



Revoluton Arts - Artonik's The Colour of Time performed in Luton, 2016. Image © Ben Hodson (1)

Meta-evaluation of Arts Council England-funded place-based programmes

Ben Lee & Claire Nott
Shared Intelligence

October 2021



SHARED INTELLIGENCE

1 Executive summary

- 1.1 Over the last ten years, Arts Council England have dedicated £116 million to funding place-based programmes that are predicated on arts and culture acting as a key component in delivering lasting benefits for people and places. As they begin to deliver *Let's Create* their new strategy for 2020 to 2030, Arts Council England wanted to understand the role existing place-based investment programmes have played in delivering economic and social outcomes and what lessons can be learned from completed studies of those programmes to inform future policy.
- 1.2 In late 2020 Arts Council England therefore commissioned Shared Intelligence to undertake a meta-evaluation of the published evaluation reports for six Arts Council England-funded place-based programmes¹. This report of that research identifies five areas where actionable insights and lessons would be most valuable in informing future place-based programme policy and decision making.

1. The importance of partnerships

- 1.3 The evaluation reports we reviewed highlighted that partnership working and collaboration is essential to place-based approaches and that this element takes significant time and resource to get

right. However, the degree to which partnership working and collaboration was seen as essential varied from programme to programme. Where the importance and effort needed for partnership development was not recognised early on, projects made slower progress and were likely to be less able to be maintained after programmes ended. The studies also highlighted challenges around the expectation of paid work or funding when joining a partnership or consortium. Where grantees are then unable to pass on funding to their consortium partners, some may end up working unpaid. This causes issues with capacity, resource and project-sustainability. Our actionable insights are:

Actionable insight

- **The design of programmes:** programmes should be designed to account for different starting points in terms of the maturity of local partnerships. Where grantees have little or no pre-existing partnerships, programmes should support them to build these.
- **Clarity around paid contributions:** programmes should be clear themselves and encourage local project leaders to be clear in distinguishing when paid roles are on offer versus roles which amount to unpaid work.

¹ These programmes were: Creative People and Places (2012 – 2025); Cultural Destinations (2014 – 2020), Creative Local Growth Fund (2015-2020), Great Place Scheme (2017 – 2020), Cultural Development Fund (2018 - 2023) and Cultural Compacts (2019 – 2020).

2. Longer timeframes to develop and deliver change

- 1.4 Studies of the six programmes showed that creating the conditions for system change, implementing system change and seeing the legacy of system change takes significant time. Studies often reported that within the most common programme timeframes of 1 to 3 years, projects struggled to develop partnerships and collaboration, deliver action and develop systems to measure impact. Evaluations of programmes with timeframes longer than three years, notably Creative People and Places and Cultural Destinations, reported the value of longer timeframes in setting up conditions for change, delivering change and measuring impact. However, it was noted in workshop discussions held during this research that programmes with longer timeframes still require milestones which encourage regular re-evaluation of project progress and direction. Our actionable insight is:

Actionable insight

- **Longer programmes:** To maximise impact develop programmes with longer timeframes (3+ years) and which have built-in milestones that encourage regular re-evaluation of direction and aims.

3. Larger projects with high-level vision goals and few specific project requirements

- 1.5 The programmes covered by this study vary considerably in scale of individual grant awards, from c. £20,000 under Cultural Compacts to

c. £3 million under Creative People and Places. Not surprisingly, this meta-evaluation found that larger and longer programmes have had greater overall impact. In terms of reasons why, it is partly due to larger allocations having led to more power to undertake onward grant-giving, enabling more flexibility in distributing resource to undertake different actions with multiple partners. In addition to this, all but one of the programmes (Cultural Compacts) allowed grantees significant freedom in the local design of projects, with little detailed prescription, besides a requirement to contribute to Arts Council England's high-level goals. This, in addition to projects with larger allocations being more able to distribute funding themselves, enabled grantees to have greater control over designing projects that address specific local needs and conditions. However, this grant-giving strategy of requiring place-based grantees to meet high-level goals while allowing significant flexibility, although effective, is not stated explicitly by Arts Council England when funding place-based programmes. Our actionable insights are:

Actionable insight

- **Larger grant awards:** Programmes should look to divide any given programme budget into a smaller number of larger grants to give grantees more control and flexibility to deliver programmes best suited the needs of their places and their partnerships.
- **Promotion of local freedom:** Grant guidance should be more explicit about the implicit Arts Council strategy of actively encouraging grant recipients to exercise considerable freedom in deciding what is needed locally to deliver Arts Council's vision and how in practice to use grant funding. This will provide more clarity and certainty rather than grantees having to discover the strategy.

4. Better impact measures

- 1.6 The meta-evaluation identified that broadly, all six programmes are trying to meet one of two high-level aims: getting more people involved in creativity and culture, and/or increasing the contribution of arts and culture to local economies. These are both complex concepts in terms of measurement which makes defining metrics challenging. Existing metrics for both are often found to be blunt and imperfect, which compromises the ability to demonstrate impact. Our actionable insights are:

Actionable insight

- **Develop new measures:** New forms of measurement would make demonstrating impact easier if they are able to capture:
 - *(with regard to getting more people involved in creativity and culture)* – the different ways people can engage in arts and culture (in private and in public) and whether involvement in creativity and culture has increased not just in raw numerical terms but also in terms of diversity and inclusion;
 - *(with regard to economic contribution)* – the specifics of arts and culture as contributors to economic and social outcomes (i.e. often an economic outcome for arts practitioners is not about creating ‘new jobs’, and often arts and culture leads to more social outcomes which can be translated into economic outcomes).

5. Embedding evaluation, sharing of learning and project-sustainability

- 1.7 Studies of the six programmes highlighted the importance of effective evaluation and monitoring; opportunities to share learning, and; early development of plans and processes for project-sustainability. Studies highlighted how those delivering projects should understand the importance of these three elements and the value they bring to project delivery if embedded early on in the process. Project leaders, as well as Arts Council England, should be equipped with knowledge and tools for embedding these elements

Actionable insight

- **Embedding evaluation, learning and project-sustainability:** Arts Council should encourage these three elements to be embedded in programme delivery.
- **Arts Council’s role in sharing learning:** Arts Council should provide opportunities to share learning from individual place-based programmes internally as well as externally with partners and government departments. This will support learning about what works and why, to shape future investment.
- **Embed development of sector skills and capacity for monitoring, evaluation and learning** in place-based programmes (and draw on other sector efforts which are also seeking to build these skills).
- **Direction and guidance:** More purposeful direction or guidance on evaluation methods best-suited to each programme should be provided– e.g. is an economic or quantitative evaluation most appropriate for a particular programme, is a programme best suited to qualitative evaluation?

throughout project delivery starting early. Our actionable insights are:

Closing messages

- 1.8 The five areas of learning described above are not novel and should not come as a surprise to readers, especially those familiar with place-based programmes. These are five fundamentals of impactful place-based programmes that enable real change to be achieved and evidence of impact to be gathered. Yet all too often these lessons are over-looked or need to be re-learned at significant cost in human effort, and financially.
- 1.9 We hope this report encourages grant makers and grantees, before they act, to reflect on *what we already know* about what makes place-based programmes work, and the strength of evidence which underpins them, as well as seeking out new learning.
- 1.10 Our findings also show the need for investment in people, skills, and collaboration – in other words the importance of revenue funding to deliver impact through place-based programmes. As national policy sharpens around reducing structural spatial inequalities (i.e. ‘levelling-up’) much of the debate will be on where and how to make *capital* investment. What this meta-evaluation demonstrates is that Arts Council England and other arts and culture funders will leave lasting impact where new or existing infrastructure is brought to life

through investment in ‘patient’ or long-timeframe *revenue* investment in people, skills, and collaboration.



