positioning
<p>Lough Neagh Partnership Ltd</p> <p>Grant expiry extension to: September 2021, from January 2021</p> <p>The Fund Grant awarded £312,100.00</p> <p>Full Project costs (including The Fund award) £394,152.00</p>	<p>Coalisland and East Tyrone: The Historical Manufacturing Base of Mid Ulster</p> <p><i>The Lough Neagh Partnership is a stakeholder organisation that was established in 2003 to help manage and protect Lough Neagh. The board of the partnership is made up of elected representatives, landowners, fishermen, farmers and local communities, and it led the project in this area.</i></p> <p>This scheme will last 2.5 years and explore the rich manufacturing legacy of the people of Coalisland and East Tyrone (C&ET) with the aim of increasing access to C&ET’s heritage. Through a series of projects aimed at disadvantaged communities, the scheme will have a measurable increase in equality and quality of life enhancements.</p>	<p>Coalisland & East Tyrone is working with the local authority to develop new heritage and culture products in partnership with other stakeholders.</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Strategic positioning
	<p>Work in partnership with Mid Ulster District Council (MUDC), QUB, Centre for Archaeological Research (CAF), The Craic Theatre, Coalisland and District Development Association, Western Systems, South Tyrone Empowerment Programme (STEP), Island Turf Craft, Diane McCormack Ceramics and others to deliver the proposed scheme as out in your application and supporting documents.</p> <p>Deliver an events programme to include/produce nights & events, reflecting songs, music, poetry and prose of East Tyrone; Community Plays; The story of manufacturing in East Tyrone; Community Archaeology Programme; Field & Place name Interpretation; Place name Poetry, Songs and Stories; Project sculpture/ legacy art piece; Exhibitions; Legacy planning; training programmes for heritage Interpretation guides (delivered by local training organisations); Community Heritage Education programmes; Delivering craft skills programmes and apprenticeship Programme (delivered with local craft and manufacturing organisations) etc.</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Strategic positioning
<p>Outdoor Recreation (N Ireland)</p> <p>Grant expiry extension to: September 2021, extended from April 2021</p> <p>The Fund Grant Awarded £270,000.00</p> <p>Full Project costs (including The Fund award) £300,000.00</p>	<p>Cuilcagh to Cleenish: A Great Place (previous name: The Arney River Heritage Corridor - connecting our communities through our heritage, history and culture)</p> <p><i>Outdoor Recreation (N Ireland) is not-for-profit organisation who make it easier for people to responsibly enjoy the outdoors and led the C to C project.</i></p> <p>Deliver a 3 year project to connect the communities of Cleenish, Bellanaleck, Arney, Killesher and Florence Court to create a demonstrable pilot of how a community-led project can combine heritage, culture and outdoor recreation to deliver the strategic actions of local authorities.</p> <p>Create the new Arney River Heritage Corridor Management Group for project delivery and develop proposals for sustainability and a step-change in partnership working in the area; Develop a Community Trail Network Plan & Meanwhile projects as outlined in the Project Workplan; Share the learning from the project locally, regionally and</p>	<p>Cuilcagh to Cleenish indicates that the UNESCO Global Geopark has been highly engaged in the project from the outset through both staff resource and match funding.</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Strategic positioning
	internationally; sustaining the benefits for local communities within the Great Place area (as per the programme outcomes). Appoint a delivery team including: a Project Manager (FCR), Project Administrator (FCR), Community Trail Officer (new post) and Local Coordinator (new post).	
<p>Belfast Charitable Society</p> <p>Grant expiry extension to: September 2021, extended from March 2021</p> <p>The Fund Grant awarded £237,700.00</p> <p>Full Project costs (including The Fund award) £264,100.00</p>	<p>North Belfast Old to New</p> <p><i>Belfast Charitable Society the oldest charity in Northern Ireland based at Clifton House and led and part funded the North Belfast Heritage Cluster.</i></p> <p>Layer one - focused on operational, management, and governance capacity within individual organisations.</p> <p>Support organisations to identify gaps and opportunities in their internal capacities and their existing cultural offering.</p> <p>Tailor training and support to organisational need, such as improving committee skills, or helping to build a business case for a cultural project.</p>	<p>Great Place North Belfast / The North Belfast Heritage Cluster lobbies three government departments in Northern Ireland via our place on the Belfast Junctions Working Group. This is an attempt to change the physical layout of</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Strategic positioning
	<p>Build more resilient organisations by supporting effective changes, where necessary, supporting delivery of individual cultural plans, and/or improving the quality of cultural offering.</p> <p>Layer two - focused on the networked approach of organisations working collectively to create a North Belfast Cultural Plan. This will include articulating the need for market development; identifying opportunities for such development; articulating the need for investment in authentic and relevant regeneration; and broaden members' contact with local people and other organisations.</p>	<p>North Belfast to connect heritage assets in a physical way.</p>
<p>Open House Festival Ltd</p> <p>Grant expiry extension to: September 2021, extended from March 2021</p> <p>The Fund Grant awarded £210,000.00</p>	<p>Seaside Revival: Bangor-by-the-Sea</p> <p><i>Open House Festival Ltd is an independent non-profit charitable organisation which runs Seaside Revival in Bangor, amongst other festivals and events.</i></p> <p>Three year programme of community outreach work to engage audiences, both local and from further afield, in the rich seaside heritage of the town of Bangor.</p>	<p>-</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Strategic positioning
Full Project costs (including The Fund award) £268,000.00	<p>Develop a meaningful working partnership across sectors within the town.</p> <p>Deliver activities across a three year period that will culminate each year in accessible, large-scale, open-air Seaside Revival events on Bangor Seafront.</p>	

