

**TORBAY CULTURE**

BECAUSE IT MATTERS | EST. 2015



# Torbay Great Place Scheme

2017-2020

Evaluation

Claire Gulliver | January 2021

**You can really feel a  
community of people who  
want to see a change.**

Participant, The Offering

**Subtly and subliminally the  
Great Place Scheme has  
brought us together.**

Great Place Scheme partner



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# FOREWORD

The purpose of an evaluation report is to look back and reflect on the successes - or otherwise - of a piece of work. The best evaluation should also propel us forwards.

Looking back...The Great Place Scheme was initiated by the government in its Culture White Paper back in 2016. At the time, that was regarded by some as the most significant government paper on culture since Jennie Lee's A Policy for the Arts in 1965. The idea of the Great Place Scheme, co-sponsored by the National Lottery Heritage Fund and Arts Council England, and supported by Historic England, was to pilot new approaches to local investment in arts and culture. As well as supporting increased cultural engagement, the Scheme aimed to nurture long-term impact in places, encouraging cross sector partnerships, and ensuring culture was made more visible to policy-makers and local citizens alike.

Torbay Culture brought partners together to apply and secure this funding; for the first time, creativity and heritage in Torbay would be supported by a multi-agency investment. Torbay's Scheme was designed to allow cultural partnerships, working across areas of interest and policy, to be tested. The scale of the programme - in terms of the scope of areas it aspired to reach, and the activity it would influence - was considerable. This was not simply about 'more culture, for more people, in more places'. It was intended to reach across sectors and silos. It worked to change lives, build resilience, engage audiences and shape our places, themes reflecting Torbay's ten year cultural strategy Enjoy, Talk, Do, Be with its focus on people and place.

During the course of the Scheme people across the culture sector, including artists, creative practitioners, and heritage organisations, have worked with partners in the public, private and third sector. NHS, public health and local government; academics, architects, charitable trusts, developers, environmentalists, town planners, commercial partners... These relationships and the spectrum of partners are evidenced in this evaluation, and in the accompanying film, along with other project specific reports and infographics on our website.

The role of culture, heritage and creativity to improve our quality of life is evident; we have all witnessed that, never more so than during the coronavirus pandemic. The Scheme has been about building meaningful collaboration, and culture change. It could not have happened at a more significant time in our lives. For so many reasons change is affecting everyone, and there will be more to come. This change can generate creativity. Meg Wheatley said that 'The things we fear most in organisations - fluctuations, disturbances, imbalances - are the primary sources of creativity'. She was right. The creativity demonstrated in the projects delivered as part of the Scheme has been inspiring.

It is fascinating that the Scheme has been about heritage and creativity. Those words are often perceived, or presented, as different ends of the cultural spectrum, but of course they are not. Heritage is all about people. People create or shape heritage; they inhabit, nurture, learn from, or innovate because of it. They are inspired by it. And creativity, as Matisse said, takes courage. Apply creativity's courage and heritage's power to inspire as one, and you have something exceptional.

There are many to thank and our website lists the numerous people and partners who have made it possible. Special thanks to the Great Place Scheme project leads who enabled us to reach and engage with so many people; to Claire Gulliver for her diligent work as independent evaluation consultant over recent months; and to Anna Matthews who programme managed the Scheme with dedication over a period of three years.

As we pause to look back at where we have been travelling, we are also looking to the future, to the possibilities that exist, to what we have learnt and can put into practice. Torbay's Great Place Scheme has been a starting point. We have got so many paths to follow, and we'd love you to come along with us.

**Jacob Brandon**  
Chair

**Martin Thomas**  
Executive Director



# EXECUTIVE SUMMARY

Torbay's Great Place Scheme (2017-2020) was one of 16 across England designed to pilot new approaches to place-based investment in culture and heritage. It was independently led by Torbay Culture. This evaluation uses a mixed methods approach to explore the programme's impact.

Cultural activity in the bay was significantly boosted during the Great Place Scheme, with the Eyeview cultural programme as a whole and Eyeview Wavelength in particular recording extraordinary levels of engagement, much of it locally-based and taking on an iconic status in the local area.

Of particular note has been the success of Eyeview in overcoming historic local perceptions of arts as being 'parachuted in' or 'not for me'. Instead, Eyeview invested significant energy in building community trust by prioritising participation and involvement. It is suggested that this grassroots up model, with creative specialists as conduits, is an effective one for the future.

Using this model, Great Place Scheme investment has facilitated local engagement to shape major capital and infrastructure projects in the bay. Schemes at The Strand, Torquay; Station Square, Paignton; Westerland Valley Country Park and Paignton and Preston Flood Defences have been shaped by the character of Torbay's people and place and will lead to distinctive, liveable public space on their completion. Such schemes are long term, and the work so far has demonstrated the value of culture-informed public realm and secured planning authority buy-in.

While tourism was heavily impacted by the Covid-19 pandemic, a Great Place Scheme enabled vision for cultural tourism, 'Live Like a Local', has provided fresh impetus to develop authentic, experience-led tourism that is well-placed to capitalise on post-pandemic visiting.

In Torbay, this evaluation finds a cultural and community ecology that historically has been granular and dispersed. Great Place Scheme initiatives such as leadership development and the recent What Next? meetings have established stronger networks and collaboration. At neighbourhood level, projects such as Celebrate Chelston showed that a hyper-local model for creative community engagement can yield powerful impacts in community self-efficacy, while major events such as Wavelength link up the bay's different communities in shared experience.

Some challenges remained difficult to unpick. Early work to formalise the bay's network of creative practitioners, allowing it to secure new income streams and work with the statutory sector, has not yet found the right model.

'Test and learn' projects in social, care and education settings proved that creativity can support vulnerable adults and young people towards better wellbeing - but funding and capacity constraints in Torbay's statutory sector meant that a sustainable creative commissioning model remains elusive.

Within Torbay's cultural sector itself, quantitative audience data capture continues to be patchy, making it difficult to assess the impact of programmes and audience development initiatives or to establish longitudinal trends. And questions remain around model for arts and heritage volunteering in the context of a granular cultural ecology and the need to support demand for paid creative work in Torbay, particularly for young people.

## EXECUTIVE SUMMARY CONTINUED...

However, the Great Place Scheme leaves the bay's arts and heritage sectors in a stronger position than it found them. With Scheme business planning support, Doorstep Arts became Torbay's first Arts Council England National Portfolio Organisation, investing in arts education for the Bay's young people. Local Community Interest Company Jazz Hands took over Paignton's Palace Theatre from Torbay Council and runs the venue successfully.

The value of culture and heritage is woven into major bids for investment, including Future High Streets Fund which will invest in the historic Paignton Picture House, and the Towns Fund which will enable creative landscaping and lighting in Torquay. And a new producing house, Filament, ensures artists and creatives will continue to provide critical bridging capital, linking local communities to new opportunities at local, regional and national level.

At strategic level, examples of activity from the Great Place Scheme led to the integration of arts and heritage into local planning. Culture is an integral part of Torbay's Covid-19 Economic Recovery Plan, Local Plan Review, Local Cycling and Walking Infrastructure Plan, Healthy Torbay and Climate Change Strategy.

The evaluation concludes that Torbay's Great Place Scheme has been particularly successful in integrating culture and heritage into the everyday business of non-cultural partners and in developing a more resilient cultural sector in the bay. It also achieved good outcomes in terms of community engagement and local pride. Furthermore, while it was not a high profile part of Torbay's Local Outcomes Framework, the Great Place Scheme delivered important gains in community capacity and capital.

The report closes by identifying a handful of themes that recurred throughout the evaluation process, with brief reflections and suggestions for future discussion. It also offers five brief recommendations for the next stage.



Events at the Spanish Barn, Torre Abbey. Part of Eyeview Wavelength, 2019. Photo: Marco Kessler

# KEY DATA

The Great Place Scheme's cultural programme, Eyeview, provided **287 public events** experienced by **53,300 people**

**40,000 people** experienced **Eyeview Wavelength**, a festival of light and sound. **98% of them were Torbay residents**

**82% of Eyeview audience members** would **recommend Torbay** as a place to visit

**91% of Eyeview audience members** agreed that it was **important that it was happening in Torbay**

**86% of Eyeview audience members** agreed that the events **increased their pride in Torbay**

The Scheme invested in creative talent - **153 practitioners** were employed to work on projects, **89 of these artists were from Brixham, Paignton and Torquay**

**180 residents, family members and carers** were involved in developing the **innovative** Torbay Care Charter commissioned jointly by Torbay Culture and Torbay Council

**194 local people** took part in **creative engagement events** as part of the Great Place Scheme's town centre regeneration work

**7 Torbay organisations** explored and /or adopted **new governance models**

# INTRODUCTION

Torbay's Great Place Scheme (2017-2020) was one of 16 across England designed to pilot new approaches to place-based investment in arts and culture.

Supported by Arts Council England, the National Lottery Heritage Fund and Historic England, Torbay's £1.6m scheme was one of the largest. It was also the first time there was national multi-agency investment in culture and heritage in Torbay.

Concentrating on places with high levels of socio-economic deprivation, the programmes aimed to nurture long-term impact by encouraging cross-sectoral partnerships; ensuring the role of arts and culture was visible to policy-makers and local residents<sup>1</sup>.



Paignton Station Square consultation event, 2018

<sup>1</sup> <https://www.artscouncil.org.uk/funding-finder/great-place-scheme>



Silence Between Waves, Richard Chappell Dance, Berry Head, Brixham. Eyeview (Extra)ordinary, 2019.

# TORBAY'S GREAT PLACE SCHEME

Torbay's Great Place Scheme comprised four strands of work:

- A. Shaping Place
- B. Changing Lives
- C. Engaging Audiences
- D. Building Resilience

The four strands were managed for Torbay Culture by a dedicated Programme Manager, with engagement from a Working Party made up of active stakeholders. Specialist individual project leads were recruited to deliver the different strands of activity.

**This report is in three sections.**

**Section One** considers performance against the local evaluation framework, using an indicator-based approach developed in the early stages of programme delivery.

**Section Two** draws on Ripple Effect Mapping and Theory of Change approaches to thinking about impact.

**Section Three** identifies key themes for future discussion.

Alongside this report, a number of further evaluations and case studies by other authors consider specific elements of Torbay's Great Place Scheme in detail:

Connections between Torbay Culture, Health and Wellbeing in Torbay: Evaluation of the Arts on Referral pilot programme 2016-18, Mary Schwarz, Torbay Culture, 2020

Creative Transitions: External Evaluation Report, Mary Schwarz, Torbay Culture, 2020

Eyeview Cultural Programme: Evaluation Report, Nathalie Palin

A selection of 'think pieces' and short films about Torbay's Great Place Scheme are available on the



The Offering, Shelley Castle, Torre Abbey Sands. Eyeview (Extra)ordinary, 2019. Photo: Paul Blakemore



Celebrate Chelston workshop, 2019

Torbay Culture website [torbayculture.org](http://torbayculture.org)

# METHODOLOGY

A project management and evaluation consultant was engaged in August 2020 with a key focus on undertaking summative evaluation of Torbay's Great Place Scheme in its entirety.

A mixed methods approach was used to understand the impact of the scheme:

1. In particular the consultant drew on a local evaluation framework previously developed. This set out eight desired outcomes with 26 sub-outcomes, 45 indicators and 71 metrics. This work makes up the greater part of this report (Section One)
2. In order to identify unexpected outcomes and capture broader impacts, the consultant undertook a Ripple Effect Mapping exercise (Section Two and Appendix A)
3. Next, the activities, outcomes and impacts set out in the Ripple Effect Map were sequenced using a Theory of Change model and then quantified against Torbay's local evaluation framework (also in Section Two)
4. Finally a simple thematic analysis of the Ripple Effect Map content was used to draw out key themes which are presented for future discussion in Section Three.

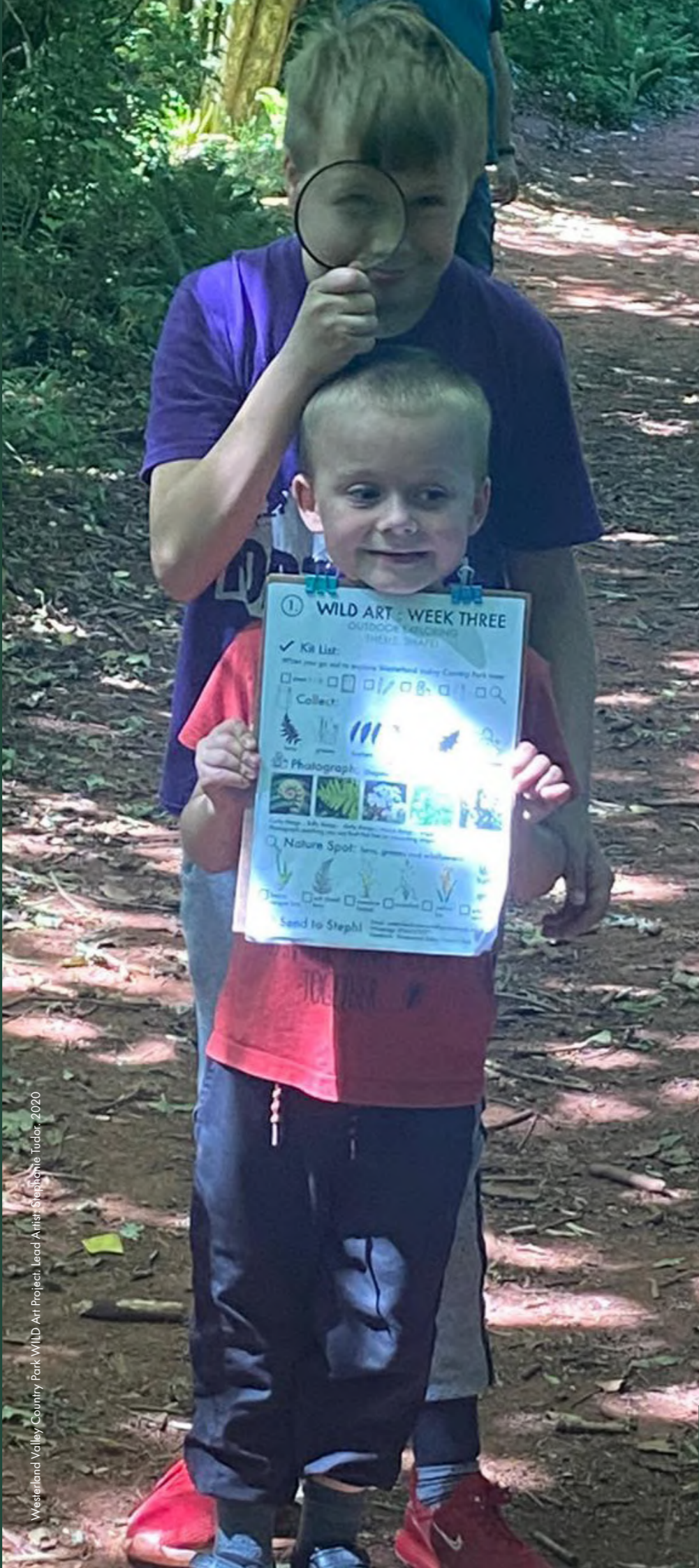
In carrying out the above, the consultant used three processes:

1. Desk research and data consolidation from the different strands of the programme
2. A workshop with the nine members of the Torbay Great Place Scheme Working Party
3. Structured one-to-one interviews with nine stakeholders and partners.