Creative Black Country's Creative Connections. Corridor of Colour by Luke Perry

2 Introduction and context

- 2.1 Arts Council England have dedicated funding of over £116 million to place-based programmes that recognise arts and culture as a key component in developing places and engaging communities.
- 2.2 As Arts Council England begin to deliver their 10-year strategy for 2020 to 2030, [Let's Create](#), this is a pivotal time to understand the impact of arts and culture in contributing to places and communities, the role place-based investment programmes within the sector have played in delivering economic and social outcomes in a place, and what can be learnt from these programmes to inform policy and future programmes which support place-based development.
- 2.3 To provide learning for future funding decisions relating to place-based programmes, Arts Council England commissioned [Shared Intelligence](#) to identify themes from the evaluations of six Arts Council England-funded place-based programmes which have taken place over the last 10 years. These programmes are:

	Timeframe	Funding
Creative People and Places	Phase 1: 2012 - 2015 Phase 2: 2016 - 2019 Phase 3: 2019 - 2023 Phase 4: 2022 – 2025 ²	Phase 1: £37m (21 projects) Phase 2: £17m (12 projects) Phase 3: £17.5m (13 projects) Phase 4: 23m ³
Cultural Destinations	Phase 1: 2014 - 2017 Phase 2: 2017 - 2020	Phase 1: £3m (10 projects) Phase 2: £4.2m (18 projects)
Creative Local Growth Fund	2015 - 2020	£3.8m (9 projects)
Great Place Scheme	2017-2020 (extensions due to Covid)	£20m (16 projects)
Cultural Development Fund	2018 – 2023 (extensions due to Covid)	£20m (5 projects)
Cultural Compacts	2019 - 2020	£323,000 (20 projects)

- 2.4 To further inform the findings from the Arts Council England-funded programmes, Shared Intelligence looked at evaluations from four other place-based programmes: New Deal for Communities; [Big Local](#); [Creative Civic Change](#); and [Cultural Education Partnerships](#). Links to all reports included in this meta-evaluation are provided in section 7.

² Arts Council England's next round of Creative People and Places funding for 2022-2025 will bring the programme into Arts Council England's National Portfolio, to support the delivery of their ten-year strategy, Let's Create.

³ [New Creative People and Places National Portfolio Programme 2022-25 Guidance for applicants 0.pdf \(artscouncil.org.uk\)](#)

2.5 A list of seven research questions guided this meta-evaluation. Four research questions focused on identifying impact and pertinent observations around delivery of the place-based programmes from their programme evaluation reports.

1. Are there similarities and/or differences in the outcomes and learning across Arts Council England-funded place-based programmes?
2. What is the ongoing/residual impact of the different place-based programmes?
3. What roles have funding partners and the requirements of match funding from sources such as European Structural and Investment Funds (ESIF) and local authorities had in programmes?
4. How should we evaluate these interventions in the future and regularise the approach to be as useful to Arts Council England as possible over time?

2.6 The remaining three research questions sought to guide the translation of the key findings into lessons and actionable insights that could inform the funding of future place-based programmes:

5. What methods of project delivery are most effective in delivering change within place?
6. What overall learning is there about the impact of Arts Council England and ways of working to inform our future ways of working and those of our partners?
7. What are the policy implications for future place-based programmes and policy development at Arts Council England, the sector and central and local Government?

2.7 The intended audience for the actionable insights and lessons is Arts Council England and wider Government. However, these insights are also relevant to any other organisations delivering or interested in delivery place-based programmes.

Report structure

2.8 We begin by describing the methods used in this meta-evaluation as well as a high-level overview of the six Arts Council England-funded programmes covered to give readers a sense of their scale and scope.

2.9 The following sections of the report reflect the two sets of research questions. The first section presents the key findings from the meta-evaluation around programme delivery and impact. The second section presents the actionable insights and lessons from the meta-evaluation centred around five themes. These five themes are:

- The importance of partnerships
- Longer timeframes to develop and deliver change
- Larger projects with high-level vision goals and few specific project requirements
- Better impact measures
- Embedding evaluation, sharing of learning and project-sustainability

Points to note

2.10 The ambition for this meta-evaluation is to draw conclusions from findings that were presented in published evaluation reports. Conversations with stakeholders and representatives have been invaluable in taking findings from the reports further, however there are limits to how far the research questions developed at the

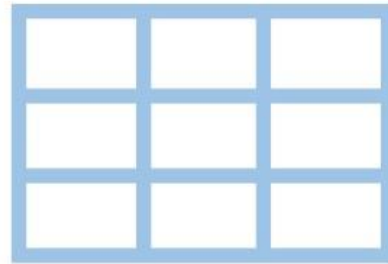
beginning of this study can be answered when viewed only through the lens of a specific secondary evidence base.

2.11 The final Great Place Scheme evaluation report is due to be complete in late 2021. Shared Intelligence will produce an annex to this report once the evaluation reports have been published noting further reflections in light of the Great Place findings.

3 Methods



Desk review of published evaluation reports for six Arts Council funded programmes and four other programmes



Development of a thematic analysis grid to create our research findings



Four virtual workshops to test and inform findings and policy recommendations:
Place workshop
Practice workshop
Policy workshop
Whole system workshop