5.2 Projects in Scotland

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
<p>Inverclyde Council</p> <p>Grant expiry extended to: July 2021 (completed April 2021) from September 2020</p>	<p>Frae Greenock; Stories from the Street</p> <p>Heritage Outreach Officer - engage with the public and partners, utilising the pop-up heritage hub and exploring</p>	-

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
<p>The Fund Grant awarded £200,000.00</p> <p>Full Project costs (including The Fund award) £229,000.00</p>	<p>new heritage contexts from the perspective of diverse groups</p> <p>Artists' Residencies in Greenock Town Centre - commission three artists to animate spaces and places, celebrate 'lost' heritage and input into proposed public realm improvements</p> <p>Inverclyde Heritage Strategy - produce a long term strategy for the development of heritage in Inverclyde to help the Inverclyde Place Partnership plan effectively for the future</p> <p>Young Heritage Apprentices - recruit two young apprentices to support the Heritage Outreach Worker</p> <p>Heritage Events - engage large numbers of people in heritage activities through a collaboration of the Heritage Hub team, commissioned artists and Heritage Apprentices</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
<p>Southern Uplands Partnership</p> <p>Grant expiry extended to: September 2021 (extended from July 2020)</p> <p>The Fund Grant awarded £150,000.00</p> <p>Full Project costs (including The Fund award) £200,048.00</p>	<p>PLACE (People, Land, Art, Culture, Environment) in the Biosphere</p> <p><i>The Southern Uplands Partnership is a rural development charity, started by local people keen to keep the communities and countryside of the south of Scotland alive and healthy. The Partnership represents all sorts of people, as well as government bodies, agencies and councils and delivered the Place in the Biosphere project.</i></p> <p>Work with communities from each Landscape Area to identify their local heritage and design events and activities that will promote their understanding and engagement with the heritage</p> <p>Bring together the separate communities to share experiences, issues and opportunities, identify commonalities and develop new links and initiatives</p>	<p>In Place in the Biosphere, the UNESCO Biosphere actively sees natural and cultural heritage as a key asset and works with local organisations to champion this through increased understanding, awareness and touristic opportunities. South of Scotland Enterprise has also been created, a new enterprise agency working with multiple partners across the region which will benefit the legacy</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
	<p>Bring communities together with facilitators from different planning areas to explore new ways of working together and how communities can better influence place shaping strategies</p> <p>Provide four paid internships to local young people</p>	<p>work of Place in the Biosphere.</p>
<p>Cairngorms National Park Authority</p> <p>Grant expiry extended to: October 2021 from December 2020</p> <p>The Fund Grant awarded £352,000.00</p> <p>Full Project costs (including The Fund award) £438,000.00</p>	<p>Badenoch Heritage - bringing the past to the 21st century</p> <p>The development and implementation of a range of documents and activities as outlined in application which will look to develop the Badenoch area into a destination based on heritage.</p> <p>Increase capacity locally to take responsibility for heritage by involving and training a wider range of people in heritage management. Training opportunities will include researching local stories and Gaelic placenames, training</p>	<p>Badenoch Great Place Project influences policy through the legacy group and also as part of the Cairngorms National Park Partnership Plan.</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
	<p>local heritage ambassadors and developing a skills heritage programme for young people.</p> <p>The auditing and researching of heritage assets and the development of plans which will support converting heritage assets into experiences and economic opportunities. A range of community and business engagement activities as outlined in the application will be delivered to support this.</p> <p>The recruitment of a Project Manager and the development of a legacy plan to ensure the sustainability of the partnership.</p>	
<p>Comhairle Nan Eilean Siar, Development Department</p> <p>Grant expiry extended to: April 2021, extended from February 2021</p>	<p>Dualchas airson Daoine (Heritage for People)</p> <p>To develop a heritage and cultural asset strategy for the Outer Hebrides.</p>	-