The Cave Hunters and the Truth Machine, Sean Harris. All Saints Church, Brixham. Eyeview (Extra)ordinary, 2019. Photo: Clare Parker





Wessexland Valley Country Park WILD Art Project, Lead Artist Stephanie Tudor, 2020

# SECTION 1: FINDINGS

This section looks at performance against the local evaluation framework of eight outcomes and their indicators.

## 1. Local Outcome 1: Engagement with arts, culture and heritage by Torbay residents is increased

It has been difficult to establish clear baselines for this outcome. As a workaround, this section uses Taking Part Survey data as a comparator.

However, frequency of participation and attendance has declined slightly among those living in the most deprived geographical areas in England:

**Indicator: Local people attend or take part more frequently than in the past or engage for the first time**

	2016/17	2019/20
Arts	67%	59%
Heritage sites	56%	51%
Museums and galleries	39%	34%

### Context: Taking Part data

The national Taking Part report shows that frequency of participation and attendance in South West England remained fairly stable during the period of the Great Place Schemes:

	2016/17	2019/20
Arts	87%	87%
Heritage sites	82%	83%
Museums and galleries	54%	51%

**Fig.1** Proportion of South West population taking part in or attending cultural sites or events in preceding 12 months  
Source: Taking Part statistical releases, DCMS

**Fig.2** Proportion of people living in most deprived 10% of geographic areas<sup>2</sup> in England that took part in or attended a cultural site or event in preceding 12 months.  
Source: Taking Part statistical releases, DCMS

Torbay is the most deprived local authority area in the South West, with one third of the population living in neighbourhoods counted among the 20% most deprived in England<sup>3</sup>. This is one of the reasons the bay was awarded a Great Place Scheme.

<sup>2</sup> Indices of Multiple Deprivation, statistics from UK Government and Torbay Council's Housing Strategy 2019  
<sup>3</sup> Indices of Multiple Deprivation, statistics from UK Government and Torbay Council's Housing Strategy 2019

## Frequency of attendance or participation by Torbay residents

Questions around frequency of attendance at cultural places and events in general were not asked as part of local audience surveys in 2013<sup>4</sup> and 2019<sup>5</sup>. If this is an important indicator for the area it is suggested that the Taking Part question is included in future audience research\*.

The 2013 and 2019 audience surveys instead asked whether respondents were from the local area or not. Some extrapolation might be possible using the raw data, but the available reports show local visitors as a proportion of the whole and previous attendance as a whole - in other words it has not been possible to cross-reference the data for Torbay-based respondents only, in order to establish their previous attendance.

The 2013 survey results show that 46% of audiences at Torbay venues were local to the bay<sup>6</sup>, rising to 52% in 2019<sup>7</sup>. While this points to an increase in the proportion of audiences drawn from the local area during the period of the Great Place Scheme, it does not show that these local visitors were visiting for the first time, or more frequently than in the past.

At individual organisation level, there is a correlation between organisations with a low percentage of local audiences and organisations with a high percentage of first time visitors. For example, the two venues recording the highest proportion of first time visitors are Torre Abbey (71% first time visitors) and Torquay Museum (69%). These same two venues are in the bottom three for attracting local audiences: Torquay Museum (28% local audiences), Torbay Festival of Poetry (29%) and Torre Abbey (35%). This correlation is unsurprising, and reflects the visitor focus of Torquay Museum and Torre Abbey. At the same time, there might be scope to increase these two venues' relevance and interest to local people in line with grassroots character of the Great Place Scheme (see Section Three).

It's worth noting that Wavelength, part of the Great Place Scheme's Eyeview Cultural Programme, recorded an audience that was 98% local to Torbay. Once again, this

does not prove that those local audience members were taking part for the first time, or more frequently than in the past. But it does show that the largest scale intervention by the Great Place Scheme was accurately calibrated to engage a local audience.

**Indicator: Those less able to participate in cultural activity have the opportunity to do so**

***I think it's really nice because people like myself have never really been involved in the arts at all, all my life [...] I've always been on the outside of things thinking 'Wow, if only...'***

**Participant, *The Offering***

## Context: Taking Part data

National Taking Part data shows that some population groups are less likely to take part in cultural activity than others. This doesn't necessarily correlate with being unable to take part. In fact, the top reason nationally for not participating is simply 'I'm not interested' (43% of non-participants). This is followed by not having time (31%), having a health problem or disability (21%), activities being difficult to get to (9%) or too expensive (9%)<sup>8</sup>.

Taken literally, the indicator 'those less able to participate in cultural activity have the opportunity to do so', is about increasing the supply of accessible activity, not its take up. The Great Place Scheme's cultural programme provided 287 public events experienced by 53,300 people, with most of these events being free to experience.

**The Eyeview cultural programme provided 287 public events experienced by 53,300 people**

## Possible barriers to attendance in Torbay

### Disability

The Taking Part data shows that disability remains a barrier to attendance at national level. 2011 UK census data shows that the level of disability in Torbay is 24%. However, the level of disability among audiences at cultural events and activities in the area was 15% in 2019<sup>9</sup>. Unfortunately there is no Torbay baseline against which to compare the 2019<sup>10</sup> figures. Torbay's previous audience data project, Summer of Data (2013), did not ask questions about disability and it is not possible to make assumptions based on ACORN segmentation.

### Socio economic background

CACI<sup>11</sup> ACORN segmentation of locally-based audiences (Torbay postcodes only) in 2019<sup>12</sup> shows that 40% were from a less advantaged socio-economic background (ACORN's 'Modest means' and 'lower' groups) compared to 48% of the Torbay population as a whole. This is in the context of Torbay being the most deprived local authority area in the South West, with one third of the population living in neighbourhoods counted among the 20% most deprived in England<sup>13</sup>.

Again, it is difficult to identify a baseline in order to assess whether participation levels among less advantaged groups increased during the Great Place Scheme. While A Summer of Data (2013) included ACORN segmentation of Torbay audiences, CACI updated the ACORN segmentation model between 2013 and 2019, making precise comparison difficult.

### Arts on Referral

Alongside public cultural events and sites, Torbay's Great Place Scheme saw 139 people taking part in the 2016-18 Arts on Referral test and learn projects<sup>14</sup> as part of the programme's Changing Lives activity strand. While the majority of Arts on Referral participants were locally-based by definition, they were targeted by health need not cultural engagement level. For instance, the project targeted adults experiencing breathlessness, adults with depression or anxiety and adults at risk of falling. It is likely that there is some crossover between these targeted groups and groups who face barriers to participation.

Feedback from participants shows that many of them wanted to continue their activity after the test project ended.<sup>15</sup>

Arts on Referral also targeted young people at risk of emotional health difficulties. Again, although these young people were not profiled for cultural participation, it is likely that there will be some crossover between this group and the subsection of young people nationally whose emotional health or social situation makes it less likely they will take part in cultural activity.

### Celebrate Chelston

Celebrate Chelston was a 'hyperlocal' project, delivered with and for the residents of a specific neighbourhood. 100% of the 186 project participants were residents of of the Chelston neighbourhood.<sup>16</sup>

While the sample size is small, for Celebrate Chelston we do have a snapshot of frequency of cultural participation - of 18 participants in one of the project's willow workshops, over a third (39%) had not taken part in a creative activity before. 89% said that they'd be more likely to take part in future as a result of the workshop.

<sup>4</sup> Summer of Data, Torbay Council, 2013. It has not been possible to access the raw data from the 2013 Summer of Data survey, but the survey report does not suggest this question was asked.

<sup>5</sup> Torbay Great Place Scheme Audience Evaluation Report 2020, South West Museums Development, 2020

<sup>6</sup> Summer of Data, Torbay Council, 2013

<sup>7</sup> Torbay Great Place Scheme Audience Evaluation Report 2020, South West Museums Development, 2020, p9

<sup>8</sup> Most common reasons for not attending arts events in 2019/20, Taking Part Survey 2019/20, DCMS, 2020

\* N.B. Taking Part is a whole population survey, not an audience survey

<sup>9</sup> Torbay Great Place Scheme Audience Evaluation Report 2020, South West Museums Development, 2020

<sup>10</sup> Disabled people will, of course, appear in all ACORN segments.

<sup>11</sup> <https://www.caci.co.uk/>

<sup>12</sup> Torbay Great Place Scheme Audience Evaluation Report 2020, South West Museums Development, 2020

<sup>13</sup> Indices of Multiple Deprivation, statistics from UK Government and Torbay Council's Housing Strategy 2019

<sup>14</sup> Connections between Torbay Culture, Health and Wellbeing in Torbay: Evaluation of the Arts on Referral pilot programme 2016-18, Torbay Culture, 2020

<sup>15</sup> Ibid, p42

<sup>16</sup> Postcode analysis of households receiving willow making packs by post during lockdown

## The 99

The 99 Report (2018)<sup>17</sup>, specifically considered non-participants and those with low levels of participation in cultural activity. The study screened for this characteristic (low participation levels) in its recruitment and is therefore a good reflection of this group (i.e. those with low levels of participation).

### Low engagement

The 99 Report did not collect information about disability, socio-economic group or race, instead using life stage or family situation to group its participants into three 'low participation' groups: young adults aged 16-24; parents and carers with children under 15 and mature adults aged 55-64.

Among the report's findings was the fact that half of non-attenders simply 'never got round to it', while half were put off by price. The relative importance of these 'barriers' to the groups did not shift between the start of The 99 project and the end; at three months' long, The 99 project was not intended as a 'before and after' assessment of this group.

The 99 Report revealed some unexpected barriers to engagement, including non-attendees' lack of confidence in knowing what to wear to an event or venue.

### First-time attendees

The 99 Project adds a further snapshot of first time attendance or participation. As noted previously, The 99 Project was specifically set up by the Great Place Scheme to work with Torbay residents with a low level of cultural engagement. At the start of the project, just 10% of participants in The 99 had visited just under half of the cultural venues included in the baseline survey.<sup>18</sup> After taking part in The 99 project, 63% of respondents<sup>19</sup> went on to visit arts or heritage venues for the first time.

Audiences experiencing cultural events and activities in Torbay, in summer to autumn 2019, were profiled as part of the 2019 audience research undertaken using South West Museums' Visitor Insight (SWMVI) framework. 47% of those surveyed were first time attendees or participants at the activity or event they were surveyed at. A further 15% had not visited or taken part for at least one year or

more. As noted previously, the reported figures include both local and non-local respondents so do not give a picture of participation specifically by local people who were 'unable' to attend<sup>20</sup>. Importantly, because the results consider past attendance at the event or site the survey took place at, they exclude Wavelength audiences as Wavelength was a new event. Unfortunately this means we are unable to establish whether the large and overwhelmingly local audience at Wavelength was attending for the first time.

As noted in the previous sections, of 18 participants in one of the Celebrating Chelston willow workshops, over a third (39%) had not taken part in a creative activity before. 89% said that they'd be more likely to take part in future as a result of the workshop.

### Indicator: The 99 participants continue to attend cultural events after the end of the research programme

At the end of the project, 85% of the participants said they felt confident about visiting heritage sites in future, although only 67% felt confident to attend arts events or performances and just 48% said they felt confident about taking part in activity. As mentioned elsewhere, 57% of respondents to the end-of-project survey had subsequently returned to the venue or event that they attended during the project.

### Indicator: Local people attending the GPS cultural programme say it's the first time in the last 12 months; and say that they'd do so again

Neither the 2013 or 2019 audience surveys asked respondents about likely future behaviour. The 99 Project research came closest with a question about respondents' current feelings about attending. This found that, at the end of the research, 82-85% of this less engaged group felt confident about visiting heritage sites, museums and galleries or libraries in future.

Confidence levels remained lower when it came to arts events or performances (67%) and actively taking part in activity (48%).

### Indicator: Volunteers report feeling more engaged in arts, culture and heritage in Torbay as result of Torbay Culture volunteer programme

62 Torbay residents acted as volunteer cultural ambassadors during the Great Place Scheme. A feedback survey of these individuals was undertaken in around February 2020. Sadly, due to circumstances beyond the control of the Great Place Scheme, it has not been possible to access the survey data.

### Objective: There is more local digital engagement with culture

#### Indicator: Number of subscribers and engagements with The Shorely (continually grows)

The Shorely, a new, digital 'insider guide' to cultural life in Torbay secured 4,776 subscribers. In 2021, Paignton's Palace Theatre is shaping a future community-based delivery model for this well-regarded digital cultural platform.

### Objective: More local people attend or participate in cultural experiences

#### Indicator: Number of local people attending local venues increases

None of the tools used in Torbay during the Great Place Scheme permitted this information to be collected. Cultural Organisation Surveys as part of the BOP national evaluation use the metric

'Overall number of audience visits or participation opportunities that your organisation had'. Of the three cultural organisations or groupings surveyed by BOP (Doorstep Arts, Encounters Arts and Torbay Culture and Arts Network/TCAN), only one, Doorstep Arts regularly hosted audiences or participants at their own venue. This is indicative of the paucity of physical cultural infrastructure in Torbay. All three of the organisations hosted audience visits or participation opportunities in other venues. The nearest we can get to a baseline is the number of audience visits or participation opportunities each organisation had in 2016-17:

Doorstep Arts:	457
Encounter Arts	-
TCAN	12

BOP's final cultural organisation survey data, when published, should reveal any movement in attendance or participation levels during the Great Place Scheme.

Without associated postcode information it is not possible to tell how many of these visits or participation opportunities were accounted for by people resident in Torbay.

Celebrate Chelston workshop, 2019



<sup>17</sup> The 99: Motivating local residents to attend arts and heritage in Torbay more often. Final Report, TDA / Torbay Culture, 2018

<sup>18</sup> Ibid, p6

<sup>19</sup> The 99: Motivating local residents to attend arts and heritage in Torbay more often. Final Report, TDA / Torbay Culture, 2018

<sup>20</sup> Survey of Eyeview audiences, 2019



Celebrate Chelston final event, 2020. Photo: Appleton Event photography

## 2. Local Outcome 2: Torbay residents feel a greater sense of pride in their local area and a greater sense of place

This section considers activity forming part of the Great Place Scheme's Shaping Place and Developing Audiences work strands.

### Objective: Local people champion Torbay to others

**Indicator: Local people sign up to be place-wide cultural volunteers and numbers of volunteers are maintained or increased**

As noted under Local Outcome 1, 62 Torbay residents acted as volunteer cultural ambassadors during the Great Place Scheme. All of the volunteers had a postcode within the Torbay Unitary Authority area.

Paignton Station Square:	28 participants <sup>21</sup>
The Strand, Torquay:	31 participants <sup>22</sup>
Westerland Valley Country Park / Wild Art:	71 participants
Let Me Show You Around:	64 participants

### Objective: Local people champion what is special about where they live and work

Participant feedback from the Paignton Station Square and Torquay Strand events shows that 95% of participants agreed with the statement 'I like where I live'.

In Chelston, 15 out of 18 workshop participants 'strongly agreed' that it was important that the activity was happening in Chelston and 15 out of 18 'strongly agreed' with the statement, 'I like where I live'.

