

Evaluation of Cultural Destinations

Final report to Arts Council England
and VisitEngland

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Executive summary

The Cultural Destinations programme

1. The Cultural Destinations programme was a £3m initiative supported by Arts Council England and VisitEngland (VE). Building on a recognition of the important role culture plays in England's tourist 'offer', it aimed to encourage the cultural and tourism sectors to work together in innovative ways to raise the profile of culture in local visitor economies, and in so doing to strengthen the attractiveness of particular localities and boost the resilience of the two sectors.
2. Some 40 partnerships submitted bids, of which ten were chosen for funding support. The flexibility inherent in the selection criteria meant that the ten varied widely, both in the approaches they took and in the role tourism already has in their local economy. The majority focused primarily on supporting events of one kind or another, but the projects also involved communication and awareness raising of existing cultural products, work with particular markets or the development of new products and offers. Initiatives ranged across a spectrum of activity, from public art commissions, exhibitions, the creation of 'culture maps', engagement with conference visitors, the development of websites, mentoring programmes and 'cultural' familiarisation trips, to support for comedy, arts and film festivals.
3. The Cultural Destinations programme ran for three years, from April 2014 to March 2017. Cultural Destinations marked the first fruit of a new, closer relationship between Arts Council England and VisitEngland. As such, it was an experiment both for the two organisations and the sectors they represent.

The ten Cultural Destinations:
Bristol and Bath; Calderdale;
Cornwall; Cumbria; Essex; Kent;
Lincoln; Liverpool;
Nottinghamshire/ Derbyshire;
Sheffield
4. In the spring of 2015, Arts Council England and VisitEngland commissioned SQW and The Tourism Company (TTC) to conduct an evaluation of the programme against its overall aims and point to the implications for learning and future policy development. Arts Council England and VE subsequently announced 'Cultural Destinations 2', offering funding of a similar scale – these 'Round 2' projects began in April 2017, and are not included in this evaluation.
5. The overall findings and conclusions are set out below under three headings:
 - Headline findings and learning points from the programme
 - Learning relevant to Round 2 recipients and other destinations
 - Implications and learning for Arts Council England and VisitEngland.

Headline findings and learning points from the programme

6. We first consider headline achievements and progress against the four aims which were set for the programme by Arts Council England, then summarise the overall findings from the

evaluation, and the conclusions we have drawn from these, including the implications regarding barriers and enablers to change.

Achievement and progress against the four aims

Programme aim 1: More and different types of people experiencing the arts and culture in local destinations in a way that contributes to the growth of the local visitor economy

7. There was evidence from several destinations that the programme reached new and different audiences. In particular, Cultural Destinations events and activities seemed to be more attractive to non-local audiences than the 'usual' cultural activity in the destinations. The demographics of the audiences had also shifted in a number of destinations, in ways that were regarded positively by project managers.
8. However, there was little firm evidence from those studies that included baseline estimates that the overall numbers of visitors/ audiences had increased to any significant extent. Some of this may be because projects were designed to have longer-term impacts, but it may also be the case that Cultural Destinations projects were too small-scale to be responsible for measurable and significant effects on overall visitor numbers, especially in those places that already receive substantial numbers of tourists.

Programme aim 2: Increased income leading to greater sustainability and resilience for cultural organisations and tourism businesses in local destinations

9. The handful of places that carried out formal economic impact studies of their Cultural Destinations projects often reported strikingly high numbers – over £30m of visitor spend in the case of one destination. However, the majority of destinations did not conduct such studies, and evidence of increased income and resilience was limited. Partly this reflects the diffuse nature of the Cultural Destinations projects. Projects were asked to draw on their existing cultural assets, and some also focused on strengthening existing events rather than creating new ones. While both approaches are valid under the programme, it is usually easier to measure the effects of new events. More generally, much of the activity was about preparing the ground for future change rather than achieving substantial economic impact in the short term.

Programme aim 3: Repositioning of culture as a prominent part of the visitor offer and local economic growth plans

10. Cultural Destinations has contributed to a changing of attitude, and there were a number of examples from destinations of recent local government strategies giving culture and cultural tourism a higher priority than predecessor documents. However, this effect is much stronger in some places than others, and Cultural Destinations was operating alongside other efforts to raise the profile of culture in the localities, making it difficult to attribute its direct contribution to this change.

Programme aim 4: A commitment from public and private sector partners to continue working in partnership to support the growth of the local visitor economy through cultural tourism beyond the life of this project

11. There is strong evidence that Cultural Destinations has led to partnerships and trust being built, both within the cultural sector and between the cultural and tourist sectors, despite the financial and resourcing pressures on many organisations. In most cases these partnerships look set to be sustained, albeit sometimes in re-configured form. Cultural Destinations 2 (CD2) is the initial form of support for the majority but even those destinations that did not apply for CD2 have identified other potential sources of support to pursue the next phase of their activities. There are also signs that Cultural Destinations is helping to build a more 'place-based' approach in the destinations, which almost by definition tends to encourage partnership work.

Overall findings: enablers, barriers and learning points

12. **The large majority of those closely involved in the ten projects saw Cultural Destinations as a worthwhile exercise for them and their localities.** At a time when resources are thinly spread, Cultural Destinations has provided a mechanism for strategic thinking about the cultural sector's role in local visitor economies. Boosting the impact of culture can be a way of both strengthening and diversifying the visitor economy: considerable effort has gone into building partnerships around this insight.
13. There is also a greater understanding of the cultural sector's role in the shaping of place more generally and as a driver of tourism visits. This presents opportunities to link culture and tourism into wider economic discussions around place, an important theme in the recent Industrial Strategy Green Paper. People are enthusiastic and want to work together: the problems lie around capacity. Cultural Destinations in part addressed this need.
14. **An important hypothesis underpinning the programme – that more economic value can be extracted from existing cultural assets – has been borne out.** Stakeholders recognised the value of closer connections between the cultural and tourism sectors, and felt that there was scope to do more. However, the differences between the two sectors are considerable and, while this offers opportunities to learn from each other, it also means the challenge of building those connections should not be underestimated.
15. This in part reflects differences of perspective between the culture and tourism sectors. Many arts organisations are focused on engaging local audiences; tourism bodies by contrast look much more towards customers from further afield (especially 90 minutes' drive time or more away, who might potentially be overnight stays). The visitor economy and cultural sector also operate on different development timeframes, depending on the nature of the product and the promotional vehicle being used.
16. **The partnerships built through the programme are a significant achievement.** Such partnerships take time to develop, but Cultural Destinations has stimulated a greater mutual understanding. The partnerships were built not only between the culture and tourism sectors, but within the cultural sector. This was new: conversations and partnerships were often not happening in any systematic way (or at all) either between the cultural and tourism sector or, in some places, between cultural organisations.

17. **The destinations recognised partnerships and data-sharing lie at the heart of successful relationships between the two sectors.** For some this has been more challenging than others, depending on the pre-existing state of such relationships. The complexity of building and managing such partnerships was underestimated by many destinations, which typically might have a project manager dedicating two days a week to Cultural Destinations. The majority of the destinations concluded in hindsight that greater resources dedicated to project management would have been useful.
18. **Places where destination management organisations (DMOs) engaged wholeheartedly with the project benefited greatly from their involvement,** despite the resourcing problems some DMOs experienced during this period. Efforts to engage private-sector tourism businesses had more mixed results, although in some places it worked well and contributed much to the overall success of the project.
19. **Several destinations reported that their cultural organisations were starting to see themselves differently as a result of Cultural Destinations.** It had boosted their ambition; led to more cooperation between them; and developed a greater understanding of the potential of the tourist audience, especially in organisations primarily focused on local residents.
20. **The programme helped build a more ‘place-based’ approach among cultural organisations.** While this has been much talked about in the sector, the reality on the ground has often fallen short. Cultural Destinations helped cultural organisations to think more carefully about their role in a location’s visitor economy, and what that means in practice: the attraction of audiences from outside their area. The programme thus helped cultural organisations to see more clearly that they can benefit from the wider success of their locality: they are not always in direct competition with other local venues.
21. At a time when the UK government’s economic thinking, as expressed for instance in the Industrial Strategy Green Paper and the Culture White Paper, increasingly highlights the role of place, this may prove valuable for the cultural sector.

“Venues can be quite competitive and secretive. They have moved on from this attitude to thinking about the city as a whole.”¹
22. **Most destinations saw this programme as a chance to re-position their ‘offer’,** often by connecting contemporary culture to more orthodox or traditional visitor attractions and locations in their area. The activities funded through Cultural Destinations were thought to have built new narratives for places – to have changed perceptions and reached new audiences.

“We have promoted the region’s culture on a national stage, and have repositioned the area in cultural terms – people’s ‘mental maps’ have been re-thought.”
23. **Several of the destinations made slower progress with their projects than originally envisaged.** Although some were able to stick broadly to their initial plans, several had to re-scope their ideas in the light of changing circumstances. It was always assumed that year 1 of the project would be primarily about putting partnerships and supporting structures in place,

¹ The quotations in this report are taken from interviews with project managers and comments made in the survey of core stakeholders. They are not attributed as they were given under the assumption of anonymity.

but a handful of the projects delivered only limited public-facing activity even in Year 2. Three of the ten projects have been granted time extensions beyond the original end date (31 March 2017) in order to complete their projects. Evidence from this evaluation suggests that partnerships in places that already have strong visitor economies seemed to make quicker progress in delivery. It may be that people in such areas (from all sectors) were more aware of the value of the visitor economy, and thus had a clearer pre-existing sense of what their contribution might be.

24. **The wider difficulties faced by the two sectors, for example around public funding and organisational restructuring, caused problems.** Examples include Firstsite, the original lead cultural organisation for Essex's project, experiencing (unrelated) financial problems and having to hand over the lead role to Focal Point Gallery in Southend; Experience Nottinghamshire losing several senior staff; and VisitCornwall undergoing a complete restructure during the life of the programme. Calderdale's original programme was hampered by delays to major cultural capital developments in Halifax around which it intended to base much of its activities.
25. **There have been relatively few opportunities for exchanging learning between the destinations,** although most of the project managers spoken to were keen for this to happen. Arts Council England and VisitEngland hosted twice-yearly gatherings for the destinations, and Culture Kent held a national symposium on cultural tourism which a number of destinations attended, but the Basecamp meeting place set up by Turner Contemporary was little used. This lack of contact may in part reflect the differences between the ten destinations. One or two thought they had little in common (and therefore little to usefully share) with other destinations, while time pressures may also have played a part.
26. **Several destinations saw Cultural Destinations as the start of a journey rather than an end-point.** There was also a widespread wish to see Arts Council England and VisitEngland build on the programme. In these respects, the announcement of a second round of Cultural Destinations funding, and the fact that seven of the Round 1 projects were successful in seeking further support from it, indicates that there is a real opportunity to extend further the progress made to date.

"Sometimes it still feels like we are at the start of this journey, at other times the change delivered by Cultural Destinations has brought such a coherency to what we are trying to achieve here that one wonders how we have operated in the past. The work continues and if we are going to maximise the potential from the incredible strength of our cultural sector we need to continue to build on the legacy of Cultural Destinations. In particular: keep connecting the offer; invest in high quality work; share data; embrace innovation."

Learning points relevant to Cultural Destinations Round 2 recipients and other destinations

27. This was a novel scheme, and some issues and learning emerged during the course of the programme which it would be useful for other destinations, and specifically recipients of funding under Round 2, to be aware of in shaping, overseeing and delivering their projects. These are set out in the form of a checklist below.

- **Clarity of planning and realistic costings early on pay dividends later** – three years is not as long as it sounds for projects such as these. Some destinations spent considerable time re-working their plans and budgets after initially being awarded funding, and were often playing ‘catch-up’ afterwards.
- **The time involved and complexity of managing such projects should not be underestimated.** Even having a dedicated project manager working two days a week was barely sufficient for some of the projects. The culture and tourism sectors see the world differently and, while having different perspectives involved in the project brings rewards, it also presents challenges.
- **Streamlined governance structures help** – ultimately, Round 1 projects were led by smallish groups of highly engaged people. However, the current economic reality of the two sectors means that there will be staff churn – a project needs clarity of purpose about its objectives to allow new people to see where they can ‘slot in’ and contribute to an already-running project. It is also worth noting that the dependence on project managers (on fixed contracts) can mean that some of the expertise built up on the projects is one step removed from the key organisations. To deliver fully on the programme’s strategic objectives and embed learning requires visible commitment: this ideally would involve the active engagement of senior figures such as the chief executive.
- **Building a good relationship between the cultural lead organisation and the DMO helps greatly with the project’s success,** but cultural leads should not assume the DMO is aware of, or understands, the (economic) value of culture to the locality.
- **Designing the project with an eye to creating opportunities for learning is helpful.** For instance, those destinations that planned two distinct ‘seasons’ (across Years 2 and 3 of the programme) benefited from learning lessons in one season that could be applied in the next.
- **Higher education institutions (HEIs) are an important potential source of support.** HEIs increasingly recognise the value of culture in their localities’ appeal to students (and academics), and see their role as anchor institutions contributing to the success of their ‘place’. They can also bring useful skillsets to bear on the project.
- **Sometimes, seemingly small things can build significant understanding and goodwill.** Examples from Round 1 included familiarisation trips and mentoring of arts leaders.
- **Destinations will have to be proactive if they want to share learning among themselves.** While there was some centralised support offered by Arts Council England and VE, it did not trigger much in the way of information-sharing among the destinations themselves. If destinations feel this is important to them, they will have to take more of the initiative themselves. The Arts Council and VE can encourage this through, for example, the sharing of contact details.

Implications and learning for Arts Council England and VisitEngland

28. As was noted earlier, the Cultural Destinations programme was the first formal attempt by Arts Council England and VisitEngland to work together. The experience and achievements summarised above indicate that overall this has been a considerable success, with the theme and scope of the intervention widely welcomed by participants. Inevitably, some aspects did not work so well, with challenges that only became apparent once the project was under way. Our assessment of this experience, and the implications for shaping and assessing the results of similar interventions in the future, is summarised below.

- **There is a need to communicate the strategic goals and core criteria of the programme to the destinations more fully in future**, to avoid confusion over, for example, the nature of events eligible for support. Arts Council England and VE need to convey messages about their guidance at regular intervals, and perhaps ask Arts Council England relationship managers to follow this up with destinations when monitoring progress.
- **There is also a need for greater clarity and communication about the nature of the relationship between Arts Council England and VE, and their respective roles within the Cultural Destinations programme.** Arts Council England was the lead partner in the programme, responsible for its day-to-day management and delivery, but several beneficiaries thought that the Arts Council and VE would be contributing equally during the process. In reality, VE's role was advisory, acting as the tourism experts in support of the Arts Council. This misunderstanding subsequently led to some frustration from the destinations with the relatively low level of VE's engagement. Again, the lesson for the future is about communicating clearly with individual projects.
- **Public shows of support from senior figures at Arts Council England and VE (such as, for example, attending launch events) were welcomed and valued by destinations.** They were also seen as signals to local partners of the weight the national partners attached to the programme.
- **Both sectors are quite fragmented at the local level, and increasingly look to the Arts Council and VE to take the strategic lead.** There is a strong case for the two organisations to continue to work together to help achieve this. Responses from the destinations suggested that while they were happy with the day-to-day management of the project – especially the work of the Arts Council's relationship managers – they would have welcomed more of a steer from the Arts Council and VE on bigger issues and on knowledge-sharing.
- **Choosing a wide range of projects to fund created a varied and interesting set of projects, but reduced the scope for comparisons between projects and for standardised assessment of them.** This was compounded by the preference of destinations for a more product-led approach: marketing-led approaches tend to be easier to measure. The evaluation mechanisms adopted by the individual projects in Round 1 used different methodologies and resulted in different types of evidence

bases, reducing the scope for assessing the overall programme's impact in a consistent manner.

- **Finally, whichever approach to evidence-gathering is favoured, it would be helpful if an evaluation framework and baseline could be put in place early, rather than being retrofitted when destinations have already put some of their own arrangements and mechanisms in place.**

1. Introduction

Cultural Destinations programme

- 1.1 The Cultural Destinations programme had its origins in the decision by Arts Council England and VisitEngland to try to develop closer links between the culture and tourism sectors. Both organisations recognise the mutual benefits that might flow from such a partnership: culture is an important part of England’s ‘offer’ to visitors while the cultural sector is increasingly aware of the value of partnerships in addressing funding challenges. The two organisations formed a strategic partnership (expressed in a Memorandum of Understanding) in early 2013.
- 1.2 Cultural Destinations was a three-year programme that began in the spring of 2014: it aimed to build stronger partnerships between organisations in specific localities in the hope that this would help to boost the resilience of both sectors, ultimately by developing additional revenue streams. It is financed through an Arts Council England strategic fund using National Lottery funding, and has an overall budget of £3m.
- 1.3 The Cultural Destinations programme was designed to encourage new ways of working: to be “a space for innovation”. Arts Council England and VisitEngland were not prescriptive about the nature of the partnerships bidders could propose in order to achieve this beyond stating that, as a minimum, it must involve a lead cultural body and a destination management organisation (DMO). It was a competitive bidding process, with around 40 bids being received, ten of which were successful.
- 1.4 The ten winning bids were selected on the basis of: the strength of their proposed partnerships; their degree of innovation; their willingness to share outcomes; and whether it was thought that their example would encourage good practice, both for other destinations and for any extension of the Cultural Destinations programme that might follow in future. Arts Council England and VisitEngland wanted a range of different types of projects and sizes of place, as well as a good geographic balance of bids across the country. They also wanted a mix of well-established and emerging tourist (or cultural tourist) destinations.
- 1.5 The ten successful bidders are shown below.

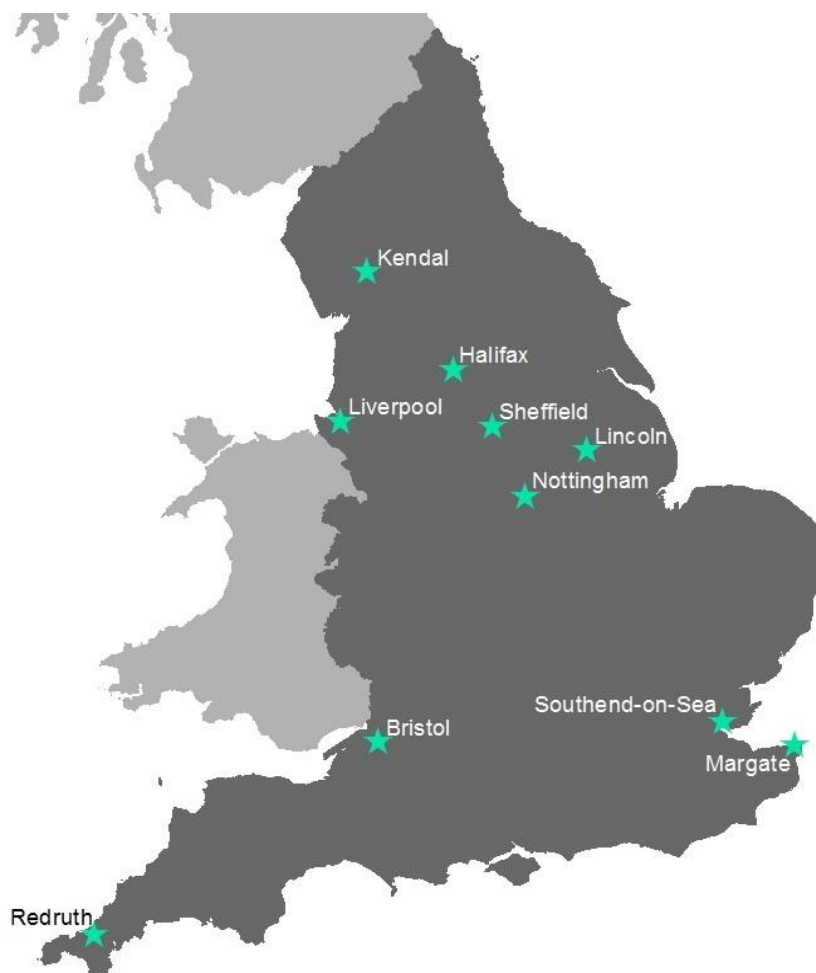
Table 1-1: Successful Cultural Destinations bids

Applicant name	Location of lead organisation	Former Government Office Region (GOR)	Amount received
The Brewery, Kendal, and partners	Kendal	North West	£324,000
Bristol Old Vic and partners	Bristol	South West	£350,000
Cornwall Arts Centre (now known as Creative Kernow)	Redruth	South West	£340,031
Focal Point Gallery and partners	Southend-on-Sea	East of England	£292,000
Lincoln Business Improvement Group and partners	Lincoln	East Midlands	£293,400
Nottingham Contemporary and partners	Nottingham	East Midlands	£350,000

Applicant name	Location of lead organisation	Former Government Office Region (GOR)	Amount received
Royal Liverpool Philharmonic and partners	Liverpool	North West	£316,500
Sheffield Theatres Trust and partners	Sheffield	Yorkshire and the Humber	£271,390
Square Chapel Trust and partners	Halifax	Yorkshire and the Humber	£292,500
Turner Contemporary and partners	Margate	South East	£330,500

Source: Arts Council England

Figure 1-1: Base of lead organisations for each destination²



Source: Map produced by SQW 2016. Licence 100030994. Contains OS data © Crown copyright [and database right] (2015)

² It should be noted that this map shows only the base of the lead organisation. Several of the projects have delivered projects over a wider geography – the Kent project, for example, while based in Margate, has six ‘pilots’ in different towns across the county.