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
Fund Grant Awarded £156,000.00 Full Project costs (including The Fund award) £191,044.00	To identify strategic approaches to support and deliver appropriate heritage-led economic development, identifying infrastructure requirements and priorities.	
Carnegie Dunfermline Trust Grant expiry extended to: August 2021 from December 2020 The Fund Grant awarded £288,200.00 Full Project costs (including The Fund award) £419,600.00	Dunfermline Lighting up the Auld Grey Toun <i>Carnegie Dunfermline Trust is an endowment trust which was established by the international philanthropist Andrew Carnegie in 1903 to add value to the lives and environment of the community of Dunfermline, Fife.</i> Audience Development - introducing the project to its target audiences, gathering views and consulting on the project's actions, recruiting volunteers and building communication channels and putting in place key planning for the project Heritage Audit - working with Dunfermline's communities to define and describe a sense of place	In Dunfermline part of the Local Community Planning group that inputs to the local community plan and Council spending. The project develops the conversation by creating events that get people talking and working together.

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
	<p>Dunfermline Curriculum - creating tools and establishing new working partnerships to ensure everyone in Dunfermline knows the city's story</p> <p>Heritage Academy - enabling people to develop new skills or knowledge, using heritage as a means of personal development, and inspiring innovation to create economic growth</p>	
<p>Falkirk Community Trust</p> <p>Grant expiry extended to January 2022, extended from March 2021</p> <p>The Fund Grant awarded £462,300.00</p> <p>Full Project costs (including The Fund award) £576,967.00</p>	<p>Falkirk: landscape, industry and work linking heritage routes and industrial transformation</p> <p><i>Falkirk Community Trust is a not-for-profit organisation which strives to support community aspirations.</i></p> <p>Falkirk Heritage Alliance - building on existing networks, provide a framework for collaboration on heritage projects and a network for the exchange of ideas, information and opportunities</p>	-