### Indicator: Numbers taking part in townscape engagement events and activities

Creative engagement events as part of the Great Place Scheme's town centre regeneration work involved 194 residents:

### Indicator: Town centre development in Paignton and Torquay includes artists' manifestation of what is special about those places

The town centre developments at Station Square, Paignton and The Strand, Torquay, had both reached RIBA stage 3 by December 2020. Both schemes included artists' input at design stage from Adam Nathaniel Furman and Peter Marigold respectively. This input has incorporated creative community engagement and mapping of place knowledge. As of December 2020 plans for the Strand public realm improvements are being developed as part of the recently announced Towns Fund investment for Torquay. Proposals for Station Square will be part of the proposals for the Future High Streets Fund award for Paignton. The Towns Fund and Future High Streets Fund are both government schemes managed by the Ministry of Housing, Communities and Local Government (MHCLG) and have resulted in investment of £21.9m (Torquay) and £13.36m (Paignton).

In response to a pause in public consultation activity, public realm work shifted to an action-research model. This centred on developing a Think Place toolkit of guidance for developers, hosted on Torbay Council website and delivering engagement work with officers and elected members.

<sup>21</sup> Paignton Station Square Workshop 'Before and After' participant survey

<sup>22</sup> The Strand Torquay Workshop 'Before and After' participant survey

As with the earlier townscape work, Think Place included two demonstration projects, Westerland Valley Country Park and Paignton and Preston Flood Defences, both in Paignton. Both are being delivered with artist input at design stage by Stephanie Tudor in Westerland Valley Country Park and Lydia Johnson of Citizens Design Bureau at Paignton and Preston.

The latter two projects have experienced some delays due to Covid-19, but are on course for completion in early 2021.

**Indicator: Users of the new public realm sites agree that the artwork reflects local identity**

The projects are on course for completion in early 2021 so it has not been possible to collect this feedback at the time of writing this report.

**Objective: Local people talk about the positive aspects of where they live**

**Indicator: People attending cultural events agree that it is important that it is happening in Torbay**

**91% of Eyeview audience members agreed that it was important that it was happening in Torbay**

**It was really interesting that it took place in this area.**

**Audience member, Reckless Sleepers - String Section, Torquay, Eyeview (Extra)ordinary**

**It's good for the feel of the community.**

**Audience member, Silence Between Waves, Brixham, Eyeview (Extra)ordinary**

**Just seeing the community come together and some lovely music.**

**Audience member, Winner Street Takeover, Paignton, Eyeview (Extra)ordinary**

More than three quarters (77%)<sup>23</sup> of the 275 audience members surveyed at events within the Great Place Scheme cultural programme, Eyeview, 'strongly agreed' that it was important that the event was happening in Torbay. A further 14% agreed. While this figure does not distinguish between Torbay residents and visitors, we know that 98% of audiences at Eyeview's main festival, Wavelength, had Torbay postcodes<sup>24</sup>. It is therefore safe to assume that the feedback accurately reflects the view of local audiences.

Outside the Eyeview cultural programme, other projects within the broader Great Place Scheme record similar feedback. At the hyperlocal end of the scale, all 14 participants surveyed after one of the willow weaving workshops as part of the Celebrate Chelston project agreed with the statement 'It's important that it's happening here', with 11 selecting 'strongly agree'<sup>25</sup>. All participants were from the neighbourhood.

**Objective: Local people report feeling proud of where they live**

**[...] feeling a sense of belonging and ownership of the Bay in itself; the sea means so much to everyone, not just the people in Torbay**

**Participant, The Offering**

**Indicator: user feedback, Paignton Station Square and Torquay Strand public realm, after work complete**

As noted previously, the public realm work at Paignton Station Square and Torquay Strand is ongoing, so user feedback is not currently applicable.

**Indicator: Local people report feeling proud of where they live in cultural programme and townscape events surveys**

68% of the audience for the Eyeview cultural programme 'strongly agreed' that the events increased their pride in Torbay as an area and a further 18% 'agreed'.<sup>26</sup>

Again, it has not been possible to separate local and visiting respondents in this data, but the vast majority of Eyeview audiences, particularly for Eyeview Wavelength (98%), had Torbay postcodes. It is reasonable to assume that the statistics for Eyeview represent the view of local audiences.

**You can really feel a community of people who want to see a change.**

**Participant, The Offering**

Electric Sound Palace, Chris Timpson (Aurelia Soundworks) and Carmen Talbot. Paignton Picture House. Eyeview (Extra)ordinary, 2019. Photo: Paul Blakemore

<sup>23</sup> Both figures calculated from Year 1 and Year 2 management data returns to BOP

<sup>24</sup> Torbay Great Place Scheme Audience Evaluation Report 2020, South West Museums Development (2020)

<sup>25</sup> Celebrate Chelston participant survey responses

<sup>26</sup> Year 3 data return to BOP



A String Section, Reckless Sleepers, Torquay harbourside. Eyeview (Extra)ordinary. 2019. Photo: Clare Parker

### 3. Local Outcome 3: Torbay is perceived as a cultural centre, locally, regionally and nationally

#### Objective: Cultural tourism increases

##### Indicator: Number of visitors taking part in cultural activity increases

In the absence of regular, large scale surveying of visitors to Torbay, it is difficult to determine whether the number that take part in culture activity has increased or not. The last available data is from 2016, pre-dating the Great Place Scheme, and this provides a helpful baseline based on good sample size. In that year, the top types of activity that visitors took part in were eating and drinking (84%), a short walk (72%) and shopping (72%), compared to festivals and events (22%) and arts and cultural activities (14%)<sup>27</sup>.

As a consequence of the Covid-19 crisis and the loss of the 2020 visitor year, there has been no subsequent survey of tourism visitors to Torbay. Therefore at the time of writing (January 2021) there is no end-of-project data to compare to the baseline to assess change. This is a task for the future.

We do know that in 2019, 42% of visitors to Torbay cultural attractions and events were visitors to the area<sup>28</sup>.

##### Indicator: Visitors seeking culture find it in Torbay or cite culture as a reason for visiting Torbay

A 2016 online survey of non-visitors showed that 64% looked for 'history, heritage and culture' when choosing a destination to visit, while just 53% thought they would find these things in Torbay<sup>29</sup>. Unfortunately,

the Covid-19 crisis has meant that it has not been possible to repeat this survey in order to evaluate change. Again, this is a task for the future.

##### Indicator: Locals and visitors engaged with cultural activity would recommend Torbay as a place to visit

**82% of Eyeview audience members would recommend Torbay as a place to visit**

82% of audience members and participants surveyed as part of the Eyeview cultural programme would recommend Torbay as a place to visit. This figure includes 65% of audiences who 'strongly agreed' that they would recommend Torbay<sup>30</sup>.

***I think it's really nice to see something like that. It's adventurous, innovative, it's fresh... it feels young. It makes me think that we are beginning to grow and develop... something more than just a sleepy seaside town.... retirement village!***

**Audience member, Eyeview (Extra)ordinary**

<sup>27</sup> Visitor Survey 2016, English Riviera Destination Management Group, 2016

<sup>28</sup> Torbay Great Place Scheme Audience Evaluation Report 2019, South West Museums Development (2019)

<sup>29</sup> Visitor Survey 2016, English Riviera Destination Management Group, 2016

<sup>30</sup> Eyeview audience survey (n=274) (2019)



Artist Victoria Westaway with living willow sculpture, Celebrate Chelston, 2020.

## 4. Local Outcome 4: Torbay’s cultural offer is more sustainable (has more sustainable sources of income)

This section considers activity within the Great Place Scheme’s Building Resilience and Changing Lives work strands.

**Objective: Cultural organisations adopt new models of governance or operation that allow new forms of income**

Seven organisations benefited from Great Place Scheme support to develop new governance or operating models. Please see below and also Local Outcome 7.

**Objective: Palace Theatre, Paignton transitions to Community Interest Company (CIC) model**

The Great Place Scheme provided funding to support Jazz Hands Community Interest Company (CIC) take on the Palace Theatre from Torbay Council in 2018. Jazz Hands continues to run the theatre in 2021.

**Objective: Torbay Culture and Arts Network (TCAN) clarifies its operating model and begins to act independently of Torbay Culture**

Please see Local Outcome 7

**Indicator: Palace Theatre confirms Community Interest Company status and reports sustained levels of income**

Jazz Hands was incorporated as a CIC in January 2018.

**Indicator: TCAN confirms adaptation of new approach**

Please see Local Outcome 7

**Objective: Torbay Culture clarifies its ongoing operating model and governance structure**

TDA\* is the accountable body for Torbay Culture, its team and financial management. As at January 2021 Torbay Culture has a full-time Executive Director, supported by freelance roles as required; with an independent advisory Board which is recruited through open advertisement. Terms of reference and board roles were reviewed in 2019 as part of a strategy review at the midpoint of the ten year cultural strategy. TDA works in collaboration with the Board of Torbay Culture, and partners across the bay to implement the strategy.

**Objective: Doorstep Arts confirms status as a member of Arts Council England’s National Portfolio**

Doorstep Arts became a National Portfolio Organisation in 2018. Please see Local Outcome 7 for more details.

\* TDA is a trading name of Torbay Economic Development Company Ltd

### Indicator: Torbay Culture has plans for operation beyond Great Place Scheme funding

Torbay Culture will continue to provide strategic leadership in 2021 and onwards, advocating for culture in Torbay and contributing to the delivery of Torbay Council's new Heritage Strategy. Investment and support from the National Lottery Heritage Fund and Arts Council England has enabled Torbay Culture to play an active leadership role which has been particularly valuable during the Covid 19 pandemic. Culture Recovery Funding was secured, and at the time of writing discussions are underway with the arm's length bodies, Torbay Council and TDA to ensure the sustainability of the strategic role Torbay Culture plays.

### Objective: Other local culture organisations explore and / or adopt new models

The Great Place Scheme provided funding to enable seven organisations to explore, and where appropriate adopt new governance models.

### The scheme supported:

- Torbay Culture and Arts Network (TCAN), a grouping of independent creative practitioners and organisations, to commission a consultancy to explore options for sustainability.
- Jazz Hands CIC to take on the Palace Theatre in Paignton from Torbay Council
- Artizan Gallery to pilot a pop-up shop on Fleet Walk
- Doorstep Arts to develop a business plan for becoming an Arts Council England National Portfolio Organisation (NPO)
- Paignton Picture House to carry out business planning, to facilitate fundraising
- Governance development work to establish an Oldway Mansion Trust (supported by the Torbay Community Development Trust's Community Development Manager and colleagues)
- Fundraising consultancy for Torbay Culture by Cause 4.

### Indicator: number of new organisations formed and expressions of interest received

As at December 2020, two new organisations have formed, directly or indirectly, as a result of Torbay's Great Place Scheme:

- Jazz Hands CIC
- Filament CIC

### Objective: Creative commissioning becomes a reliable source of work / income for local practitioners

Creative commissions were part of both the Shaping Place and the Changing Lives strands of work within Torbay's Great Place Scheme. This section focuses on the Changing Lives work. Creative commissions as part of Shaping Place are discussed in the sections on Local Outcome 2.

### Objective: Local creative practitioners receive an increase in socially engaged commissions

Following work in 2014 to develop a 10-year cultural strategy for Torbay, *Enjoy, Talk, Do, Be*,<sup>31</sup> Torbay Cultural and Arts Network (TCAN) emerged in response to two key drivers. First, a recognition that Torbay has a distinctive concentration of artists involved in participatory and socially engaged practice. Second, a desire among practitioners to network and organise more formally, in particular regard to growing creative commissioning opportunities in the bay.

As part of the Great Place Scheme, consultant Sholeh Johnston carried out a governance review of the then informal network of practitioners and set out a 'roadmap' for formalising the group's structure, in order to develop income generation work, in particular around creative commissioning with the health and wellbeing sector<sup>32</sup>.

In practice, TCAN has found establishing sustainable operating model with coordination a challenge. The Great Place Scheme Creative Commissioning Lead reflects on the number of different voices represented in the group and there has perhaps been an over-reliance on external coordination.

A commission was secured with Care partners at Torbay Council, involving TCAN members working alongside arts education organisation Daisi. However this was driven by particular members of TCAN as individual practitioners rather than TCAN as a group.

A further complication was the mismatch between TCAN, with what was effectively a 'closed shop' membership structure, and the competitive tendering environment in which it needed to operate to secure commissions. Furthermore the 'closed shop' structure raised issues for partners such as Daisi, and for health and care partners, around quality assurance of work in a field where quality of experience and care quality is paramount.

In summary, as at January 2021, TCAN has not so far been in a position to establish effective commissioning relationships with the health and care sector. The experience has yielded significant, valuable learning around the requirements that the creative sector must meet in order to work effectively in the creative commissioning field.

Alongside the experience of TCAN, separate evaluation reports and case studies detail learning from the *Arts on Referral*<sup>32</sup> and *Creative Transitions*<sup>33</sup> Test and Learn projects.



The Cave Hunters and the Truth Machine, Sean Harris, All Saints Church, Brixham. Eyeview (Extra)ordinary, 2019. Photo: Marco Kessler

<sup>31</sup> Enjoy, Talk, Do, Be: A Cultural Strategy for Torbay and its Communities, 2014-2024, TDA, 2014

<sup>32</sup> Torbay Culture and Arts Network - Governance Consultation Review Final Report, Shoaled Johnston, The Field Creative Consultancy, 2018

<sup>33</sup> Connections Between Culture, Health and Wellbeing in Torbay: Evaluation of the Arts on Referral pilot programme 2016-2018 and the current context for culture to support better health and wellbeing, M Schwarz, Torbay Culture, 2020

<sup>34</sup> The Strand Torquay Workshop 'Before and After' participant survey



### Indicator: Number of creative commissions generated by or as a result of the Great Place Scheme

The Changing Lives strand of the Great Place Scheme generated more than 11 creative commissions for Devon based practitioners:

Torbay Care Charter and Toolkit:

- Encounters Arts and 15 additional creative commissions

Arts on Referral Test Project:

- Wren Music
- Sara Hurley and Gaby Lovatt
- Sound Communities (with additional freelancers)
- Doorstep Arts
- Gaby Lovatt and Hugh Nankivell

Creative Transitions:

- Anna Boland
- Participate Arts
- We Need Music

Celebrating Chelston:

- Vik Westaway
- Laura Carus

Creative commissions generated through Place Shaping work are considered under Local Objective One.

### Objective: Torbay's cultural sector has a sustainable digital marketing platform

Torbay's Great Place Scheme contracted a marketing and audience development supplier to deliver aspects of its Engaging Audiences work strand. Part of this contract required the supplier to design and instigate a new digital magazine for culture in Torbay. The resulting digital publication, The Shorely,

was established in 2017. The Shorely curated and presented original content in a variety of online media, particularly film.

By April 2019 The Shorely had 4,776 subscribers<sup>35</sup>, including 2,500 followers on Facebook, 1,400 on Instagram and 1,000 on Twitter<sup>36</sup>.

A survey of The Shorely's subscribers showed that 82% were from the Torbay local authority area<sup>37</sup>.

The Shorely is highly regarded by members of the Great Place Scheme Working Party and by the Board of Torbay Culture. During interviews with these stakeholders it was frequently one of the top two Great Place Scheme outputs mentioned, alongside Wavelength.