Four programme aims

- 1.6 The programme had four aims, derived from the Arts Council's ambitions for the project and its more general goals for the organisations it supports.
- **Programme aim 1:** More and different types of people experiencing the arts and culture in local destinations in a way that contributes to the growth of the local visitor economy.
 - **Programme aim 2:** Increased income leading to greater sustainability and resilience for cultural organisations and tourism businesses in local destinations.
 - **Programme aim 3:** Repositioning of culture as a prominent part of the visitor offer and local economic growth plans.
 - **Programme aim 4:** A commitment from public and private sector partners to continue working in partnership to support the growth of the local visitor economy through cultural tourism beyond the life of this project.
- 1.7 It should be noted that, while the Cultural Destinations programme budget of £3m spread over ten destinations was a substantial sum for the organisations concerned, it is not a huge amount relative to the size of the ten local economies, or even their visitor economies. As a result, it is often hard to disentangle the effects of Cultural Destinations from wider, concurrent developments within the ten localities. This needs to be borne in mind when considering progress against the four programme aims.

The wider context

What is cultural tourism?

- 1.8 The programme did not provide a formal definition of cultural tourism at the outset. However, destinations were told that as the money came from arts lottery funding, it could only be used directly to benefit arts-related activity. (Arts Council England accepted that the projects might offer indirect support to more broadly defined forms of cultural activity.) Within these parameters destinations interpreted the term in their own ways, based on their local circumstances, interests, existing products, priorities and opportunities. By considering and comparing these responses, and the different themes, topics and activities pursued, it was hoped the programme would lead to an enhanced understanding of the concept of cultural tourism and how it might be best defined and approached. This is considered further in the 'Reflections on programme' section of this report (section 4). Here, a few observations are made on the subject.
- 1.9 Culture is clearly a central part of the UK's tourism 'offer' – VisitBritain's data suggests that 57 per cent of overseas visitors to the UK "agreed that history and culture are strong influences on their choice of holiday destination".³

³ VisitBritain (2010) *Culture and Heritage Topic Profile* http://www.visitbritain.org/Images/Culture%20&%20Heritage%20Topic%20Profile%20Full_tcm29-14711.pdf

- 1.10 The relative importance of cultural tourism is expected to grow. At a time when tourists' tastes seem to be shifting towards valuing authenticity and experiences over simply sightseeing, a greater emphasis on contemporary culture could be a useful tool, creating a sense of excitement and generating the 'power to surprise'. Cultural tourism can thus be a way of reinvigorating an area's visitor economy and, helpfully, offers something to all three potential visitor markets: overseas visitors, UK visitors from outside a destination, and residents encouraged to try something 'cultural' locally.
- 1.11 However, drawing a boundary around cultural tourism is not straightforward: definitions are often quite broad. The Greater London Authority (GLA), for example, has carried out a number of pieces of work on the subject, and in 2015 the Mayor of London published a Vision for Cultural Tourism.⁴ Its working definition of cultural tourism is a 'broad engagement with London's arts and entertainment offer, both free and paid. It includes museums, galleries, theatres, music, dance, comedy, exhibitions, fashion, festivals, literature, film, history, heritage and London's architecture and built environment'.
- 1.12 Culture Kent's research for this programme produced its own definition of a cultural destination: 'a networked space delivering a total experience to visitors that helps them understand a location and its people, through history and contemporary culture'. Both these definitions therefore embrace heritage and the totality of cultural experiences.
- 1.13 The Cultural Destinations programme, then, is tapping into visitor trends that are growing in importance but which, perhaps especially outside London, have the potential to be more fully exploited by both the cultural and the tourism sectors. However, the programme itself, with its focus on the arts, was only directed at certain aspects of cultural tourism, as the term is more generally understood.

Cultural Destinations Round 2

- 1.14 Arts Council England and Visit England decided in 2016 to support a second round of the Cultural Destinations programme, building on the learning from the first. The total budget was approximately £3.2m. Projects could apply for up to three years of funding, for a minimum of £100,000 and a maximum of £500,000.⁵ In February 2017, 16 successful applicants were announced, among them seven of the 'Round 1' recipients discussed here. Round 2 projects began in April 2017.
- 1.15 References to the Cultural Destinations programme in this report refer solely to the 'Round 1' programme and the ten projects it embraced, unless stated otherwise.

⁴ Mayor of London (2015) *Take a Closer Look: A Cultural Tourism Vision for London 2015-2017*

⁵ For new destinations the upper threshold was £300,000, or £500,000 if they were seeking to secure match funding for an application to VisitEngland's Discover England Fund. The maximum for Cultural Destinations Round 1 recipients applying for further funding was £150,000.

2. Evaluation approach – logic model, framework and plan

Introduction

- 2.1 Arts Council England and VisitEngland selected SQW and The Tourism Company (TTC) in 2015 to carry out the evaluation of the programme. The evaluation is of the programme as a whole, rather than of its individual component projects. Nevertheless, this required the consultants to work with the destinations to develop, as far as possible, a consistent approach to evidence-gathering.
- 2.2 Given the differences of type and scope across the projects, and the differences in how quickly they got under way and made progress, this posed some challenges. It was further complicated by the programme-level evaluation commission not being made until the start of Year 2 of the programme, after most of the destinations had already decided upon some project-level evaluation mechanisms of their own.⁶
- 2.3 SQW and TTC therefore sought to develop a framework that provided some consistency across the destinations while respecting their differences: the approach is outlined below. Section 4 of the report summarises the ten projects and their activities. Section 5 reflects on the programme more widely, while Section 6 examines the achievements of the programme against its four objectives. Section 7 offers SQW's and TTC's brief concluding thoughts on the programme. These sections are followed by an annex analysing the results of a survey of core stakeholders.

SQW/TTC approach to the evaluation

- 2.4 SQW and TTC's approach to the programme-level evaluation was designed to create a structure that would enable a degree of standardisation to be created across the ten destinations. It is underpinned by a logic model. This sets out in simplified form the reasoning behind the project. It shows the process step by step, with each stage leading logically on to the next.

⁶ Arts Council England and VE acknowledged that this was a problem at the time, but circumstances related to new guidance about how they could spend lottery funding meant that they were unable to put the necessary resource in place in time.

Figure 2-1: Logic model



Source: SQW/ TTC

- 2.5 The process begins with the **rationale** for the project: what is the purpose of it? This then leads into the project **inputs** – the materials (both tangible and intangible) that the project has to work with. These in turn result in **outputs**, the 'products' that each destination develops with the inputs it has at its disposal. (Though it should be noted that not all the projects developed tangible 'products': some offer indirect support to the sectors.) The outputs result in **outcomes** – things (whether that be attitudes or spending patterns) that change as a result of the outputs that the programme has produced. In the medium term, these outcomes may become more deep-rooted **impacts**; in other words, the outcomes have resulted in permanent changes.
- 2.6 The degree to which these components can be assessed is influenced by the time at which the evaluation is conducted. In this case, where the evaluation has been completed very shortly after the programme was completed, there is limited scope for assessing (medium-term) impacts.

Monitoring and evaluation framework

- 2.7 Based on this logic model, SQW and TTC devised a draft monitoring and evaluation framework. This was presented to the destinations at a meeting held on the fringes of the Tourism Society conference in Ashford in June 2015.
- 2.8 The destinations were asked (over the following weeks) to set out their approaches to collecting and evaluating data in response to a range of possible targets for measurement described in the draft monitoring and evaluation framework. These responses were reviewed by SQW and TTC. A more detailed version of the framework was prepared in the light of these responses, which included suggestions for additional evaluation tools that SQW and TTC might develop for the destinations in order to fill any gaps. The emerging evaluation plan and

the proposed tools were discussed further with each destination at site visits in the late summer and autumn of 2015.

Evidence base

2.9 In the initial monitoring framework SQW and TTC identified a set of possible measures related to each of the four programme aims. Not all projects were necessarily able to collect information on each measure: some were of limited or no relevance to a particular project. Even where specific measures were relevant and desirable, they may have been difficult to collect, at least in a form that provided reasonably robust evidence for the evaluation.

2.10 The table below shows SQW and TTC's suggestions of possible measures that might provide suitable evidence.

Table 2-1: Suggested possible evaluation measures for destinations to consider

Programme aim	Possible evaluation measure
1: More/different people experiencing culture and contributing to economy	<ul style="list-style-type: none"> a) Number/profile of visitors (participants) to event/activities. b) Were they locals/ UK visitors / international visitors? c) Were people on a day visit or did they stay overnight? d) Did they extend their stay in the destination because of the event/activities? e) Motivation (impact of action in stimulating visit – were the events the driving force behind the visit?) f) Proportion of first time participants g) Activities/spend at venue and destination. h) Response to events/activities, satisfaction, potential to repeat
2: Increased income and resilience for cultural bodies and tourism businesses	<ul style="list-style-type: none"> a) Level of engagement in events/activities by cultural bodies and tourism businesses (e.g. number of individual tourism businesses and cultural bodies participating in schemes) b) Income received in venues and tourism businesses resulting from the actions c) Other support and benefits for arts and cultural bodies (e.g. new market access channels opened)
3: Repositioning culture in visitor offer and economic growth plans	<ul style="list-style-type: none"> a) Changes in destination brand positioning and marketing b) Recognition of culture by tourism businesses/offers c) Recognition of culture and visitor economy in economic plans and policy forums
4: Commitment to partnerships to support cultural tourism	<ul style="list-style-type: none"> a) Formation and make up of partnership structures b) Level of engagement in partnership structures

Source: SQW/ TTC

Year 3 evaluation tools

2.11 In Year 3 of the programme (2016/17), SQW and TTC continued to maintain contact with the destinations. The primary additional activities undertaken were:

- Conducting further in-depth interviews towards the close of the programme with the project managers
- Reviewing material commissioned or collected by the destinations to evidence the impact of their own activities
- Creating an online survey for core stakeholders. This was a chance for a sizeable group of organisations with detailed knowledge of the project to give their thoughts on what Cultural Destinations had achieved, both for them specifically and for their area more generally. SQW and TTC devised a questionnaire that was reviewed and approved by Arts Council England. The survey was then set up by SQW using SmartSurvey software. Each destination had its own version of the survey, combining a core set of standard questions asked across all destinations with the option of asking one or two 'bespoke' questions of their own.

3. Summaries of the ten projects

Introduction

- 3.1 The ten projects varied widely in the focus of their programmes and the speed at which they were able to make progress. This section summarises the activities project-by-project, and briefly describes some of the challenges each faced. Each description is then followed by a table setting out the project's achievements against the four programme objectives identified by Arts Council England and VisitEngland. It should be noted that while this section gives a flavour of the character of each of the projects, it is not intended to be a comprehensive description of their entire programme of activity.

Bristol and Bath

- 3.2 This was a joint project between the two neighbouring cities and established destinations of Bristol and Bath, which came together specifically to obtain support from the Cultural Destinations programme. The project is based on a model that seeks a four-way integration, by strengthening co-ordination between the two sectors (tourism and cultural) and the two cities (Bristol and Bath). The motto is "Making two cities and two sectors aware of the potential of working together".
- 3.3 Bristol and Bath have distinct differences. Culturally, the focus in Bath is on its built historic heritage and Georgian architecture, while Bristol has a strong contemporary arts scene. In tourism terms, accommodation in Bath is often full at weekends while Bristol sees relatively stronger trading mid-week, largely from business tourism. The potential for gaining complementary benefit from stronger coordination between the cities, in both sectors, was clear from the outset. However, working between the two cities has proved to be a challenge for the project, requiring greater amounts of administration than was originally anticipated.
- 3.4 The project was steered by a Consortium of 27 organisations from the two cities, together with a much smaller Advisory Group Board established in October 2016 to provide strategic oversight. The individual Consortium members are mainly arts organisations. However, the most active supporters of the project have been the Destination Management Organisations for the two cities (Destination Bristol and Bath Tourism Plus) which are primarily tourism bodies. The key role of the two DMOs was underlined during the evaluation, due to their ability to provide a tourism focus, their preparedness to share information and their willingness to build on the already strong relationship between them. The governance and resourcing of the Bath DMO went through a period of uncertainty at a crucial stage of the project which caused some hold-ups. This has now been resolved.
- 3.5 The project was housed by Destination Bristol, and a full-time project manager was appointed in 2014. The lead body, Bristol Old Vic, was unable to devote the necessary time to the project owing to its own internal priorities. Initially it was decided not to appoint a chair of the Consortium, but it was subsequently realised that this was a mistake. A part-time salaried post was created in 2016, which provided much needed focus and direction.

Activities

- 3.6 At the outset, it was felt necessary to reconsider the aims of the project and its proposed activities. The first year became a period of research and planning, moving into delivery during the second year, followed by further refocusing of activity and an extension of the project to the end of 2017 to enable the plans to be completed.
- 3.7 An early initiative was to commission a Cultural Tourism Information Audit, which looked at the available data on products, performance and markets in both cities and both sectors and the interface between them. This pointed to certain strategic needs and opportunities, for instance in diversifying the offer and filling troughs in the pattern of visitation. The audit is due to be repeated in 2017 to enable comparisons to be made.
- 3.8 The focus of activity has been on events. Art Weekender – Bristol & Bath was a three-day celebration of contemporary art across the two cities, held between 30 October and 1 November 2015. It built on a similar event in the previous year held only in Bristol. It linked together installations, exhibitions and activities at a large number of sites and venues, encouraging visitor movement and exploration. New commissions were supported, through additional grants, at certain locations. A creative manifestation of the inter-city arts theme was the Drawing on Trains project running between Bristol and Bath. The whole event was supported by an active promotional programme.
- 3.9 Further events have been supported subsequently. Some were existing events in the Bristol or Bath programmes. Some challenges arose with certain events not proceeding as anticipated. For example, Royal Crescent 250 did not receive the required backing from other sources. The programme of supported events remains ongoing, including the Festival of Nature in June 2017 and Festival of the Future City in October (which is being extended from Bristol to Bath).
- 3.10 It was decided at an early stage to build in a programme of external monitoring based primarily on events, with a face-to-face survey of visitors and a parallel survey of organisations. The questions probed visitor profile, motivations, perceptions, activities and spending. Using a paid, trained team to carry out surveys, 852 visitor questionnaires had been completed by July 2016,. The process was costly and complex and has subsequently been rationalised, but it did provide a basis for shaping future activity.
- 3.11 During 2017 the project will be delivering three campaigns, focused on specific markets identified during the research:
- The Bristol and Bath Residents weekend, aimed at the VFR (Visiting Friends and Relatives) market, is intended to stimulate local residents' awareness of cultural opportunities in their own and the neighbouring city.
 - Short breaks campaign, promoting the destinations through cultural themes, initially based on familiarisation and incentives for media and bloggers.
 - Overseas campaign, involving the two cities working with Bristol Airport.

- 3.12 A Digital Asset Audit was undertaken by consultants in the early stages of the project. This was combined with an Information and Data Audit. It formed the basis for proposed action by a Digital Coordination Working Group to spread skills and best practice in the use of digital communication. The resulting Digital Optimisation Programme has involved workshops/ events between September 2016 and November 2017 with a total of 165 attendees. The main purpose has been to help arts organisations communicate better with the tourism sector and related markets.
- 3.13 A number of actions have been taken to improve communication of the arts and culture offer to visitors within and between the two cities, under the theme of 'Explore More'. These include improvement to websites (based on the digital programme), greater mutual exposure in tourist guides and a framework for a shared on-line events calendar.
- 3.14 A joint Bristol and Bath Cultural Destinations Media Bank project has been set up, with initial funding from the LEP. This will enable project members to deposit and withdraw video material to enhance the content of marketing. The initiative has taken time to come on stream, partly because of difficulties in establishing conditions of use.
- 3.15 Over time, the project has moved from seeking short-term wins to providing the basis for longer-term gains from more coordination between the cities and sectors. It has sought to cement relationships and input to strategic planning initiatives such as the new Destination Management Plan for Bath and a possible future Cultural Tourism Action Plan for both cities, aimed partly at influencing the priorities of the new Metro Mayor for the West of England.

Table 3-1: Summary of evidence related to programme objectives as part of project-level evaluation (Bristol & Bath)

Bristol/ Bath	Evidence collected
Programme Objective 1	<p>Visitor survey of attendees at the Art Weekender event in November 2015 revealed:</p> <p>Reasonable performance in attracting tourists from further afield – 34% of respondents were from outside the region.</p> <p>Success in generating additional visits: 42% said that the event was the main purpose of their visit, with 17% attracted by other cultural activity</p> <p>Good reach to younger markets (future travellers) – 63% were under 34</p> <p>High levels of satisfaction – average score of 8.23 in terms of recommendation (Scale: 0 not at all, 10 highly).</p> <p>As part of the above event, 700 people took part in the ‘have a go’ introduction to observational drawing on the train journey between Bath and Bristol.</p>
Programme Objective 2	<p>There is a small amount of evidence of limited direct, attributable benefit to commercial accommodation. Of the 34% of Art Weekender visitors who were from outside of the region, 12% were staying in commercial accommodation.</p> <p>An indication of aspects of stakeholder and business engagement, which may lead indirectly to increased income and resilience, is available from basic figures of participation, such as:</p> <p>80 Cultural Ambassadors, including staff and volunteers in various organisations and businesses, have been trained across both cities through the WorldHost Customer Service Training Programme.</p> <p>51 different organisations were involved in delivering the Art Weekender event.</p>
Programme Objective 3	<p>The Art Weekender event was reported to have achieved significant coverage in national media.</p> <p>Some additional exposure of culture/arts in visitor communication material was reported.</p> <p>The project has a seat on the LEP Visitor Economy Sector Group and has a stated aim that its work will form the basis of a cultural tourism strategy for the LEP. Attention to arts/culture in the new Bath DMP would have occurred anyway but has been strengthened by the existence of the Cultural Destinations programme and will make reference to this.</p>
Programme Objective 4	<p>The establishment of a project Consortium of 27 key organisations whose bi-monthly meetings have a regular attendance of around 20 members. This provides the basis for ongoing partnership that will continue collaborative work into the future. A further 28 stakeholder bodies have also been identified in their association and engagement with the project. A number of these bodies themselves represent individual tourism businesses and arts venues.</p>

Calderdale

- 3.16 Calderdale's project was initially focused on activities connected with the openings of three large capital developments and refurbishments in Halifax: the Grade 1-listed Piece Hall, the Square Chapel and the Central Library. The schedules for the completion of the various works were slipping even before the Cultural Destinations project manager was recruited, and the delays (which continued throughout the lifetime of the project) meant that the project had to be re-scoped. The project plan, activity and proposed outputs and outcomes were reviewed and adapted to be more strategic, laying the groundwork for the future of Calderdale as a Cultural Destination, instead of paying for short-term marketing campaigns that no longer had a focal point. (Arts Council England gave their full support to these changes.) For example, the original bid said a new website would be developed for the new brand; it was subsequently decided that updating the 15-year-old Visit Calderdale website would be more useful at this stage.
- 3.17 The constant uncertainty around the capital projects was the biggest problem the project faced. If they had known, say, two years ago that the buildings were not going to be ready in time they could have adjusted the programme. As it was, they spent a long time keeping open the possibility that they might be ready, which had a significant impact on the events programme.
- 3.18 Despite these problems, the re-calibrated project was thought to have gone well overall. Their project received coverage in publications of a scale and nature that they haven't reached before, such as *The Times* and airlines' in-flight magazines. The project manager felt that there has been a real shift of attitude to collaboration in the area, a change in mindset. There was some cynicism in the town about the campaign, thinking that they couldn't really compete with the offer of the big Northern cities. The campaign has partially dispelled that and there is now much more sense of a long-term strategy for the area.

Activities

- 3.19 The first major cultural event held with the project's support was the Halifax Comedy Festival in October 2015, led by the Victoria Theatre. The festival was designed to be a unique mix of stand-up (featuring the likes of Fred Macauley and Andy Hamilton), theatre (such as *Bouncers*) and new work.
- 3.20 Cultural Destinations also supported a range of other festival work, including the Hebden Bridge Arts Festival, various festivals in Brighouse (through the auspices of the Brighouse Business Initiative), the Halifax Heritage Festival, and the new Mytholmroyd Arts and Todmorden Food Festivals.
- 3.21 Given the delays, the project manager sees the main output as being a model of working and effective collaboration between the partners, e.g. template contracts and standardised data collection methods. The partners have implemented a shared box office CRM system and shared facilities for marketing and fundraising, into which other organisations have been brought.
- 3.22 There has also been a shared PR scheme (paid for by membership fees) and an Audience Finder cluster has been established in the borough, which had eight members at the time of

the interview with the project manager. These various elements have helped the project achieve one of its ambitions: to have a better way to share data.

- 3.23 An independent company, the Halifax Culture Hub, has recently been set up to take such ideas forward. The Hub was co-founded by the Piece Hall and the Square Chapel, and the DMO is on the board. They are developing a membership structure which will include the likes of Eureka, Hebden Bridge Arts Festival and Calderdale MBC Museums. In future it might extend to other NPOs in the region. Again, this was not a formal goal of the project at the beginning, but emerged as the project has developed. Calderdale was successful in its application for Cultural Destinations Round 2 funding, and the Culture Hub will be playing an important role in that project.
- 3.24 The project commissioned an economic impact study from &Co and Arts Interlink. The 'Visitor Survey Analysis and Benchmarking Event data' report included a baseline year and two further years.