Arts Council England-funded place-based programmes included in this study

	Creative People and Places (CPP)	Cultural Destinations (CD)	Creative Local Growth Fund (CLGF)	Great Place Scheme (GP)	Cultural Development Fund (CDF)	Cultural Compacts (CC)
Timescale	Phase 1: 2012 - 2015 Phase 2: 2016 - 2019 Phase 3: 2019 – 2023 Phase 4: 2022 - 2025 ⁴	Phase 1: 2014 - 2017 Phase 2: 2017 - 2020	2015 to 2020	2017 - 2020 (extensions due to Covid-19)	2018 – 2023 (extensions due to Covid-19)	2019 - 2020
Funding & grant size	<p>Phase 1: 21 projects across the country awarded £37million. Grants awards were between £725,000 and £3million for those over three years, and between £625,000 and £965,000 for phase 1 year 3 projects.</p> <p>Phase 2: A further £17million for 12 projects. Grantees were further awarded between £680,000 and £1million⁵.</p> <p>Phase 3: 13 projects awarded £17.5m Grantees were awarded between £874,000 and £2million.</p> <p>Phase 4: £23 million⁶</p> <p>25% match funding was required for most of the</p>	<p>Phase 1: £3m initiative (10 projects). Grantees were awarded between £270,000 and £350,000.</p> <p>Phase 2: £4.2m (18 projects) Grantees were awarded between £128,00 and £500,000.</p> <p>Phase 2: All grantees received match funding from the public and private sector.</p>	<p>9 organisations awarded £3.8m from CLGF Projects had to provide match funding from ESIF (ERDF, but also ESF)⁷</p> <p>CLGF grantees received between £266,000 and £500,000.</p>	<p>Delivered in partnership with the National Lottery Heritage Fund</p> <p>Total funding: £20million for 16 projects By year 2 most projects were on track in receiving match-funding</p> <p>Grantees received between £558,000 and £1.5million</p>	<p>Government programme delivered on behalf of DCMS</p> <p>£20million to fund five areas Four out of the five areas have received match-funding</p> <p>Grantees received between £3million and £4.4million. Each grantee also received a CDF extension between £127,000 and £582,600.</p>	<p>£323,000 in total allocated to 20 Cultural Compacts. DCMS provided £110,000 to support 11 compacts. ACE provided further funding to support 9 compacts. Local partners required to provide 30% match funding.</p> <p>Grantees were awarded between £20,000 and £30,000.</p>

⁴ Arts Council England’s next round of Creative People and Places funding for 2022-2025 will bring the programme into Arts Council England’s National Portfolio, to support the delivery of their ten-year strategy, Let’s Create.

⁵ [CPP_round2_updated.pdf \(artscouncil.org.uk\)](#)

⁶ [New Creative People and Places National Portfolio Programme 2022-25 Guidance for applicants_0.pdf \(artscouncil.org.uk\)](#)

⁷ European Structural and Investment Funds (ESIF) including European Regional Development Fund (ERDF) and European Social Fund (ESF).

	Creative People and Places (CPP)	Cultural Destinations (CD)	Creative Local Growth Fund (CLGF)	Great Place Scheme (GP)	Cultural Development Fund (CDF)	Cultural Compacts (CC)
	programme. In phase 3, this was reduced to 15%.					
Aims	<p>To take an action research and asset-based approach to engage and inspire more people through arts and culture in areas of least engagement, with communities taking a lead in shaping local arts provision. Led by a consortia, areas are to have an aspiration for artistic excellence in both the process for engaging communities as well as the development and delivery of cultural products. Areas are to experiment with new approaches to engaging communities, encouraging partnerships across subsidised, amateur and commercial sectors.</p>	<p>To encourage the cultural and tourism sectors to work together in innovative ways to raise the profile of culture in local visitor economies, and in so doing to strengthen the attractiveness of particular localities and boost the resilience of the two sectors.</p> <p>Projects set out to achieve the aims of the programme in different ways including: supporting events; focusing on communication, promotion and awareness raising of the local offer; focussing on work with particular markets and the development of partnerships between culture and tourism organisations; the development of new products and offers; and skills enhancement and training to cultural organisations around the role of culture in the visitor economy.</p>	<p>To provide business support services to culture and arts organisations to enable creative practitioners to recognise the commercial and economic potential of their creativity. Support was provided to those looking to establish businesses as well as established businesses looking to strengthen their performance/skills.</p> <p>Support offered by projects included 1 to 1 business advice and mentoring, needs assessments, workshops and networking events, and grants, bursaries or cash awards. Some projects also provided other support including free/discounted access to workspaces, 'hack' events, export support and internships/apprenticeships.</p>	<p>To pilot new approaches that enable cultural and community groups to work more closely together and to place heritage at the heart of communities.</p> <p>Specifically, intended outcomes are:</p> <ul style="list-style-type: none"> - To improve cross-portfolio and cross-sector partnership working, leading to a stronger, better networked cultural sector with more capacity; - For communities to have greater input and influence in decision-making, with culture becoming a wider civic responsibility; - To enhance arts and heritage activities, facilities and sites, with more (and a greater range) of people engaging with them; - The programme leads to stronger, more connected 	<p>The CDF aims to boost economic growth as part of the Creative Industries Sector Deal which was launched in March 2018. Specifically, the CDF aims to support create more than 1,300 new jobs outside London. Additionally, it is set to benefit around 2,000 people and expected to support more than 700 businesses. The objectives are:</p> <ul style="list-style-type: none"> • Unlock economic growth and productivity; • Make places attractive to live in, work and visit; • Strengthen local leadership in Culture &/or the Creative Industries; and • Enhance Creative Skills. 	<p>Following recommendations of the independently chaired Cultural Cities Enquiry for wider coalitions of support across different local sectors and interests, Cultural Compacts are partnerships intended to support the local cultural sector and enhance its contribution to development, with emphasis on cross-sector engagement beyond the cultural and local government sectors.</p> <p>The purpose of a Compact is to facilitate co-creation and co-delivery of an ambitious vision for culture in a place and its contribution to local development.</p> <p>The form, functions and activities of a Compact were expected to vary according to the place where it is set up. Examples of how funding was used include: hiring new staff or external agencies and</p>

	Creative People and Places (CPP)	Cultural Destinations (CD)	Creative Local Growth Fund (CLGF)	Great Place Scheme (GP)	Cultural Development Fund (CDF)	Cultural Compacts (CC)
				and happier communities and culture leads to wider economic benefit for the Great Place.		extending capacity of existing staff to develop capacity and leadership; start initial conversations with partners; and develop governance models and structures. Where compacts were established, some were delivering activities including small events and festivals.

4 Key findings

4.1 The key findings presented below provide answers to the research questions that sought to identify impact and pertinent observations around programme delivery.

Are there similarities and/or differences in the outcomes and learning across Arts Council England-funded place-based programmes?

Similarities

- Impact requires collaboration.** The studies demonstrate that across all programmes it has been essential for grantees to develop collaborative relationships with other local organisations, agencies and individuals. These have been needed in order to develop plans which respond to local needs and which in turn get more people involved in creativity and culture and increase arts and cultural sector health. However, the degree this is acknowledged varies from programme to programme, both at a programme design level and project delivery level. The studies also point to the potential for unintended consequences which disadvantage places lacking pre-existing partnerships. This could happen where programmes require bids to come from already-formed consortia (e.g. Creative People and Places), or if programmes do not take account of the need to build relationships where none currently exist (e.g. un-engaged LEPs in the Creative Local Growth Fund).
- Collaboration-building (with other organisations and with communities) requires sophisticated skillsets and time.** Studies across all programmes demonstrate that it has taken time (often more time than anticipated by funders or grantees) to build collaborative relationships, and that this requires specialist skillsets and capabilities. Once again, this is a strong theme in the Creative People and Places evaluations, but Cultural Compacts with its specific focus on partnership building highlights this well as does Cultural Destinations with its focus on partnership with tourism bodies. The evaluation of the Creative Local Growth Fund highlighted the time taken to build relationships with LEPs as partners, and the evaluation of Cultural Destinations indicates that partnerships between cultural and tourism organisations also requires time. No mention is made of the skills that were available but it seems likely that where specialist partnership-building skills were available, partnership-building may have been completed faster.
- Creating something that has a legacy takes a significant amount of time** because a change in systems (relationships, processes, bureaucracy) takes time. Witnessing the legacy that has been achieved takes an even longer amount of time and often this has been a gap in the evidence. The evaluations of both the Creative Local Growth Fund, and Great Place both point to policy lessons about the need to give more consideration to legacy, when designing monitoring and evaluation.