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
	<p>Falkirk's Stories - engage with communities to create an online searchable archive of memories, images and other responses to Falkirk's heritage, comprising contributions from 10,000 people over five years</p> <p>Events, Festivities and Promotions - raise awareness of Falkirk's heritage, attract visitors and encourage local people to explore the heritage network</p> <p>Careers in the Modern Producer Economy - develop an industry taster experience targeting under-represented groups, with a focus on encouraging girls to pursue careers in industry</p>	
<p>Renfrewshire Council</p> <p>Grant expiry extended to: March 2022, extended from November 2020</p>	<p>Paisley and Renfrewshire, Developing a Cultural Destination</p>	<p>The Renfrewshire GPS is managed by Renfrewshire Council and, as such, has the ability to develop new strategies for the social</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
<p>The Fund Grant awarded £250,000.00</p> <p>Full Project costs (including The Fund award) £300,000.00</p>		<p>and economic agenda. For example, the GPS officer developed a food strategy and then formed a working group with officers from Tourism, Economic Development, the LEADER programme and Communications.</p>
<p>East Lothian Council</p> <p>Grant Expiry extended to December 2022</p> <p>The Fund Grant awarded £249,000.00</p>	<p>Preston Seton Gosford Heritage Connections</p> <p>To complete a Heritage Asset Audit identifying physical and cultural heritage assets, their significance locally, their ownership and which assets will benefit most from support and development.</p>	<p>Preston Seton Gosford Heritage Connections: Salt of the Earth At every opportunity has been promoting the concept of heritage and culture to contribute to both the</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
Full Project costs (including The Fund award) £324,000.00	<p>To establish a heritage network of local heritage groups and organisations</p> <p>To carry out a skills audit of local heritage groups, identify and prioritise training needs to support resilience and deliver the training required.</p> <p>To create a positive 'village identity' for the target communities in the application.</p> <p>To establish a Great Place sub-group within the Area Partnership.</p>	<p>social benefit and economic development in the area. This has been done at every level within the council and also in wider conferences and meetings where possible. The discussions have helped to lever considerable funding for various heritage sites in the area and helped to ensure Senior level council backing for funding applications. These have included restoration funding of around</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
		£900,000 for Preston Tower and over £2m funding for Prestongrange Industrial Museum upgrade.
<p>Glasgow City Council</p> <p>Grant expiry extended to: January 2022 (extended from March 2021 and December 2020)</p> <p>The Fund Grant awarded £340,100.00</p> <p>Full Project costs (including The Fund award) £519,558.00</p>	<p>Reawakening Glasgow’s Canal - Embedding the Past into our Future</p> <p>Produce a refreshed Canal Action Plan 2021-2026, a robust and sustainable Business Plan for the Glasgow Canal Cooperative, a Strategic Development Framework for North Glasgow, and a cultural heritage strategy establishing the area’s heritage assets and opportunities</p> <p>Deliver a volunteer and training programme, providing education and qualifications for local people</p> <p>Deliver a local communities ideas programme, empowering</p>	<p>Reawakening Glasgow’s Canal - as the project is led by a partnership including Glasgow City Council, there is a strong link with policy and City planning officers are on the coordination group. This includes an infrastructure project to bring better access to the</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
	<p>organisations to undertake heritage activism</p> <p>Grow the Glasgow Canal Festival and fringe heritage events, targeting diverse local audiences including BAME audiences and young people</p> <p>Deliver a stalled space heritage programme, inviting artists, designers and architects to propose physical installations along the canal to engage local people with heritage</p> <p>Provide a platform for professionals and universities to explore new ideas to help stimulate inclusive growth opportunities in the area, using the proven Test Unit Summer School model</p> <p>Organise a digital competition to stimulate ideas for engaging communities with the heritage</p>	<p>Canal - walking or cycling, so, <i>“the way that people move around and connect the city is just going to be absolutely transformed”</i> and at the heart of this is the route past the canal. The Great Place project is therefore enabling the businesses and communities around this area to gain benefit as well as bringing benefit to those who pass through. The newly formed Canal Cooperative is also</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	Full Project costs (including The Fund award)
		instrumental in delivering on this strategic ambition.

5.2.1 Recommendations on funding structure

Recommendations on structures to support place-based projects from a project based in Scotland, adapted in the main document.

“The structure and activities of Great Place schemes in Scotland are so diverse. For future Great Place Scheme projects, I would develop a series of structures that applicants can choose from. Each structure would have established phases for applicants to follow. For example:

1. Identifying and developing a network. Ideally suited for applicants who have no existing heritage network.

- *Phase 1 - Organisation Engagement and Registration*
- *Phase 2 - Organisation skill development and Network development*
- *Phase 3 - Experiment with network programming*

2. Developing an existing network of organisations around an activity. Ideally suited for applicants who wish to develop a new regular festival, develop new place-based plan, or introduce a place marketing campaign. a.

- *Phase 1 - Network engagement and planning sessions*
- *Phase 2 - Programme delivery.*

- Phase 3 - Programme sustainability planning

3. Increasing the impact of an existing activity or venue through community engagement. Ideally suited for applicants who have a museum development, Place competition or activities where a higher level of management is required to meet the activity goals. a.

- Phase 1 - Community Engagement to collect resources and establish project plan
- Phase 2 - Programme development using community resources

- Phase 3 - Programme and activity delivery.

The key advantage of delivering a Great Place Scheme through this structure is that reporting can be tailored to the outcomes of each phase. It would also allow organisations to clearly identify activities that can be accomplished within the allotted project. These funding structures could also be developed into progressive funding stages, allowing for applicants to first establish a network, deliver new activities and develop a sustainable programme.”