Table 3-2: Summary of evidence related to programme objectives as part of project-level evaluation (Calderdale)

Calderdale	Evidence collected
Programme Objective 1	<p>Material drawn from &Co and Arts Interlink’s “Calderdale’s Cultural Destinations: Visitor Survey Analysis and Benchmarking Event data”. The &Co work also included a baseline study in 2015. The report states its survey-based data may be skewed somewhat by the differing response rates from different events.</p> <p>Year 2 (2016/17): Non-local visitors to events accounted for 38% of all visitors in year 2, compared with 34% in the baseline year. 22% of non-locals came from more than 60 minutes travel time away in Year 2 (baseline 15%), but non-locals mainly came from close by: Kirklees (23% of non-local visitors in Year 2), Bradford (15%) and Leeds (15%). Very few came from outside the UK: 3% in year 2, compared with a baseline of 1%.</p> <p>In year 2 24% of visitors were new to Calderdale, compared with a baseline of just 5%. 60% were new to the venue/festival attended in Year 2, compared with 52% in the baseline year.</p> <p>Large majority of non-locals think they will return to Calderdale (74% in year 2), though this was down on the baseline of 89%. Visitors were primarily motivated to come to Calderdale by the festival/event itself (84% in year 2, 90% in baseline year). Word of mouth was the most important channel for non-locals to find out about things in year 2 (23%, vs 37% in the baseline year), followed by Facebook (16% in Year 2). Opportunistic, or ‘just passing’, visitors accounted for 10% of the audience in Year 2, compared with a baseline of 2%.</p> <p>Overnight visitors were most likely to stay for just one night (40% in year 2, as in the baseline year). However, 20% in Year 2 stayed for more than two nights, compared with just 4% in the baseline year. Overnight visitors in year 2 were more likely to stay in hotels (27%) than in the baseline year (12%) and less likely to stay with family/friends (50% in year 2 compared with the baseline figure of 72%).</p>
Programme Objective 2	<p>Economic impact: baseline year (i.e. year 1 of Cultural Destinations): 54,396 visitors, 33.8% non-local; average daily spend £43.07; total economic impact (including induced spend) £1,238,002</p> <p>Year 1 (i.e. Year 2 of Cultural Destinations): 35,131 visitors; 64.1% non-local; average daily spend £77.30; total economic impact (inc. induced spend) £2,709,981</p> <p>Year 2 (i.e. Year 3 of Cultural Destinations): 128,469 visitors; 38.2% non-local; average daily non-accommodation spend £27.17; total economic impact (inc. induced spend) £2,062,544</p>
Programme Objective 3	<p>The Calderdale Visitor Economy Strategy now has culture as one of its key strands. The Cultural Destinations project manager helped write the relevant sections of the strategy, and the partners provided the detail that underpins it: “It’s not one of those local authority documents that just pays lip service to culture”.</p>
Programme Objective 4	<p>The Halifax Culture Hub is the main expression of this, but the project manager thought the partnerships formed in Cultural Destinations have helped build trust. There have been a number of big joint funding bids put forward lately (e.g. to the Arts Council England/HLF Great Places scheme) that have drawn in part on partnerships developed through Cultural Destinations. Calderdale has been successful in securing a Cultural Destinations 2 grant.</p>

Cornwall

- 3.25 Cornwall 365 was designed to build a new and sustainable network of cultural players and tourism businesses across Cornwall, raising the region's profile as a year-round destination for the arts, culture and heritage. The idea was to strengthen links by informing tourism businesses at all levels about the abundance of cultural assets and events, and to create joint innovative products or communications campaigns around these mutual possibilities. The aim has been to drive increased audiences and footfall, create new economic value and encourage return visitors to the area.
- 3.26 The name Cornwall 365 was intended to convey that Cornwall is open 365 days of the year and that there is something to do on every one of those days. The approach focused on creative and cultural events and opportunities that Cornwall already has in place, presenting the rural cultural product more effectively. From the tourism perspective, a particular aim was to diversify the appeal of Cornwall, and to address seasonality through focusing on the year-round cultural offer. From the arts/culture perspective, the objectives were to present a quality, professional product, to diversify audiences and to increase income.
- 3.27 Thirteen partners were involved in the Cultural Consortium, with a smaller Management Group which involves two cultural and two tourism organisations. Cornwall 365 has been supported by a number of posts: a Project Director and a Projects Manager, initially located with Visit Cornwall but subsequently with Creative Kernow; and two more recent posts of Project Administrator and What's On Co-ordinator. A contract was let to carry out PR on behalf of the project.
- 3.28 'Culture' was partly defined by the cultural partners' programme, most of whom were Arts Council national portfolio organisations. Through consultation with a wide range of tourism businesses the definition extended to embrace a wide range of experiences related to Cornwall's heritage, such as mining, language, food and even surfing.

Activities

- 3.29 The programme has been organised around a number of workstreams, which include business engagement, cultural packaging and itinerary development, collaborative marketing and creating a legacy of resilient cultural and tourism infrastructure.
- 3.30 The initial approach to business engagement was built around the concept of a Cultural Canapé, a stakeholder event designed to attract the attention of tourism businesses and develop their awareness of cultural tourism opportunities through an evening programme of 'small morsels' of performance and exhibition presented in a cultural venue and interspersed with catering which celebrated Cornish produce. The first event, in March 2015, proved very successful and the idea was repeated in December 2015 and February 2017, and supplemented by a mini-canapé event at the 2016 Royal Cornwall Show. In all, 150 people attended the final Cultural Canapé, which saw The Old Bakery Studios in Truro transformed into a treasure hunt of performances, talks and interactive exhibitions for a celebration of Cornwall 365's achievements to date.

- 3.31 Tourism businesses and creative organisations have been encouraged to join the ‘Culture Club’, a network of “passionate advocates for culture” which now has a signed-up membership of 1,240 businesses and individuals. They are encouraged to engage in cultural conversations with their visitors, supported by a range of tools. Member benefits include a bi-monthly e-newsletter, a curated programme of cultural experiences, and a digital toolkit which supports their involvement in developing and sharing ideas and activities amongst themselves and with their visitors. Thirty business engagement opportunities have been offered, including familiarisation visits and ticket offers. One innovative session involved an opportunity to participate in a Heritage ‘Coasteering’ Experience. This was designed by Newquay Activity Centre, with help from Cornwall 365.
- 3.32 A total of 260 individuals were recruited and trained as Cultural Ambassadors, a role which provides an additional step for those wishing to become more culturally involved. Ambassadors have priority access to selected cultural experiences, involvement in press itineraries and opportunities for promotion on the website.
- 3.33 The website (<http://cornwall365.org.uk/>) was established as the network portal, providing resources and inspiration to tourism businesses, cultural organisations and community volunteers. ‘In the Know’ features curated original articles, images and posts, including a guest-blog, an ‘Ambassador of the Month’, and Cornwall 365’s ‘Top Picks’ of cultural activities for the month or season. Contributors are selected for their unique perspective, experience and specialist knowledge. The Digital Toolkit is a set of resources for businesses to use in promoting Cornwall’s culture. Best practice in cultural tourism is showcased through features such as ‘Shining Examples’, inspirational businesses who have shown a forward-thinking approach and demonstrate partnership working between the tourism and culture sectors.
- 3.34 At an early stage, Cornwall 365 acquired an existing web-based operation, ‘What’s On Cornwall’, which provided online listings of professional and community-led events across the county. Technical difficulties prevented immediate integration into the main Cornwall 365 site but these were overcome and the re-branded Cornwall 365 What’s On is ready to launch. A sister product, a printed listings guide with paid-for advertising and partner support, is published quarterly with a print run of 15-25,000 copies, and is widely distributed across the county. It is hoped that this may create a sustainable income stream. Further uptake of a widget, already downloaded by 20 tourism businesses wishing to embed cultural listings in their own websites, was also hindered by the same technical difficulties. Its use was temporarily suspended but the issues were eventually resolved and it will be rolled out in the new Cultural Destinations 2 programme.
- 3.35 Community mapping sessions were designed to give a flavour of some of the things available to do throughout the year in different parts of Cornwall. Thirteen sessions were held around the county in the first half of 2016. They were open to anyone in the tourism industry or culture sector, and artist Keith Sparrow captured their ideas and suggestions to create ten maps, which are available to download from the Digital Toolkit. The maps have created a tool for businesses to promote informal itineraries around their local area. The sessions were fertile ground for the recruitment of new ambassadors, and helped to identify new groups of businesses ready to cross-promote each other through emerging Ambassador Clusters.
- 3.36 Case study research with six communities across Cornwall has documented some of the challenges and opportunities facing festival and community arts events.

Table 3-3: Summary of evidence related to programme objectives as part of project-level evaluation (Cornwall)

Cornwall	Evidence collected
Programme Objective 1	<p>A 2017 survey of tourism businesses found that 27% of businesses felt that their visitors/customers' engagement with Cornwall's cultural offer had risen a little in the previous 12 months, with a further 11% reporting that it had risen significantly.</p> <p>Changes to the format and wording of Visit Cornwall's Visitor Survey preclude direct comparison, but it may be possible to detect a small increase in the influence of arts/culture on visits to Cornwall: in 2014/15 1% of visits were influenced by a cultural event or performance, while in 2016/17, a visit to an arts or cultural event was planned by 16% of visitors with 2% giving this as the main reason for their visit.</p>
Programme Objective 2	<p>While 60% of respondents to the 2017 survey of tourism businesses indicated that visitor numbers and turnover had each increased to some degree over the previous 12 months, none reported that they had benefitted significantly from increased numbers or revenue from their engagement with the Cornwall 365 programme, although 14% reported some degree of benefit.</p> <p>The same survey of tourism businesses found that 40% of those respondents actively engaged with Cornwall 365 mentioned improved awareness of the opportunities of cultural tourism for their business as a significant benefit of their engagement.</p> <p>Co-ordinated cultural press itineraries and targeted communications have been designed to reach regional and national audiences. Estimates suggest that this has secured articles with an advertising equivalent (AVE) of over £300,000 and PR Value (PRV) in excess of £1m.</p>
Programme Objective 3	<p>Cornwall 365 Culture Club has 1,240 active signed up members drawn from across the tourism and culture sectors, with 260 Cultural Ambassadors recruited. Thirty business engagement opportunities have been delivered, designed to strengthen awareness of culture as a prominent part of the visitor offer.</p> <p>The Cornwall and Isles of Scilly Strategic Economic Plan 2017-2030 has 'Innovation and creativity' as one of six strategic drivers. "Embedding creative economy opportunities across wider sectors, including accessing new markets and branding" is given as an example intervention.</p> <p>An emerging partnership between Cornwall 365 and the Strategy and Environment Directorate of Cornwall Council has led to a commitment to co-design a Transport App in Cultural Destinations 2.</p> <p>"Achieving cultural distinction and greater sustainability in the cultural sector" is one of five goals in Cornwall Council's White Paper for Culture 2016. The role of Cornwall 365 in underpinning this goal is acknowledged in the document: "Developing expertise in marketing Cornwall as a destination for cultural tourists. Cornwall 365 points the way to marketing culture as part of the year-round tourism offer in Cornwall".</p>
Programme Objective 4	<p>The Cultural Consortium is now an active and productive consortium of 13 organisations which is committed to continuing to meet as part of Cultural Destinations 2.</p> <p>A practical example of commitment to continue working in partnership is the launch of Cornwall 365's re-branded 'What's On' website and quarterly printed listings guide, which has been able to demonstrate increasing revenue from partners and advertising.</p> <p>There is a strong appetite for a continued role and activity programme for both the Cornwall 365 Culture Club and Cultural Ambassadors. "Numerous letters of support" were provided for the Cultural Destinations 2 bid.</p> <p>Support for Truro-Cornwall bid for European Capital of Culture 2023 has been strengthened by Cornwall 365. "We have already had enthusiastic support from the tourism sector and this probably wouldn't have happened without C365."</p>

Cumbria

- 3.37 Lakes Culture was launched in November 2014 with the publication of a cultural tourism strategy for the period 2014-2020, which aimed to capture more benefits from cultural visitors, who were believed to stay longer, spend more and be more prepared to travel out of season. The intention has been to regain the area's historic reputation as a cultural destination, which persisted from the 18th century into the early part of the 20th century when it came to be better known as an area for outdoor activities. The strategy formed the blueprint for the Lakes Culture project, which aims to bring together the area's tourism and cultural sectors to better promote the wealth of cultural activities on offer, reaffirming the area as the UK's leading rural cultural destination. The design of the Action Plan covered building awareness, partnership and product development. Although not directly aligned with Arts Council England's four programme aims, this provided Lakes Culture with its own framework for monitoring and reporting.
- 3.38 The project has chosen to focus on the geographic area of the southern Lakes which has particular cultural strengths. Most of the area is in the Lake District National Park and there has been a strong link to the (ultimately successful) bid for World Heritage Site status as a Cultural Landscape. Cumbria Tourism was part of the partnership from the outset and provides the main route to market.

Activities

- 3.39 A project manager was appointed in September 2014 for two years on a freelance contract (three days a week, extended through to end March 2017). The project manager was employed by the lead organisation, Brewery Arts Centre in Kendal, but arrangements are in place to ensure that the post is also 'embedded' within Cumbria Tourism, the Destination Management Organisation, to enable full integration between the cultural and tourism sectors.
- 3.40 A dedicated website was established for Lakes Culture (<http://lakesculture.co.uk/>) with reciprocal links to the official destination website <http://www.golakes.co.uk/>. Marketing activity has been designed to change perceptions of the Lake District and to embed the Cultural Destination's message within Cumbria Tourism's networks and marketing. Lakes Culture has commissioned marketing services, including responsibility for PR, from Cumbria Tourism. The project has placed copy and adverts in selected Cumbria Tourism publications and sponsored specific GoLakes campaigns with supporting culture-related blogposts. Regular press releases have been issued, including quarterly 'Top Ten Cultural Things to See or Do'. A sixty-second animation was launched in January 2017. Designed to appeal to key target audiences and supported by a digital campaign, this was to be followed by five more themed short films.
- 3.41 Closer links have enabled Lakes Culture to work with Cumbria Tourism's own cultural database, a self-selected segment of the main visitor database, self-defined by visitors expressing interest in cultural product. Regular e-newsletters have gone out to the cultural database and to the wider Cumbria Tourism database, highlighting 'must see' events and exhibitions, itineraries etc. Strong use has been made of social media, posted via Cumbria Tourism's channels and by other partners.

- 3.42 Great emphasis has been placed on direct engagement with the tourism sector, getting the buy-in of businesses “to tell the story for us”. Tourism businesses have been invited to subscribe to a regular newsletter, with events information, easy ideas and resources for promoting cultural events and suggestions about how businesses can talk about them with their visitors and potential visitors. The Lakes Culture Toolkit is available for partners to download for use in their own marketing, and includes brand guidelines and on-line itineraries to showcase cultural themes around a number of specific venues/products. This has been embedded in Cumbria Tourism’s trade website in order to strengthen links with the industry. New photography, designed to build a portfolio of ‘active shots giving a quirky contemporary feel’, has been commissioned at various times throughout the project in order to build a library of copyright free imagery made available to the industry through a Dropbox.
- 3.43 Lakes Culture has also been able to contribute to Cumbria Tourism’s own trade newsletter. In order to maximise the reach of the project, there has been a particular focus on working with the Lake District Hospitality Association, which represents some of the area’s finest and largest hotels. LDHA have been provided with cultural information to support their campaigns. A 2017 Cultural Calendar was distributed online and as hard copy. Two cultural familiarisation trips were offered to tourism businesses in the first part of 2015, but despite expressed interest it has proved difficult to attract sufficient support for the intended ongoing programme.
- 3.44 A particularly successful initiative has been a high-profile seasonal promotion, ‘Lakes Ignite’, which took place in the Spring of 2015 and again in 2016. It was designed to reposition and refresh the offer, broadening the audience and introducing new people to cultural experiences. Artists were invited to submit proposals for new, location-specific and time-limited work in the landscape, from which three to four were selected for commission in each year. The works were the focus of strong promotional activity, alongside existing cultural events taking place at the same time at different venues and locations.
- 3.45 By contributing to survey costs, Lakes Culture has been able to include a small number of questions in Cumbria Tourism’s triennial visitor survey and biannual tourism business survey. Dedicated surveys of cultural tourists have also been undertaken, in October 2014 and December 2015.

Table 3-4: Summary of evidence related to programme objectives as part of project-level evaluation (Cumbria)

Cumbria	Evidence collected
Programme Objective 1	<p>Lakes Culture website has received 37,700 visitors, of which 78% are new visitors</p> <p>Over half of LC Twitter followers are 25-44 years old</p> <p>Total subscribers to the Cumbria Tourism cultural database has reached almost 50,000, growing by 27% in just under three years</p> <p>29% of businesses responding to questions inserted by Lakes Culture in the Cumbria Tourism Business Survey were aware of Lakes Ignite, of whom at least 38% are known to have shared information with either staff or visitors.</p> <p>There was little change in the proportion of visitors as against residents amongst those attending cultural venues involved in the Lakes Culture programme, other than the Brewery Arts Centre where visitors showed an increase.</p> <p>There was an increase in the percentage of visitors attending art galleries, artistic or cultural exhibits and museums from an estimated 8.4m in 2012 to 10m in 2015.</p> <p>The proportion of visitors citing cultural activity as a motivation to visit has remained stable between 2014 and 2016, while the proportion watching performing arts has decreased by two percentage points between 2012 and 2015.</p> <p>Cultural activities have a significant role to play in the decision of one in ten visitors to visit Cumbria and the Lake District; for another 23% they have some role to play.</p> <p>Research from Lakes Ignite demonstrated that the events had influenced decisions to visit and encouraged consideration of return visits and engagement with other cultural activities.</p>
Programme Objective 2	<p>Turnover at cultural venues involved in the Lakes Culture programme increased by 11.6% over the life of the programme</p> <p>The percentage of tourism businesses crediting arts and cultural activity with improved business performance (through festivals and events) showed steady growth from 17% in 2013 to 23% in 2015.</p> <p>Spend levels of cultural tourists were shown to have increased by 23% for staying visitors and 5% for day visitors between 2014 and 2016.</p>
Programme Objective 3	<p>Focus on activity to engage directly with Cumbria Tourism, through their website and also placement of copy in traditional destination print.</p> <p>Research into the Lakes Ignite programme found that visitors saw the Lake District as “more modern, contemporary, cutting edge and different”. Paper Bridge, part of the 2015 Lakes Ignite programme, was particularly successful in creating widespread media appeal, PR opportunities and social media activity.</p> <p>Lakes Culture fed into the Cumbria Destination Management Plan 2014-16.</p> <p>Lakes Culture will be seeking to ensure that culture is referenced in the LEP Tourism Growth Plan, which will succeed the DMP. It is felt that representation on the LEP is needed to raise the priority of cultural tourism in discussions and strategic plans.</p> <p>Representation of Lakes Culture on the World Heritage Site’s Communications and Marketing Group has helped to position signature cultural experiences within the Bid Nomination Document</p>

Cumbria	Evidence collected
Programme Objective 4	<p>61 people attended the 2017 Tourism and Culture Networking Event, including 33 from the cultural sector and 28 from the tourism sector. Subscribers to the B2B newsletters increased by 69% between 2015 and 2016, standing at 150 businesses engaged.</p> <p>The Lakes Culture Steering Group has maintained oversight of the project through its bi-monthly meetings and detailed reporting from the Project Manager.</p> <p>The Lakes Culture Strategic Group has met four times and will continue to meet and to push for a strategic approach to cultural tourism.</p>

Essex

- 3.46 This project started slowly, as the initial lead organisation, Firstsite in Colchester, was unable to fulfil its role due to unrelated financial issues. To ensure delivery Focal Point Gallery (FPG) – a smaller contemporary art gallery based in Southend-on-Sea – took over the leadership of the project from Firstsite in April 2015. It re-scoped and re-designed the programme to deliver something ambitious yet feasible in the time they had left to work with, and devised a series of events that became the ‘Radical ESSEX’ project. The public-facing programme was officially announced at Visit Essex’s annual conference on 8 March 2016
- 3.47 Partly as a consequence of the slow start, Arts Council England has granted the project an extension until the end of September 2017. This, however, has been done primarily for administrative and funding reasons: the bulk of Radical ESSEX’s public events have already been completed.
- 3.48 The project manager noted that they were bold with the branding and the name of the project, and thought that this had paid off. She also thought the project reached a new audience, one interested in architecture and modern history, rather than changing the emphasis of existing audiences. She doesn’t think Radical ESSEX reached the ‘seaside crowd’, for instance, though there is potential with this audience through future programming. This new audience consists of people both in Essex and outside it who didn’t know much about the county’s history before.
- 3.49 The change of management of the project (from Firstsite to FPG) meant that much of the early phase following this change was spent redeveloping the scope of the project, including how different partners would interact with the new narrative. This coincided with personnel changes within organisations, meaning that priorities shifted. This in turn led to less ‘ownership’ being felt by the partnership for the new direction than for the initial application, leaving FPG to do much of the initial ‘heavy lifting’. However, as the project has proved itself the partnership has reignited, and its members are keen to continue the work into a second phase, something that should be seen as a success of the project.
- 3.50 Cultural Destinations has been a significant boost for FPG. The project manager felt it had helped them build a new relationship with their local audience; had helped them get out of the Southend ‘bubble’; and had raised their profile and reputation – it has shown FPG can deliver big, ambitious projects.

Activities

- 3.51 The first big event was ‘The Peculiar People’, an exhibition at Focal Point Gallery, which launched in April 2016. It and its supporting event series traced the history of communal living experiments in Essex from the late Victorian period to the present day. These include the pioneering industrial worker estates at East Tilbury and Silver End, as well as naturist and artists colonies. The exhibition was archive-based, and involved the Essex Records Office and local heritage societies and museums. (The heritage societies turned out to be very important for subsequent projects too.) ‘The Peculiar People’ has been one of FPG’s most successful exhibitions, and connected well with the local community, something a contemporary art gallery like Focal Point Gallery can find challenging.