- **High degree of freedom over individual project design.** All the studies reviewed, with one exception, indicated that programmes gave significant freedom over the design of specific local projects. Only Cultural Compacts, by far the smallest programme in size/value, was highly prescriptive in its specific instruction to establish a local Compact partnership.
- **Covid disrupted everything.** all projects underway at the time of the pandemic, including evaluation efforts, were disrupted by Covid. The impact of Covid was universal but not uniformly negative. For most projects, Covid caused delays in progress which led to programme timescales being extended (e.g. Cultural Development Fund). But for some projects (e.g. within Cultural Compacts) Covid disruption provided positive opportunities for areas to develop stronger relationships and re-examine project priorities. This has also been seen in the wider research on place-based programmes such as Big Local, where community-led partnerships were seen as well situated to providing collaborative and targeted community support.

Differences

- **Creative People and Places is the stand-out in terms of breadth of positive outcomes** including quality of the work produced and adopting “*new ways of taking decisions*” necessary to engage new audiences. Given the scale and duration of the programme this is not surprising but the evaluations describe a very different programme from any of the others covered by this meta-evaluation. Many areas of learning from Creative People and Places (around duration, partnerships, quality of the work produced, local/community focus) are relevant to other place-based programmes. Learning has been adopted, by local partners, across other places in the programme, and within Arts Council England. Sustained investment in peer learning to support the programme, and encouragement of reflective practice will have played a part in this, as will the large amount of documented learning which has been published.
- **Differences resulted between those with and without time for collaboration and development hard-wired in.** While it seems all programmes did better when there was close local collaboration, and sufficient time to develop this, what differed between programmes is whether these factors were built into the programme in their design, rules, guidance, and so on. An obvious design difference is between Creative People and Places with its pre-stated decade-long timeframe (although individual project leaders did not know at the outset whether their specific projects would be funded for the full decade), and also a requirement for local delivery consortia, and, other programmes such as Cultural Destinations where shorter timescales have been highlighted as a challenge. The Great Place evaluation also highlights the lack of time to build consortia capable of co-commissioning, and associated problems such as lack of shared vision.
- **Scale of funding varies between programmes and bigger grants appear to have enabled more devolution of decision-making.** Not surprisingly larger and longer programmes have had greater overall impact (notably Creative People and Places), but larger grants per recipient also mean far more decision-making about specific spending decisions is devolved to local grantees.

- **Only the Creative Local Growth Fund evaluation sought to capture financial impacts on local economies.** Within the Creative Local Growth Fund five out of nine projects reported a positive net GVA impact but the wide variation in GVA impact between projects made it difficult to form conclusions about efficacy of approaches. The Great Place did not consider financial impact but did look at the split between local and non-local audiences (non-local audiences are generally understood to generate more value for the local economy) and found around one-third of audiences were non-local and most of those would recommend the destination to others. The Cultural Development Fund has specific targets around job creation, but the evaluation is currently too early stage to report on job creation outcomes. As part of the evaluation of Creative People and Places, a study was undertaken to understand economic spillover through case studies based on existing programme data for five projects.
- **Equality, diversity and inclusion outcomes vary significantly.** The studies of Creative People and Places refer to positive outcomes around the diversity of audiences and partnerships. Studies of the Creative Local Growth Fund found projects had generally done well on the diversity of enterprises receiving support. In contrast, the studies of Cultural Destinations highlight lack of evidence around the diversity of audiences and visitors generated by events (or whether or not they were existing arts-engagers), and the Cultural Compacts evaluation finds diversity and inclusion not yet embedded and *“whilst there are intentions to address this issue there is not a strong understanding of the needs and specific actions to take”*.
- **The evaluation methods themselves differ greatly.** Due to the programmes’ different durations and levels of maturity, and no doubt the different preferences and practices of those commissioned to undertake the work, the evaluations show wide methodological differences. While Creative People and Places phase 1 has been subject to a three-year process and summative impact evaluation, the Cultural Development Fund, so far, only has a pre-evaluation feasibility study published. Methodologically the evaluations included in this review also differ. As already noted, the evaluation of the Creative Local Growth Fund takes an economic impact approach, others are more qualitative.



Right Up Our Street, Rossington Grand Parade 2017

What is the ongoing/residual impact of the different place-based programmes?

- The evaluations of Creative Local Growth Fund and Creative People and Places deal explicitly with legacy and residual impact.** The evaluation of the Creative Local Growth Fund observes that residual impact will only be seen post-2020 and that this will be hugely disrupted/distorted by Covid. Creative People and Places again stands out, in this case as the only programme where the evaluations find evidence of lasting impact; the evaluation finds impacts relating to the primary goal of increasing involvement of people in creativity and culture. A separately produced set of case studies (based on existing monitoring data) seeking to understand economic spillover arising from Creative People and Places also finds evidence of benefits relating to high street vitality such as improved footfall, spend, and perceptions of areas. The study also finds evidence of skills and enterprise development as programme spillover.
- Sector capacity and skills are noted as lasting impacts across all programmes under review,** even those with mixed results overall. These are effects which are retained among individuals even after the programme has ended, whereas other outcomes like jobs or audience size may not be permanent. However, it is difficult to know how lasting these effects might be without follow-up studies. For example (and this is *not* dealt with in the evaluations) those who acquire skills and capacity may subsequently move away from the area to places where those skills are better rewarded (e.g. ‘revolving door’ issues noted in other studies such as New Deal for Communities where beneficiaries of a place-based programme subsequently leave the area as new people with new needs arrive), or may not continue to make use of them (e.g. issues of ‘burnout’ especially among volunteers, also noted in New Deal for Communities).
- Increased engagement (in terms of scale and diversity) has been shown in some programmes.** Again, Creative People and Places stands out; the evaluation states that *“In 2018, 49% of those reached by CPP were from the least engaged groups and 41% from medium engaged groups”* in other words nine out of ten were from lower engagement groups. The evaluation of Creative People and Places also point to sustained effects in terms of arts engagement and perceptions of the arts sector locally. But as in the previous point however, for most programmes the evidence is thin on how lasting these effects are without follow-up review and often, studies made clear that the timing of their evaluation in the projects’ journey was too early to measure sustainability and lasting impact.
- Overall, there was variability across programmes, and projects within programmes, in terms of resources put towards project-sustainability and lasting impacts** at programme or project level. Maintaining activity and partnerships, and leaving a lasting legacy beyond the funded period, often requires a continuing stream of income or resources of some kind and the evaluations point to many different approaches to project-sustainability. For example some Cultural Destinations projects and partnerships are reported to have been kept going, but across that programme smaller projects and those limited in resources and infrastructure were viewed as more fragile and more likely to cease activity. Later evaluations from

Creative People and Places found that project-sustainability was increasingly on the agenda for partnerships but this awareness of sustainability as a project issue, had taken several years to develop. This indicates that the ability for local project leaders to understand the challenges of legacy and sustainability does itself, take time, as well as resource.