**The key thing (The Shorely) did was to take a high quality, curated approach to content creation [...] the offer we had locally was always credible, but we weren't very good at talking about it. It gave the glossy cover image that our creative organisations deserved to show off their work. Made them take themselves more seriously.**

**Member of Great Place Scheme Working Party**

It was also one of the most frequently cited disappointments that, at the time of the interviews (October - November 2020), The Shorely had not found a sustainable operating model:

**It was making good progress, it was cut short in its prime.**

**Member of Great Place Scheme Working Party**

Interviews with stakeholders suggest that The Shorely's difficulties stemmed from two things: an expensive initial operating model and insufficient community involvement. The original aspiration for a digital magazine was that it would be community led. In the event, it seems that it became too closely aligned with the core delivery of the fixed-term marketing and audience development contract. This made it financially unsustainable and distanced it from community ownership.

Torbay Culture's decision to temporarily 'retire' The Shorely rather than attempt an interim solution, further demonstrates the high regard in which it is held as well as the care for the strong brand value it built up.

In late 2020, at the very end of the Great Place Scheme, a handful of interested parties came forward from the bay's creative organisations, with a desire to re-establish The Shorely. As at December 2020, The Palace Theatre in Paignton is leading on this work with additional interest from Doorstep Arts. This is evidence of an important step towards sustainability through community ownership.

### Objective: Torbay's cultural sector has a sustainable pool of volunteers / advocates

As part of the Great Place Scheme's Engaging Audiences work, a volunteer coordination role was established and contracted. During the first and second phases, a framework for running a volunteer scheme, Culture Ambassadors, was developed, including recruitment processes and volunteering policies, and a pool of 15-22 active Ambassadors was recruited.

By phase 3 of the scheme in February 2020 there were 62 active Ambassadors<sup>38</sup>.



Town centre improvement consultations, Paignton Station Square, 2018

<sup>35</sup> Report to Board of Torbay Culture (Wonder Associates, 2019)  
<sup>36</sup> The Shorely: Draft guidelines for a new phase (Torbay Culture, 2020)  
<sup>37</sup> Survey of subscribers to The Shorely (2019)  
<sup>38</sup> Culture Ambassadors Review Report (Debbie Hyde, 2020)

## Objective: Volunteer scheme finds sustainable model

As at January 2021, the Culture Ambassadors scheme is paused. This is for a number of reasons, one of which is of course the Covid-19 pandemic which halted the vast majority of public-facing cultural events throughout 2020.

Interviews with members of the Board of Torbay Culture, the Great Place Scheme Working Party and project leads point to some key areas of challenge for the Culture Ambassadors Scheme.

The first is the dispersed nature of cultural activity in Torbay, and therefore of place-wide volunteering. The original inspiration for the Culture Ambassadors had been the 'Games Makers' of the London 2012 Olympics. In Torbay's case it was harder for volunteers and ambassadors to come together around a single entity in the bay in the way that the Games Makers had done in London. The dispersed character of Torbay's cultural ecology is reflected on in Section 3.

A pre-Great Place Scheme group of place-based event volunteers had been brought together in 2017 to support The Tale and the International Agatha Christie Festival of that year (the two events were linked). During the period of the Great Place Scheme, the large Wavelength event achieved a similar level of focused volunteer and Ambassador support. With the exception of Wavelength however, volunteers tended to have a primary relationship with a specific venue (such as Torquay Museum), rather than with cultural activity in Torbay more broadly.

The second challenge relates to the difficulty in attracting a younger age group to become Culture Ambassadors. Stakeholders close to the Culture Ambassadors scheme report that they (stakeholders) often caught themselves conflating the different strands of the role (ambassador, advocate, volunteer) in a way that failed to fully communicate its diversity and range, and therefore its appeal to a wider demographic. There is further potential to develop structured, work-related training opportunities into the scheme in a way that would more closely meet the needs of younger people. The further challenge

would then be to arrive at a model that maintains and increases rather than undercuts demand for paid creative work in Torbay.

A review<sup>39</sup> by the phase three coordinator of Culture Ambassadors contains useful recommendations for any relaunched scheme when it becomes safe to do so.

See also paragraphs below on Filament.

## Indicator: Report ongoing models, plans at end of Great Place Scheme

Culture Ambassadors and equivalent opportunities are included in the brief for Filament CIC - Torbay's new creative producing house (see below). Both Filament itself, and the inclusion of cultural volunteering in its remit, are direct results of the learning amassed during the Great Place Scheme.

## Objective: Cultural Programme activities find sustainable means of continuing into future years

A new Torbay-based creative producing house, Filament CIC, is a direct and significant result of the Great Place Scheme's Eyeview cultural programme. Filament will take forward ambitions to cultivate a 'producing crucible' that will 'place the skills of artists at the heart of creative problem-solving' and 'generate creative opportunities that respond to need'<sup>40</sup>.

## Indicator: Report ongoing operating models and plans at end of Great Place Scheme

Filament Works Community Interest Company (CIC) was registered with Companies House in November 2020. Its core team of three people is the same as that behind the Eyeview cultural programme. Its brief is to provide capacity, agency and skills to produce and deliver creative projects and cultural programming in Torbay from 2021 onwards.

<sup>39</sup> Ibid

<sup>40</sup> Torbay Great Place Scheme Legacy: Proposal for the establishment of an agile Torbay-based producing house (Torbay Culture, 2020)





Getting a grip on Moonscape by Victoria Westaway at Torre Abbey, Eyevue Wavelengh, 2019. Photo: Marco Kessler

## 5. Local Outcome 5: Culture contributes positively to the wider economy of Torbay

This section further considers activity under the Great Place Scheme's Place Shaping work strand.

### Objective: People visit and spend time in Paignton and Torquay town centres

This objective relates to the two major public realm projects supported through the Great Place Scheme: Paignton Station Square and The Strand, Torquay. Both have reached RIBA Stage 3.

The projects are on course for delivery as part of the respective capital investment referred to earlier, so it has not been possible to collect this feedback at the time of writing this report.

**Indicator: Survey businesses in vicinity of Station Square and the Strand, before and after works**

Please see note above.

**Indicator: People report being more likely to visit the town centres because of the townscape works**

Please see note above.

**Indicator: New businesses open around Paignton Station Square and The Strand in Torquay**

Please see note above.

**Indicator: Track changes in business operations in vicinity of Paignton Station Square and The Strand, Torquay, after completion of the works**

Please see note above.

**Indicator: Businesses in Paignton town centre and Torquay town centre report increase in income following townscape regenerations**

Please see note above.

### Objective: Cultural events attract greater spend in the local area

Working with English Riviera BID Company, the Great Place Scheme commissioned new research into further developing the potential for cultural tourism in Torbay. The resulting report put forward a new vision for cultural tourism built around the proposition 'Live Like a Local' - through the eyes and voices of locals'. The proposition was broken down into four cultural 'pillars': Speed Up, Slow Down, Well Read and Artisans and Makers<sup>41</sup>.

Evidence from an Appreciative Enquiry Workshop with the Great Place Scheme Working Party suggests that the new cultural tourism vision was a key motivator for English Riviera BID Company engagement with Torbay Culture, including its support for continuing the post of Destination Management Group (DMG) coordinator.

<sup>41</sup> L Gardiner and K Marshall (2018) Cultural Tourism: Motivating tourists with re-imagined experiences, itineraries and guides <https://www.torbayculture.org/knowledgeshare>

**Objective: Businesses generate more income during cultural events**

**Indicator: English Riviera BID Company members generate more income during Wavelength**

With specific relevance to cultural events, conversations with the Working Party and other stakeholders place the success of Eyeview Wavelength behind ERBID's continuing support for a Destination Management Group.

**There is both a new appreciation of the potential to weave together culture in place as destination [...] and increased understanding of the value of a planned, curated cultural offer link to high value tourism**

**Member of Great Place Scheme Working Party**

**Objective: Cultural activity attracts external investment into Torbay**

Cause4 have worked with Torbay Culture to develop fundraising resources for the organisation and the future delivery of the cultural strategy.

**Indicator: Great Place Scheme (GPS) projects attract additional funding, sponsorship, grants, etc**

**£382,244 for young peoples' arts education through Doorstep Arts**

The value of culture and heritage in the future of Torbay is increasingly recognised beyond the immediate partners of the Great Place Scheme. The recent announcements (2020-21) about government investment in Torbay's towns include support for culture and heritage projects. Most notably, the historic Paignton Picture House. In addition to securing a grant (£206,680) from Historic England for conservation works to the facade of the grade II\* listed building, the site has been a part of the Future High Streets Fund proposals which Torbay Council, TDA and Torbay Culture advocated for. The result means investment of over £1m in the historic cinema building, helping it move forwards with its ambition to be at the heart of its community once more.

Following business planning support from the Great Place Scheme, Doorstep Arts became Torbay's first Arts Council National Portfolio Organisation in 2018. This has brought £382,244 national investment into arts education for Torbay's young people between 2018 and 2022.

Additional investment for Torbay's culture has been secured from stakeholders within the bay, including English Riviera BID Company match funding for cultural tourism products, and continued support for the Destination Management Group coordination which continues links with the vision for cultural tourism.

**Indicator: Amount of grant and sponsorship investment in the area that can be connected to Great Place Scheme activity.**

Major projects initiated during the Great Place Scheme (GPS) have attracted significant external investment. For example, GPS public realm projects have been built into Ministry of Housing, Communities and Local Government (MHCLG) investment programmes coming on stream in 2020 and 2021.

The scheme for Station Square in Paignton is included in the Future High Streets Fund proposals alongside work to renovate the historic Paignton Picture House - one of the organisations supported by the Great Place Scheme's governance support programme. The project for The Strand in Torquay is included in the Towns Fund plans. In addition, £750,000 has been allocated through the MHCLG Towns Fund 'accelerated project funding' for works in Torquay's Upton Park, Princess Gardens and Royal Terrace Gardens. The creative content value is £200,000 at Royal Terrace Gardens, building a legacy from the place shaping work of the Great Place Scheme.

**£200,000 accelerated project funding for creative content in Torquay**





Grinagog Festival, Torquay, 2018

## 6. Local Outcome 6: Culture is a local priority and a positive part of everyday business for non-cultural sector partners (strategically and in practice)

**Objective: Culture is at the heart of local policy**

**Think Place is just the start.**

**Jim Blackwell, Strategy and Project Officer (Spatial Planning), Torbay Council**

Torbay Culture’s remit is to integrate culture with wider place-based policy. Great Place Scheme activity has furthered this aspiration and, by delivering projects, demonstrated the potential of culture to contribute to broad place-based agendas.

Significant local policy impacts from the Great Place Scheme were in several areas including improving healthcare environments and public realm.

**Indicator: Culture continues to be referenced in policy documents and other action plans**

### Public Realm

The Great Place Scheme has facilitated the revival of culture-led place shaping in Torbay, building on work in this area in 2011. Alongside the practical development of four major infrastructure projects (The Strand, Torquay; Station Square, Paignton; Paignton and Preston Flood Defences and Westerland Valley Country Park, Paignton), the Think Place Action Research initiative has secured buy-in from Torbay Council Planning Department.

Torbay Council’s Assistant Director of Place is committed to artists playing a role in place shaping. A culture-led approach is being written into the Local Plan Review in 2021 and Torbay Council has agreed to include a section on Think Place on its website.

A Think Place Planning Toolkit is in development, including triggers for arts and culture in policy planning guidance.

### Heritage Strategy

Great Place Scheme activity informed the development of Torbay’s new Heritage Strategy 2021-2026, adopted by Torbay Council in 2020. For example, the new strategy builds on local residents’ high regard for iconic buildings whose futures were explored with Great Place Scheme support, such as Paignton Picture House and Oldway Mansion. The strategy also sets out to capitalise on the success of the vision for authentic cultural tourism, including building on popular cultural tourism products developed through the Great Place Scheme, such as Writers on the Riviera.

### Post-Covid Economic Recovery

As a result of the Town Centre Redevelopment work during the Great Place Scheme, Torbay Culture has secured the inclusion of culture-led town centre regeneration as part of the bay’s Covid-19 Economic Recovery Plan, Respond, Reposition, Recover<sup>43</sup>.

### Health and Wellbeing

Integrating culture and creativity into the work of the South Devon and Torbay Clinical Commissioning Group (CCG) (now NHS Devon Clinical Commissioning Group) was one of the more challenging parts of the Great Place Scheme. Hindrances to this ambition have been several. Conversations with the Great Place Scheme Creative Commissioning Lead suggest that NHS pressures have continued to require the CCG to focus on crisis intervention rather than the more ‘upstream’ work that creativity can best contribute to. And the global Covid-19 pandemic entering its second year in 2021 has required healthcare providers’ urgent attention.

Nevertheless, the team involved in developing the Great Place Scheme’s culture and well-being programmes submitted a funding application to the Thriving Communities scheme for social prescribing at the start of 2021.

<sup>43</sup> Respond, Reposition, Recover (Torbay Council, 2020)

In addition, the work of the Great Place Scheme led to new and ongoing work with patients, staff and other stakeholders developing a new hospital for Torbay (see below).

#### **Torbay Hospital 2**

While planned work with Brixham Hospital and Bournemouth Symphony Orchestra has not been possible during the Covid-19 pandemic, the Great Place Scheme has supported public art producer Ginkgo Projects to work with stakeholders and user groups involved in the delivery of Torbay's new hospital, a major infrastructure project from the Department of Health. This work has secured in principle agreement to specialist creative input into physical enhancements to support patient distraction and dignity.

#### **Harbours Public Art Guidance and The Strand, Torquay**

Torbay Council's Strategy and Project Officer (Spatial Planning) has produced public art guidance and an applications process for Torbay Harbours. Great Place Scheme involvement has enabled plans for the regeneration of Torquay harbour to be interwoven with public realm development for The Strand, including an allocation of £140,000 for art and culture activation. As at January 2021 plans are advanced and artists selected for a 'Wavelength Legacy Project', Lightplay. Lightplay has been inspired by the success of the Eyeview Wavelength festival of light and sound of November 2019, part of the Great Place Scheme cultural programme.

#### **Other Local Planning**

Torbay's Local Plan Review, Local Cycling and Walking Infrastructure Plan, Green Infrastructure Plan, Healthy Torbay and Climate Change Strategy will all reference arts and culture and their links to positive place shaping. Having been delayed by the Covid pandemic, these are due for completion in 2021.

#### **Cultural tourism**

Following the Great Place Scheme contribution to the salary and costs of a Destination Management Group Coordinator post, TDA have taken over the full funding of the post.

#### **Indicator: Destination Management Group is set up and includes culture representation and outputs**

A Destination Management Group for Torbay was set up during 2018. A Destination Management Group coordinator role was 50% funded by the Great Place Scheme until March 2020, at which point TDA took on 100% of costs. This is evidence of recognition of the value of the role played by the post since it was introduced as part of the Great Place Scheme in 2017.

In June 2020 the role of culture in the visitor economy was further embedded with the appointment of Martin Thomas, Executive Director of Torbay Culture as Deputy Chair of the Destination Management Group.