- 3.52 The second major event was ESSEX Architecture Weekend held on 10/11 September, 2016. This focused on three 20th century modernist estates in Essex, at Silver End, Bata East Tilbury and Frinton-on-Sea. The weekend was judged a success, attracting around 6,000 visitors to places that would not normally appear on an architecture trail.
- 3.53 There were also some smaller events, often working with artists and heritage societies. Examples include Alan Kane's *The Radical National Trust of South Essex*, an archive-based piece recognising the individual creativity of homeowners, and Barry Sykes' residency with Oakwood Sun Club, one of the remaining naturist colonies in the county.
- 3.54 A website was developed in order to document this lesser-known history of 20th century Essex, to give potential visitors a greater sense of the county's variety.
- 3.55 2017's programme is smaller in scale. Radical ESSEX is working on developing some online walking guides and maps with heritage societies. It co-sponsored a three-day Radical Writers Retreat on the Dengie Peninsula in conjunction with the Essex Book Festival for new and established writers.
- 3.56 There is also to be a publication – an “alternative travel guide” to Essex's creative and innovative history somewhat in the style of the old Shell Guides, and written by contemporary writers including Tim Burrows, Ken Worpole, Gillian Darley, Rachel Lichtenstein and Charles Holland.
- 3.57 The project manager will run a small forum on evaluation with the other partners – she wants to avoid evaluation being seen as just a chore. She has also created debrief documents on the bigger events such as ESSEX Architecture Weekend so that they can be built on in the future, rather than having to start from scratch.

“People like having their histories acknowledged. There was a widespread lack of knowledge about the history of Essex before.”

Table 3-5: Summary of evidence related to programme objectives as part of project-level evaluation (Essex)

Essex	Evidence collected
Programme Objective 1	<p>The majority of visitors are broadly interested in culture, but only a minority see it as a motivation for visiting Essex. Data limitations mean it is not possible to ascertain how many people take up a cultural offer whilst making a visit.</p> <p>The main reason for a visit is a general day out to meet up with friends.</p> <p>301,548 visitors engaged with activity across the programme</p> <p>13,300 pieces of printed matter were distributed, including tea towels, flyers, posters, booklets, badges, T-shirts and postcards.</p> <p>8,711 people actively engaged across digital platforms, including Twitter followers, Facebook likes, Instagram followers and mailing list sign ups.</p> <p>3% of visitors had never been to Essex before</p> <p>83% of visitors were day trippers, 17% overnight visitors</p> <p>60% of visitors were local to the attended event</p> <p>32% travelled from outside of the county</p> <p>83% of visitors considered the Radical Essex programme as reason to visit the county again</p> <p>70% of visitors said their perceptions of Essex had changes following their visit</p>
Programme Objective 2	<p>From BOP Consulting research: Average day tripper spend is £41, and the average overnight spend is £43.98. If we focus on the 40% of the 301,548 visitors that were not local to the attended event, the project contributed to the following values of: £901,820 through day trippers and £4,104,633 through overnight stays, giving a total of £5,006,453 across the whole programme</p>
Programme Objective 3	<p>Some signs of progress: in Southend, for example, the Head of Tourism has been re-badged as the Director of Culture, Tourism and Property.</p> <p>Focal Point Gallery is aware of its economic value to Southend and the money it brings in as an NPO – this is money it brings into Southend independently of council tax.</p>
Programme Objective 4	<p>54 Organisational Partnerships, including Silver End Heritage Society, Bata Heritage Centre, Frinton and Walton Heritage Trust, Essex Wildlife Trust, RIBA and Heritage Open Days.</p> <p>10 Business Partnerships, including C2C, Park Inn Palace, Suenos Guesthouse, Go Ahead Buses and Red Fox Brewery.</p>

Kent

- 3.58 Led by Turner Contemporary in partnership with Visit Kent, this project brought together a consortium of more than 20 Kent-based organisations, including Kent County Council, Canterbury Museums, universities and many of the county's leading cultural organisations. The goal was not only to create opportunities to experiment but to set up a sustainable project through partnering and robust research. There was an overarching ambition to increase the Kent tourism market by five per cent over three years.
- 3.59 The Kent Cultural Destination project consisted of four activities: understanding and mapping the cultural product; understanding cultural tourists; building lasting partnerships, and creating cultural tourism packages. These activities were supported by a research programme conducted in partnership with Canterbury Christ Church University (CCCU) and Visit Kent which aimed to increase the knowledge base related to the project via an audit of the cultural landscape, an evaluation of cultural tourism partnerships and an exploration of the cultural tourism market. The Culture Kent website and a symposium on cultural tourism held at Turner Contemporary in December 2015 have been opportunities for sharing this and related knowledge more widely, including among other destinations.
- 3.60 The Kent project has been particularly interesting because it was not based just in one location but in six. It has been a mix of micro work (at a local level) and macro (at a regional level) – an unusual combination. Only some of the organisations involved were talking to each other before Cultural Destinations, but even those the conversations have become more systematic as a result of the project.

Activities

- 3.61 There were several major outputs from the project.
- 3.62 The trialling of the Canterbury events data pool. This project, which drew on previous research and consultation into the user journey and whether there was anything similar out there already for data-gathering, aims ultimately to create an events data tool for all east Kent. It is a one-stop entry process that allows the entry to be cascaded out to newspapers and events websites that are linked into the data pool through an API. The trial was able to draw on the experience and expertise of Culture 24, and was able to use its pro formas.
- 3.63 Research into cultural tourism and the audit of Kent cultural resources (conducted by CCCU and Visit Kent) led them to a new definition of cultural tourism (see section 2.1 of this report). Turner Contemporary hosted a conference on cultural tourism, and the project has recently held a roundtable with arts organisations to share learning, best practice and agree legacies. There was also research into the impacts of the pilots (see below). Audience Finder added several tourism-related questions into their local survey to help create a Culture Kent dashboard. They have 1,700 survey responses on which to draw.
- 3.64 The largest component of Kent's programme was the cultural tourism packages, which consisted of six projects, known as pilots, in Margate, Folkestone, Dover, Canterbury, Whitstable and Chatham. The projects are briefly described below:

- Margate “Summer of Colour” (Summer 2014): The first pilot project, with the theme of colour, was led by Turner Contemporary. The programme was inspired by the *Mondrian and Colour* exhibition at Turner Contemporary, but aimed to take art out into the wider community and consisted of a series of events and activities, ranging from tango demonstrations to performance pieces. It has led to the creation of an annual festival in Margate with the same (and more) organisations working together.
- Folkestone Triennial (2014): Organised by The Creative Foundation, over twenty major artworks are commissioned for each Triennial, with eight or ten remaining in place permanently. The 2014 Triennial had been moved to the autumn to help increase its appeal. Culture Kent was able to help with marketing and promotion, including a mobile Triennial Kiosk that visited Kent towns and some of the county's key traditional tourism spots (zoos, castles, shopping centres etc), a promotion in St Pancras station on the opening weekend, family workshops on cross channel ferries, and free train tickets for fifty journalists for the press night. The aim was to attract cultural tourists from outside of Kent (national and international) and encourage them to engage with the Triennial's ‘experiential’ activities.
- Dover “Chalk Up” (September 2015): Led by Dover Arts Development (DAD), this one-year pilot had two main strands. The first was Weathertime, a arts project in which artists on both sides of the English Channel documented the weather over a thirty-day period, resulting in a film that is now part of the DFDS Ferries onboard screenings for passengers between Dover and Dunkirk. The second was an exhibition by the Joined Up artists group using contemporary art to explore WW1 heritage. Subsequently, DAD has worked with the Coastal Communities team to develop a follow-on cultural tourism project bid to the Coastal Communities Fund, and cultural tourism has also been adopted as a key element within the Destination Management Plan for Dover.
- Canterbury (Autumn 2015 – Spring 2016): A marketing campaign aimed to add culture to the tourism marketing mix for summer and autumn in Canterbury, promoting the city's cultural offer to heritage-driven audiences. This has included a website, CanterburyCulture.org, that was created to draw attention to the city's contemporary culture, and another project that developed a gamification of the city, to encourage people to explore little-known parts of the city.
- Whitstable Biennale (June 2016): Culture Kent supported a series of events to encourage collaboration between business, culture and tourism partners, a new central festival ‘hub’ building and new off-site events in the run-up to the festival. These aimed to expand the Biennale's audience to cultural tourists from London
- Chatham: The Historic Dockyard has built up a strong partnership with Turner Contemporary in Margate. This has provided useful learning for both from their different perspectives – heritage and contemporary art. They are now working on a joint project: they have commissioned an artwork by Jyll Bradley that is being shown first at the Dockyard and then at Turner Contemporary.

Table 3-6: Summary of evidence related to programme objectives as part of project-level evaluation (Kent)

Kent	Evidence collected
Programme Objective 1	<p>Each pilot involved in Culture Kent has seen audience growth of over 25%. Obviously, there may be many contributing factors but it is significant that each area has seen marked growth</p> <p>The volume and value of tourism in Kent has seen a 4.8% increase (Economic Impact Cambridge Model)</p> <p>12,000 people attended 'Summer of Colour' events in Margate.</p> <p>Folkestone Triennial 2014 saw 135,000 visitors, a 30% increase on 2011, though the Cultural Destinations 'share' of this cannot be calculated reliably.</p> <p>Dover's Chalk Up had 600 participants or visitors directly. The video it created for DFDS Ferries had a potential audience of 1 million.</p> <p>Whitstable Biennale had 66,000 visitors, a rise of 30% on the previous edition. 7,800 people participated in WB events or activities. Again, though, the Cultural Destinations 'share' of this cannot be calculated reliably.</p> <p>Chatham Historic Dockyard has seen an increase in visitors of 28%: 22,309 compared with the same period last year, which was 17,417. Of the 22,309, 6,084 were new first time visitors.</p> <p>Canterbury – although direct causality cannot be proven:</p> <p>Gulbenkian visitors up 21.6% from 10,921 to 13,279 compared to same period in 2015.</p> <p>Coal (the focus of a CanterburyCulture Facebook advert) sold out 341 tickets, with 2% of those attending citing Facebook as the driver to attend.</p> <p>Canterbury Festival ticket sales rose from 20,088 in 2015 to 21,503 in 2016 (7.0% increase) The festival was the focus of CC Facebook promotion.</p>
Programme Objective 2	<p>Whitstable Biennale attracted 20% least engaged, 40% medium engaged, and 40% highly engaged audiences.</p> <p>Visitors from London: Starting from baseline of 13,873 visits (2014 figs), increased London visitors by 15%; representing an additional 2,080 visits, and bringing total London visits to 15,954. 'Natural' growth rate between 2012 and 2014 was less than 5%.</p> <p>Chatham Dockyard has had 45,181 unique users on their website during a month of the collaboration with Turner Contemporary with a conversion rate of purchasing a ticket of 2.7%, up from the usual 1.4%</p> <p>'Summer of Colour: Mondrian and Colour' exhibition – Thanet reach 12% (22% summer 2013), Kent 25% (15% Southeast 2013) London 21% (26% 2013) UK 36% (12% 2013) Overseas 6% (5 % 2013)</p> <p>Folkestone Triennial attracted many first time visitors (49%)</p> <p>CanterburyCulture.org has attracted over 15,000 users in nine months. This has attracted an international audience, with 18% of users from the US and 9% from Europe</p>

Kent	Evidence collected
Programme Objective 3	<p>Canterbury and Dover are both developing new Destination Management Plans that include culture. Culture is embedded in Visit Kent now (its chief executive has publicly said culture is key for them). Cultural tourism has become a key workstrand for SECEN (South East Creative Economy Network) - the working group of the LEP. A cross culture and tourism roundtable was recently held, chaired by the Chairman of the LEP. The LEP have agreed to invest in Culture Coasting for the next three years (subject to VisitEngland and Arts Council investment)</p>
Programme Objective 4	<p>The Project Director thinks this has been particularly interesting because the project was not based in just one city. It was a mix of micro work (at a local level) and macro (at a regional level). Some of the organisations were talking to each other before Cultural Destinations, but the conversations have become more systematic as a result of the project.</p> <p>Kent sees the building of partnerships across the two sectors as one of the main achievements of its work to date. It highlights the geographical spread of activity, and the diversity of different tourist types and cultural organisations involved, as a major benefit of Cultural Destinations, and feel that it will lead to a legacy of networked organisations. The project's steering group has fed the views of these wider groups into Kent's Cultural Transformation Board, a key strategic group.</p> <p>Visit Thanet meets cultural organisations regularly, and there are roundtables attended by hoteliers and retailers. This is now happening in Canterbury and in Shepway.</p>

Lincoln

- 3.65 The focus of the Cultural Destinations project in Lincoln has been on strengthening and developing events, increasing their impact and widening their appeal, meeting a wider objective of enhancing Lincoln as a cultural destination, with the aim of attracting more visitors to the city and adding value to the visitor economy. The project application was partly driven by the wish to make the most of the opportunity presented by the 800th anniversary of the Magna Carta in 2015.
- 3.66 The lead has been taken by Lincoln BIG, the organisation running the Lincoln BID, working in conjunction with Visit Lincoln, the destination management organisation (DMO) for Lincoln and part of the Lincoln Chamber of Commerce. Lincoln BIG and Visit Lincoln are complementary, with different but supporting agendas.
- 3.67 The Lincoln Culture and Arts Partnership (LCAP) was established at an early stage, to bring together nine organisations where previously there was no shared vision, no co-operation over programming, and competition for funding. LCAP meets bi-monthly and has become the coordinating body and delivery mechanism for Lincoln's Cultural Destination. Alongside Lincoln BIG, the most active partners in terms of delivery of Lincoln Cultural Destinations have been Visit Lincoln, Lincoln Drill Hall, University of Lincoln, Lincoln Cathedral, and City of Lincoln Council.
- 3.68 The membership of LCAP has remained relatively stable. The Partnership has an active chair, who is the Vice Chancellor of the University of Lincoln and has been in post since its inception, providing much valued continuity. Supporting services have been commissioned from Open Plan, a placemaking studio with a particular focus on the role that creativity, culture and the arts play in enabling places to thrive. The combined involvement of the BID and the DMO has worked well, with the latter ensuring strong connectivity to the tourism sector.
- 3.69 A new resource is now in place in the shape of the University of Lincoln's Centre for Culture and Creativity. The Centre has close links to LCAP through the University Vice Chancellor and a portion of the time of the recently appointed Director has been committed to supporting the growth of cultural infrastructure in the City.

Activities

- 3.70 The project was designed around eight strands of work. These were outlined in the original plan and have been kept to assiduously throughout the project, providing a robust and successful framework for delivery and reporting.
- Activity 1: Market and Audience Research. A survey was commissioned at the outset from Habit5 of potential visitors with a cultural interest, in order to understand more about perceptions of Lincoln and its cultural offer. This guided the project towards diversifying the appeal to attract new audiences, including the family market. The same survey was repeated in 2017 to measure change at the end of the project. In addition, visitor profile and tourism statistics tracking has been undertaken by Acorn Tourism.

- Activity 2: Strategy and Policy Development. This activity stream is focused on the establishment and functioning of LCAP itself in setting and delivering on the strategic direction. This has included the pursuit of opportunities for funding for new initiatives in line with the programme. Three high-level Cultural Lincoln Conferences have been held to support policy development and dissemination among local stakeholders and beyond.
- Activity 3: Cultural Product Development. This has focused on the development of the events programme in Lincoln. Financial assistance has been provided for stimulating and supporting new events (Kickstart fund) and developing the content and profile of existing events (Development fund). Events have been selected according to their potential to expand audiences and extend the appeal of the city to regional, national and international markets. Following the high profile events around the Magna Carta anniversary in 2015, including the Barons Trail, a large number of festivals and one-off events based on historical themes, contemporary culture, music, theatre, and creative arts have been supported.
- Activity 4: Marketing and promotion. Branding and marketing was developed for the Great Magna Carta Weekend, together with national press and digital advertising of the events programme. An ongoing programme of media and promotional activity based on cultural activity has been undertaken by Visit Lincoln, including digital marketing to drive traffic to events information. A What's On section was created on the destination website. An events widget for Lincoln was developed, which is easy to install on any website. New video content has been commissioned on heritage, culture, and events and festivals, suitable for sharing across a range of social media platforms.
- Activity 5: Itinerary and package development. Joint ticketing and packaging was undertaken to support the Magna Carta celebrations, including transport packages with Virgin Trains. Subsequent activity in this area has been more limited but has included street dressing to add a further dimension to certain events.
- Activity 6: Professional development, sector events and training. Forging stronger links and awareness between the tourism and cultural sectors, including business-to-business engagement, capacity building and partnership development, has been a strong feature of the project. By communicating information via the BIG and VL databases, trade associations and social media, a database of cultural players is gradually being built. A 'Culture Connects' programme has been delivered, which includes a regular series of Culture Cafés, whereby businesses and other stakeholders can learn about events and exchange ideas and information. The programme has also included training courses, for example on business planning, social media and digital marketing.
- Activity 7: Interpretation and visitor management. The activity has centred on the installation of digital signs and screens across the city centre. Updatable content promotes the cultural events programme, ensuring that relevant information is readily accessible to visitors to the city. A number of technical challenges were encountered at the outset but were eventually resolved.

- Activity 8: Monitoring and evaluation. Each event that has been supported has been required to complete a report to a standard format including information on the execution of the event and on visitor numbers, trends, audience profiles, origin and spending. LCAP members have been surveyed to obtain their views on the project and the future role of the partnership as part of the internal evaluation of the project.

Table 3-7: Summary of evidence related to programme objectives as part of project-level evaluation (Lincoln)

Lincoln	Evidence collected
Programme Objective 1	<p>Habit5 research undertaken in 2017 shows that the proportions of women, younger adults and parents of children aged ≤16 amongst visitors to Lincoln increased in the past two years compared with visits taken 5+ years ago.</p> <p>The Habit5 research (in 2017) also shows that 16% fewer visitors within the last two years see the primary reason for their most recent visit to Lincoln as visiting an historic site or building. The proportion of recent visitors referencing ‘Attending or participating in an event or festival’ as the primary reason for their visit has increased fourfold compared with people who visited Lincoln five or more years ago.</p> <p>Across all campaigns in 2016 Q3, events receiving additional marketing spend via Google Adwords achieved 2.3m impressions and saw 5,190 clicks. 52% were new visitors whose visit to the website was directly attributable to these adverts.</p> <p>The Magna Carta event was seen as particularly successful at delivering the priorities of Cultural Destinations, attracting people from outside the region and using culture as a tool to bring outside visitors into Lincoln.</p> <p>Traffic to the Visit Lincoln website from outside Lincoln runs at around 80-81%,</p> <p>Traffic to the What’s On section of the Visit Lincoln website peaks around the times of major festivals and events. For example, in 2016 Q3, visits increased by 6.5% on the same period of 2015. The ‘Poppies: Wave’ display was the most popular What’s On page during this period.</p>
Programme Objective 2	<p>STEAM tourism impact research for 2015, the year of the Magna Carta celebrations, saw an uplift of 7.6% in economic impact and 8.6% in visitor numbers compared with 2014. This level of growth “had not been seen in Lincoln in years”</p> <p>The Habit5 research in 2017 shows that, compared with those who last visited Lincoln 5+ years ago, twice as many of those who visited in the last two years and intend to return see themselves ‘Attending events or festivals’ when they come again (26% vs 13%).</p> <p>Amongst events receiving support under Activity 3:</p> <ul style="list-style-type: none"> • Ticket sales for the International Chamber Music Festival 2016 were up 35% on 2015, with a reported spend per head of £22. • Visitors to the sculpture exhibition in the gardens of Doddington Hall in 2015 were 100% up on 2014, with a wider demographic than Doddington’s usual visitors, including large family groups, students and young couples. Around 20% of visitors were on a short break, with a further 20% being day-visitors from outside the local area. • A performance by Lesley Garrett at Lincoln Drill Hall was sold out, leading to increased confidence in booking and marketing larger scale work and growing audiences with a wider geographic reach. • A community production of Jesus Christ Superstar in Lincoln Cathedral attracted 37% of its audience from outside Lincolnshire. Across the audience of 4,671, average spend per person was estimated to be £28.40.

Lincoln	Evidence collected
Programme Objective 3	<p>The original Habit5 research in 2014 showed that people saw Lincoln as a historical destination, and not really as a cultural destination. The presentation of the city was very focused on those heritage aspects and any people shown in promotional images tended to be older. Visit Lincoln has moved quite considerably towards being more family-focused and bringing out the cultural offer.</p> <p>Three promotional 60-90 second videos commissioned through the CD programme (themed around Heritage, Events and Festivals, and Culture) have brought out this new focus. The first week of launching the Heritage video saw it receive 120,000 views on Facebook and reach 330,000 potential visitors.</p> <p>Visit Lincoln are currently looking at renewing their Destination Management Plan. Compared with the previous 2013 version, culture will be more of a key focus.</p> <p>No economic development plan is currently in preparation, but if one were to be developed now, LCAP would expect to have a seat at the table.</p>
Programme Objective 4	<p>The LCAP Partnership is felt to have gained in strength over the three years of the project, growing in confidence and branching out, for example by submitting a bid to Arts Council England's Ambition for Excellence programme.</p>

Liverpool

- 3.71 The project aimed to better integrate Liverpool's existing arts and culture offer with the city's conferencing industry in a mutually beneficial way. It was hoped that, by engaging conference organisers, the cultural offer could be used to attract more business events to Liverpool, whilst engagement with delegates might encourage them to want to experience the city's cultural attractions, possibly triggering repeat visits or longer stays than otherwise.
- 3.72 In practice, the destination struggled to make much headway with these ambitions in year 2 of the project. This was primarily due to the respective timeframes: business conferences are planned up to three years in advance (and sometimes further) – a far longer timeframe than the cultural sector frequently operates on. It quickly became clear that early engagement with the conference organisers along with constant promotion was necessary. Conferences where the Liverpool cultural sector was able to become involved at the bidding stage proved more successful. Liverpool concluded that you either have to be in at the start (which depends on having good connections with the relevant people) or have to accept what the conference has arranged and work within those parameters.
- 3.73 As a result, while still engaging with professional conferences, Liverpool's project shifted its emphasis in year 3 to try to focus more on other aspects of the project. It became more about the building of connections with businesses from the city; of putting on more familiarisation visits for hoteliers and their staff; and focusing more on university conferences, which they have found "more permeable" than professional conferences.
- 3.74 The project manager left in the summer of 2016. This resulted in a certain loss of momentum on the project, and a need to revise governance arrangements, and resources were subsequently redeployed for the remainder of the project.
- 3.75 The long learning curve of the programme and the departure of the project manager led to the undertaking of a formal review in the autumn of 2016. This led in turn to a further shift in emphasis for the project. To accommodate this, Arts Council England agreed to an extension of the project to the end of 2017. The interviewee commented, though, that the project was always intended as a "slow burn", leading to longer-term change.
- 3.76 A number of positives have flowed from the project. Although it has taken longer than they expected, they have built relationships with conference organisers and providers. Working with the GroupMax booking system was a useful learning experience – it had both a practical and strategic value. The interviewee also felt that Liverpool partners got a lot better at its central aim: selling Liverpool to business visitors as a cultural destination. He felt that they had been able to address the incomplete notions of Liverpool culture held by conference organisers – it is not just about the Beatles. Conference people are more aware of the richness and breadth of what the city has to offer.
- 3.77 It was also a useful reminder of the value of the culture to the city as the 10th anniversary of its year as European Capital of Culture approaches in 2018.