What roles have funding partners and the requirements of match funding from sources such as European Structural and Investment Funds (ESIF) and local authorities had in programmes?

On funding partners

- **In all programmes under review the funding itself has been catalytic to some degree**, so the role of funders in providing funding is in itself an important role. More specifically, the role of ESIF meant that in programmes where ESIF was part of the mix, the ESIF reporting requirements created a requirement to have a larger organisation involved which both understood and had capacity to meet complex ESIF administrative requirements. It is unlikely that the intention of including ESIF was to create barriers for smaller organisations, but it is unclear if this was recognised as a worthwhile trade-off set against the benefits of having ESIF as part of the mix.
- **Positive and sustained LEP relationships were dependent on *pre-existing* recognition of the value of arts and culture and did not lead to recognition where none existed before.** Where productive relationships already existed between LEPs and local cultural organisations, or where

LEPs already recognised the value of the arts and culture sectors in a place, relationships were strengthened and LEPs continued to recognise the value post-programme. However, where relationships didn't exist previously and/or the value of arts and culture did not feature in the priority sectors for the place, there was not much change as a result of the programmes. This point predominantly relates to the studies for the Creative Local Growth Fund.

- **National funding partners bring additional benefits, but also highlight differences between sectors.** Studies of only two of the programmes, Cultural Destinations and Great Place, reported specifically on the role of the national funding partners and their effects (Visit England, and HLF respectively). The studies reported that their role as sector experts and a source of support and advice was well-received by the projects. Furthermore, for some projects, the close relationship between those national partners and funded projects gave more weight to the projects. That said, the Cultural Destinations evaluation makes clear that the differences between the cultural and tourism sectors are considerable, and this presented significant challenges in joint-working (e.g. tourism organisations typically look at visitor markets *outside* the area while cultural organisations typically focus on local populations).

How partnerships work

- **Partnerships have been shaped by different local conditions and different programme parameters.** Each programme has had different requirements for building consortia and partnerships linked to programme objectives. Furthermore, partnerships and place-based approaches have needed to reflect the '*ecology of the place*' (a term

used by a workshop participant). Both these factors have resulted in a wide variety of partnership forms, and there are some wider observations we can make:

- Sometimes there are difficult dynamics between partners who are also suppliers, sub-contractors, or local grant-recipients (or expect to be).
- Difficulties also arise where consortia work together on funding applications and each member (understandably) expects to get a share of the funding, but the lead organisation is then prevented (sometimes by its own rules) from funding the other consortium members; they end up playing a role which amounts to unpaid work which they may not be able to afford and can cause tension.
- Studies have also highlighted a small number of key elements which may determine progress and success:
 - **Having streamlined governance structures and ‘change protocols’** (a lesson noted in the study of the Creative Local Growth Fund) are important in mitigating common project management and delivery challenges as projects ebb and flow (for example, to mitigate negative impacts of staff changes on progress).
 - **Higher education institutions in particular** are recognised as valuable partners in terms of their understanding of; their role within a place, the value of culture in a place, their expertise and understanding of effective evaluation and monitoring, and the range of skillsets and capacity they can bring to the table (e.g. administrative and financial scale and capacity, which is not unique but adds to their evaluation and research contribution).

How should we evaluate these interventions in the future and regularise the approach to be as useful to Arts Council England as possible over time?

- **“Broadening engagement” goals and “sector health/economic contribution” goals relate to different strategic purposes.** While these two goals are not unrelated, they relate to different purposes and modes of delivery. In both cases, there are challenges around measurement:
 - Measuring “engagement”, in particular, measuring people involved in creativity and culture, is predominantly measured via simple “audience” and “participant” headcounts plus postcodes for socio-economic data. This seems to miss the engagement in the kind of creativity and culture which lies at the heart of Arts Council England’s strategic outcomes of ‘creative people’, ‘cultural communities’, and ‘a creative and cultural country’. These imply cultural engagement in the private sphere, not just in public events.
 - “Sector health/economic contribution” is most often measured by jobs/employment, and gross-value-added (GVA) – which bring challenges around attribution, and may not be the best proxy measures for the underlying goals. One attempt has also been made to assess CPP projects in terms of economic spillover (which in this context is used to mean economic benefits beyond the central goal of increasing people’s involvement in creativity and culture).

- **Building sector capacity around monitoring, evaluation and learning.** There is a need to encourage projects at an early stage to build understanding and capacity around evaluation and monitoring, plus processes and metrics for capturing intended outcomes. This relates more broadly to sector capacity and skills around monitoring, evaluation and learning.

5 Actionable insights and lessons

5.1 This section provides a consolidated response to the three research questions focussed on translating the key findings into actionable insights and lessons. We understand there to be five key themes for which actionable insights and lessons can be drawn and which can inform future place-based programme decision-making.

1. The importance of partnerships
2. Longer timeframes to develop and deliver change
3. Larger projects with high-level vision goals and few specific project requirements
4. Better impact measures including equality, diversity and inclusion
5. Embedding evaluation, sharing of learning and project-sustainability

5.2 The intended audience for this section is Arts Council England and wider government. However, these insights are also relevant to any other organisations delivering or interested in delivery place-based programmes.

1. The importance of partnerships

5.3 A review of the evaluation reports highlighted that partnership working and collaboration is essential to place-based approaches and that this element takes significant time and resource to get right. For example, projects within the Great Place Scheme noted that by the end of year two, the timescale had been too tight for



SeaChange arts, Worldbeaters' Spark! Out There Festival, Great Yarmouth, 2016. Photo, David Street (1)

'establishing, building and developing relationships to the point where co-commissioning was realistic' (Great Place Scheme year 2 evaluation report). Although the nature of partnerships, consortiums and joint-working arrangements varied across projects and across programmes, there was a clear theme in the studies we reviewed that the ability to deliver the place-based initiatives to make change, required organisations, institutions, businesses and communities to work together. This finding was also reinforced in the workshops.