Following the success of Writers on the Riviera, a second cultural tourism product, Speed Up & Slow Down was completed in March 2020. In the context of the beginning of the first Covid pandemic lockdown, the product was 'soft-launched' online.

Cultural tourism deliveries are built into the delivery of Torbay's new Heritage Strategy 2021-26.

#### **Objective: Cultural commissioning becomes common practice**

Cultural commissioning was at the centre of Great Place Scheme's Shaping Place and Changing Lives work strands. For example, participatory arts organisation Encounters Arts ran creative engagement activity with care home residents and staff as part of the core process of developing the Torbay Care Charter.

#### **Sub-objective: Torbay Council adopts a practice for including creative community engagement and cultural input into future council development schemes**

Think Place, the centrepiece of the Great Place Scheme's Place Shaping policy work, secured buy-in from Torbay Council Planning Department in 2020 and will be included in a new section on the Council's website in 2021.

#### **Indicator: Approach is designed and signed off by Council**

As above.

#### **Indicator: Commissioners' confidence and knowledge about how to commission and why is extended**

An evaluation of the Arts on Referral pilot project yielded limited feedback from commissioners. Nevertheless, the project stakeholders came together in late 2020 to develop a bid to social prescribing programme, Thriving Communities.

#### **Objective: Council/NHS/ Clinical Commissioning Group (CCG) and other people-related commissioners have clear process to follow to commission creative practitioners to support People outcomes**

Evidence from the Great Place Scheme's Creative Commissioning work suggests that 'template'-based commission processes are difficult to arrive at. Instead, the Creative Commissioning lead identifies committing to a flexible, iterative process of dialogue and development as being of greater importance.

#### **Sub-objective: Approach is designed and tested successfully**

The early work on Arts on Referral, and the comprehensive evaluation of that project, provided the learning on which the Creative Transitions project was built. Creative Transitions is the subject of a separate evaluation, Creative Transitions: External Evaluation Report by Mary Schwarz (Torbay Culture, 2020)

#### **Indicator: Number of creative commissions generated directly or indirectly through Great Place Scheme**

See Local Outcome 4.

#### **Objective: Creative practitioners are part of the social prescribing and 'guided conversations' practice in Torbay**

The decision was taken not to pursue social prescribing avenues during the Great Place Scheme phase of Torbay Culture's arts and wellbeing work. Instead, the project lead has concentrated on working with Torbay Council Public Health department. This decision was made in light of the political complexities and high number of players already involved with social prescribing, as well as the ongoing need to invest in the creative provision itself.

#### **Indicator: strategy issued**

See above.

#### **Objective: policy makers and decision makers understand the positive role of culture in Torbay and for supporting the achievement of their own outcomes**

#### **Recognising the positive role of culture is ticked for sure.**

#### **Member of Great Place Scheme Working Party**

At national level, The Great Place Scheme measured the views of strategic players, at intervals, in each Great Place Scheme community.

In Torbay, members of the Great Place Scheme Working Party completed a survey at the end of each quarterly meeting. The results are being collated for the national evaluation of the Great Place Scheme by BOP Consulting and will be published separately by BOP.



## 7. Local Outcome 7: The cultural sector in Torbay is more resilient (strengthened skills, networks, partnerships)

This section draws on evidence from programme delivery, numerical monitoring and stakeholder interviews.

### **Objective: Organisations have a clearer understanding of their current and potential audiences. As a place there is better understanding of Torbay audiences**

Two pieces of Torbay-wide research into current and potential cultural audiences were carried out during the period of the Great Place Scheme. In addition, three cultural organisations contributed data directly to BOP Consulting as part of the national Great Place Scheme evaluation: Doorstep Arts, Encounters Arts and Torbay Culture and Arts Network (TCAN).

The two Torbay-wide research projects were The 99 (2018) and Torbay Great Place Scheme Audience Evaluation (2020). The findings of these two studies were discussed in the section on Local Outcome 1. The paragraphs below focus on the perspectives of the participating organisations and events.

### **Indicator: Organisations take part in The 99, identify key learning and implement actions as a result**

12 cultural organisations and events took part in The 99 study. Representatives of four of these were interviewed as part of this evaluation: English Riviera UNESCO Global Geopark, Torre Abbey, Torbay Council Culture and Events team and Artizan Gallery. At least two of these have used the learning to make important business decisions or shape strategic plans.

The UNESCO Global Geopark Coordinator recalled

the research taking place and explained that, as an umbrella organisation, the Geopark had found it hard to engage at delivery level. With data perceived as belonging to the Geopark partners rather than the Geopark itself, awareness of the findings at Geopark level was limited.

Torbay Council's Culture and Events Service Manager used insights from The 99 report to shape Torre Abbey's 2020 application to the National Lottery Heritage Fund. He had used the research to pinpoint specific target audiences for Torre Abbey and to articulate audience aspirations to the funder.

The proprietor of Artizan Gallery described the findings of the The 99 report as 'Eyeopening', with particular reference to the barriers to attendance that it identified. For example, the study found that barriers were not just about the usual things like ticket price, but simple things like people not knowing what to wear to events.

**We are all too close to our own work and making assumptions. It was actually much simpler: knowing what to expect before you walk through the door was where venues were falling down.**

**Member of Great Place Scheme Working Party**

**Indicator: Research findings are**

## recorded and shared with organisations

The report from The 99 research project, The 99: Motivating local residents to attend arts and heritage in Torbay more often: Final Report is available on Torbay Culture's website.

A number of participating organisations are keen to hold a follow-up discussion about the findings, though busy diaries have prevented this so far.

## Objective: Organisations take part in the audience data baseline and sign up to regular, comparable audience data collection

This has been one of the more challenging areas for the Great Place Scheme. It has been difficult to establish an audience data baseline for a number of reasons. This is not a new issue for Torbay. There have been a series of attempts over the years to set up audience research practice but these appear to have been supported on a short term basis, without the consistency necessary to deliver meaningful, actionable insights.

As discussed in an earlier section, audience research was carried out in 2013 as part of the Summer of Data initiative, which itself built on data from the preceding five years. While Summer of Data offered itself as a baseline and benchmark for organisations and events with content synergy<sup>44</sup>, subsequent research used different metrics as intelligence needs evolved and established frameworks such as ACORN shifted their own audience categories making longitudinal evaluation difficult.

It is also worth noting that, as early as 2013, difficulties in audience data collection were being recorded:

*In the event, not all events / festivals were successful in gathering data to realise all three methods of collections, and these experiences form part of the wider learning around the capacity of organisations to deliver and evaluate robustly. Summer of Data, Torbay Council, 2013 p6.*

And further, the recommendation in the same report that:

*Organisers should build evaluation into project budgets to create robust baselines and evidence with which they can demonstrate success and build sustainability. p8*

Given the historic research and recommendations, it is perhaps surprising that the difficulties with audience data collection experienced in 2019 were not foreseen and built into the plans for the Great Place Scheme evaluation. Indeed one of the individuals spoken to during the current (2020) evaluation reported that Torbay sometimes lacks 'muscle memory'.

Torbay's cultural ecology does not lend itself to the large scale, systematic and consistent collection of data that underpins audience research. Its cultural players are small, often run by a single person or by volunteers. Without large, staffed 'anchor' organisations to establish and implement systems and processes, robust data may continue to be elusive. Perhaps this something the bay's cultural partners need to address with future programmes (see Recommendations, page 67).

## Objective: Delivery of a reliable Torbay-wide snapshot of audiences

While audience baselines and benchmarks continue to prove elusive, 'snapshots' in time are easier to obtain. While the 2019 audience evaluation was hampered by the same lack of preparedness on the ground that the 2013 audience research found, it did succeed in returning a set of audience data that was substantial and robust in size. This now forms a baseline against which future audiences may be measured.

### Indicator: Number of organisations contributing to baseline

Eight Torbay organisations contributed to the 2019 Audience Survey, which has the potential to form a baseline going forward.

### Indicator: Number of organisations carrying out comparable data practice regularly by the end of the programme, compared to number contributing to the baseline, e.g. Signed up to Audience Finder

As a member of Arts Council England's National Portfolio (Torbay's only NPO), Doorstep Arts carries out regular audience data capture using Audience Finder.

## Objective: Creative practitioners are better networked

The Creative Co-Director of the Great Place Scheme's cultural programme reports numerous new connections emerging between creative organisations and practitioners and the wider community in Torbay. These include new neighbourhood-level connections formed through the Eyeview shop, and new collaboration with the business community around events such as lantern parades.

The Scheme's skills development and leadership development work brought creative practitioners together and promoted a sense of cultural and creative community that had not existed in Torbay in recent years. Of particular importance is the fact that the Great Place Scheme offered the opportunity to bring people together under a cultural umbrella along-side the established tourism and destination networks. This has shifted the scope of possible conversations about place.

## Our equivalent networks looked at these organisations and places at tourism level. Looking at us as a cultural sector has made a big difference.

Member of Great Place Scheme Working Party

## Objective: Cultural practitioners work together across organisational boundaries or sites

One of Torbay Great Place Scheme's most notable achievements has been the creation of a cohort of practitioners and sector leaders who have undergone the same developmental journey between 2017 and 2020. This was a stated intention of the Programme Manager at the start of the Scheme<sup>45</sup> after identifying the need to (re)build networks across the patchy cultural ecology of Torbay.

### Indicator: Number of creative commissions generated directly or indirectly by / through the Great Place Scheme

#### Eyeview cultural programme:

21 new artworks commissioned  
153 artists engaged

#### Townscape regeneration:

4 lead artists commissioned as part of design teams:  
Peter Marigold - The Strand, Torquay  
Adam Nathaniel Furman - Paignton Station Square  
Lydia Johnson - Paignton and Preston Flood Defences  
Stephanie Tudor - Westerland Valley Country Park

#### Celebrate Chelston:

Vik Westaway

<sup>44</sup> Summer of Data: Evaluating Events and Festivals: Torbay, Torbay Council, 2013 p10

<sup>45</sup> As reported by Chair of Board of Torbay Culture, 2020





**Indicator: Cultural organisations that take part in the 99 study forge stronger connections across Torbay.**

No survey was undertaken, but three<sup>46</sup> representatives from four of the participating organisations were interviewed as part of this evaluation. The following were some of their comments:

**There is now more willingness locally to approach the Princess Theatre (in Torquay, part of Ambassador Theatre Group, or ATG). You wouldn't have had them in the same room previously [...] the invitation had never been extended**

Member of Great Place Scheme Working Party

**I feel like there's an open door to discuss things now. I can talk to Martin (Executive Director, Torbay Culture), to Nat (Creative Co-Director, Eyeview) and say: 'What do you think? Can we do anything with this?' That line of communication is open. It's two ways now.**

Member of Great Place Scheme Working Party

Torbay Council's Culture & Events Manager confirmed that the opportunity to be in a room together with other cultural players during The 99 research was 'quality time'. He has since had further conversations with Torquay Museum and Cockington Court, which he describes as 'low level, practical stuff', but admitted that he struggles to attend the ongoing What Next? meetings (see below) due to work pressures.

Torbay's own What Next? Chapter meetings<sup>47</sup> are one of the most significant outcomes of the Great Place Scheme. Part of a national What Next? movement, the continuation of these online meetings between a wide range of cultural organisations, employees and creative practitioners from across Torbay is evidence of commitment to a self-sustaining network continuing beyond the Great Place Scheme.

**What Next? Sits independently from the Great Place Scheme work and I don't think you would have seen that carry on under its own momentum three years ago.**

Member of Great Place Scheme Working Party

**Objective: Torbay Culture and Arts Network establishes a clear purpose and frame-work for sustainable operation**

A report into future operating models for Torbay Culture and Arts Network (TCAN) was delivered as planned by consultant Sholeh Johnston. However the group has not been in a position to move forward as a whole. TCAN had originally been conceived as a way of bringing together the many participatory arts practitioners in Torbay with the emerging social prescribing agenda. The aspiration for this group was that it would become self-sustaining. Conversations suggest that this aspiration was difficult to achieve without paid coordination and funding, and that this resulted in loss of momentum. It is to be noted though that individual partners in TCAN have developed and progressed dramatically over the life of the Scheme,

illustrated through the work now being delivered through the Imagine This partnership with the local Youth Trust.

Some of the producing house ambitions that were held for TCAN are now being taken forward by Torbay's new Community Interest Company, Filament.

**Objective: Cultural practitioners develop their skills and knowledge**

**80% of training course participants agreed that the skills and knowledge they gained would support their career in the cultural sector**

**Objective: Creative practitioners attend training and development events and / or apply for personal development grants**

As part of Torbay's Great Place Scheme, 17 local creative practitioners secured Continuing Professional Development (CPD) bursaries, enabling them to take their next career steps. Alongside this individual support, the scheme also commissioned bespoke training for practitioners and organisations in digital marketing, business planning, audience engagement and finance<sup>48</sup>.

**Indicator: Numbers attending events and / or applying for grants; number and size of grants awarded**

17 individual bursaries were awarded.

<sup>46</sup> Phil Black, Torbay Council Culture & Events Manager, is also the lead officer for Torre Abbey

<sup>47</sup> There are 30 What Next? 'Chapters' across the UK, each bringing together freelancers and small and large arts organisations once a month in their own communities <https://www.whatnextculture.co.uk/about/>

<sup>48</sup> As reported by Chair of Board of Torbay Culture, 2020

**Evidence from: Survey attendees / participants**

Feedback from participants in the training programmes was positive, as was that from CPD bursary recipients.

**80% of those completing a post training course survey agreed that the skills and knowledge they gained would support their career in the cultural sector.**

Comments on the bursaries included:

***It has been extremely useful. I have developed multiple skills and ways of thinking about my work which will support my work from now on.***

*Hugh Malyon, bursary recipient*

***I have been searching for an opportunity to grow as a visual artist for a number of months, therefore being selected for a bursary by TDA's Great Place Scheme has been thrilling and exciting news.***

*Kasia Boadle, bursary recipient*

A bespoke leadership programme was particularly beneficial to those working in Torbay's cultural organisations. This was strongly evidenced during a Ripple Effect Mapping workshop with the Great Place Scheme Working Party as well as subsequent structured interviews. Even the most sceptical participants found it useful:

***I went in not expecting to get much out of it [...] I'm sorry it ended because of Covid. I'd like to see it re-emerge. I'd send some of my staff on it.***

*Participant in leadership course*

**Objective: Locally-based cultural practitioners gain developmental work experiences**

89 locally-based artists were commissioned to deliver aspects of the Eyeview cultural programme. This was more than half (57%) of the total creative practitioners engaged. Alongside this, 5 interns from Exeter University and 5 emerging producers were engaged.

***89 locally based artists were commissioned to deliver aspects of Eyeview.***





## 8. Local Outcome 8: Torbay residents' health and wellbeing is improved through engagement with culture.

Great Place Scheme health and wellbeing work is the subject of a separate evaluation report and a set of case studies<sup>49</sup>.

Rather than repeat the findings of those reports in detail, the following gives some headline indicators. Some of the Creative Commissioning Project Lead's reflections are also included below and in Sections Two and Three of this report.

### Objective: Arts & Health / Wellbeing programmes are commissioned by health / well-being partners

The creative practitioners involved in delivering the Arts on Referral Test and Learn project continue to engage with health and wellbeing practice in Torbay, building on learning and accruing further benefits for activity participants<sup>50</sup>.