Activities

- 3.78 Delegates at conference events were offered discounted tickets for long-running exhibitions or for evening (theatre or concert) performances. The former was more successful as delegates could attend when they chose, rather than being constrained by a specific performance time. Cultural walking tours were offered at a number of events, with academic conferences generally being the keenest to include these in their conference itineraries.
- 3.79 The Cultural Destinations project secured a space on the Arena and Convention Centre Liverpool's (ACCL's) delegate card that signposted delegates to a webpage (branded 'Downtime') on the Visit Liverpool site. This card is given by ACCL to all its conference delegates.
- 3.80 Prompts for business visitors to access the Downtime page featured on GroupMax campaigns pre- and post-conference, social media, ACC Liverpool's Delegate Card and via the conference organiser (usually through the conference website). The Downtime page has featured both special offers and ongoing, non-ticketed options for delegates. Partners have not always been able to provide material or customised offers, but have sometimes supplied discount promotion codes for existing events when prompted. However, the take-up of offers on the Downtime page was initially reported (in 2015) to have been very low, so other promotion channels, including social media, were added.
- 3.81 These project strands were complemented by familiarisation (fam) trips for hoteliers and their staff. The trips each focused on one of Liverpool's quarters, with the most popular being the Waterfront and St George's Quarter trips, probably due to the pre-existing popularity of these areas with visitors. (Others went to Ropewalks and Hope Street.) One fam trip was also arranged for arts and cultural sector staff about ACC Liverpool and the city's conference/business tourism sector. The fam trips have been well received by the hoteliers, with positive feedback coming from attendees.
- 3.82 A series of cultural walking tours was created for conference delegates. Again, these were reported to have been well-received by participants. Local academic conference organisers were the most keen to include such a tour as part of their conference offer, and helped to promote bookings, with some organisers joining the tour themselves to engage further with their delegates.
- 3.83 A total of 20,000 flyers were produced and distributed to hotels to pass to business guests at check in.

"We have had different conversations and built new relationships. For example, we have built new links with the hotel sector. Although we had talked to them before, we had never tried to do anything together before – it is through that that the practical learning comes."

Table 3-8: Summary of evidence related to programme objectives as part of project-level evaluation (Liverpool)

Liverpool	Evidence collected
Programme Objective 1	<p>The interviewee reported that the steering group and review consultant felt that this has been partially achieved. He thinks conference delegates attitudes towards Liverpool have changed. While it is very hard to track this as they weren't creating specific attractions or pieces for them to go to, the surveys returned through GroupMax do indicate higher awareness of the cultural sector amongst conference attendees..</p> <p>Survey completion rate by business visitors was 14% of those invited. Of those, 13.4% were from outside the UK and 86.6% from the UK, outside Liverpool. Results have been encouraging, with 77% regarding Liverpool as more cultural than they did before, 79% saying they would recommend the city as a cultural option and 77% indicating they would like to revisit Liverpool in the future. Anecdotal feedback from the walking tours has also been positive, with visitors being pleasantly surprised by the cultural offer here.</p> <p>The fam trips were also positively received: 94% perceive Liverpool as more cultural than before; 88% are now very or quite likely to participate in a cultural activity in their own time; and 100% are very or quite confident when advising visitors of cultural options.</p>
Programme Objective 2	<p>There isn't enough concrete evidence to demonstrate increased income in part because it became clear that the conference sector organises events over the long term. The organisers report that there is evidence to demonstrate that more conference organisers are booking Liverpool, and that the visitor economy continues to grow in Liverpool.</p> <p>For arts organisations, there is little evidence of impact in terms of audiences or growth, although there is considerable anecdotal evidence of increase profile for the cultural sector within the business visitor market. An example is the steady ramping up of the cultural presence in the International Festival of Business, Liverpool's nationally-important business festival.</p>
Programme Objective 3	<p>One of the objectives of the project's extension is to allow time to create a more strategic, high-level group on culture and tourism for the city.</p> <p>Culture is also in Liverpool's Visitor Economy Plan and its Strategic Infrastructure Plan, and the project will finish with a research project through the SIF to build culture into the city region's investment and promotion strategies for conferences.</p> <p>The steering group chair is already engaging with Steve Rotheram, the newly elected mayor for the Liverpool City Region, and with the developing 30 year plan for culture in the city region, but Cultural Destinations is "about doing rather than just talking".</p>
Programme Objective 4	<p>The interviewee felt that, even with the problems the project has had, there has been considerable learning across the sectors, leading to greater understanding of each other's position. The central relationships between cultural, conference and visitor economy individuals and organisations will continue beyond the project. There are several initiatives that will also continue beyond the end of the project, including promotion streams for business visitors, working groups and fam events.</p>

Nottinghamshire/ Derbyshire

- 3.84 The central idea behind the project was to create an East Midlands version of the ‘Grand Tour’, linking four different venues in Derbyshire and Nottinghamshire: Nottingham Contemporary, Chatsworth House, the Harley Gallery, and Derby Museums.⁷ The aim of the project is to evoke a “romantic and different journey for the modern day traveller”; the concept encourages the visitor to engage with contemporary artist ‘interventions’ at more traditional tourism destinations. The project was split into two: Season One ran from July to September 2015; Season Two ran from March to June 2016.
- 3.85 The consortium consists of seven partners from local government, tourism and the arts sector: the four venues already listed along with Experience Nottinghamshire, Visit Peak District & Derbyshire and D2N2 LEP. This partnership was groundbreaking, as the cultural sectors in Nottinghamshire and Derbyshire had rarely worked together before.
- 3.86 There were challenges with the project. In particular, the 100-mile round trip between the venues was difficult to manage – they were just too far apart for most visitors (and impossible without a car). This was very difficult to overcome.
- 3.87 The timing of the Grand Tour has been particularly important for the local area as several new galleries have recently opened or are about to open. This will enable a greater range of work to be exhibited, and it is hoped to strengthen the area’s appeal both to repeat visitors and new attendees.

Activities

- 3.88 For Season One, Chatsworth House and Nottingham Contemporary both collaborated with the Argentinian-born British artist Pablo Bronstein. In total around 60 objects were loaned from Chatsworth to Nottingham Contemporary and displayed in an imaginative setting designed by Bronstein, informed by his ‘take’ on Chatsworth. A small parallel exhibition of Bronstein’s work was held in Chatsworth, alongside drawings from its collection. The Harley Gallery brought the Wellbeck Estate’s underground ballroom and tunnels to life with part of Rem Koolhaas’ acclaimed exhibition *Elements of Architecture*, and Derby Museum exhibited Joseph Wright’s previously lost paintings prior to their restoration.
- 3.89 During Season One a Fringe Festival was also organised, which allowed local artists to showcase their work, offering another dimension to the Tour and telling a stronger story of local culture.
- 3.90 For Season Two, Nottingham Contemporary and Derby Museums teamed up on projects by the British artist Simon Starling. For Derby, he created a daguerrotype based on a Joseph Wright painting in their collection. The painting itself was lent to Nottingham Contemporary to show alongside an exhibition of Starling’s work. As with Season One, this curatorial strategy introduced contemporary art to venues where it is less frequently presented.
- 3.91 Derby Museums also hosted a major exhibition devoted to Joseph Wright’s early travels and work in Italy, including a work recently rediscovered in the Museum’s archives. Chatsworth

⁷ See <http://www.thegrandtour.uk.com/>

hosted a project on the historic Grand Tour, with five videos based on the Devonshires' travelling and collecting. The Harley Gallery showed work by Rose English and Sir Peter Blake.

- 3.92 They also had a marketing 'brainstorming' meeting among the stakeholders in Season Two, which was very helpful. The stakeholders have 250,000 digital subscribers between them – there is considerable potential to harness there. They created a 'digital map' to help people plan their own Grand Tours across what is a very big area.
- 3.93 Caro PR led a one-day shared content workshop which helped the six partners understand each other's perspectives on how to reach audiences. All the partners filled in a social media marketing plan – evidence (the project manager argued) of the level of commitment needed to make cooperation work.
- 3.94 There will be a final symposium with the other partners to disseminate information at the end of the project. There was also a (successful) application to Cultural Destinations 2, though Chatsworth has dropped out of the group this time round.
- 3.95 The project commissioned an evaluation of the Grand Tour project from NGI Solutions. The report covers both seasons of the Grand Tour but the methodology used changed between the two years, so some of the results are not strictly comparable across the two seasons.

"None of the things mentioned [above] would have happened without Cultural Destinations. While in theory the arts and tourism sectors could have got together under their own steam, everyone is so pushed for time these days you need a reason to have a meeting – Cultural Destinations gave them a purpose for doing so."

Table 3-9: Summary of evidence related to programme objectives as part of project-level evaluation (Nottinghamshire/ Derbyshire)

Nottinghamshire/ Derbyshire	Evidence collected
Programme Objective 1	<p>The Grand Tour attracted primarily older audiences in season 1: 75% were 50 years old or above. In season 2, the age range was broader. While the over 50s still made up half the audience, the under 30s accounted for 20%.</p> <p>Most visitors were on day trips – 71% in season 1, 86% in season 2. 8% of Grand Tour visitors came from overseas, primarily from USA, France, Germany and the Netherlands.</p> <p>Of the overnight visitors, the largest group (33% in both seasons) were staying for two nights, almost always in Nottinghamshire or Derbyshire (rather than other nearby counties). The large majority either stayed in a hotel or with family/friends.</p> <p>More than eight out of ten in both seasons said they were likely or very likely to recommend the Grand Tour to others. More widely, 72% of season 1 visitors and 64% of season 2 ones said events like the Grand Tour would make them visit cultural attractions more often.</p> <p>In season 1, 38% said the Grand Tour was the main reason for their visit, in season 2 it was 19%. (In season 2, 51% said they just happened to be visiting the venue at the time.)</p> <p>The percentage saying they heard about the Grand Tour through ‘word of mouth’ rose from just 7% in season 1 to 28% in season 2. Visitors were keen to share content related to the Grand Tour on their social media accounts; 37% did so in season 1, 55% in season 2.</p>
Programme Objective 2	<p>Economic impact was estimated by NGI (using Visit England/ STEAM methodologies) in the study at:</p> <p>Season 1: expenditure of £7,584,066, based on 150,525 visitors, an average overnight visitor spend of £171.29 and an average day visitor spend of £34.74. Average party size was 1.5.</p> <p>Season 2:expenditure of £24.46m. Visitor numbers unspecified in report (though a “significant increase”); spend per visitor not specified though presumably the same as for season 1, average party size of 3.2</p> <p>Combined impact across the two seasons of £32,225,036.</p>
Programme Objective 3	<p>Project manager thought they were making progress but still had a long way to go. She thought that in London the role of culture (in the economy) is understood at a fundamental level that it's not elsewhere, including in Nottinghamshire/ Derbyshire.</p> <p>Culture has a higher profile locally than it used to, but local councillors often have other priorities. Nottingham Contemporary works with local schools and colleges – this can be one way to persuade local councillors of the value of culture.</p>
Programme Objective 4	<p>Yes, though building partnerships takes a lot of work – they had 18 partners in total in season 2.</p> <p>Noted that they had to build their partnerships as they went along, and were into the delivery phase before they had really ironed out the partnerships. For them, having two distinct seasons was helpful, as it allowed them to learn from Season 1 and adjust accordingly.</p>

Sheffield

- 3.96 “Sheffield: Authentic, Independent, International” aimed to help Sheffield become a recognised destination for short cultural city breaks. There were three interlinked strands to this: better understanding of the visitors they already have (data); promoting Sheffield’s existing cultural offer (cultural signposting); and improving that offer to give people more reasons to visit Sheffield, mainly by supporting festivals to grow and become sustainable (through a festival mentoring scheme). These strands were the same as those presented in the initial plan and activities progressed simultaneously on each of them.
- 3.97 Cultural Destinations was well-timed for Sheffield. Its Cultural Consortium was two years old at the point it won the grant – it was sufficiently established at that stage to be ready to kick on.
- 3.98 The project has not been without challenges. While the relationship with the DMO, Marketing Sheffield, has prospered, engaging the hotel sector proved difficult. According to the project manager, the hotels are quite competitive with each other and don’t really have shared agendas for the city (most are chain hotels). By and large, they don’t see culture as a driver of bed-nights – these remain business, sport and the outdoors.
- 3.99 On balance, though, Cultural Destinations was seen as very positive. In the opinion of the project manager it has been part of the process of change in Sheffield:

“It’s been absolutely crucial for the Cultural Consortium, which in turn has driven a lot of other things. Getting additional resources, seeing things done differently, has been the foundation for what has come since. It has been massively significant.”

Activities

- 3.100 The first strand – better understanding of visitors – began with project partners commissioning &Co to work on the data strand. &Co submitted a City Perceptions Study in September 2015. This showed a relatively low perception of Sheffield’s attractiveness, cultural buzz and especially its authenticity compared to other regional cities. &Co also conducted an analysis of visitor survey data in December 2015.
- 3.101 One of the things &Co’s work has shown is that people need a reason to visit Sheffield – an insight that has been drawn upon in devising Sheffield’s successful Cultural Destinations 2 bid. (There are plans for an electronic music festival in 2017, and a street art festival and a modernism festival, both in 2018.)
- 3.102 The main activity under the cultural signposting strand has been around the Our Favourite Places website (OFP).⁸ This privately-run site was relaunched in July 2014 to highlight cultural activities and festivals alongside independent food and drink outlets. It is felt to represent the ‘indie’ vibe Sheffield’s project wished to be associated with. OFP has been amazing, in the project manager’s view – its creators (Eleven Design) have gone “above and beyond” their brief, spurred by their affection for the city. It now provides a showcase for Sheffield. It is very well regarded, with scope for further development.

⁸ <http://www.ourfaveplaces.co.uk/>

- 3.103 In 2016 a Culture Map was created to highlight venues and festivals. In all, 70,000 of these have been handed out at universities, student unions and venues.
- 3.104 The third strand, festival mentoring, was led by Mark Atkin, a director of Crossover Labs, an international digital media training organisation. The number of festivals grew from five to nine between the two years, as other festivals saw the benefits of the process for the original participants. The mentoring was something completely new for Sheffield, and brought festival directors together to learn from each other. This has resulted, among other things, in cross-festival programming partnerships and, in the opinion of the project manager, a greater sense of co-operation among the festivals. The project also enabled the participating festivals to enhance their international programming, and to target opinion-makers and sector journalists to raise the profile of the city nationally.

“I want to give huge thanks to the [Cultural Destinations] programme. It came at just the right time for Sheffield, and has created significant change in the city. It has been good value for money.”

Table 3-10: Summary of evidence related to programme objectives as part of project-level evaluation (Sheffield)

Sheffield	Evidence collected
Programme Objective 1	<p>Evidence drawn from &Co's "Visitor Survey Analysis" report (Dec 2016).</p> <p>UK visitors from outside the greater Sheffield area were most likely to come from London (10.5%), Leeds (6%), Doncaster (6%) and Manchester (4.5%). By drive time, 23% came from within 30 minutes drive, 29% from 30-60 minutes, 32% from 60 to 120 minutes, 27% from over two hours away. Doc/Fest attracted the highest audience share from over two hours away, at 49%. Doc/Fest also had the highest proportion of visitors who were new to Sheffield, at 22%.</p> <p>Year 2 visitor parties were relatively young: 54% were 16-34 years old, with only 17% being over 55.</p> <p>5% of survey respondents in year 2 (2016) came from outside the UK, compared with 1% in the baseline year.</p> <p>The festivals were usually the primary drivers of visits, 57% of those who came were attracted by a general interest in the festival programming. Event publicity (50% of visitors in Year 2) and 'word of mouth' (50% in year 2) were the key drivers of publicity.</p> <p>While in Sheffield, a sizeable minority visited other cultural attractions – 36% in Year 2 went to Museums Sheffield while 34% went to Theatres Sheffield. Some of the more specialist festival also brought a cross-over audience for their art-form: 51% of those who attended Art Sheffield also went to the Site Gallery.</p> <p>Our Favourite Places website:</p> <p>In August 2015 OFP had 12,500 unique users and 32,000 page views (1-31 August).</p> <p>In August 2016 OFP had 17,500 unique users and 47,400 page views (1-31 August).</p> <p>OFP's yearly stats cover Sep 1st 2015 to Sep 1st 2016. Over that time OFP had 116,000 unique users, 175,000 hits, and 442,000 page views.</p>
Programme Objective 2	<p>The &Co research did not include a formal estimate of economic impact. However, it did collect some data on the spending patterns of visitors.</p> <p>Baseline (i.e. year 1 of Cultural Destinations) : Average daily visitor spend £65.59; average visit length 1.4 days; average length of stay for overnight visitors 2.2 nights</p> <p>Year 1 (i.e. Year 2 of Cultural Destinations): Average daily visitor spend £72.92; average visit length 1.7 days; average length of stay for overnight visitors 2.57 nights</p> <p>Year 2 (i.e. year 3 of Cultural Destinations): Average daily visitor spend £64.61; average visit length 1.8 days; average length of stay for overnight visitors 2.97 nights.</p> <p>Otherwise, evidence was limited. The project manager reported that there was some anecdotal evidence – Tramlines festival, for example, has seen income and expenditure rise. However, the hotel bookers survey, which it was hoped would provide some evidence in this area, proved problematic.</p>
Programme Objective 3	<p>The profile of culture has been raised. The council has a 'Strong Economy' board that meets monthly – it has produced a paper that recognises the economic value of culture to the city.</p>

Sheffield	Evidence collected
	<p>The Sheffield City Region LEP has a strand that will support ten big cultural events a year.</p> <p>The Year of Making programme had cultural organisations on board as well as manufacturers - the two sectors are talking to each other.</p> <p>The two universities have been key. Their take is that if Sheffield is exciting it will help them attract the best students and staff.</p> <p>The aspiration for the city is for it to have great culture – people have ‘got that’ in three or four years. They are thinking about what is in it for the city, not just what is in it for them.</p>
Programme Objective 4	Yes. A lot of the recent visitor initiatives, such as the Year of Making, Sheffield’s successful Ambition for Excellence bid, Sheffield’s bid for the Great Exhibition of the North (for which it was shortlisted though did not win), and the successful Cultural Destinations 2 bid all depended on partnerships and all sprang from Cultural Destinations 1.

4. Reflections on the Cultural Destinations projects

Introduction

- 4.1 As part of the programme evaluation the consultants carried out a site visit to each destination in year 2 (Year 1 of SQW/TTC's evaluation process) and conducted a further in-depth interview by phone with the project manager⁹ in the programme's final year. These discussions covered many points relating to the programme's design, structure and process. This next section explores some of these issues. The points have been grouped together under a set of broader themes: conceptualisation of cultural tourism; observations on programme process; challenges; success factors; and outcomes.

Cultural tourism and Cultural Destinations

- 4.2 As mentioned earlier, the destinations did not work with a specified definition of cultural tourism or of the 'cultural tourist'. However, the following observations can be made about their approach to the concept.
- 4.3 **Some research into the market and concepts of the 'cultural tourist' was undertaken.** A few destinations felt that their product development needed to be based on a better understanding of the market and of market interest, and engaged in relevant research. With the exception of the Culture Kent conference, however, the results from these exercises were not shared widely across the Cultural Destinations programme as a whole.
- 4.4 **In general, the approach of the Cultural Destinations has been more product-led than marketing-led.** Rather than attempting to define cultural tourists and then seeking to attract them, most destinations tended to start with a particular theme or product idea that reflected their destination's strength, distinctiveness, heritage or existing cultural activity. The cultural tourist was taken to be the audience that responded to that idea by travelling to the destination to experience that product.
- 4.5 **The programme was designed to help put artistic activity at the heart of destination offers, and most destinations focused their activities on contemporary visual or performing arts.** Many had some form of events programme that includes performances or visits to exhibitions at their core. Most involved the contemporary arts. Where aspects of historic heritage, such as historic properties, were part of the programme, there tended to be some contemporary creativity or added cultural value in their interpretation or presentation that moved the concept beyond what might normally be thought of as heritage tourism.
- 4.6 **Sometimes, broader aspects of visitor experiences were included.** Some destinations included events, activities or aspects of local distinctiveness that fall outside what might usually be understood as arts and culture, such as food festivals. In one or two places, these

⁹ Nine of the ten project managers were interviewed. In the tenth case, the project manager left in the summer of 2016, before her project had been completed. She left a set of notes and comments on the project's progress that the consultants have seen. She was not directly replaced, so the chair of the board of that project was interviewed in her place later on in the project's life to gain a sense of its ultimate progress.

interpretations of what is meant by cultural tourism were a source of tension between the cultural and tourism sectors.