- 5.4 However, the degree to which partnership working and collaboration was seen as essential varies from programme to programme. At programme level there are differences in what is required at bidding stage. Creative People and Places required bids from consortia or partnerships, and Cultural Destinations had to involve destination management organisations plus cultural partners, whereas others put no such conditions at bidding stage. There are also differences in the extent to which building partnerships and collaboration is one of the ultimate goals of the programme, rather than the delivery of arts and cultural products. For example, Cultural Compacts aimed to develop partnerships to strengthen the cultural sector's role within a place, whereas the aims of the Creative Local Growth Fund were more to do with providing business support to local arts and culture practitioners.
- 5.5 Differences also occurred at the project level. For example, many of the studies reported that individual projects underestimated the importance of dedicating resource to partnership building and collaboration. Building on this, one participant in the workshops suggested the ratio for development of relationships to delivery of the project could go as far as 80:20 development to delivery.
- 5.6 Furthermore, for those who did dedicate resource to this, often they underestimated the time, management, and specific skills needed to develop and maintain relationships. This was the case both during the life of a project as well as enabling sustainability and legacy once the funded programme had ended. Studies of the Cultural Destinations programme in particular noted that smaller projects or those with limited resources or infrastructure tended to lack the resource to maintain formal partnerships once funding had ended. It

was reported, for example in studies of the Creative People and Places and Cultural Destinations programmes, that projects which drew on pre-existing partnerships and relationships faced less barriers to progress than those who did not have relationships and partnerships already in place. The studies we reviewed also highlighted the challenges around the expectation of paid work when entering a partnership to develop and deliver action.

- 5.7 The findings highlight that partnership building and collaboration is essential, whether the ultimate goal of the programme is in developing joint-working and collaboration, or whether it is about something else. The findings at a project level highlight that programmes could do with making the importance of this element, and the resources required to achieve it, clearer from the outset to ensure project planning can address this accordingly.
- 5.8 Creative People and Places in particular highlights the positive effects of establishing broad-based community consortia with partners from beyond the cultural sector. As one participant in the workshops we held to make sense of the evidence put it:

“Having representatives from across the community and various sectors is invaluable. One of the beauty of partnerships is the breadth of information sharing. And steering groups with key figures from each organisation work really well for sharing expertise, creative idea generation and driving action”

- **Workshop participant**

Actionable insight

- **The design of programmes:** programmes should be designed to account for different starting points in terms of the maturity of local partnerships. Where grantees have little or no pre-existing partnerships, programmes should support them to build these. Other suggestions include:
 - setting out specific instructions to grant recipients, such as ‘a higher proportion of resources should be dedicated to development of partnerships rather than ‘project delivery’
 - setting out requirements for grant recipients to form partnerships.
 - Encouraging grant recipients to invest in skills for partnership building
- **Clarity around paid contributions:** programmes should be clear themselves and encourage project leaders to be clear in distinguishing when paid roles are on offer versus roles which amount to unpaid work.

2. Longer timeframes to develop and deliver change

“Problems that have been decades in the making will not be reversed in a few short years”

- A quote that a workshop participant had come across previously [source unknown]

5.9 Studies of the six programmes highlighted that creating the conditions for system change, doing the system change and seeing

the legacy of system change takes a significant amount of time. Where projects are working in places and contexts where there have been historic, socio-economic issues, such as in areas of high deprivation and poverty or historical low rates of engagement in arts and culture, these issues alone are complex and take time to change. In addition to this, it takes even longer to witness the impact of the change that has taken place. The length of programme funding and the expectations of the length of time it takes to identify ‘impact’ are therefore important elements to consider in funding future place-based programmes.

5.10 Programmes that have had more than two rounds and where projects have taken part in both rounds demonstrate the value of longer time frames to delivery change. For example, studies of the Cultural Destinations programme reported that projects benefitted from longer timescales if they were involved in both phase 1 and phase 2 of the programme due to the time involved in project development and delivery and the complexity of programmes. The study of the first round of the Cultural Destinations programme reported that some projects saw the programme as the start of their journey rather than the end, with the inclusion of a quote stating:

“This is only the start of the journey and it would be good to continue across a longer term plan to really embed this practice into the organisations already involved, as well as develop and diversify membership.”

- (Cultural Destinations round 1 report).

5.11 For Creative People and Places, which has been running for 10 years and is the longest running Arts Council England-funded place-based

programme, the programme has made significant achievements towards increasing engagement in arts, with the level of progress increasing the longer the programme has been running. By the end of year three of phase 1, the evaluation reported that progress was also beginning to be made against some of the longer-term outcomes of the programme by a small number of projects (8 out of 21). Specifically, the longer-term outcomes were ‘improved health and wellbeing’, ‘improved social cohesion’, and ‘increased community pride’. Furthermore, Creative People and Places was increasingly being recognised for its excellence in art, which not only raised the programmes' overall profile but it was starting to have a positive impact on the sector too. These were significant achievements, but more time would be needed to continue this progress towards longer term outcomes and impacts.

- 5.12 These findings seem to draw the conclusion that programmes with timeframes longer than the typical one-to-three year period would allow more time to create the conditions for change and make change resulting in a greater chance of impact.
- 5.13 However, we heard in workshop discussions that although shorter timeframes and not knowing whether there would be future funding rounds brought uncertainty to forward planning of programme delivery, the need to keep applying for further funding played a positive role in project delivery. Specifically, it provided projects with an opportunity to keep revisiting the questions of relevance and re-evaluating their position. This point was discussed in the context of the Creative People and Places programme in particular.

- 5.14 Drawing the findings from the meta-evaluation and workshop discussions together, it becomes apparent that programmes with a longer timeframes seem more conducive to addressing system change and changing a place. But taking this further, a programme framework that builds in significant times for re-evaluation of direction and progress is necessary to ensure projects continue to meet programme aims and the needs of the place.

Actionable insight

- **Longer programmes:** To maximise impact develop programmes with longer timeframes (3+ years) and which have built-in milestones that encourage regular re-evaluation of direction and aims.

3. Larger projects with high-level vision goals and few specific project requirements

- 5.15 There was significant variability in the scale of funding between programmes. At the smaller end are grantees of the Cultural Compacts programme, receiving between £20,000 and £30,000 in programme funding. At the larger end are grantees of Creative People and Places and Great Place Scheme programmes, with grantees of the former receiving between £725,000 and £3million for those over three years (phase one, year 1 and 2 grantees) and the latter receiving between £558,000 and £1.5million. The review of the studies across all of the programmes found that, not surprisingly, larger and longer programmes have had greater overall impact (notably Creative People and Places). Furthermore, larger grants per recipient also meant that far more decision-making about specific

spending decisions is and could be devolved to local grantees (although could then lead to tensions between local consortium members over how the grant should or could be shared). This meant partners were better resourced to develop and deliver their projects to suit the needs of the place.

- 5.16 In addition to this finding, the studies from the programmes highlighted that all but one of the six programmes gave grant recipients freedom in the design of projects. Cultural Compacts was the exception, and even here membership of Cultural Compact partnerships was not prescribed. The Great Place Scheme reported that projects did well to be flexible in the delivery plans to respond to learning from their projects and the needs of local communities. Discussions in the workshop also reinforced the need to have the flexibility to adapt, for example in the composition of partnerships, as the programme progresses.