5.3 Projects in Wales

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
<p>The Vale of Glamorgan Council</p> <p>Grant expiry extended to: June 2021 / September 2021 from March 2021</p>	<p>Barry - making waves</p> <p>Building Capacity: Employ Place Manager to be supported by the Regeneration Team; completed</p>	<p>Barry Making Waves is involved in workshops at the Local Authority with Planning, Regeneration,</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
<p>The Fund Grant awarded £252,000.00</p> <p>Full Project costs (including The Fund award) £280,000.00</p>	<p>Building Capacity: Partnerships and Governance: Develop a project board that will support and champion the project; The Barry Place Board continues to meet via zoom.</p> <p>Exploring New Ideas: Embedding Heritage and Culture in long term plans and activities for Barry: produce two strategic documents; the Barry Story book, an informative and inspiring document that relates to the new story of Barry intended for stakeholders;</p> <p>Exploring New Ideas: Barry Design Toolkit to enable partners and stakeholders to use the brand in their activities to inform policy work and communicate a fresh aspiration for the town and attract investment;</p> <p>Talking to People: Building Social Capital: establishment of a Community Volunteers Bank to support heritage and cultural opportunities in the town, the delivery of a Digital Place Making project and a marketing and outreach programme with</p>	<p>Econ Dev, and Highways represented</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>a programme of activities that engages with the community widely;</p> <p>Talking to People and Creating Tools to Realise Step Change: Digital project will work with schools, Barry Youth Action, Vale 50+ Strategy Forum and other stakeholders to create a digital archive.</p>	
<p>PLANED</p> <p>Grant expiry extended to: December 2021, extended from March 2021</p> <p>The Fund Grant awarded £218,000.00</p> <p>Full Project costs (including The Fund award) £257,000.00</p>	<p>Ein Cymdogaeth Werin - Preseli Heartlands Communities</p> <p>Planed is a community-led partnership established as a social enterprise, a Development Trust, a charity, and a company limited by guarantee, with its Board members being representatives from communities and from the public and private sectors and led the Preseli Heartlands project.</p> <p>Routes to Roots - a series of community mapping workshops designed to bring communities together to explore and identify tangible and intangible heritage; current and past cultural and heritage activities and events; as well as existing</p>	-

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>skills and skills gaps. Researched material will form the basis for many forms of heritage interpretation including heritage leaflets, interpretation boards, heritage walks and trails and so on. Each community /community cluster will complete its work with an exhibition or an event to celebrate local history;</p> <p>Our Museums - we will explore the concept of museums in a traditional sense and looking at ways of presenting local heritage and stories in a more holistic way due to the rurality of the area. The project will work with Scolton Manor, which houses the County Museum to engage communities to, not only explore its heritage collections, but also with a view to involve and empower local people in shaping Scolton’s future plans and develop active partnerships with communities. The project also proposes to link up with the Coach House visitor and heritage centre in St Dogmaels, run by Hanes Llandoch, as a good example of an ecomuseum type facility to share best practice;</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>‘Training sessions’ and ‘Try it and see’ sessions - to enable local people to learn how to undertake research, examine archives, interpret maps and census data, record memories and learn digitising and archiving techniques to safeguard the community archives;</p> <p>The Heritage Guardians project - will be led by the PCNPA Community Archaeologist, who will work to encourage and work with local primary schools within the Preseli area to ‘adopt’ a local heritage monument where they can help improve the appearance, access, awareness, monitoring and interpretation of the site. Preseli Poetry Slam - Based on a strong bardic tradition in the area, this modern take on the eisteddfod will culminate in a competition for local communities to take part in creative writing and performance skills. Span Arts will commission a bilingual poet in residence and involve local bards to run workshops and encourage people to take part;</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>A 'Futuristic Past' Digital Jam event - with young people we will explore new careers linked to heritage - digital developer, artist, architect, sounds technician as well as new ways of interpreting heritage digitally;</p> <p>Stitching Stories: -Using textiles, oral history and digital art the project will explore people's connection to the land, agriculture and village life within living memory; Span Arts will produce an interactive quilt and exhibition which will go on tour in the communities where the stories have been gathered;</p> <p>Community walks and talks in the landscape; 'Taste your Heritage' - cooking evenings focused on old recipes and regional dishes handed down through families, linked to healthy eating.</p>	
Conwy County Borough Council	IMAGINE Colwyn Bay	Dychmygu Bae Colwyn / Imagine Colwyn Bay Development of