It proved more challenging to facilitate further commissioning via the local Clinical Commissioning Group (CCG). This was for a number of reasons, including organisational changes, budgetary pressures and the difficulty of proving 'cashable' savings in a small-scale test project<sup>51</sup>.

**The CCG will invest if you can prove you'll save them money - and there's no way a local test project can do that.**

**Project Lead, Creative Commissioning, Great Place Scheme**

At the start of the Great Place Scheme the aspiration had been to develop a template contract and outcomes framework for Creative Commissioning, which could be shared with potential commissioners and practitioners. However in the closing stages of the Scheme, the Creative Commissioning lead reflects that the practice had not been 'templateable', but rather that openness to process was the prerequisite for successful activity.

This latter seems to have been more comfortably achieved in the second phase of the Scheme, Creative Transitions - a creative project with young people facing challenging transitions in their lives. In this instance, the Creative Commissioning lead reports a positive, collaborative process involving the young people themselves along with partners including Public Health and delivery organisation Imagine This.

<sup>49</sup> 1. Connections Between Culture, Health and Wellbeing in Torbay: Evaluation of the Arts on Referral pilot programme 2016-2018 and the current context for culture to support better health and wellbeing, M Schwarz, Torbay Culture, 2020; 2. Creative Transitions: External Evaluation Report, M Schwarz, Torbay Culture, 2020

<sup>50</sup> Ibid, p68

<sup>51</sup> Interview with Creative Commissioning Lead, Torbay Great Place Scheme, 2020

**It really was led by everyone involved. The partners would all like to do something like it again.**

**Project Lead, Creative Commissioning, Great Place Scheme**

**Indicator: People attending programmes report improved health and wellbeing**

Participants in all three adult strands of the Arts on Referral Test and Learn project reported positive impacts including:

- Increased mental wellbeing
- Fun and enjoyment
- Learning new skills to help manage their long term condition<sup>52</sup>.

It was more difficult to illicit the self-reported value and worth from the work with young people taking part in the first Arts on Referral Test and Learn projects<sup>53</sup>. However in a subsequent development, a second Test and Learn project, Creative Transitions, participant reported outcomes included:

- Increased confidence and a greater sense of self worth
- Improved relationships with peers and family members
- Pride in achievement.<sup>54</sup>

Engagement with commissioners also appears to have been stronger in the Creative Transitions project. The following is a direct excerpt from the separate report by Mary Schwarz:

**The experience of partnership working on this particular programme led one of the commissioners to comment they realised**

**that there are people in the health and arts and cultural sectors who have a 'shared passion for creating good experiences for people' and also recognised that 'public health is a very important part of the art world'.<sup>55</sup>**

**Creative Commissioning evaluation and case studies**

A separate, detailed evaluation of the Arts on Referral project, including its legacy outputs, was undertaken by the consultant Mary Schwarz and is available on Torbay Culture's website<sup>56</sup>.

Mary Schwarz has also produced a set of evaluative case studies of the Creative Transitions project for vulnerable young people, also available on the Torbay Culture website from early 2021.

**Indicator: Number of creative commissions generated directly or indirectly through the Great Place Scheme**

- 11 commissions

See Local Outcome 4.

**Indicator: Numbers participating in programmes directly or indirectly connected to the Great Place Scheme**

- 115 participants in creative consultation to develop Torbay Care Charter, including 84 residents in 10 care homes
- 139 adults and young people took part in the Arts on Referral test project
- 28 young people took part in the Creative Transitions projects



Celebrate Chelston final event, 2020

<sup>52</sup> Connections Between Culture, Health and Wellbeing in Torbay: Evaluation of the Arts on Referral pilot programme 2016-2018 and the current context for culture to support better health and wellbeing, Torbay Culture, 2020, p57

<sup>53</sup> Ibid

<sup>54</sup> Creative Transitions: External evaluation report, M Schwarz, Torbay Culture, 2020

<sup>55</sup> Creative Transitions: External evaluation report, M Schwarz, Torbay Culture, 2020

<sup>56</sup> <https://www.torbayculture.org/news/2020/7/16/new-report-on-culture-health-and-wellbeing-published-by-torbay-culture?rq=Connections%20between%20culture>



Fabric of Home, Amy Pitt, Oldway Mansion, Paignton. Eyevue (Extra)ordinary, 2019. Photo: Luke Jefferys

# SECTION 2: RIPPLE EFFECTS OF TORBAY'S GREAT PLACE SCHEME

This section draws on a Ripple Effect Mapping<sup>57</sup> exercise undertaken in two stages. The exercise began with a participatory workshop involving members of the Great Place Scheme Working Party, using Appreciative Enquiry techniques to elicit programme successes and sketch a basic map. This was followed by one-to-one interviews with individual project leads, programme partners and senior stakeholders through which the ripple maps were built up.

A list of participants and consultees is given in Appendix B.

Briefly, the NPC Theory of Change comprises:

The resulting Ripple Effect Maps are included in Section Two. For practicality the map is broken down into individual branches.

There are a number of ways at looking at the ripples generated by the Great Place Scheme to see whether they provide useful insight.

As Ripple Effect Mapping is a freeform process, it can be helpful to sort the content of the exercise into logical sequences of outputs and activities contributing to outcomes (including interim outcomes) and ultimately long-term, sustained impacts. In the following section, a Theory of Change model developed by New Philanthropy Capital (NPC)<sup>58</sup> has been used to sequence the content of the Ripple Effect Map. The advantage of sequencing is that it enables all factors necessary for impact to be identified and learned from.

- 1. Situation analysis:** analysis of the situation to be addressed by a programme
- 2. Target groups:** people a programme seeks to benefit or influence
- 3. Activities / outputs:** What a programme will do to encourage the outcomes at 4.
- 4. Outcomes:** Short term changes in the programme's target groups which might contribute to the impacts at 5.
- 5. Impacts:** Sustained, long term change or effect on individuals, communities or environments.

**Change mechanisms** and **qualities** pinpoint the underlying factors which make success more likely. In the case of Torbay's Great Place Scheme, change mechanisms include, for example, community members trusting creative teams and cultural organisations feeling safe to share issues with one another.

<sup>57</sup> Ripple Effects Mapping for Evaluation, Washington State University, 2011

<sup>58</sup> <https://www.thinknpc.org/resource-hub/ten-steps/>

Identification of the outcomes and impacts revealed in the Ripple Effect Mapping (effectively the 'ripples'), allows them to be coded against different frameworks. This section codes the outcomes and impacts (ripples) against Torbay's Local Evaluation Framework<sup>59</sup>. It differs from the Section 1 analysis in that the Ripple Effect Map captures a fuller, more dynamic range of outcomes and impacts, not just those that were pre-planned. It recognises the organic, evolving nature of programmes and enables the results of that process of evolution to be captured too.

## Quantified outcomes and impacts against Torbay's local evaluation framework

Torbay's Great Place Scheme ripples (i.e. outcomes and impacts in a Theory of Change) were quantified according to the frequency with which they occur in the Ripple Effect Map (REM), which itself derives from the Appreciative Enquiry discussions with the Great Place Scheme Working Party and the subsequent one-to-one interviews.

The Great Place Scheme (GPS) activity which contributed the outcome is recorded in the final column. **Table 1** below shows the findings and allows us to see whether a particular programme, activity or intervention had a broad or a narrow quantitative effect on the Scheme's desired impacts (but see Important Note, below the table).

**Table 1: Quantitative analysis of Great Place Scheme 'Ripple Effects', by local area outcome**

Outcome number	Torbay local area outcome	Frequency of occurrence in REM	Contributing activity (with project reference where appropriate)
1	Engagement with arts, culture and heritage by Torbay residents is increased	12	A1. Eyeview; D1. partnership working; A2. Place Shaping
2	Residents feel a greater sense of pride in local area and greater sense of place	16	C1. The Shorely; A1. Eyeview; A3. cultural tourism vision; A2. Town Centre Regeneration/Think Place; D1. networking
3	Torbay is perceived as a cultural centre, locally, regionally and nationally	1	C1. The Shorely
4	Torbay's cultural offer is more sustainable (has more sustainable sources of income)	14	B1.B2. creative commissioning; A1. Eyeview; A2. Town Centre Regeneration/Think Place; C2.C3. audience development
5	Culture contributes positively to the wider economy of Torbay	5	A1. Eyeview; A2. Town Centre Regeneration/Think Place
6	Culture is a local priority and a positive part of everyday business for non-cultural sector partners (strategically and in practice)	47	A1. Eyeview; A3. cultural tourism vision; B3. Creative Community Engagement (Celebrate Chelston); A2. Town Centre Regeneration/Think Place
7	The cultural sector in Torbay is more resilient (strengthened skills, networks, partnerships)	55	B1. B2. creative commissioning; C1. The Shorely; A1. Eyeview; D2. leadership programme; C2. C3. audience development; D1. networks, partnership working
8	Torbay's residents' health and wellbeing is improved through engagement with culture	4	B1. B2 creative commissioning
+	Community capital is created in Torbay	13	A1. Eyeview; A3. Cultural tourism vision; D2. leadership; D1. Partnership working; A2: Town Centre Regeneration / Think Place

**Important note:** The above constitutes a quantitative analysis only. It gives an indication of the scale and distribution of impact across the local outcomes framework, not an insight into the quality of particular activities or their impact on individuals. Some impacts might be spread thinly across target or influence groups, while others might be deep and transformative at individual level.

It should also be noted that these findings are descriptive. They reflect the concerns of the individuals involved in the Ripple Effect Mapping workshop and the one-to-one interviews. It was not possible to talk to everyone involved in activities that contributed to the Great Place Scheme. For example, it was unfortunately impossible to align diaries with stakeholders from tourism and community development and this will likely have affected the results of this exercise.

While Torbay's Great Place Scheme's contribution to the objectives above was most pronounced (in quantitative terms), it was also marked in respect of outcomes for engagement with culture (Local Outcome 1), pride and sense of place (Local Outcome 2) and a more sustainable cultural offer (Local Outcome 4).

These local outcomes correspond with the following national Great Place Scheme outcomes:

Cultural: Outcome 9: More people and a wider range of people engage with arts and heritage

Cultural: Outcome 14: The cultural and creative sector has more capacity and is more resilient.

Finally, it is interesting to observe that many of the 'ripples' appearing in the Ripple Effect Map relate to community connectivity and community capital. This area was less explicitly addressed in Torbay's 8 Local Outcomes and is included as an additional Local Outcome at the bottom of Table 1. This omission might reflect a shift in focus of the Great Place Scheme between its inception in 2017 and its culmination in 2020: much evidence from the one-to-one interviews suggests that Torbay's Great Place scheme was oriented towards addressing a visitor market in particular at its inception, and that it evolved to develop a greater community focus during its three year timespan, and further, that this has broadly been welcomed.

Increased community connectivity and community capital relates to the following national Great Place Scheme outcomes:

Process / Strategy: Outcome 2: Communities have greater input and influence in decision-making in the cultural sector

Process / Strategy: Outcome 5: People have a greater sense of collective efficacy

Process / Strategy: Outcome 6: Cultural assets are owned, managed and run by the community

Community / Social: Outcome 11: Stronger, more connected and happier communities.

## Meeting Torbay's Local Outcomes

The above exercise suggests that the greatest quantitative impact of Torbay's Great Place Scheme has been in integrating culture into the everyday business of non-cultural sector partners (Local Outcome 6) and developing a more resilient cultural sector in the bay (Local Outcome 7).

These local outcomes in turn align with the following national outcomes for the Great Place Scheme<sup>60</sup>:

Process/Strategy: Outcome 1: Cross portfolio, cross sector partnership and working is significantly improved and extended

Process/Strategy: Outcome 3: Culture is embedded in wider local plans and strategies

Cultural: Outcome 10: Stronger, better networked cultural sector

<sup>59</sup> Further work could code the ripples against a Community Capital Framework or a Triple Bottom Line, for example.

<sup>60</sup> Great Place Scheme Programme Evaluation Baseline and Tools (BOP Consulting, 2018)



Dog Ballet, Nigel Barreiff and Louise Mari. Eyeview /Extraordinary, 2019. Photo: Paul Blekmore

# SECTION 3: THEMES FOR DISCUSSION

This section reflects on the most prominent themes emerging from the workshop and interviews.

The one-to-one interviews covered a wide range of subjects, reflecting the broad scope of the Great Place Scheme and the specific field of involvement of the respective interviewees. Nevertheless, certain insights and reflections were common to more than one contributor, giving them a greater degree of objective validity.

This section reflects on some of the recurring insights that were raised independently by more than one interviewee. For ease they are grouped by theme: systems and processes, community topography, resources, competition, situation / location and the battle for hearts and minds.

## Systems and processes

### Grassroots versus top-down

**The Great Place Scheme felt imposed at first. It has changed to allow involvement and discussion**

**Member of Great Place Scheme Working Party**

This was identified by three interviewees.

Grassroots, or bottom-up, processes characterised the Great Place Scheme at all levels: community, cultural and individual.

As the Great Place Scheme progressed, grassroots, community-led processes became more prominent, with project leads and stakeholders identifying this as a key factor in the success of the programme.

**A bottom-up approach is one of the criteria for Geopark projects. The Great Place Scheme has had lasting impacts here.**

**Great Place Scheme partner organisation**

Numerous interviewees described a historic feeling among Torbay residents of being 'done to'. Sometimes this related to the way Torbay Council had, in the past, decided on what was needed in a local place and shaped physical infrastructure accordingly. This appears to be changing.

**Rather than being done-to, we need to grow culture out of place [...] I felt that was one of our major contributions**

**Project Lead, Town Centre Regeneration and Think Place, Great Place Scheme**

This was seen for example at Westerland Valley Country Park:

**From a community that originally was not artistically engaged, getting the community on board, and now that community is working out what's best to do - what they want do about nature, community, landscapes and what to do with that amazing green space.**

**Member of Great Place Scheme Working Party**

Grassroots also describes the way culture was engaged in and produced in the bay, in particular the relationship between homegrown creative practice and that coming to the area from elsewhere. Some historical perspective is useful here. One project lead referred to the 'scar tissue' formed from historically having artists and cultural activity 'parachuted in' from outside, selected by individuals and organisations distant from Torbay, and with scant recognition or understanding of the activity, energy and ideas present in the area itself. The Great Place Scheme Programme Manager remarked that one of their key success criteria for Eyeview was that no-one used the words 'parachuted in'. This appears to have been achieved.

**Some of the early programme principles were speaking to a national artist community, and this could potentially have alienated locally-based artists. We've built trust through participation [...] Every piece of work, even if it has been totally incoming, has involved people connecting and contributing rather than looking and being explained to.**

**Project Lead, Eyeview Cultural Programme, Great Place Scheme**

The past tendency to bring in artistic 'big hitters' from beyond Torbay appears to stem from a destination tourism-led approach to development that the Great Place Scheme has questioned. Cultural tourism work commissioned by the scheme in 2018 used new research to evolve a tourist market proposition to 'live like a local' - including by experiencing locally-distinctive culture.

Finally, on a human, individual scale, the Creative Commissioning work took a person-led approach to projects, co-designing activities with partners and end-users (e.g. patients) based on what they themselves wanted to get out of their creative experiences.