“Partnerships have to be dynamic by nature, and when they are well-resourced this dynamism enables them to move quickly to support their local places”

- Quote from a workshop participant

- 5.17 The freedom in design therefore allows for greater flexibility in projects to meet the needs of Places⁸. The fact that all but one of the six programmes enables projects to work towards clear, high-level aims but providing freedom in project delivery seems to be Arts

⁸ Greater local freedom over project design is seen as self-evidently desirable. This may be true, although it is difficult to say from the

Council England’s operating model. However, this grant-giving strategy of requiring place-based grantees to meet high-level goals while allowing significant flexibility, although effective, is not stated explicitly by Arts Council England when funding place-based programmes. Making this more apparent to grantees and potential grantees could encourage them to think even more flexibly in their approach from the beginning of the project development.

Actionable insight

- **Larger grant awards:** Programmes should look to divide any given programme budget into a smaller number of larger grants to give grantees more control and flexibility to deliver programmes best suited to the needs of their places and their partnerships.
- **Promotion of local freedom:** Grant guidance should be more explicit about the implicit Arts Council strategy of actively encouraging grant recipients to exercise considerable freedom in deciding what is needed locally to deliver Arts Council’s vision and how in practice to use grant funding. This will provide more clarity and certainty rather than grantees having to discover the strategy.

evaluations we reviewed whether greater local freedom really did lead to better outcomes.

4. Better impact measures including equality, diversity and inclusion

- 5.18 The review of the studies of the six programmes highlighted that in general, the programmes are trying to meet one of two important aims: getting more people involved in creativity and culture and/or increasing arts and culture sectors' contribution to the economy of the place. These are both complex concepts; what does it truly mean to be involved in creativity and culture and what distinguishes between someone having got involved or not got involved? How is arts and culture defined in terms of its contribution to a local economy, and how do improved social outcomes like health and wellbeing (often associated with arts and culture) translate into economic outcomes like levelling-up and inclusive growth?
- 5.19 The fact that these concepts are complex makes defining metrics more challenging. Our review of studies and workshop discussions highlight that often evaluations use blunt or imperfect impact measures. For example, getting more people involved in creativity and culture is predominantly measured via simple "audience" and "participant" headcounts, plus postcodes for socio-economic data. This seems to miss the kind of 'everyday' engagement which lies at the heart of Arts Council England's ambition in its Let's Create strategy. With regard to sector sustainability and economic contribution, measures often focus on jobs and employment measures, and gross-value-added (GVA) which bring challenges around attribution and may not be the best proxies for underlying goals. For example, the Creative Local Growth Fund evaluation highlighted that ERDF metrics for economic growth, such as number

of jobs created, do not suit cultural enterprises which tend to be smaller, are often start-ups, and have goals which are not simply to grow in headcount. Furthermore, these measures can fail to capture progress at a place and project level, such as increased confidence and business skills. It may be that the measures being used are there because they help measure larger government priorities, but that still leaves a need for better measures for the cultural sector's own use.

Actionable insight

- **Develop new measures:** New forms of measurement would make it easier to demonstrate:
 - *(with regard to getting more people involved in creativity and culture)* – the different ways people can engage in arts and culture (in private and in public) and whether involvement in creativity and culture has increased, not just in raw numerical terms but also in terms of diversity and inclusion;
 - *(with regard to economic contribution)* – the specifics of arts and culture as contributors to economic and social outcomes (i.e. often an economic outcome for arts practitioners is not about creating 'new jobs', and often arts and culture leads to more social outcomes which can be translated into economic outcomes).

5. Embedding evaluation, sharing of learning and project-sustainability

- 5.20 Studies of the six programmes highlighted the importance of three elements in delivering programmes:

- Good quality evaluation and monitoring,
- Opportunities to share learning amongst projects within the programmes, and
- the development of plans and processes to encourage sustainability.

5.21 The key themes from the studies of the programmes highlighted that although these three elements were already part of the programmes, individual projects varied in the extent to which they embraced them and gained value from them. To ensure projects were able to take value from these three elements, programmes encouraged them to be embedded much earlier on in the development and delivery of projects.

Good quality evaluation and monitoring

5.22 Some studies highlighted challenges of trying to generate findings where the data being collected at local level was imperfect – reasons for this included gaps in data collection at a local level and imperfect measures (such as those explore in the previous sub-section). Evaluations such as the Creative Local Growth Fund highlighted the need for projects to develop and embed as early on as possible the appropriate metrics in which progress should be measured. Furthermore, encouraging projects to view evaluation and monitoring as a valuable tool in understanding what works and why, and using this to inform direction going forward, could further encourage evaluation and monitoring processes to be embedded and more complete data sets to be submitted to evaluators. The Creative People and Places studies highlighted that the importance of the findings of local evaluations and learning what wasn't working

and why was becoming increasingly recognised by projects as a valuable tool in the delivery of the projects over the duration of the programme.

Opportunities to share learning (at all levels)

5.23 Studies reported the importance of opportunities in which projects within programmes can share learning from their project delivery. The value of being able to learn from previous project delivery, as well as the ability to learn in real-time about current projects has been highlighted across the studies of the programmes. But this is particularly pertinent in programmes of more than one round where later projects (as well as Arts Council England and other partners) have been able to learn from the successes and challenges of what has come before. This has been particularly the case from projects and partners as part of the Creative People and Places programme. In addition to this, the Great Place Scheme highlighted the importance of developing programme-level learning to share at a local and national level to contribute to the programme's legacy.

5.24 There has therefore been a key theme across studies, particularly studies of the Great Place Scheme and Cultural Destinations, that more opportunities for the sharing of learning should be encouraged in programmes. This includes providing platforms for peer-to-peer learning opportunities. Furthermore, these opportunities should relate to those involved in project delivery, as well as partners and stakeholders across the sectors involved (for example heritage and tourism, in the case of the two programmes mentioned).

5.25 Lastly, a discussion point in the workshops was that Arts Council England have delivered a large number of place-based programmes, some of which have been delivered for more than three years. This itself will have produced a substantial knowledge-base for lessons learned in project (and programme) delivery. But participants were unsure the extent to which this learning is gathered and shared within and across Arts Council England teams. Arts Council England would do well to encourage the sharing of learning gained from programme delivery within their organisation and externally with partners.

Encouraging consideration of project-sustainability

5.26 As mentioned previously, there was variability across programmes, and projects within programmes, in terms of resources put towards sustainability and lasting impacts, with some projects taking clear steps towards securing future funding or creating long-lasting partnerships, with others not making such arrangements.

5.27 One of the non-Arts Council England-funded programmes reviewed as part of this meta-evaluation, New Deal for Communities, stated that, *“it is never too early to address issues of sustainability; to give one example, the scale and nature of any longer-term support from mainstream agencies should be written into project appraisals”*. Rather than sustainability being a consideration that takes place as the funded programme draws to an end, projects would do well to consider early on how their projects can be sustained following the end of the funding period so processes and relationships can be developed and embedded from the beginning for a smooth transition.