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
<p>Grant expiry extended to: December 2021, extended from March 2021</p> <p>The Fund Grant awarded £400,000.00</p> <p>Full Project costs (including The Fund award) £451,000.00</p>	<p>HLF Category: Exploring New Ideas and Talking to People Launch: Inspiring the vision - characterisation and planning: Heritage and culture asset mapping exercise carried out through consultation at the project launch event; through sessions with community partners and using desk-based research, to provide baseline information and to characterise all heritage and cultural projects, sites, trails, walks and attractions; creative industries, makers and products within the area and their interests and development potential.</p> <p>HLF Category: Exploring New Ideas and Talking to People. Launch: Inspiring the vision - characterisation and planning: Workshops to explore the community’s sense of place.</p> <p>HLF Category: Exploring New Ideas and Talking to People. Launch: Inspiring the vision - characterisation and planning: Skills audit to identify gaps for training and support.</p> <p>HLF Category: Creating Tools to Realise Step Change and Exploring New Ideas. Wellbeing: Connecting heritage, culture</p>	<p>Cultural strategy for the county - key drivers for the strategy are wellbeing and economy, ensuring local heritage forum members have had the opportunity to contribute to the development of the cultural strategy along with meeting with Creative Wales, linking local networks with Gogledd Greadigol/Creative North, meeting with Welsh government regeneration teams.</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>and people: Programme of events and activities throughout the Great Place area to connect people experiencing loneliness or isolation with heritage and culture, supported by a range of creative professionals.</p> <p>HLF Category: Building Capacity and Creating Tools to Realise Step Change. Colwyn Creatives Academy: Supporting the creative industries and business: Academy to act as a 'booster' network for members of the creative community to receive advice, help and support through high level master classes, training, peer-to-peer mentoring and networking opportunities.</p> <p>HLF Category: Building Capacity and Creating Tools to Realise Step Change. Colwyn Creatives Academy: Supporting the creative industries and business: 7 Abergele Road to act as a site for masterclasses, training, networking and a potential future base for industry professionals</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>HLF Category: Building Capacity and Creating Tools to Realise Step Change. Colwyn Creatives Academy: Supporting the creative industries and business: Engage local businesses to promote the town's heritage to visitors and local community, support small businesses to design pieces inspired by the town's heritage and to test their work using empty spaces as pop-up venues.</p> <p>HLF Category: Exploring New Ideas, Talking to People and Building Capacity, Creating Tools to Realise Step Change. Third sector: Embedding the Vision: Building a booster network for the third sector, peer-to-peer mentoring, networking opportunities, training events, sharing of resources and ideas.</p> <p>HLF Category: Exploring New Ideas, Talking to People and Building Capacity, Creating Tools to Realise Step Change. Third sector: Embedding the Vision: Develop heritage framework to feed into other key strategies and plans for</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>Colwyn Bay e.g. Wellbeing Plan, Colwyn Bay Masterplan, CCBC Corporate Plan, Skills Strategy, Fusion programme, CCBC Arts Strategy.</p> <p>HLF Category: Exploring New Ideas, Talking to People and Building Capacity, Creating Tools to Realise Step Change.</p> <p>Third sector: Embedding the Vision: Develop end of programme conference promoting outcomes learning.</p> <p>Evaluation plan Draft evaluation report in place currently being populated with data.</p> <p>Production of Heritage strategy/ framework Culture Strategy is currently going through democratic process with consultation phase to take place from Mid July. A Capital of Culture expression of interest is in the process of being developed for Conwy as a result of the work undertaken so far.</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
<p>Cyngor Gwynedd</p> <p>Grant expiry extended to: December 2021, extended from March 2021</p> <p>The Fund Grant awarded £362,000.00</p> <p>Full Project costs (including The Fund award) £402,000.00</p>	<p>LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd Enwebiad Safle Treftadaeth y Byd Llechi Cymru [Llechi Heritage regeneration in the Welsh Slate Valleys - World Heritage Site nomination]</p>	
<p>Carmarthenshire Cultural Services (Carmarthenshire County Council)</p> <p>Grant expiry: March 2021 (not extended)</p> <p>The Fund Grant awarded £200,500.00</p> <p>Full Project costs (including The Fund award) £250,662.00</p>	<p>Your Heritage, Your Opportunity, Your place - Llanelli, Carmarthenshire</p> <p>Talking to People: Young People up to the age of 25 will acquire practical experience in marketing and place branding;</p> <p>Talking to People: 16 Young People will provide valuable opinions of Llanelli from a young person's perspective.</p> <p>Talking to People: The Programme Manager and Steering Group will facilitate recruitment of founder members for 4</p>	<p>Llanelli - Your Heritage, Your Opportunity, Your Place is on the Task Force leol/Local Task Force</p>