## Process versus product

**We could say we have an oven-ready product that anyone can buy into. But it's more about getting people to buy into the process and way of working - bringing people together in a space to talk.**

**Project Lead, Creative Commissioning, Great Place Scheme**

Identified by three interviewees.

Torbay's increased focus on local participation and engagement was further reflected in the importance given to process over product in many aspects of delivery. This was a further distinctive characteristic of Torbay's Great Place Scheme, which has nurtured intangible assets as much as tangible physical outputs. The process dynamic is seen across all strands of the programme and has created valuable community capital.

A fundamental tenet of the Place Shaping work was the involvement of artists in **processes** from the start. Both initial townscape projects placed artists on the design team, as did the two Think Place demonstration projects. In the case of Paignton and Preston Flood Defence Scheme, for example, the lead client for Torbay Council points to this 'equal footing in the design process' as one of the reasons for its success.

The Eyeview cultural programme similarly built a 'long tail' lead-in to major events like Wavelength, in order to build communication and trust, and for local residents, communities and artists to participate in the development process and shaping of the final outputs.

## Dog Ballet evolved from local strengths

**Project Lead, Eyeview Cultural Programme, Great Place Scheme**

The primacy of process also extended to the Creative Commissioning programmes. On the participant-side, this work supported participants to take 'creative approaches to challenges', rather than 'doing art'. On the commissioner and partner side, the important thing was co-design as a way of working.

## Co-creation

Identified by three interviewees.

The deepest manifestation of the Great Place Scheme's person-centred, participatory philosophy was full co-creation and co-production. While Eyeview's Creative Co-Director argues that co-production was not achieved with Wavelength due to time and budget constraints, there are other instances within the wider programme where it was possible.





## Competition

Later paragraphs touch upon competition for funding and resources in Torbay. Another area of competition highlighted by several interviewees, was competition for profile.

### Profile

**I think that element of visibility did improve during the Great Place Scheme. We had discussions about it throughout the programme.**

Great Place Scheme partner organisation

Identified by 3 interviewees.

Competition for profile may be an effect of the bay's fragmented community and cultural topography (although this is conjecture). What is certain is that a significant proportion of those spoken to during this evaluation, without any prompting, referred to Torbay as somewhere where different interests and entities have historically struggled for profile and visibility. This has particularly been the case for the UNESCO Global Geopark designation, but also for the Great Place Scheme itself.

**The Great Place Scheme felt like just another piece of work that's happening, it felt like a piece of work the Council was on the periphery of.**

Member of Great Place Scheme Working Party

**I've been involved in some activities over the years, but I can't really say whether part of the Great Place Scheme or not!**

Great Place Scheme partner organisation

### Community topography

**We've focused on infrastructure development to address lack of core readiness in Torbay**

Member of Great Place Scheme Working Party

### Bringing disparate communities together

**Subtly and subliminally the Great Place Scheme has brought us together.**

Great Place Scheme partner organisation

Highlighted by three interviewees.

Conversations with project leads and stakeholders revealed a Torbay topography in which groups and communities were small, dispersed and introspective. Whether a cause or a symptom of infrastructure fragility in the area, this characterised not only the bay's communities of interest (including its cultural organisations), but also its geographical patch-work of disparate communities and neighbourhoods. With this in mind, a fundamental task for the Great Place Scheme was to contribute to connecting up the bay's scattered communities and encouraging its interest groups to work together.

One senior stakeholder spoke of the impact of Wavelength in demonstrating the potential of culture to bring the community out of their own neighbourhoods and bring people together. Another remarked that: 'that connection between business and the artistic and cultural community is building'.

### Promoting dialogue and connection

**People had sunk back into their own organisations and focused on survival. The Great Place Scheme has got people talking again.**

Great Place Scheme partner organisation

Highlighted by three interviewees.

Several interviewees described the tendency, prior to the Great Place Scheme, of groups and organisations to be introspective and inward-looking. This was generally put down to resource scarcity, and the resultant struggle for viability of different groups, businesses and interests.

While this tendency remains in some pockets, most stakeholders agree that the Great Place Scheme's ability to get people to look outwardly again, to rediscover a sense of shared aspiration for Torbay, has been one of its greatest successes.

In particular this was felt to be a significant achievement of the Engaging Audiences and Building Resilience work strands. Both of these brought together a cohort of key cultural players in a neutral space, with strong facilitation, to share challenges.

**Once you start those conversations, you put everything to one side and talk about potential ways of working together**

Member of Great Place Scheme Working Party

## Resources

### Funding

**People need to know there's money there.**

**Project Lead, Town Centre Regeneration and Think Place, Great Place Scheme**

Identified by three interviewees.

When asked about the reasons for the Great Place Scheme's successes, interviewees invariably (and perhaps predictably) identified 'good funding' as a key factor. While this is an obvious answer, it is informative to note the reasons given. More than one interviewee identified the presence of funding as the key factor that freed people up to trust, engage with and have confidence in their initiatives. But there was also a minority counter view that the presence of funding resulted in 'conversations around partnership falling away. People are vying for stuff'.

Overall, when the full range and scope of conversations are taken into account, it seems that the significant level of investment that came with the Great Place Scheme was sufficient to counter most competition and to encourage collaborative cultural development.

### Personnel

**It's a different style of how you do things, how you involve people, how you discuss what the shape of it should be.**

**Member of Great Place Scheme Working Party**

Identified by two interviewees.

It is also clear from the evaluation conversations that funding was not the only factor behind the reported shift from competition to collaboration. Many interviewees also referred to the individuals in Torbay Culture team, as well as the political stakeholders, as making this change possible. Much is attributed to working style. The grassroots yet strategic approach of the former, along with their willingness to trust project leads, was identified as being critical to the programme's successes.

### Time

**On a place development project, three years is no time at all.**

**Project Lead, Town Centre Regeneration and Think Place, Great Place Scheme**

Identified by at least 4 interviewees.

Interviewees were all concerned at the apparent disconnect between a programme with long-term, sustainable change as its aspiration and the restricted three-year timescale of the project funding.

**There was an ask for the funding to go to projects that looked like long term solutions, but still on trial and test [...] Three years wasn't enough time to prepare people to pick them up and carry them.**

**Member of Great Place Scheme Working Party**

**We have to accept that culture change happens very slowly.**

**Project Lead, Creative Commissioning, Great Place Scheme**

Several commented that the process of cultural and systems change was slow, and that more time was needed for their deep-level work to build traction and facilitate change. While significant progress is evident - for example in place shaping policy, community engagement with culture - all acknowledge that there is more to do.

Successes such as the new producing house Filament, the What Next? Group and the continuing Think Place work now need to be given the opportunity to build on the often intangible but deep and firm foundations laid by the Great Place Scheme.

**Our focus was on getting the infrastructure**

**Member of Great Place Scheme Working Party**

### Situation / location

A recurring theme from both the Ripple Effect Mapping exercise and the one-to-one interviews was situation, location or placement. Sometimes this was about where artists, producers and creative practitioners were located in relation to place or community, (part of, in conversation with). At other times it was about which people Great Place Scheme activities were addressing, (eg. residents first).

Also important was the position of Torbay Culture and the Great Place Scheme itself as independent brokers rather than representatives of any of Torbay's 'vested interests'.

However it manifests, the recurrence of situation as a key theme underlines the essential character of Torbay's Great Place Scheme as one that is first and foremost relational.

### The battle for hearts and minds

Finally it is worth reflecting that four terms describing emotions or states of minds came up multiple times in both the Ripple Effect Mapping workshop and the one-to-one interviews. Each of these was freely mentioned by three or four different individuals. They demonstrate the Great Place Scheme's success in winning hearts and minds in Torbay. They are:

- Confidence
- Pride
- Trust
- Ownership.



Town centre improvement consultations, Paignton Station Square, 2018



Torbay Care Charter workshop, Encounters Arts, 2018

# RECOMMENDATIONS

This section briefly lists five recommendations.

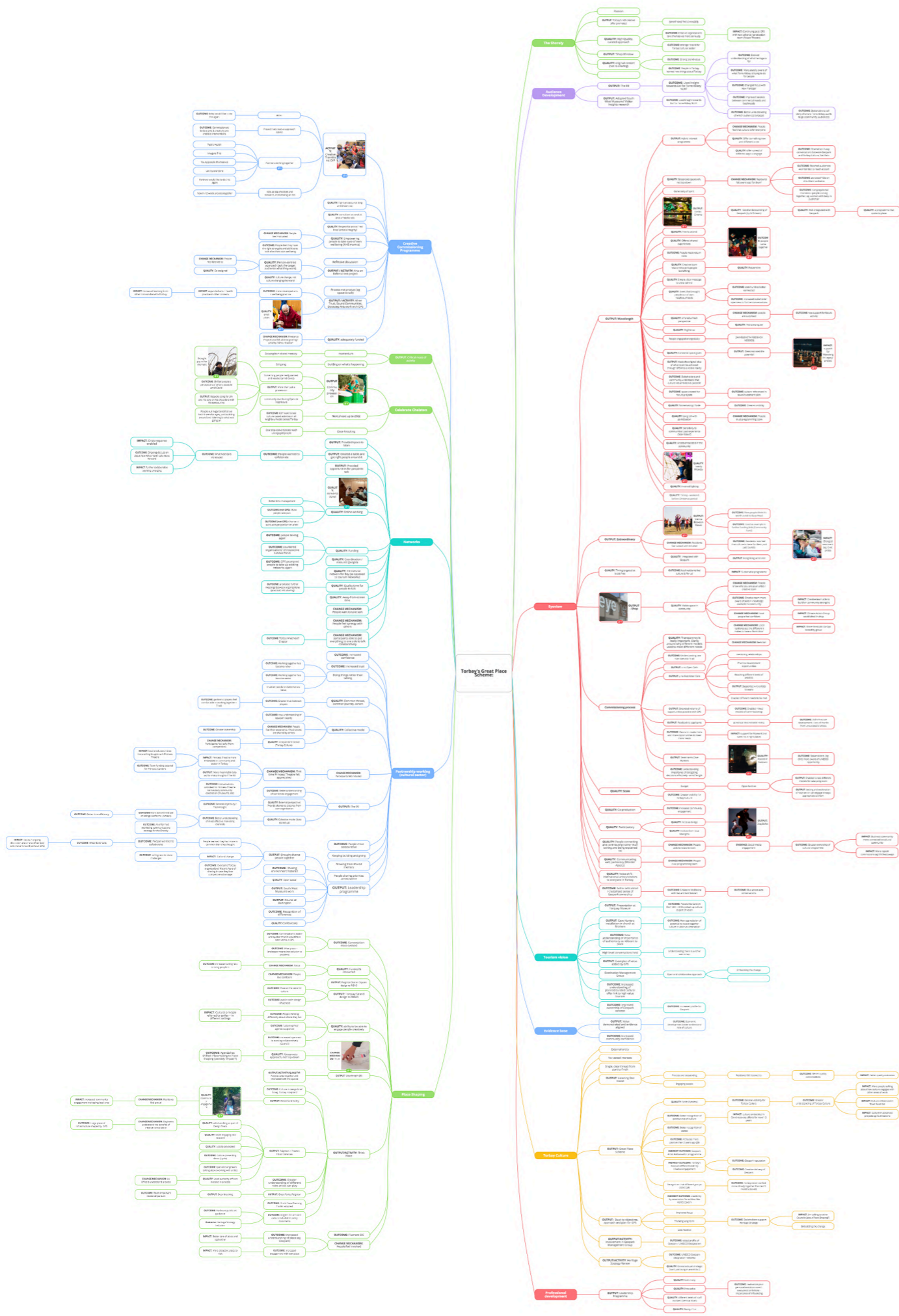
1. The continuing difficulty of sustaining systematic, benchmarkable audience data is worthy of further consideration. Any new approach should take a future-proof, longitudinal view of what minimum data is useful and implement sustainable, long-term systems for collecting, sharing and using it. The biggest issue is the perennial one - resources, particularly human resources.
2. Further specialist research might help to demonstrate the cash value of culture and creativity, in particular in community, care, health and educational settings as well as cultural tourism. Any future evidence that can be gleaned might support creative commissioning programmes. The cost of creative and project management time also needs to be fully accounted for as part of any modelling. Further culture and wellbeing needs and priorities, as well as economic imperatives, are likely to emerge as places plan their recovery from the Covid-19 pandemic and economic recession.
3. The grassroots, community-engaged model of cultural and creative development in Torquay has been shown to work well, reversing historic trends and attitudes around cultural participation and relevance. It is suggested that this model will continue to be fruitful in Torbay.
4. From Place Shaping to Changing Lives, the role of experienced and specialist creative practitioners and producers in identifying and catalysing opportunity, facilitating high quality processes and acting as creative bridges and brokers across the community is demonstrated. It is suggested that this pivotal role is nurtured for the benefit of people and place.
5. Much of the work of the Great Place Scheme has been intangible. This was necessary given the fragmented and undercapitalised nature of the cultural and community topography of Torbay. The last three years' slow work of building trust and relationships and investing in people and networks should be seen as a period of levelling up and building towards in readiness to seize the opportunities ahead.

# APPENDIX A: RIPPLE EFFECT MAPS

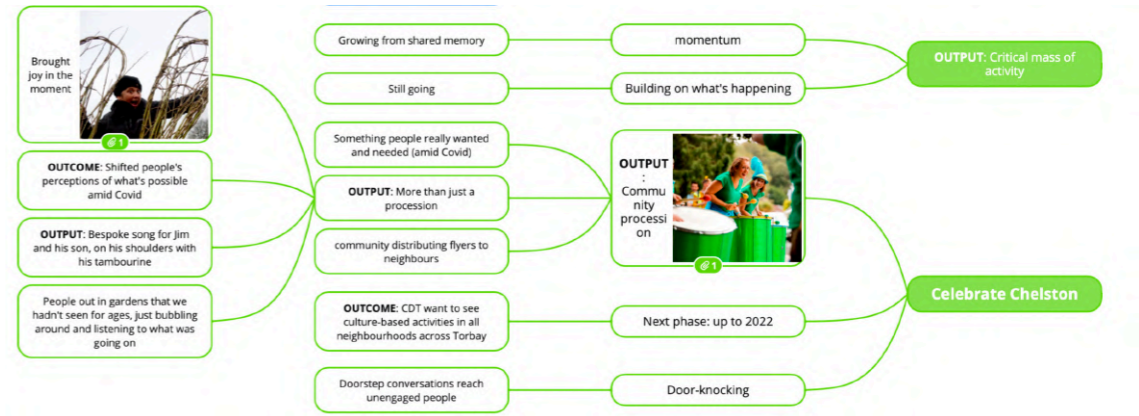
The following section shows each branch of the Ripple Effect Map in turn.

These maps reflect the volume and complexity of Torbay's Great Place Scheme.

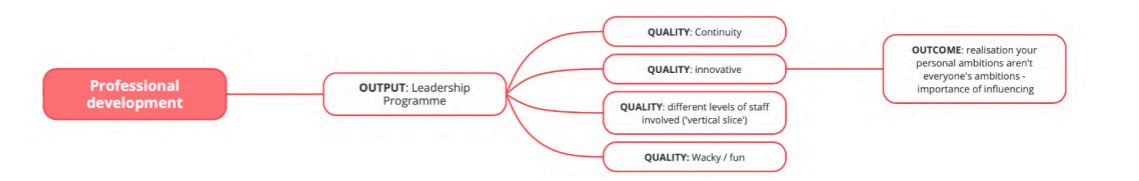
They are best viewed using a zoom function.