Actionable insight

- **Embedding evaluation, learning and sustainability:** Arts Council should encourage these three elements to be embedded in programme delivery:
 - importance of evaluation, including its role in understanding the value of the intervention as the project progresses which can help shape subsequent project delivery and direction;
 - opportunities to share learning; both in terms of published resources and real-time learning opportunities between projects in a programme; and
 - importance of thinking ahead to what the place will require for this project to be sustained beyond the duration of the programme (e.g. leadership; funding). Arts Council should encourage these elements to be embedded in project delivery and revisited throughout the life of the project.
- **Arts Council’s role in sharing learning:** Arts Council should provide opportunities to share learning from individual place-based programmes internally as well as externally with partners and government departments. This will support learning about what works and why, to shape future investment.
- **Embed development of sector skills and capacity for monitoring, evaluation and learning** in place-based programmes (and draw on other sector efforts which are also seeking to build these skills).
- **Direction and guidance:** More purposeful direction or guidance on evaluation methods best-suited to each programme should be provided— e.g. is an economic or quantitative evaluation most appropriate for a particular programme, is a programme best suited to qualitative evaluation?

6 Closing message

- 6.1 The five areas of learning described above are not novel and should not come as a surprise to readers, especially those familiar with place-based programmes. These are five fundamentals of impactful place-based programmes that enable real change to be achieved and evidence of impact to be gathered. Yet all too often these lessons are over-looked or need to be re-learned at significant cost in human effort, and financially.
- 6.2 We hope this report encourages grant makers and grantees, before they act, to reflect on *what we already know* about what makes place-based programmes work, and the strength of evidence which underpins them, as well as seeking out new learning.
- 6.3 Our findings also show the need for investment in people, skills, and collaboration – in other words the importance of revenue funding to deliver impact through place-based programmes. As national policy sharpens around reducing structural spatial inequalities (i.e. ‘levelling-up’) much of the debate will be on where and how to make *capital* investment. What this meta-evaluation demonstrates is that Arts Council England and other arts and culture funders will leave lasting impact where new or existing infrastructure is brought to life through investment in ‘patient’ or long-timeframe *revenue* investment in people, skills, and collaboration.



HOME Slough - Streets Alive, Summer Festival, 2018. Photo © David Blood

7 Documents included in this meta-evaluation

Creative People and Places

Phase 1:

- *Creative People and Places: End of Year 1 Report: Process, progress and emerging outcomes.*
A New Direction and Ecorys (2015)
<https://www.creativepeopleplaces.org.uk/our-learning/year-1-ecorys-report-process-progress-and-emerging-outcomes>
- *Creative People and Places: End of Year 2 Report: Progress and outcomes.*
A New Direction and Ecorys (2016)
<https://www.creativepeopleplaces.org.uk/our-learning/year-2-ecorys-report-progress-and-outcomes>
- *Creative People and Places: End of Year 3 Evaluation Report. Impact, outcomes, and the future at the end of year 3.*
A New Direction and Ecorys (2017)
<https://www.creativepeopleplaces.org.uk/our-learning/year-3-ecorys-report-impact-outcomes-and-future-end-year-3>

Phase 2:

- *Creative People and Places: National Evidence Review and Evaluation Report*
Icarus (November 2019)
<https://www.creativepeopleplaces.org.uk/our-learning/creative-people-and-places-national-evidence-review-and-evaluation-report>
- *The economic spillover of Creative People and Places: Five Case Studies*
Vivien Niblett (October 2020)

<https://www.artscouncil.org.uk/publication/economic-spillover-creative-people-and-places>

Cultural Destinations

- *Evaluation of Cultural Destinations: Final report to Arts Council England and VisitEngland*
The Tourism Company and SQW (August 2017)
<https://www.artscouncil.org.uk/document/evaluation-cultural-destinations>
- *Evaluation of the Cultural Destinations Fund (Phase 2): Final Evaluation Report [DRAFT]*
SQW (February 2021)
<https://www.artscouncil.org.uk/publication/cultural-destinations-fund-data-and-evaluation>
- *Evaluation of the Cultural Destinations Fund (Phase 2): Evaluation Case Studies [DRAFT]*
SQW (February 2021)
<https://www.artscouncil.org.uk/publication/cultural-destinations-fund-data-and-evaluation>

Creative Local Growth Fund

- *Evaluation of the Creative Local Growth Fund: Final Report*
Nordicity and Saffery Champness LLP (December 2020)
<https://www.artscouncil.org.uk/our-research/creative-local-growth-fund-evaluation>
- *Key Learnings from the Creative Local Growth Fund*
Nordicity and Saffery Champness LLP (December 2020)

<https://www.artscouncil.org.uk/our-research/creative-local-growth-fund-evaluation>

Great Place Scheme

- *Arts Council England and Heritage Lottery Fund Great Place Programme Evaluation (England): Year One Report*
BOP Consulting (October 2018)
https://www.artscouncil.org.uk/sites/default/files/download-file/Great_place_year_1_report_Jun_2019_0.pdf
- *Arts Council England and Heritage Lottery Fund Great Place Programme Evaluation (England): Year Two Report*
BOP Consulting (October 2019)
<https://www.artscouncil.org.uk/sites/default/files/download-file/191101%20Great%20Place%20Year%202%20Evaluation%20Report%20Final%20Draft%20%28ACE%20NLHF%20project%20comments%29.pdf>

Cultural Development Fund

- Reports not yet published

Cultural Compacts

- *Review of the Cultural Compacts Initiative Final report*
BOP Consulting (October 2020)
<https://www.artscouncil.org.uk/publication/review-cultural-compact-initiative>

Wider reports

New Deal for Communities

- *The New Deal for Communities Experience: A final assessment. The New Deal for Communities Evaluation: Final report – Volume 7*
Elaine Batty, Christina Beatty, Mike Foden, Paul Lawless, Sarah Pearson and Ian Wilson: Centre for Regional Economic and Social Research, Sheffield Hallam University (March 2010)
<https://extra.shu.ac.uk/ndc/downloads/general/A%20final%20Assessment.pdf>

Big Local

- *The halfway point: Reflections on Big Local*
Local Trust (November 2019)
<https://localtrust.org.uk/insights/research/the-halfway-point/>
- *Power in our hands: An inquiry into place-based funding in the Big Local programme*
Lucy Terry and Laura Fisher (July 2020)
<https://localtrust.org.uk/insights/research/power-in-our-hands/>

Creative Civic Change

- *Preparing the ground: Learning from the first year of Creative Civic Change*
Sarah Boiling, Anousheh Haghdadi from Beatfreaks Consulting, and Amanda Smethurst (December 2020)
<https://localtrust.org.uk/insights/research/preparing-the-ground/>

Cultural Education Partnerships

- *Cultural Education Partnerships (England): Pilot Study: Final Report (October 2015)*
Jennie Harland and Caroline Sharp, National Foundation for Educational Research (NFER)
<https://www.artscouncil.org.uk/sites/default/files/download-file/Cultural%20Education%20Partnerships%20Pilot%20Study%20final%20report.pdf>