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>Working Groups with expertise, knowledge or skills for each domain-specific group.</p> <p>Exploring New Ideas: A place branding consultancy brief will be developed and approved to inform a 'place narrative', storybook, photography and visuals;</p> <p>Exploring New Ideas: It is hoped that x28 different organisations/businesses/ stakeholders will feed into the place narrative;</p> <p>Exploring New Ideas: Place marketing;</p> <p>Exploring New Ideas: x10 Place Ambassadors will be recruited and participate fully in the engagement programme</p> <p>Exploring New Ideas: x4 short photography courses for gifted/talented young people up to age 25 lead by a professional place photographer.</p> <p>Creating Tools to Realise Step Change: Stordy Digidol will act as an online hub for Llanelli's heritage by collecting and</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>sharing Camarthenshire's community heritage, providing a permanent and widely accessible resource;</p> <p>Creating Tools to Realise Step Change: A professional evaluator will be appointed to apply the SROI method to assess social value created from direct/in-kind investment associated with skills development (e.g. Stordy Digidol, photography course, heritage tourism);</p> <p>Creating Tools to Realise Step Change: The heritage/culture partnership will test an open access DIY economic impact assessment tool;</p> <p>Creating Tools to Realise Step Change: Link Time Credit Scheme to Stordy Digidol initiative. Digital skills training for volunteers to enable communities to generate content for Stordy Digidol online community heritage hub;</p>	

Applicant / project length / The Fund Grant awarded	Project name, Strategic lead, Approved Purposes	The Fund Grant awarded
	<p>Creating Tools to Realise Step Change: Images will be shared on digital platforms to build a wider dialogue around place branding.</p> <p>Building Capacity: Establish an appropriately expert and senior Steering Group representing the local key sectors, employers and governance in Llanelli;</p> <p>Building Capacity: Management Group coordinate Heritage Tourism Skills Development workshop delivered with cross-sector partners, including education and business;</p> <p>Building Capacity: Place ambassadors from local community will contribute to a new website set up and will continue to own and develop beyond the project;</p> <p>Building Capacity: Place-branding activity consults with communities, education, local partners and stakeholders to inform a 'place narrative'.</p>	

6 Appendix 6: Strategy Review

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

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

Six out of the 10 Great Place areas that completed the project manager survey have cultural strategies. All of these, to some extent, make the case for culture's role in

other policy agendas such as health, wellbeing, education, young people or families. Many areas are covered by plans and strategies at a higher regional level or strategies have a slightly different focus, such as on language. Two places have more community and creativity focused documents rather than a full cultural strategy. Others are in the process of developing or writing a strategy.

6.1 Baseline Strategy Review

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

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

Nation	Great Place Project	Health and Wellbeing	Mental Health	Care Commissioning	Children and Young People	Destination Management Plan	Economic Development	Industrial Strategy	Local Plan	Other
Northern Ireland	Seaside Revival	Present	Present	None	None	None	Clear	None	Present	None
Northern Ireland	Coalisland and East Tyrone	None	None	None	None	Clear	Clear	None	Clear	None
Scotland	Dunfermline	None	None	None	None	None	None	None	Clear	None

Nation	Great Place Project	Health and Wellbeing	Mental Health	Care Commissioning	Children and Young People	Destination Management Plan	Economic Development	Industrial Strategy	Local Plan	Other
Scotland	Reawakening Glasgow's Canal	None	None	None	None	Clear	No mention	None	Present	No mention
Scotland	Badenoch Heritage	Present	None	None	None	Clear	No mention	None	Clear	Present
Scotland	Ein Cymdogaeth Werin	Present	None	None	None	None	None	None	No mention	None
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Clear	Present	None	Present	Clear	None	None	Clear	Clear
Wales	Barry - Making Waves	Present	Present	No mention	No mention	Clear	No mention	No mention	None	No mention
Wales	IMAGINE Colwyn Bay	Clear	None	None	None	Present	Clear	None	Clear	None