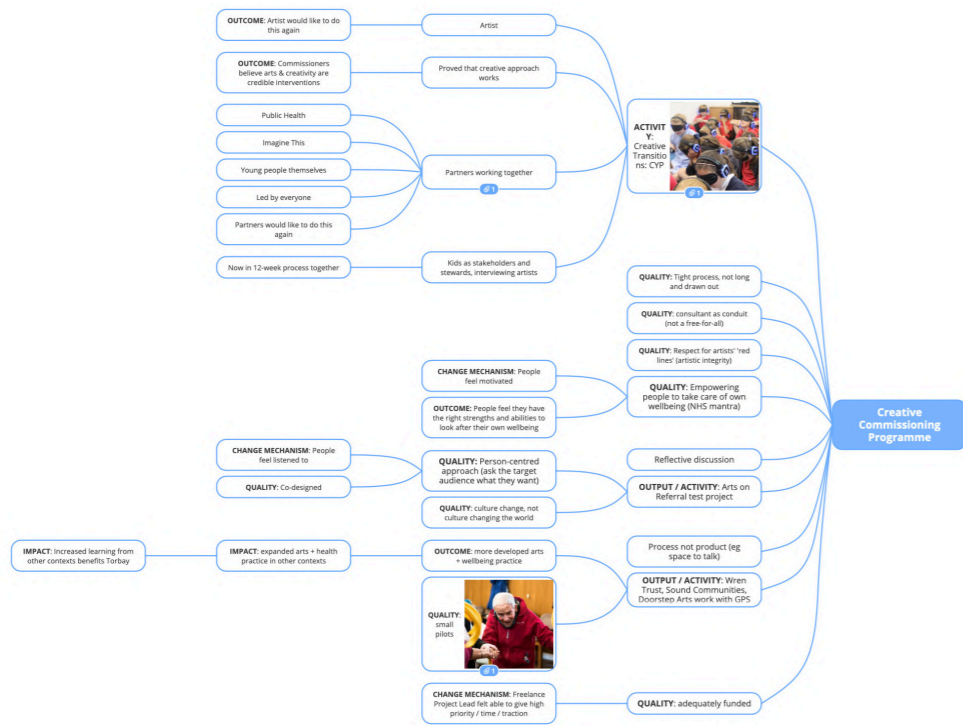
## Celebrate Chelston



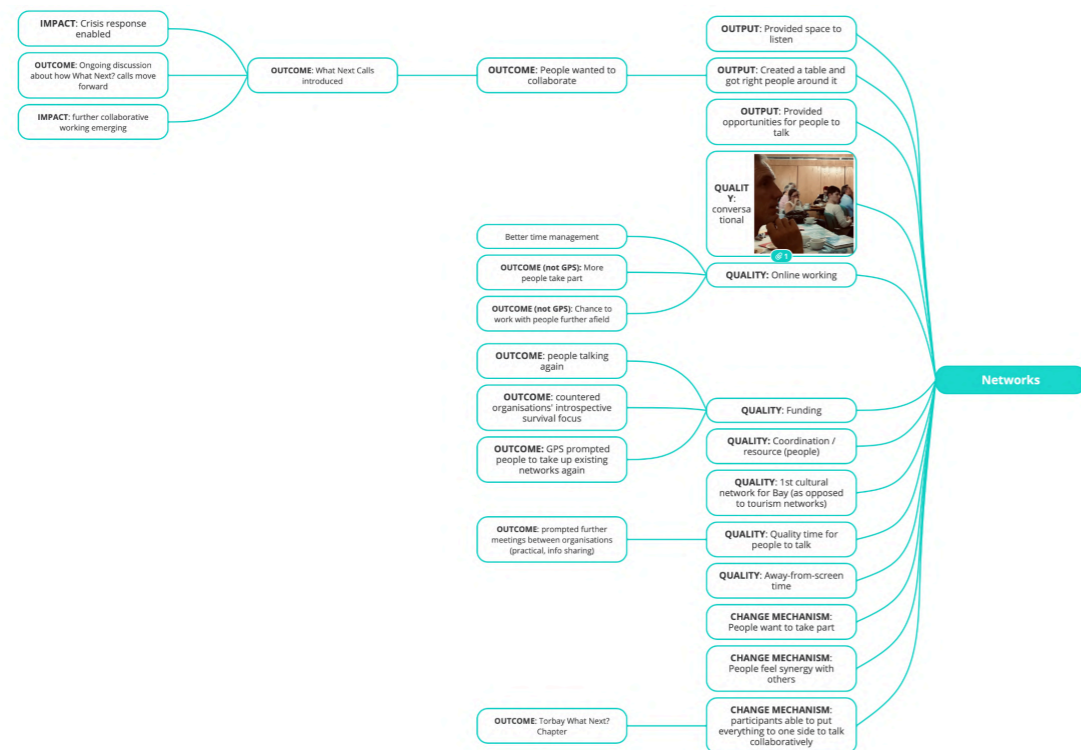
## Professional Development



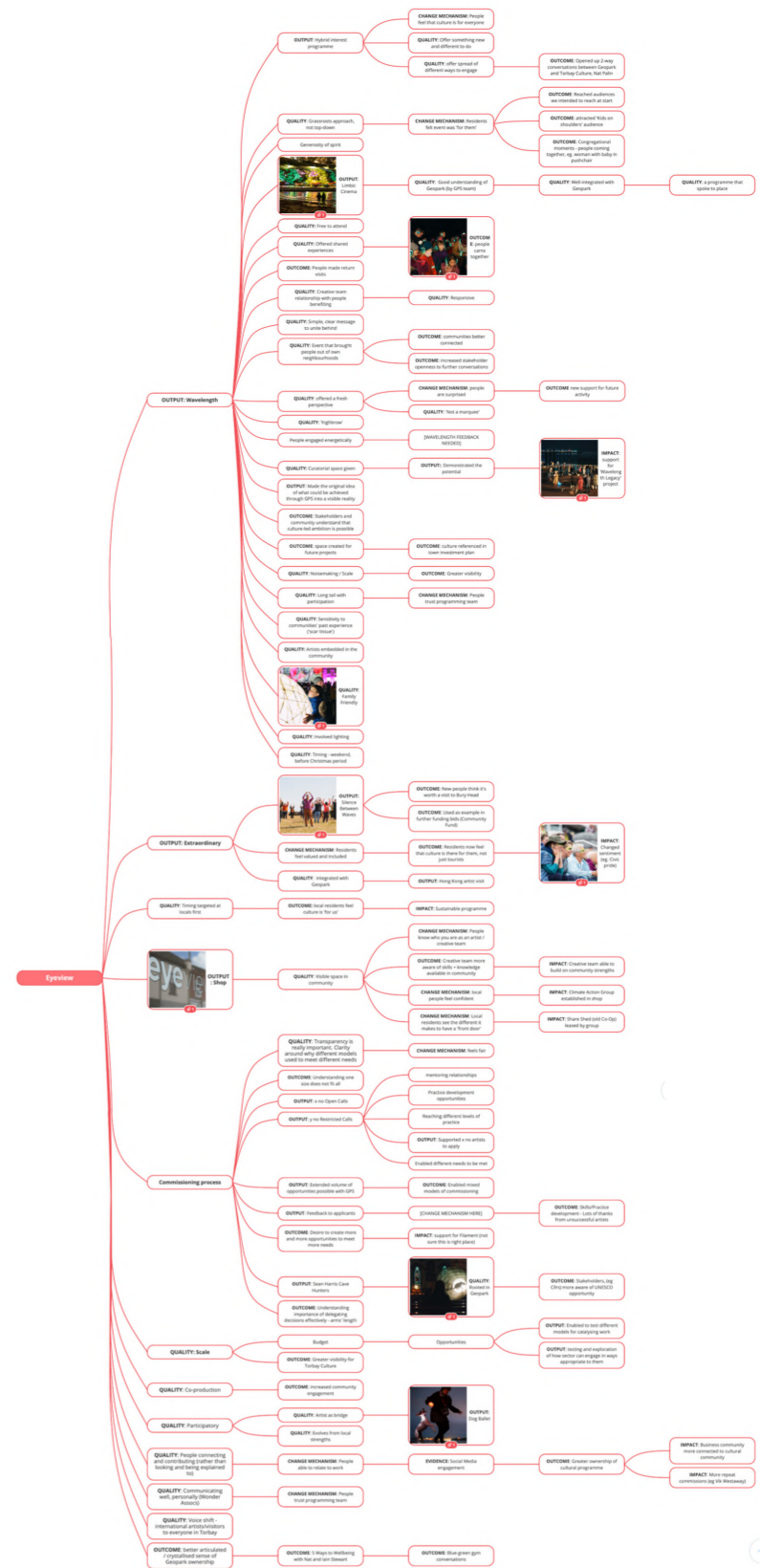
# Creative Commissioning



# Networks



# Eyeview







## APPENDIX B: EVALUATION PARTICIPANTS AND CONSULTEES

**Alan Denby**, Director of Economic Strategy, TDA

**Phil Black**, Culture and Events Manager, Torbay Council

**Jim Blakewell**, Senior Planning Officer (Delivery), Spatial Planning, Torbay Council

**Nathalie Palin**, Project Lead / Creative Director, Eyeview Cultural Programme, Great Place Scheme

**Tom Littlewood**, Project Lead / Creative Director, Eyeview Cultural Programme and Think Place, Great Place Scheme

**Cat Radford**, Project Lead, Creative Commissioning, Great Place Scheme

**Melanie Border**, Coordinator, English Riviera UNESCO Global Geopark

**Nick Powe**, Proprietor, Kents Cavern and Chair, English Riviera UNESCO Global Geopark

**Jacob Brandon**, Artizan Gallery and Chair, Board of Torbay Culture

**Martin Thomas**, Executive Director, Torbay Culture

**Anna Matthews**, Programme Manager, Great Place Scheme

**Tracey Cabache**, Community Development Manager, Torbay Community Development Trust Ltd

Torbay's Great Place Scheme was overseen by a Great Place Scheme Working Party. Membership evolved during the life of the programme; the following stakeholders regularly participated:

- Chair of the Board of Torbay Culture
- Chief Executive, ERBIDCo (English Riviera Business Improvement District Company)
- Strategic Lead Officer / Community Development Manager, TCDT (Torbay Community Development Trust)
- Cabinet Member with responsibility for oversight of Culture, Torbay Council
- Culture & Events Service Manager, Torbay Council
- Head of People, Partnerships & Housing, Torbay Council
- Senior Planning Officer, Torbay Council
- Director of Economic Strategy, TDA (Torbay Economic Development Company Limited)
- Torbay Great Place Scheme Programme Manager
- The Torbay Scheme's Project Leads for Creative Commissioning, health and wellbeing / Cultural Programming / Communications

The Working Party was chaired by the Executive Director of Torbay Culture

Due to the ongoing difficulties arising from the coronavirus pandemic, it was not possible to arrange one-to-one interviews with some partners, and in these cases information was taken from the evaluations conducted on individual projects. Where relevant, the sources are cited in this report. All evaluation reports are available on the Torbay Culture website: <https://www.torbayculture.org/knowledgeshare>



Torbay Harbour

# AFTERWORD

The Great Place Scheme has provided Torbay with an opportunity to get more people involved and enjoying culture, creativity and heritage. The Scheme, managed by Torbay Culture at TDA on behalf of local partners has enabled people to initiate, develop, and evaluate many different ideas and projects.

As this report and accompanying materials illustrate, this has involved many organisations and people. We want to express our thanks to everyone who has participated in whatever way and to the National Lottery Heritage Fund and Arts Council England for investing in Torbay. Over the duration of the Scheme people have worked together to test ideas that improve the quality of life as part of the ten year cultural strategy 'Enjoy, Talk, Do, Be'.

Torbay Council is committed to culture and heritage being part of our future ambitions. Culture and heritage matter to the people of Brixham, Paignton and Torquay. The work of Torbay Culture and partners in the delivery of the Great Place Scheme – and other cultural developments – has provided evidence of how we can do things differently

to encourage long term change. Whilst we are living in truly difficult times, with the coronavirus pandemic having affected so many lives, we have reasons to feel positive about the future.

Recent developments, including investment and innovation in Torbay are to be celebrated. Culture and heritage are part of making this place better, and are included in the ambitious plans for both the Towns Fund and Future High Streets Fund for example.

Torbay's civic motto is 'health and happiness'.

Torbay's Great Place Scheme has demonstrated how culture and heritage can bring us both.

Councillor Swithin Long,  
Cabinet Member for Economic Regeneration, Tourism & Housing

Councillor Mike Morey,  
Cabinet Member for Infrastructure, Environment & Culture



*It has been a privilege to work with the Great Place Scheme partners in embedding heritage, arts and culture into a wide range of activity across Torbay, as part of the project itself and in planning for the future. The 3 year programme has delivered some notable highlights, including the Wavelength celebration, The Shorely digital guide, as well as skills and development training for local art practitioners and organisations. The impact of the programme with the future Towns Fund investment, Think Place initiative, and culture and health advocacy work with Torbay Hospital, will continue to contribute to the development of Torbay into the future, celebrating the identity and significance of the area and enabling a prosperous future for everyone in Torbay to be delivered.*

**Stuart McLeod**

Director - England, London & South  
National Lottery Heritage Fund

*The Great Place scheme has delivered a number of enriching creative and cultural experiences for local communities. We applaud Torbay Culture on the conclusion of the scheme, and wish them well with their future ambitions.*

**Phil Gibby**

Area Director, South West,  
Arts Council England

# IN APPRECIATION

Torbay's Great Place Scheme was managed by Torbay Culture based at TDA, funded by the National Lottery Heritage Fund and Arts Council England as part of the national Great Place Scheme (England), and supported by Historic England.

Over the course of the Great Place Scheme we have been supported by numerous individuals working across practice, sectors, and areas of interest. We are very grateful to **everyone** who has made so much possible. You can find a list of acknowledgements on our website: <https://www.torbayculture.org/faqs>

Individuals, organisations and partners are also acknowledged in the various individual project evaluation reports. You can find out more about our partners on the respective project pages of [www.torbayculture.org](http://www.torbayculture.org)



Torbay Culture was established in 2015 to progress Enjoy, Talk, Do, Be - the ten year cultural strategy for Torbay and its communities. The strategy is focused around people and place-shaping, with a mission to enable the cultural and creative development of our home, designated as the English Riviera UNESCO Global Geopark; and to make Torbay a better place in which to live, work, learn and visit. TDA is the accountable body for Torbay Culture, its team and financial management. TDA works in collaboration with the independent advisory Board of Torbay Culture, and partners across the bay to implement the strategy to transform cultural provision and engagement in the area. [www.torbayculture.org](http://www.torbayculture.org)



Report design: [paulbrierley.com](http://paulbrierley.com)

# Torbay Great Place Scheme

2017-2020



**TORBAY CULTURE**

BECAUSE IT MATTERS | EST. 2015