“Don’t create product for the sake of it – use the existing offer as the base.”

- 4.7 **All projects had a digital dimension**, usually to help with cultural signposting and awareness raising. Examples included online itineraries and maps, and cultural calendars. Some created new websites just for this project as vehicles for doing this, while others established ‘Cultural Destinations’ pages on the websites of their DMOs or on similar sites.

Observations on process

- 4.8 **While some destinations were ‘ready to go’ with their original ideas, in other cases destinations substantially re-designed their plans.** Sometimes the original plans were over-ambitious, though it is worth noting that the funding climate for the arts and tourism, especially where it depended on local government support, has changed considerably in a relatively short space of time. There was also something of a pause between the award of funding and the start of the project activities. The effect was that a small number of projects delivered programmes that were significantly different from the ones that they had been awarded funding for.

“We spent a lot of time in the first year thinking: actually, no, this doesn’t quite fit.”

- 4.9 **Most projects got off to a slow start.** A small handful of projects took time well into year 2 to re-focus activity in order to regain momentum, and three of the ten have had extensions to allow them to complete their activities after the intended end of the project. While there were project-specific issues in some cases, most of the destinations found they needed time to establish the networks and the mutual trust between partners that has been necessary to deliver the project.

“We needed year 1 to gain people’s confidence and to prove there was a need for this.”

- 4.10 **Governance structures also evolved over the course of projects.** In practice, sub-committees of the main group were often the key drivers of the programme. Sometimes this was to sidestep a ‘too many cooks’ issue with the original governance structure, or reflected the scheduling difficulties in getting a larger group to meet regularly.

“You need to make sure that the steering group is handling an appropriate set of tasks. Because this project was focused on long-term change the steering group wasn’t really necessary on a day-to-day basis. Keeping it on track was therefore difficult.”

- 4.11 **Building the partnerships absorbed more time and effort than expected.** The majority of destinations opted to employ a dedicated project manager, though this was not usually a full-time post. In several places partnership work has been as much about building relationships within the cultural sector as it has between the cultural and tourism sectors. Most of the destinations see improved partnership working and effective collaboration as a major benefit from the programme.

“Having some organisation that is tasked with oiling the wheels of collaboration and partnership is vital.”

4.12 Some destinations noted that they needed time at the beginning of the process to establish where they were, and what assets they had to draw on. Kent and Cornwall, for instance, conducted **audits of their cultural and digital landscapes**, in order to better understand what their offer might look like.

4.13 Partnership was identified by most of the destinations as a key goal of the project, and indeed establishing robust partnerships as a basis for future joint action between the culture and tourism sectors was one of the four objectives of the programme. The activities the destinations devised – festivals, temporary exhibitions and events, cultural ambassador training – were often designed both to demonstrate and reinforce that partnership working. However, some destinations commented that **the make-up of their partnership group changed significantly during the project due to people moving on to new roles**. Priorities also changed among some lead partners, for example because of a capital development project. Sometimes this hampered the progress of projects and led to losses of momentum.

“Ensuring you have the right people working on the project has been a challenge. Of our original partnership group of 8 or 9 people, only two are still there.”

4.14 **Some participants saw the programme as a pilot or a starting point** from which they could build: Calderdale, for instance, commented that the Cultural Destinations programme was about *“starting a cultural change that builds over the next 5, 10, 20 years”*, linked to wider physical renewal programmes, rather than being a self-contained three-year project. Some projects specifically tried to build a wider partnership in order to be better prepared for the future, while others linked themselves into initiatives that will endure beyond the project, such as Lakes Culture’s association with the Lake District’s bid for World Heritage Site status.

4.15 Some projects would like to have seen a **national programme evaluation built in from the beginning**. Although the overarching objectives for the programme were clearly set in guidance to all applicants, no formal national evaluation framework was put in place at the programme launch. Some destinations therefore felt that they had to retrofit their evaluation processes once the evaluation at a national level began (in Year 2 of the programme).

4.16 **The majority of Cultural Destinations devised their own programme objectives against which to evaluate progress**. These were aligned with the four overarching programme aims to some extent but did not necessarily match them.

4.17 There were differing views about whether the evaluation demands were appropriate for projects such as these. One project manager observed that, in her view, the evaluation demands were quite onerous for what was billed for both the destinations and Arts Council England/VE as a ‘testbed’ programme, exploring new ideas. Others, though, felt the requirements were reasonable in context.

“The Arts Council got the balance right in terms of reporting and monitoring requirements – their light touch worked.”

4.18 **In some areas the ambitious geographical scope of projects both created exciting possibilities for partnerships and posed challenges**. Kent’s project, for example, stretched across six towns from Chatham to Folkestone, while Nottinghamshire/ Derbyshire’s joined

several venues with few direct public transport links across two counties. The two-city nature of the Bristol and Bath project also created logistical challenges: for example, ease of connectivity was hampered by congested roads and lack of confidence in public transport. Cornwall, however, appeared to cope successfully with a wide geographical spread of activity.

- 4.19 The **design and structure of some of the projects made it difficult to monitor outcomes** of project activity. The amounts of money involved, the diffuse nature of some product and the partnership nature of the work meant it was often hard to estimate the causality attributable to Cultural Destinations funding. It is also hard to identify causal links between the projects and the general performance of tourism in the destinations. However, the direct response to certain activities, such as attendance levels and spending at events, could be measured.
- 4.20 **A more clearly defined package of support from the strategic partners would have been welcomed.** Most destinations were happy with the day-to-day support provided by Arts Council England, with its relationship managers (who were responsible for the management and delivery of the programme) being praised for the support they provided. However, most project managers would have welcomed more exposure to VE and its sources of expertise and advice. This gap in expectation may partly reflect the fact that VE, unlike Arts Council England, does not have a regional structure, and its role within the Cultural Destinations programme: strategic tourism, advice and support at the national level.
- 4.21 Several projects mentioned that they would have liked to have seen more national support for promotion of the cultural offer (i.e. a specific marketing campaign for the destinations in the programme), though it should be noted that this was not something VE was able to build into this particular programme. Discussions did take place with Arts Council England but the timings of activities in both organisations did not align, which made it difficult for the respective funding programmes to complement one another in this area. However, projects were encouraged at key stages to make links with VE PR and content teams to promote events and launches, and Cultural Destinations programme outputs were embedded in existing promotional activities where they did align.
- 4.22 Some Cultural Destinations events or launches were attended by senior figures from Arts Council England or VE, such as Darren Henley or Lady Cobham. When this happened it was greatly appreciated. There were some frustrations expressed in those places that did not receive such public shows of support from the two sponsors of the programme, which suggests a co-ordinated engagement plan across Arts Council England and VE would be helpful in future.

Challenges encountered

- 4.23 The destinations encountered a number of challenges over the three years.
- 4.24 **Mismatch of agendas/approaches of culture and tourism sector.** Some felt the different goals of the two sectors made it hard to get them to understand each other. One tourism representative said Arts Council England has not traditionally had visitor economy objectives in mind in the work it supports (at least, before this project) and “*the assumption is that the*

arts will deliver wonderful things". One destination referred to "NPOs¹⁰ joining with varying degrees of enthusiasm and commitment", an acknowledgement that the importance of the visitor market is perceived differently by different cultural partners.

- 4.25 The **culture and tourism sectors work with different profiling tools**, and tend to see their respective focuses on 'audiences', 'visitors' and 'markets' somewhat differently. Arts Council England is now encouraging many of its organisations to use the Audience Finder tool, which includes some methods of assessing impact. However, one or two of the destinations struggled to come to grips with Audience Finder.
- 4.26 Another project manager commented that it would be good to understand if and how Audience Finder could be reconciled with the impact assessment tools the tourism sector favours, such as the Cambridge, Caledonian and STEAM models (although the applicability of the latter to most Cultural Destinations is very limited).
- "Both sectors measure things differently. There was months of discussions on mutually acceptable research outcomes."*
- 4.27 Other problems that emerged with some of the data that was collected included patchy or non-existent baseline data, and hence difficulties in tracking change over time; capturing proxy data which inferred rather than measured change or benefit; and concerns about small numbers of respondents to surveys reducing the reliability of reported findings.
- 4.28 There was **relatively little contact between the destinations** themselves and it was felt that opportunities had been lost to share ideas and to learn from each other. There were sometimes contacts between neighbouring destinations, and some of the project managers knew each other through other channels, but other than the workshops organised by the Arts Council and VE and the Culture Kent conference there was no group contact. One suggestion was that a budget for peer study tours would have been welcome. Although Turner Contemporary (Kent) set up a Basecamp meeting place to support data and evidence exchange, it was only used when there was a very specific reason for doing so.
- 4.29 **Data sharing was seen as important but challenging.** The need to understand more about the cultural tourism market and the level and nature of the response to different activities was clearly recognised. This can be helped by better availability of data. However, some projects found partners less willing to share data than anticipated, and it took considerable time to build trust and design methods to support shared data collection.
- 4.30 Although all projects involved their local DMO, some destinations tried to go beyond that to **engage directly with tourism businesses**. Certain projects, including Cornwall and Cumbria, designed their project around direct engagement with tourism businesses and found success with this approach. However, for others this proved difficult. Sheffield, for example, found that despite nominal goodwill for Cultural Destinations, city-centre hotels were not that responsive in practice. This was attributed to their being part of national chains, having to respond to their companies' nationally-set agendas.

¹⁰ National Portfolio Organisations (NPOs) are those organisations that receive regular funding directly from Arts Council England.

Programme successes

- 4.31 There was **evidence of innovative thinking** in programme delivery in, to pick just three examples, Nottinghamshire/ Derbyshire's 'Grand Tour', the 'Radical ESSEX' season or Cumbria's 'Lakes Ignite'. In the majority of cases, though, this innovation has been primarily related to the artistic content of, say, an event or festival rather than the form through which it was delivered.

"[Our project's] done a really good job of visualising a narrative that was previously quite specialist and academic, and bringing it to a wider (national) audience."

- 4.32 Some of the destinations, such as Kent, Lincoln and Sheffield, **drew on support from higher education institutions (HEIs)**. The reasons for doing so varied, but they potentially recognise HEIs' role as 'anchor institutions' in many locales, with an interest in the wider success of their towns or cities. It also suggests that HEIs recognise the role of culture in making places attractive to students and academics.
- 4.33 Liverpool's project, which was targeted at business and conference visitors, was rather different from all the others, and encountered a number of unexpected challenges. However, it found that **some of the things that were most well-received required only modest resources**: familiarisation visits for hotel staff, a Cultural Ambassador scheme and cultural walking tours, for example. Other destinations also reported success with these and similar approaches.
- 4.34 Some destinations reported success from **integrating new events with established or long-planned events**, such as Bristol and Bath Art Weekender with Heritage Open Week, Culture Kent's events in Margate inspired by the Turner Contemporary's *Mondrian and Colour* exhibition, or Lincoln adding new events to the Magna Carta 800 celebration.
- 4.35 Cultural Destinations has also allowed for **the buying-in of specialist skills** in areas such as PR work (Lakes Culture), event organisation (Bristol and Bath Art Weekender) and research (Kent, Cornwall).

Outcomes

- 4.36 **One of the big achievements of the programme has been the building of partnerships.** Such partnerships take time to develop, but Cultural Destinations has already stimulated a greater mutual understanding. The partnerships were built not only between the culture and tourism sectors, but within the cultural sector. This was new: conversations and partnerships were often not happening in any systematic way (or at all) either between the cultural and tourism sector or, in some places, between cultural organisations.

"People are seeing more of each other is the simplest way of putting it."

- 4.37 The programme has given the cultural and tourism sectors **new tools to work with.**

"Best practice existed in the group but it was not being shared. Monthly meetings sharing in-house skills have been extremely successful and over-subscribed."

- 4.38 Cultural Destinations has created **new narratives for places** – changing perceptions and reaching new audiences.

“There is a big [belief] in rural areas that it all rests on the countryside and food. There is more of a growing understanding of the importance that culture can play in the mix.”

- 4.39 Many of the cultural organisations involved in the programme came to see themselves differently. Cultural Destinations has been a boost to their ambition – especially for the lead organisations – and has led them to develop more cooperative and visitor-focused approaches. In this, **the programme has been helping to build a more ‘place-based’ approach among cultural organisations**. While this has been much talked about in the sector, the reality on the ground has often fallen short. Cultural Destinations has helped cultural organisations to think more carefully about their role in a location’s visitor economy, and what that means in practice: the attraction of audiences from outside their area. The programme has thus helped cultural organisations to see more clearly that they can benefit from the wider success of their locality: they are not always in direct competition with other local venues.

“One important thing it has done is get individual arts organisations to think differently about themselves. They are now using ‘tourist’ language – thinking about visitors, not audiences. It’s opened them up to new opportunities and discussions.”

- 4.40 **There are some signs that culture, including cultural tourism, is increasingly being recognised in local economic development plans**, though project managers felt that, even where this was happening, it was not solely down to Cultural Destinations, and not all destinations felt it applied to their area. Several places are setting up new governance structures around culture and tourism.

Participants’ assessment

- 4.41 Generally, project managers felt the projects had been very worthwhile, even in those projects that had encountered problems. The quotations below give a flavour of this positive reaction.

“[Cultural Destinations is] one of the most beneficial projects that we’ve been involved with. It’s brought genuine benefits and made a genuine difference – it’s not just an add-on or something happening in parallel.”

“We have gone out of our way to do something new and interesting with the money ... We have been stretched as an organisation by Cultural Destinations, which has been challenging but positive.”

“[Cultural Destinations] has been part of the process of change in Sheffield. It’s been absolutely crucial for the Cultural Consortium, which in turn has driven a lot of other things ... It has built forward momentum for the city – it’s learning to shout about itself.”

5. Achievements against programme aims and objectives

Introduction

5.1 In this section, the achievements of the Cultural Destinations projects are assessed against the four programme aims. The findings are based on the interviews with the project managers, various evaluation material and documentation produced by the destinations, and the results of a survey of core stakeholders on the projects. A fuller description and analysis of that survey can be found in Annex A. To restate, the aims of the programme were:

- **Programme aim 1:** More and different types of people experiencing the arts and culture in local destinations in a way that contributes to the growth of the local visitor economy.
- **Programme aim 2:** Increased income leading to greater sustainability and resilience for cultural organisations and tourism businesses in local destinations.
- **Programme aim 3:** Repositioning of culture as a prominent part of the visitor offer and local economic growth plans.
- **Programme aim 4:** A commitment from public and private sector partners to continue working in partnership to support the growth of the local visitor economy through cultural tourism beyond the life of this project.

Programme Aim 1

More and different types of people experiencing the arts and culture in local destinations in a way that contributes to the growth of the local visitor economy

5.2 The nature of the Cultural Destinations programme – especially its initial focus on developing the partnerships that underpinned the projects – meant that some destinations were relatively slow in getting public-facing events underway, especially in years 1 and 2 of the programme. Nevertheless, by the end of year 3, most of the destinations were able to report back on numbers and characteristics of visitors for at least some elements of their projects. This evidence was often collected through surveys taken at events, though it should be noted that a number of destinations acknowledged that small sample sizes in some of these surveys may have reduced the robustness of their findings.

5.3 This programme objective implies that Cultural Destinations should (among other things) be increasing the number of visitors to a locality. Some destinations had evidence that indicated this might be happening. Bristol and Bath's Art Weekender, for instance, attracted 34% (of survey respondents) from outside the region. Some 42% of respondents said that the event was the main purpose of their visit to the area, with a further 17% attracted by other cultural activity. Similar proportions were reported in Essex, where 32% of those attending events came from outside the county. However, in these cases there is no baseline against which to

compare these findings. Calderdale's research did include a baseline, and it found that its Year 2 activities (i.e. Year 3 of the programme) were attracting 38% of their audience from outside the local area, compared with the baseline year of 34%. The Cultural Destinations-backed projects in Calderdale were more successful in attracting people from further afield: 22% of non-locals came from more than 60 minutes travel time away in Year 3 (baseline 15%), but the majority of non-locals mainly came from close by: Kirklees (23% of non-local visitors in Year 3), Bradford (15%) and Leeds (15%). The events were also good at attracting new people. In year 3 of the programme 24% of visitors were new to Calderdale, compared with a baseline of just 5%. More were new to the venue too: 60% were new to the venue/festival attended in that year, compared with 52% in the baseline year.

- 5.4 The festivals in Sheffield backed by Cultural Destinations also proved able to attract people from outside the city. By drive time, 13% of visitors came from within 30 minutes' drive of the centre of Sheffield, 29% came from 30-60 minutes away, 32% from 60 to 120 minutes away, and 27% from over two hours away. The festivals were usually the primary drivers of visits: 57% of those who came to events were attracted by a general interest in the festival programming.
- 5.5 A 2017 survey of tourism businesses in Cornwall found that 11% of businesses felt that their visitors/customers' engagement with Cornwall's cultural offer had risen significantly in the previous 12 months, with a further 27% reporting that it had risen a little.
- 5.6 Other places found it harder to detect a Cultural Destinations effect. Cumbria reported little change in the proportion of visitors (compared with residents) amongst those attending cultural venues involved in the Lakes Culture programme, other than at the Brewery Arts Centre. Cumbria also found that the proportion of visitors citing cultural activity as a motivation to visit had remained stable between 2014 and 2016. (Given the scale of projects, it is possible that changes resulting from Cultural Destinations were less detectable in places that already receive large numbers of visitors.)
- 5.7 However, specific events did have positive effects. The evaluation of the 'Lakes Ignite 2015' events in Cumbria suggested 64% of those visiting from key target markets indicated that they were directly influenced to visit the area by the Lakes Ignite programme. Lakes Ignite also attracted a number of people who ordinarily would not engage with contemporary arts, including many fell walkers. Two-thirds of visitors indicated that their experience of Lakes Ignite had increased the likelihood of their revisiting the Lake District.
- 5.8 Cultural Destinations was also intended to reach different types of visitors. The change this might represent differs from organisation to organisation. Nottingham Contemporary, for instance, reported that its involvement in the Grand Tour series of events had reached an older audience than that normally attracted to its contemporary arts shows. Lincoln, on the other hand, saw its Cultural Destinations events attract a younger audience than its heritage-focused offer usually engaged. Bristol and Bath too believed it was reaching younger people: 63% of those surveyed at the Art Weekender were under 35.
- 5.9 There were some signs that Cultural Destinations projects were changing the way visitors saw localities. Essex's surveys suggested that 70% of visitors said their perceptions of Essex had changed following their visit. In Lincoln the proportion of recent visitors citing 'Attending or participating in an event or festival' as the primary reason for their visit increased fourfold

compared with people who visited Lincoln five or more years ago. This effect could be seen even for places with strong existing offers. Liverpool's survey of business visitors indicated that 77% regarded Liverpool as more cultural than they did before their trip, 79% would recommend the city as a cultural option and 77% thought they would like to revisit Liverpool in the future.

Stakeholder survey responses

- 5.10 The survey responses from the core stakeholders indicated that the destinations (taken as a group) were perceived to be better known as tourism or leisure destinations than for being culturally rich. In all, 63% strongly agreed that their area was well-known for tourism or leisure, while 42% strongly agreed their area was known as culturally rich.
- 5.11 However, over three-quarters (77%) strongly agreed that cultural attractions played an important part in their area's appeal to visitors. When taken with the earlier view, this might suggest that culture is a little 'under the radar' in the destinations' visitor offer. In this respect, Cultural Destinations may have helped: 93% of stakeholders either strongly or somewhat agreed that they "understand the wider cultural sector in our area better since becoming involved in Cultural Destinations".
- 5.12 The majority of stakeholders felt that they had received more visitors/customers as a result of the Cultural Destinations, with 24% strongly agreeing with this statement and a further 38% somewhat agreeing, though a quarter didn't know. Very similar proportions (24% strongly agreeing, 37% somewhat agreeing) felt that they had broadened their customer base as a result of Cultural Destinations.
- 5.13 However, stakeholders were less certain about whether these benefits were being felt more widely in their locality. A little over half (55%) strongly or somewhat agreed that Cultural Destinations had increased the overall number of visitors to the local area – 40% didn't know. The picture was better on the question of different types of visitor: 63% strongly or somewhat agreed that Cultural Destinations had brought a different type of visitor to the area, though 33% said they didn't know.
- 5.14 Respondents were firmly of the view that the cultural offer of the local area had been enhanced by Cultural Destinations. In all, 95% either strongly or somewhat agreed with that statement. Local people were thought to be more aware of their area's cultural strengths than they were before Cultural Destinations (83% either strongly or somewhat agreeing). The same was true for people from outside the destinations' areas – 77% of stakeholders strongly or somewhat agreed that such people were more aware of local cultural strengths.

Summary

- 5.15 There was evidence from several destinations that projects had reached new and different audiences. In particular, Cultural Destinations events and activities seemed to be more attractive to non-local audiences than the 'usual' cultural activity in the destinations. The demographics of the audiences also shifted in a number of destinations, in ways that were regarded positively by project managers.

- 5.16 However, there was little firm evidence from those studies that included baseline estimates that the overall numbers of visitors/ audiences were increasing in significant ways. Some of this may be because projects were designed to have longer-term impacts, but it may also be the case that Cultural Destinations projects were too small-scale to be responsible for measurable and significant effects on overall visitor numbers, especially in those places that already receive substantial numbers of tourists.