Nation	Great Place Project	Health and Wellbeing	Mental Health	Care Commissioning	Children and Young People	Destination Management Plan	Economic Development	Industrial Strategy	Local Plan	Other
Wales	Llanelli	Clear	None	None	None	Clear	Clear	None	Present	No mention

6.2 Area Cultural Strategy Review

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

Many areas are covered by plans and strategies at a higher regional level (e.g. Barry - Making Waves is covered by Arts and Culture Strategy: An Aspirational & Culturally Vibrant Vale 2017-2022, and Coalisland is covered by Mid Ulster District Council Community Plan) or strategies with a slightly different focus (e.g. Strategaeth Iaith Gwynedd (Gwynedd Language Strategy) for LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd which focuses on the Welsh language). Seaside Revival and Barry Making Waves

have more community and creativity focused documents rather than a full cultural strategy; however, they do set out the how culture can deliver local planning. IMAGINE Colwyn Bay is currently in the process of identifying funding and drafting their Cultural Strategy, there is not one currently in place.

The following table lists if the projects have a cultural or related strategy and the extent to which cultural strategies embed other policy areas. The header row details the project and the fourth column the extent to which cultural strategies embed other policy areas - using the following key

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

Nation	Great Place Project	Cultural Strategy	Extent to which cultural strategies embed other policy area
Scotland	Dunfermline	None	No strategy reviewed
Wales	LleCHI Adfywio trwy dreftadaeth yn Nyffrynnoedd	Strategaeth Iaith Gwynedd (Gwynedd Language Strategy)	Overlap
Scotland	Reawakening Glasgow's Canal	Tourism strategy (Glasgow)	Embedded
Scotland	Badenoch Heritage	Highland Historic Environment 2013	Embedded

Nation	Great Place Project	Cultural Strategy	Extent to which cultural strategies embed other policy area
Northern Ireland	Seaside Revival	Blue Green Creativity Connected Strategy	Overlap
Wales	Barry - making waves	Arts and Culture Strategy: An Aspirational & Culturally Vibrant Vale 2017-2022	Overlap
Scotland	Ein Cymdogaeth Werin	None	No strategy reviewed
Northern Ireland	Coalisland and East Tyrone	Lough Neagh Partnership Limited and the Mid Ulster District Council Community Plan	Embedded
Wales	IMAGINE Colwyn Bay	None (currently identifying funding and drafting)	No strategy reviewed
Wales	Llanelli	None	No strategy reviewed

7 Appendix 7: Impacts of Covid-19 pandemic

Of the activities planned to be delivered from January 2020 to the end of the project:

- 21% of activity, on average, did not change format or timescale, ranging from all activity changing format or timescale, to 80% delivered with no changes.
- 24% of activity, on average, was delivered in the same planned timescale, but the format was changed, although for one project 90% changed format.
- 10% of activity on average was postponed, with no planned change to the format, and for one project 45% of postponed activity did not change format.
- 34% of activity, on average, was postponed, to be delivered in a changed format, with one project experiencing 80% changed format.
- 19% of activity, on average, took place in the format and timescale originally planned, one

project achieved 80% no change to activity delivery.

- 8% of activity, on average, did not take place at all, ranging from 2% to 50%.
- 25% of activity was uncertain as to whether it will happen and in what format.

Source: Project Lead Covid-19 pandemic response survey 2021

At October 2021, half of the projects had delivered, or planned to deliver activities in the context of the Covid-19 pandemic that would not have taken place otherwise, as part of their GPS Nations project. These were mostly planned to be public or community facing activity and no additional funding had been received to support these activities. On average 4% of existing budget was used to deliver these activities, maximum 10%.

N.B: many of these activities were still to be delivered over Autumn 2021 to Spring 2022 and therefore reporting on this activity is not included in this report.

Source: Project Lead Covid-19 pandemic response survey 2021

At the interim stage, in answer to the question, ‘From your organisation's perspective, to what extent do you agree or disagree with the following statements about how the local cultural, heritage and creative industries are embedded in external perceptions of the area?’

Project partners mostly strongly agree and agree that they are:

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

And agree to a lesser extent that they are:

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

While mostly disagreeing that they are:

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

Source : Partner organisations survey 2019 (Base 14)

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