Programme Aim 2

Increased income leading to greater sustainability and resilience for cultural organisations and tourism businesses in local destinations

- 5.17 As noted earlier, tracking the effect of Cultural Destinations has not been straightforward for the destinations. Not all activities were surveyed, or were capable of being surveyed. Assessing effects on revenue is also tricky. Some events were free to the public. Although it has been possible to measure the impacts of some 'one off' festivals and events funded through this programme it is harder to assess whether they will lead to a lasting change in income levels for arts and cultural organisations and tourism businesses, and hence greater sustainability. Given the three-year run of this programme it would in any case be hard to disentangle 'Cultural Destinations' effects from wider changes in an organisation's profile and programming over that time. This somewhat limits the scope of what can be said about achievements against this objective.
- 5.18 Only a minority of the destinations attempted any kind of formal economic impact evaluation. However, these often produced striking estimates of gains. NGI's study of the Nottinghamshire and Derbyshire Grand Tour suggested that in Season 1 there was a visitor expenditure of £7,584,066, based on 150,525 visitors, with an average overnight visitor spend of £171.29 and an average day visitor spend of £34.74. The average party size was 1.5 people.
- 5.19 Season 2's visitor expenditure was estimated at £24.46m. The visitor numbers are not specified in the report (though they are described as a "significant increase" on Season 1); nor was spend per visitor specified, though presumably it was taken as the same as for season 1, but average party sizes were larger, with 3.2 people. The combined economic impact across the two seasons therefore totalled £32,225,036.
- 5.20 While no other destination could quite match these figures, BOP Consulting's research for the Radical Essex programme reported average day tripper spend of £41, and average overnight spend of £43.98. Counting only the 40% of the 301,548 visitors who were not local to the attended event, the project was estimated to have generated £901,820 through day trippers and £4,104,633 through overnight stays, giving a total of £5,006,453 in revenue generated across the whole programme.
- 5.21 Calderdale's figures, calculated by &Co, included a baseline estimate. The estimates of economic impact for its project were established from surveys of people attending festivals that had received support through Cultural Destinations:

- Baseline year (i.e. Year 1 of Cultural Destinations): 54,396 visitors, 33.8% non-local; average daily spend £43.07; total economic impact (including induced spend) £1,238,002
 - Year 2 of Cultural Destinations: 35,131 visitors; 64.1% non-local; average daily spend £60.87¹¹; total economic impact (including induced spend) £2,709,981
 - Year 3 of Cultural Destinations: 128,469 visitors; 38.2% non-local; average daily spend £21.17; total economic impact (including induced spend) £2,062,544
- 5.22 Sheffield's data (also prepared by &Co) did not include a formal estimate of economic impact but did attempt to measure some of the component parts of such impact. Again, there was a baseline year against which to compare.
- Baseline (Year 1 of Cultural Destinations): Average daily visitor spend £65.59; average visit length 1.4 days; average length of stay for overnight visitors 2.2 nights
 - Year 2: Average daily visitor spend £72.92; average visit length 1.7 days; average length of stay for overnight visitors 2.57 nights
 - Year 3: Average daily visitor spend £64.61; average visit length 1.8 days; average length of stay for overnight visitors 2.97 nights.
- 5.23 Other destinations too were able to offer some evidence of economic benefits (if not formal studies). Cumbria, for instance, found that turnover at cultural venues involved in the Lakes Culture programme increased by 11.6% over the life of the programme, while spend levels of cultural tourists were shown to have increased by 23% for staying visitors and 5% for day visitors between 2014 and 2016.
- 5.24 In Lincoln, STEAM tourism impact research for 2015, the year of the Magna Carta 800th anniversary celebrations, showed an uplift of 7.6% in economic impact and 8.6% in visitor numbers compared with 2014. While difficult to attribute, this level of growth "had not been seen in Lincoln in years".
- 5.25 There was also some evidence that Cultural Destinations could be imparting a degree of resilience to the wider cultural and tourism sectors. The Sheffield survey suggested that, while people were in the city for Cultural Destinations-backed events, a sizeable minority visited other cultural attractions – in the second 'season', 36% also went to Museums Sheffield while 34% went to Theatres Sheffield. Some of the more specialist festival also brought a cross-over audience for their art-form: 51% of those who attended Art Sheffield also went to the Site Gallery. In Nottinghamshire/ Derbyshire, 72% of season 1 visitors and 64% of season 2 ones said events like the Grand Tour would make them visit cultural attractions more often.
- 5.26 Lincoln's surveys found that over 70% of visitors claimed to have spent over £20 during their visit to Lincoln over the Great Magna Carta Weekend, with over 40% reporting spending over £50. Most of this involved spending money in local businesses: shopping (71% of visitors), visiting a café or restaurant (65%) and a visit to Lincoln Castle (44%).

¹¹ The big increase over the baseline figure was attributed in part to the inclusion of the Comedy Festival, a new event which therefore had not been available to be included in the baseline year.

- 5.27 Press coverage too may imply increased resilience built over time: as awareness of a place and its cultural offer grows, visitor numbers may eventually rise. Some destinations had collated evidence of their press and social media impact.
- 5.28 In Lincoln, three promotional 60-90 second videos commissioned through the Cultural Destinations project (themed around Heritage, Events and Festivals, and Culture) attracted many viewers. The first week of the Heritage video's launch saw it receive 120,000 views on Facebook and reach 330,000 potential visitors.
- 5.29 In Cornwall, co-ordinated cultural press itineraries and targeted communications were designed to reach regional and national audiences. Estimates suggest that this secured articles with an advertising equivalent (AVE) of over £300,000 and PR Value (PRV) in excess of £1m.
- 5.30 In Cumbria, research into the Lakes Ignite programme found that visitors saw the Lake District as "more modern, contemporary, cutting edge and different". Paper Bridge, an art project that was part of the 2015 Lakes Ignite programme, was particularly successful in creating widespread media appeal, PR opportunities and social media activity.
- 5.31 Social media and web data can also indicate a rise in the degree of awareness. In Nottinghamshire/ Derbyshire, visitors were keen to share content related to the Grand Tour on their social media accounts; 37% did so in season 1, 55% did so in season 2. Sheffield's Our Favourite Places website had (from Sep 1 2015 to Sep 1 2016) 116,000 unique users, 175,000 hits, and 442,000 page views.

Stakeholder survey responses

- 5.32 The stakeholders' views on this second objective were in general less certain than for Objective 1. Only a minority felt that they had increased their revenues as a result of Cultural Destinations (9% strongly agreeing, 30% somewhat agreeing). More than a quarter (27%) disagreed while 34% didn't know.
- 5.33 Respondents were a little more positive about 'resilience' more generally. Just over half strongly (9%) or somewhat (43%) agreed that the local cultural sector is more financially resilient as a result of Cultural Destinations, while very similar proportions (7% strongly agreed; 43% somewhat agreed) thought that the local tourism sector was more financially resilient as a result of the programme.
- 5.34 Responses to questions that explored factors that might be seen as precursors to greater resilience and sustainability in the future were also positive. For example, 88% either strongly or somewhat agreed they had extended their business networks, and 60% strongly or somewhat agreed they had changed their business practices as a result of Cultural Destinations, while 87% strongly or somewhat agreed their involvement in the programme had strengthened their organisation more generally.

"The sense of partnership working and networks coming together to achieve a shared goal has been refreshing and relevant, as well as inevitably building resilience across sectors. This is only the start of the journey and it would be good to continue across a longer term plan to really embed this practice into the organisations already involved, as well as develop and diversify membership."

Summary

- 5.35 The handful of places that carried out formal economic impact studies of their Cultural Destinations projects often reported strikingly high numbers – over £30m of visitor spend in the case of one destination. However, the majority of destinations did not conduct such studies, and their evidence of increased income and resilience was limited. Partly this reflects the diffuse nature of the Cultural Destinations projects. Projects were asked to draw on their existing cultural assets, and some also focused on strengthening existing events rather than creating new ones. (While both approaches are valid, it is usually easier to measure the effects of new events.) More generally, much of the programme was about preparing the ground for future change rather than achieving big economic impacts in the short term.

Programme Aim 3

Re-positioning of culture as prominent part of the visitor offer and local economic growth plans

- 5.36 The third objective is hard to assess in any quantifiable way, and is difficult to separate out from other efforts that were going on at the same time as Cultural Destinations. Nevertheless, most of the destinations reported progress (albeit slow progress, sometimes) towards this objective. Each partnership included DMOs and (usually) local government bodies in the area, and there were some indications that the higher profile for cultural tourism may be starting to feed through into local economic growth plans or strategies of important organisations. Visit Kent, for example, was said (by the relevant project manager) now to identify cultural tourism as the ‘heartbeat’ of its work.
- 5.37 A number of Destination Management Plans were developed or were under development in the lifetime of Cultural Destinations in places such as Bath, Dover, Canterbury and Cumbria. All these were said to have placed a greater emphasis on the role of culture than before. Calderdale’s Visitor Economy Strategy now has culture as one of its key strands, and culture was also highlighted in Liverpool’s Visitor Economy Plan and its Strategic Infrastructure Plan.
- 5.38 Other ‘wider’ economic strategy documents also gave greater prominence to culture, tourism and the creative economy. The Cornwall and Isles of Scilly Strategic Economic Plan 2017-2030 has ‘Innovation and creativity’ as one of six strategic drivers, with “embedding creative economy opportunities across wider sectors, including accessing new markets and branding” given as an example intervention. In Sheffield, the council has a ‘Strong Economy’ board that meets monthly – it has produced a paper that recognises the economic value of culture to the city.
- 5.39 Also in Sheffield, the involvement of the city’s two universities was driven (the project manager believed) by a recognition that a broader cultural offer attracts students and academics, and is one aspect by which the overall success of a city can be judged. The University of Lincoln has established a Centre for Culture and Creativity, which is to play an active part in the city’s future.
- 5.40 New opportunities for engagement are emerging with LEPs and, in some areas, devolved city-region governance structures. Bristol and Bath was optimistic that the West of England LEP

will develop a Cultural Tourism strategy, while the Sheffield City Region LEP has a strand that will support ten big cultural events a year.

Stakeholder survey responses

- 5.41 A large majority of respondents felt that local government in their area valued culture's contribution to the local economy, at least to some extent – 37% strongly agreed, while 49% somewhat agreed with the statement. By comparison, 52% strongly agreed that tourism's contribution to the area's economy was recognised by local government.
- 5.42 Half of stakeholders felt too that they now had more contact with local government bodies in their area than before, with 9% strongly agreeing and 41% somewhat agreeing. Over a third, though, disagreed (36%). However, respondents were much more likely to agree that local government is more aware of the relationship between culture and tourism and how this can contribute to the local economy. In all, 34% strongly agreed this was the case, with a further 42% somewhat agreeing.
- 5.43 More generally, there was also widespread agreement with two other statements. 39% of respondents strongly agreed and 46% somewhat agreed that the local cultural sector is more aware of the value of visitors from outside the area than it was before, while 44% strongly agreed and 49% somewhat agreed that the local tourism sector understood the role of culture in the visitor 'offer' better than it did before. This heightened awareness within the two sectors of their value to each other may feed through in time to shape local economic growth plans.

Summary

- 5.44 Cultural Destinations has contributed to a changing of attitude, and there were a number of examples from destinations of recent local government strategies giving culture and cultural tourism a higher priority than predecessor documents. However, this effect is much stronger in some places than others, and Cultural Destinations was operating alongside other efforts to raise the profile of culture in the localities, making it difficult to attribute its direct contribution to this change.

Programme Aim 4

A commitment from public and private sector partners to continue working in partnership to support the growth of the local visitor economy through cultural tourism beyond the life of the project

- 5.45 The building of partnerships was an important, though sometimes challenging, aspect of this programme. The table overleaf (Table 5-1) summarises the responses from the destinations when asked to list and briefly describe the nature of the partnerships they had been developing.¹² The summary inevitably simplifies the situation, but nonetheless gives some useful insights.

¹² This table was developed at around the halfway point of the programme, towards the end of year 2, and represents the situation at that stage, when many projects were at their most active. Some of the numbers may have changed subsequently.

Table 5-1: Stakeholder engagement at end of Year 2

	Bristol/ Bath	Calderdale	Cornwall	Cumbria	Essex	Kent	Lincoln	Liverpool	Nottingham- shire/ Derbyshire	Sheffield
<u>Number in core group</u>	27	10	15	11	6	10	12	11	6	5
% cultural org	85%	40%	73%	45%	33%	60%	17%	45%	50%	40%
% tourist	9%		13%	18%	17%	10%	8%	27%	33%	20%
% local govt		40%	7%	9%	50%	20%	17%	9%		20%
% other	9%	20%	7%	27%		10%	58%	18%	17%	20%
<u>Number of associates</u>	5	115	22		7	132		4	2	25
Typical role/functions	Project members, attend meetings	Associate partners (agreed to Partners Delivery Agreement and subscribe to newsletter)	Event partners, member of Cornwall Museums P'nership						PR agencies for each season	Festivals, cultural orgs, website support
% cultural	40%		68%		42%	70%		50%		56%
% tourist	20%		14%		29%	23%		25%		40%
% local govt	40%									
% other			18%		29%	7%		25%	100%	4%

	Bristol/ Bath	Calderdale	Cornwall	Cumbria	Essex	Kent	Lincoln	Liverpool	Nottingham- shire/ Derbyshire	Sheffield
<u>Number of semi-regular</u>	2	4	60	1	5	20		29	2	
Typical role/functions	Participate in data sharing and surveys, attends meetings	Contributing to EIA, and taking part in visitor surveys	Cultural Ambassadors, event partners, research partners	Consultant delivering Lakes Ignite evaluation		Takin ¹³ g part in Audience Finder research related to this work		Hosted fam visits, distributed flyers	Website and branding support	
% cultural		50%	?		20%	100%		31%		
% tourist								66%		
% local govt					20%					
% other	100%	50%		100%	60%			3%	100%	
<u>Number of occasional</u>	21	36 businesses, 802 people	477	1	12	190		38	23	
Typical role/functions	Participant in Art Weekend	Attended workshop or training schemes; mix of tourism and culture staff and companies	Culture Club members and event performers	Tourism business database		Participants in survey, attendees at conference (no breakdown by category)		Conferences whose delegates were surveyed etc.		
% cultural	76%		4%		59%			11%		

¹³ Note figures for East Kent exclude Canterbury and Whitstable pilots for which numbers had not then been confirmed

	Bristol/ Bath	Calderdale	Cornwall	Cumbria	Essex	Kent	Lincoln	Liverpool	Nottingham- shire/ Derbyshire	Sheffield
% tourist	9%		95%	100%				84%		
% local govt	14%		1%		8%					
% other					33%			5%		

- 5.46 The 'core group' was typically relatively small, with between 5 and 11 participant organisations. In the majority of destinations, cultural organisations made up less than half of those in the core group.
- 5.47 Around this core the majority of destinations had associate organisations and semi-regular participants which contributed to the process on an intermittent basis. The numbers involved varied considerably between the destinations (though this may in part reflect different interpretations of the terms). Liverpool, for instance, had four associates and 29 semi-regulars; Nottinghamshire/ Derbyshire had just two of each. Cumbria, on the other hand, had 60 semi-regular participants.
- 5.48 There was also a larger number of occasional contributors, such as those who attended conferences or workshops or participated in surveys. In one of the destinations (Calderdale) there were several hundred of these.
- 5.49 These figures indicate that the Cultural Destinations programme has brought organisations together in partnerships across sectoral boundaries. The different mixes of stakeholders and the range of their contributions are indications of the breadth of activity Cultural Destinations enabled or supported.
- "[The partnerships] have been particularly interesting because they were not based just in one city. Some of the organisations were talking to each other before Cultural Destinations, but the conversations have become more systematic since."*
- 5.50 Almost all of the destinations had plans for sustaining their activity. Initially, this has tended to involve securing further funding from Arts Council England and/or VE – the majority of the ten destinations in this programme applied successfully for funding in round 2 of Cultural Destinations. Even those who did not apply have identified other possible funding opportunities.
- 5.51 Some destinations have now created official structures to help sustain these partnerships. These include a cultural consortium in Cornwall and a cultural 'hub' (an independent company) in Calderdale. In Cumbria, the Lakes Culture Strategic Group has met four times and will continue to meet to push for a strategic approach to cultural tourism. Liverpool too is aiming to use the additional time it has been granted to establish a more strategic, high-level group on culture and tourism for the city.
- 5.52 The boost to confidence that Cultural Destinations delivered to participants encouraged many of them to apply for other projects with local partners. Calderdale has submitted a number of big joint funding bids lately (e.g. to the Arts Council England/HLF Great Places scheme). The Cornish project, Cornwall 365, was believed to have strengthened local support for the Truro-Cornwall bid for European Capital of Culture 2023. Sheffield submitted a bid to, and was shortlisted for, the Great Exhibition of the North, while Lakes Culture is building its links with the World Heritage Site application the Lake District is pursuing. It is on the World Heritage Site's Communications and Marketing Group and has helped to position cultural experiences within the bid nomination document.¹⁴

¹⁴ Note that since Cultural Destinations ended the Lake District has been awarded World Heritage Site status.

Stakeholder survey responses

- 5.53 The survey showed that the majority of core stakeholders are used to working in partnership with other organisations, either formally or informally. Nevertheless, a large majority reported having developed new working partnerships with organisations they had met through Cultural Destinations. In all, 57% strongly agreed with this, while a further 26% somewhat agreed.
- 5.54 The vast majority of stakeholders also expected to continue to work in partnership after the programme ended. This was thought likely to happen in a number of ways:
- Continuing to meet formally with the lead organisation and other stakeholders: 81%
 - Working with the other local organisations that they have met through the programme (on a one-to-one basis): 79%
 - Working with the lead organisation (on a one-to-one basis): 70%.
- 5.55 These answers suggest that trust has been established between those who took part in the programme, and that partnership working is seen as being of real value.

“This project has helped to cement relationships and bring different cultural and visitor organisations together, and hopefully leaves a legacy of sharing ticketing and promotion in a more joined up and strategic way.”

Summary

- 5.56 There is strong evidence that Cultural Destinations has led to partnerships and trust being built, both within the cultural sector and between the cultural and tourist sectors, despite the financial and resourcing pressures on many organisations. In most cases these partnerships look set to be sustained, albeit sometimes in re-configured form. Cultural Destinations 2 (CD2) is the initial form of support for the majority but even those destinations that did not apply for CD2 have identified other potential sources of support to pursue the next phase of their activities. There are also signs that Cultural Destinations is helping to build a more ‘place-based’ approach in the destinations, which almost by definition tends to encourage partnership work.

6. Concluding thoughts

- 6.1 Cultural Destinations marked the first fruit of what was expected to be a new, closer relationship between Arts Council England and VisitEngland. As such, it was an experiment both for the two organisations and the sectors they represent.
- 6.2 Virtually all those closely involved in the programme regarded it as a worthwhile project. At a time when resources are thinly spread, Cultural Destinations has provided a mechanism for strategic thinking about the cultural sector's role in local visitor economies. Boosting the impact of culture can be a way of both strengthening and diversifying the visitor economy: considerable effort has gone into building partnerships around this insight.
- 6.3 There is also a greater understanding of the cultural sector's role in the shaping of place more generally and as a driver of tourism visits. This presents opportunities to link culture and tourism into wider economic discussions around place, an important theme in the recent Industrial Strategy Green Paper. People are enthusiastic and want to work together – the problems lie around capacity. Cultural Destinations in part addressed this need.

“Having worked in the cultural sector in Cumbria for a number of years, I feel that for the first time we have made real progress in joining up the cultural offer and convincing the broader tourism sector of its impact and value.”

- 6.4 Cultural Destinations was also seen as an opportunity for Arts Council England and VisitEngland to influence other agencies, such as Local Enterprise Partnerships or DMOs, to support cultural tourism work. A number of the destinations have done useful work on exploring and defining the concept – this material could be pulled together and drawn upon in a more systematic fashion.
- 6.5 Although there is obvious scope for co-operation and co-ordination between the two sectors, they are nevertheless quite different in many respects. Furthermore, both are operating under considerable resource pressure. The programme was slow to get going, and three of the ten projects were granted extensions past the original deadline to allow them to complete their projects. Although the deliberate selection of geographically and thematically varied projects brought diversity to the programme, it perhaps also reduced the scope for knowledge-sharing and other synergies. There were mismatches in expectation over, for example, the role of VisitEngland and the nature and form of evaluation processes. The ambitions of the projects, at least initially, may have exceeded what could realistically be done with the resources being provided by the programme.
- 6.6 Finally, it is worth noting that several of the destinations described Cultural Destinations as the start of a journey rather than an end-point. There was also a widespread wish to see Arts Council England and VisitEngland build on the programme. In these respects, the announcement of a second round of Cultural Destinations funding, and the fact that seven of the Round 1 projects were successful in seeking further support from it, suggests that there is a real opportunity to build on the progress made to date.

“There is such potential for this programme with its continuation. It feels like now it has established itself within the cultural and tourism sector and given a taste of what it could further facilitate, it will go from strength to strength.”

Annex A: Analysis of stakeholder survey

- A.1 The bulk of the discussions with the destinations have taken place with project managers and lead organisations. As table 5.1 showed, however, there was a wider group of core stakeholders that were closely involved in the programme. It was felt that it would be useful to have a mechanism by which their thoughts on the programme could be brought into the evaluation process. An online survey was therefore set up to capture their views. In total, 73 responses were obtained from the ten destinations – see Table A-1. The number of responses varies from destination to destination, depending on the number of core stakeholders, so this is not an equally weighted survey. However, the returns for individual destinations have been considered separately, and there were no signs that any of them differed consistently from the overall pattern.
- A.2 Each destination had its own version of the survey. It included a standard ‘core’ of multiple choice questions to which destinations were allowed to add one or two further questions to help with their own evaluation processes. This annex is concerned only with the standard set of questions. Blanks or skipped responses have been removed from the analysis. The number of responses for each question is referred to by ‘n=’ in each table and/or graph.

Table A-1: The number of survey responses by destination

Site	Number of responses
Bristol and Bath	7
Calderdale	9
Cornwall	13
Cumbria	9
Essex	5
Kent	7
Lincoln	5
Liverpool	7
Nottinghamshire/ Derbyshire	6
Sheffield	5
Total	73

Source: SQW

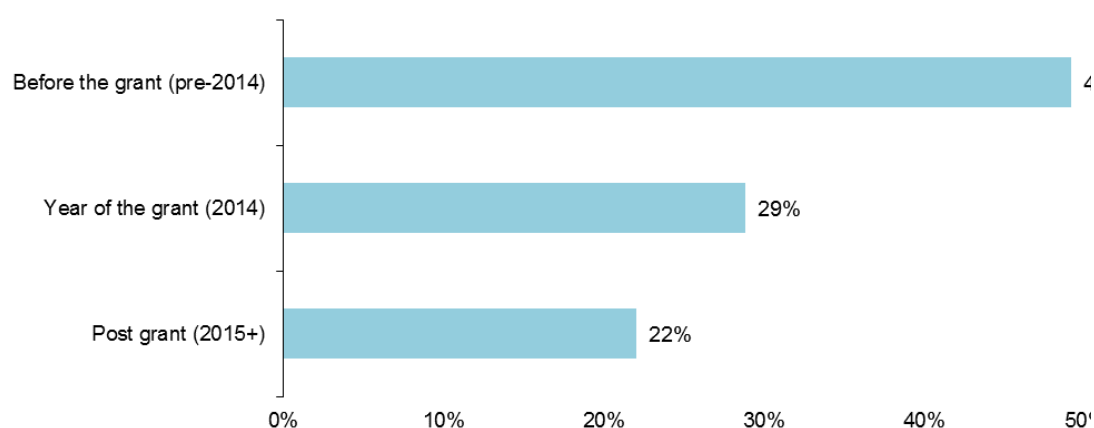
- A.3 The annex discusses the responses received to the survey and explores their implications.

Awareness of the lead organisation’s application for the Cultural Destinations funding

- A.4 The survey began with a couple of questions designed to establish the degree of closeness between the stakeholders and the lead organisation.
- A.5 The first asked when the stakeholder became aware that the lead organisation was applying for/had applied for Cultural Destinations funding. The programme (and its funding) was formally granted in April 2014. Based on this, responses from the stakeholders have been

categorised into 'Before the grant (pre-2014)', 'Year of the grant (2014)' and 'Post grant (2015+)'. Figure A-1 shows that, in all, 49% of survey respondents were aware of the funding pre-2014, with many of these likely to have been involved directly in the funding application/process. A further 29% of all survey respondents were aware of the funding during 2014 and a remaining 22% after the grant funding year (from 2015 onwards). However, this apparent oddity is explained by the fact that many of this last group of respondents stated they had only taken up their posts in 2015 onwards, and had been unaware of Cultural Destinations before their current employment.

Figure A-1: Awareness of the lead organisations funding application for the Cultural Destinations funding (n=59)¹⁵



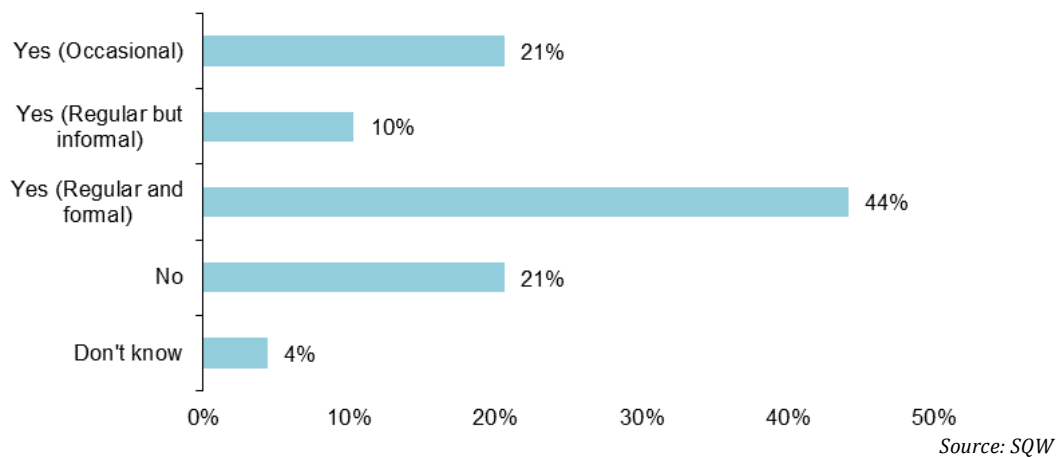
Source: SQW

Contact with the lead organisation before the start of the programme

- A.6 A second question asked if stakeholders had had any contact with the lead organisation before the programme began in April 2014, and if so, how frequent this was.
- A.7 As shown in Figure A-2, 75% of the respondents had had contact with their lead organisation before the programme. Within this, 44% of the total number of respondents had regular and formal contact, with others having regular but informal contact (10%) or just occasional contact (21%). A further 21% of respondents had had no contact with their lead organisation.
- A.8 The responses to these questions suggest that the core stakeholder group often had pre-existing relationships with the lead organisation, and were substantially involved in the project from its early stages. It therefore implies that their perspectives on the Cultural Destinations programme (as expressed in this survey) are likely to be well-informed.

¹⁵ Essex (n=5 respondents) was not included in this. The question was removed at the request of the project manager to avoid confusion related to the change of lead organisation there.

Figure A-2: Stakeholder's contact with the lead organisation before the programme (n=68)¹⁶



Contribution to the Cultural Destinations programme

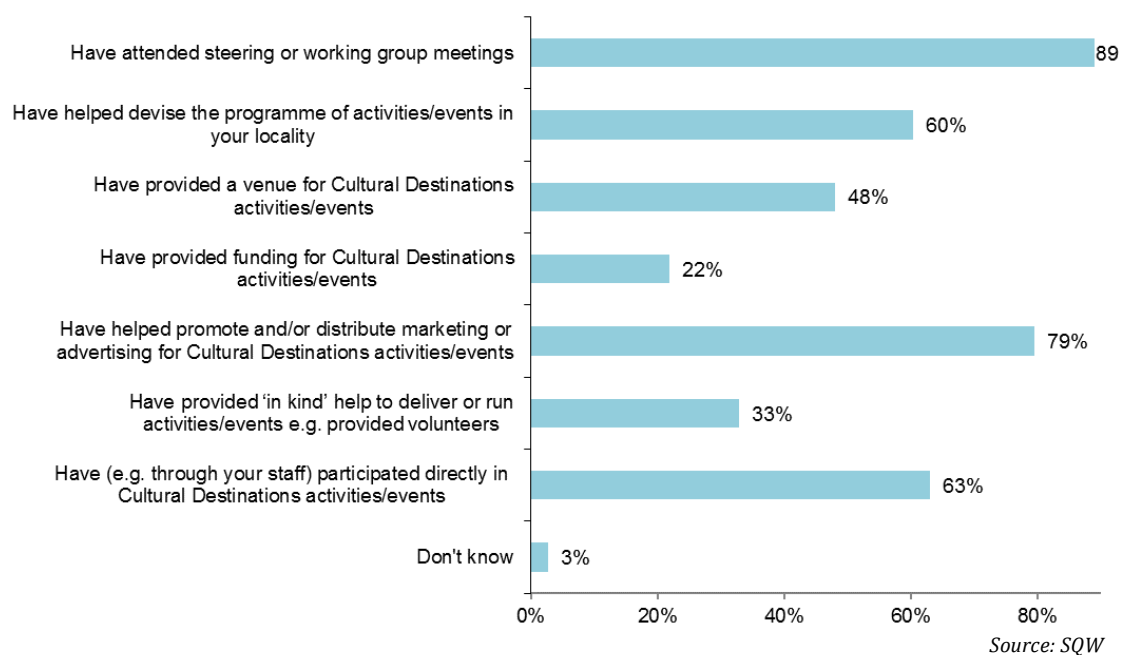
A.9 Next, respondents were asked to describe how they had contributed to the Cultural Destinations programme in their area, by selecting answers from a range of possibilities. (Multiple answers were allowed.)

A.10 Figure A-3 shows that the top three forms of involvement were:

- Stakeholders attending steering or working group meetings: 89%
- Promotion and/or distribution of marketing materials for the events: 79%
- Staff members participating directly in these events themselves: 63%.

A.11 Only 22% had helped fund any Cultural Destinations activity or event themselves.

Figure A-3: Contribution to the Cultural Destinations programme (n=73)



¹⁶ Essex (n=5 respondents) have not been included in this as the question was removed by request of the client

A.12 Table A-2 demonstrate that the large majority of survey respondents – 89% – became involved in more than one way, with almost 60% contributing in three, four or five ways. This suggests the programme demanded considerable commitment from its core stakeholders.

Table A-2: In how many ways were stakeholders involved in the programme (n=73)

No. of involvement methods	No. of stakeholder responses	%
1	8	11%
2	8	11%
3	14	19%
4	12	16%
5	17	23%
6	7	10%
7	7	10%
Grand Total	73	

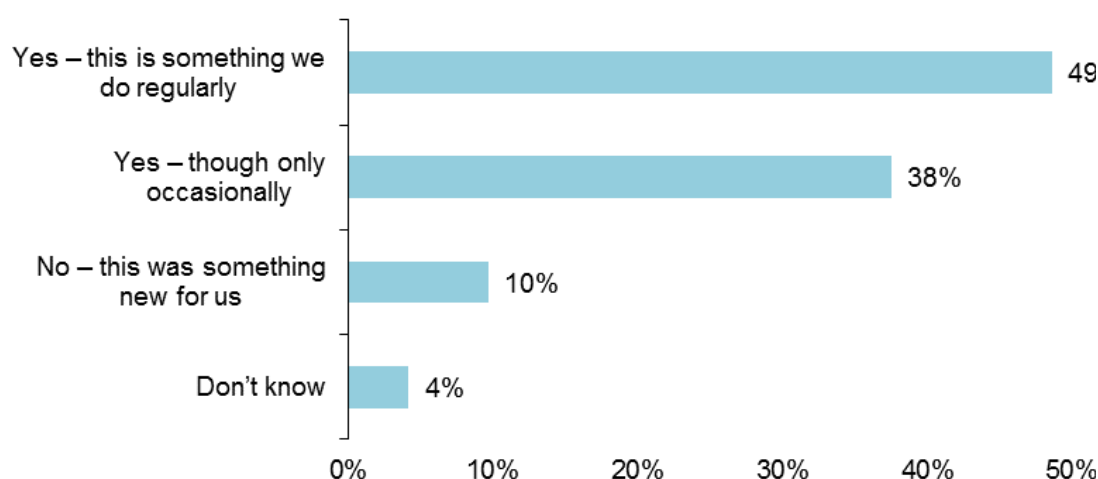
Source: SQW

Support to third-party organisations or projects in the past

A.13 However, answers to a further question suggested that offering this kind of support is not unusual for the stakeholders. In all, 87% of them had provided this kind of support previously, 49% on a regular basis and 38% more occasionally (as captured in Figure A-4). Just 10% of stakeholders identified their involvement in the activities supporting the Cultural Destinations programme to be something new for them.

A.14 This shows that the majority of core stakeholders had some experience of partnership working to draw on before the Cultural Destinations programme, and for almost half of them it is a regular feature of their working practices.

Figure A-4: Support offered to third-party organisations/projects in the past (n=72)



Source: SQW

Perception of destination

A.15 The next question sought to explore the stakeholders' sense of how their area is perceived in relation to tourism and culture. Table A-3 describes the responses.

- A.16 The overall view from across the destinations seemed to be that they were generally regarded as better known for tourism/ leisure than for culture. In all, 63% strongly agreed their area was well-known for tourism, with 42% strongly agreeing it was well-known as being culturally rich. Respondents also felt that local government was more likely to value the contribution of tourism to the local economy (52% strongly agreed tourism was valued by local government) than culture (37% strongly agreed culture was so valued). However, more than three-quarters of respondents (77%) felt that their area's cultural attractions were an important part of their area's appeal to visitors.

Table A-3: Stakeholder perception of their respective area (n=71)

	Strongly agree	Somewhat agree	Disagree	Don't know
My area is well-known for being culturally rich	42%	48%	10%	0%
My area is well-known as a tourism/ leisure destination	63%	25%	11%	0%
My area's cultural attractions are an important part of my area's appeal to visitors	77%	18%	4%	0%
Local government in my area values culture's contribution to the local economy	37%	49%	13%	1%
Local government in my area values tourism's contribution to the local economy	52%	41%	1%	6%

Source: SQW

Cultural Destination programme's influence on the stakeholder organisation

- A.17 The Cultural Destinations programme, as Table A-4 shows, has generally had positive effects on the stakeholders. The most commonly identified ways were:
- Widening their understanding of the cultural sector in their respective areas: 51% strongly agree
 - Developing new partnerships with organisations they have met through the programme: 57% strongly agree
 - Extending their business networks in the area: 46% strongly agree
- A.18 There was less certainty, however, that the programme had led to an increase in the number of customers/ visitors stakeholders had, or that their customer bases had broadened, or to greater revenue generation. The proportions of respondents who said 'don't know' in answer to these questions was strikingly high: 24%, 24% and 34% respectively.
- A.19 Respondents were also less sure that being involved in the programme had led to more contact with local government bodies, with only 9% strongly agreeing on this point, though a further 41% somewhat agreed.
- A.20 However, a large majority of the stakeholders – 87% – either strongly or somewhat agreed that Cultural Destinations “has strengthened our organisation more generally, with potential benefits in future”.

Table A-4: Cultural Destination Programme's influence on the respective stakeholder organisation

	Strongly agree	Somewhat agree	Disagree	Don't know
We understand the wider cultural sector in our area better since becoming involved in Cultural Destinations	51%	42%	6%	1%
We understand the wider tourism sector in our area better	41%	49%	6%	4%
We have extended our (business) networks in the area	46%	42%	8%	3%
We have developed new working partnerships with organisations we have met through Cultural Destinations	57%	26%	16%	1%
We have more contact with local government bodies in our area than before	9%	41%	36%	14%
We have received more customers/visitors as a result of the Cultural Destinations programme	24%	38%	14%	24%
We have broadened our customer base (type of customers/visitors) as a result of the Cultural Destinations programme	24%	37%	15%	24%
We have increased our revenues as a result of our involvement in Cultural Destinations	9%	30%	27%	34%
We have changed our business practices as a result of the Cultural Destinations programme	21%	39%	31%	9%
Involvement in Cultural Destinations has strengthened our organisation more generally, with potential benefits in future.	41%	46%	9%	4%

Source: SQW

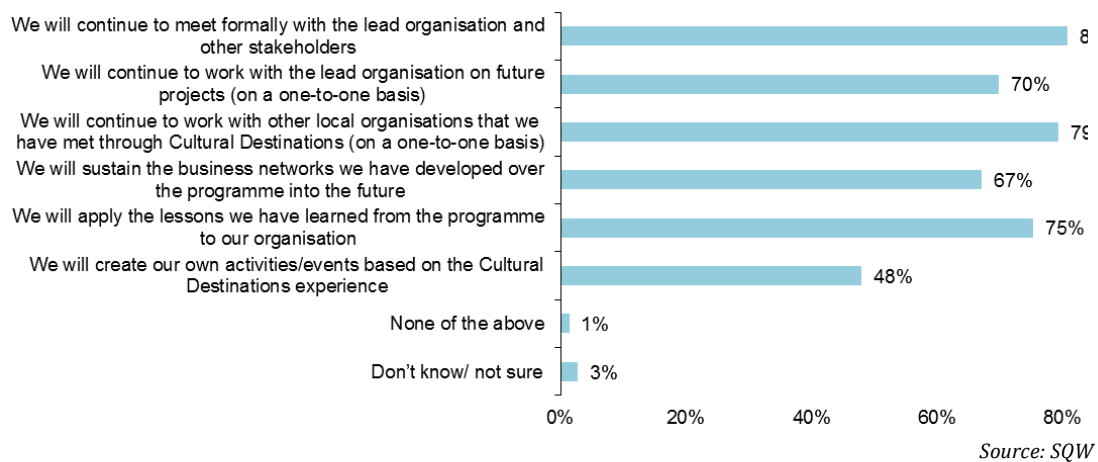
Building on the Cultural Destinations experience

A.21 Figure A-5 explores how the stakeholders intend to take forward their experiences of the Cultural Destinations programme. In all, 96% planned to do so in one way or another, with the most popular answers being:

- Continuing to meet formally with the lead organisation: 81%
- Working with the other local organisations that they have met through the programme: 79%
- Applying the lessons they have learnt from the programme to their own organisation: 75%.

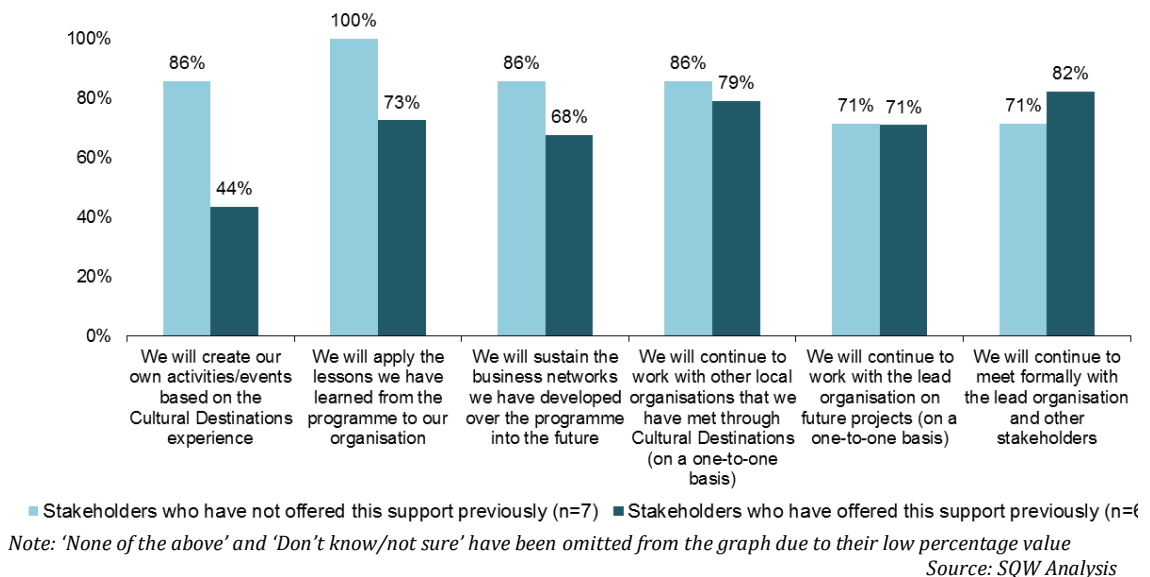
A.22 However, less than half of survey respondents were expecting to create their own activities/events based on their Cultural Destinations experience.

Figure A-5: How stakeholders shall build on their Cultural Destination's experience (n=73)



A.23 As noted earlier, 10% of the sample said they had not offered help to third party organisations/ projects before – in other words, they were not used to working in partnership. Figure A-6 compares the future actions of this small group (n=7) against the results for the remaining organisations. While the small sample size means caution is needed in interpreting the findings, they are encouraging. They suggest that these less experienced organisations are now at least as keen (and sometimes more so) to continue building on the relationships they have developed through Cultural Destinations. All seven of these stakeholders intended to apply the lessons they have learned from the programme to their organisation.

Figure A-6: How stakeholders shall build on their Cultural Destination's experience, based on their level of support previously offered to others (n=7 and n=62)



Longer-term impacts of the Cultural Destinations programme

A.24 Finally, the stakeholders were asked about what they saw as the longer-term impacts of Cultural Destinations in their area.

- A.25 More than half (54%) strongly agreed that the cultural offer of the area has been enhanced by the programme. Sizeable proportions also strongly agreed that the image of the area has been changed for the better by Cultural Destinations (41%) and that the tourism sector better understood the role of culture in the visitor economy (44%).
- A.26 However, as in the previous question, there was much less assurance about Cultural Destinations' financial effects. Only 9% of stakeholders strongly agreed that the local cultural sector was more financially resilient than it was as a result of the programme, and just 7% thought so of the local tourism sector. There were also high proportions of 'don't knows' for options on whether overall visitor numbers had increased or whether different types of visitor were being attracted to the destinations.

Table A-5: The long-term impact of the Cultural Destinations programme

	Strongly agree	Somewhat agree	Disagree	Don't know
The cultural 'offer' of the local area has been enhanced by Cultural Destinations	54%	41%	4%	1%
Local people are more aware of the cultural strengths of our area than they were before Cultural Destinations	37%	46%	8%	8%
People from outside our area are more aware of its cultural strengths than they were before Cultural Destinations	39%	48%	3%	10%
The image of the area has been changed for the better by Cultural Destinations	41%	39%	6%	14%
The local cultural sector is more aware of the value of visitors from outside the area than it was before	39%	46%	6%	10%
The local cultural sector is more financially resilient than it was, as a result of Cultural Destinations	9%	43%	17%	30%
Cultural Destinations has increased the overall number of visitors to the local area	19%	36%	6%	40%
Cultural Destinations has brought a different type of visitor to the area than those who came before	25%	38%	4%	33%
The tourism sector locally is more financially resilient than it was, as a result of the Cultural Destinations programme	7%	43%	7%	43%
The local tourism sector understands the role of culture in the visitor 'offer' better than it did before	44%	49%	3%	4%
The local tourism sector is more willing to engage with the cultural sector than it was before	49%	41%	3%	7%
The cultural sector is more willing to engage with the tourism sector than it was before	54%	41%	1%	4%
Local government is more aware of the relationship between tourism and culture and how this can contribute to the local economy	34%	42%	10%	14%