

# JCNA

## JOINT CULTURAL NEEDS ASSESSMENT GUIDELINES

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Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

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# INTRODUCTION

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“Place” is one of the most fruitful – and challenging – ideas that is helping Arts Council England, our partners, and cultural organisations and creatives think about how they can work best.

Across a range of policy areas – the economy, health, education and of course culture – we know that where people live, work, study and visit influences much about their lives. We know as well that where you live limits opportunity and can embed inequalities. For this reason, many organisations and sectors are thinking about how to take account of place, and to use evidence to do that effectively.

Taking a place-based approach is not new for the cultural sector, and local government is still vital to providing cultural opportunity. However, the scale and complexity of working in places can be challenging. Place-based working necessitates good local partnerships, which often crossover with other sectors. Cultural organisations sometimes find it difficult to find the time and the expertise to do this.

That's where these Guidelines come in. Drawing on practice from other sectors, a Joint Cultural Needs Assessment is a means for cultural organisations and cultural partnerships to make use of the best available evidence to strategically position

themselves and their work within a local area. In this way they can ground their aspirations on a real assessment of culture's potential to make a place better, to frame good partnerships with other sectors, deliver appropriate activity, and to open up dialogues with people and communities about the cultural lives they want to lead.

The Arts Council recognises the importance of taking a place-based approach to ensuring everyone has access to quality cultural opportunity and welcomes these Guidelines. Place based cultural development will be an important element of our approach as we launch our new strategy in 2020.

We are grateful to the JCNA development team: Professor Jonothan Neelands, Katy Raines, Val Birchall and Mark Scott. We also acknowledge the contribution of Tarek Iskander, formerly Director, Theatre at Arts Council England and now Artistic Director and CEO at Battersea Arts Centre.

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## SECTION ONE

# 1. JCNA CONTEXT

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***The purpose of the Joint Cultural Needs Assessment Guidelines is to support arts and cultural organisations in the planning and delivery of cultural outcomes that address a wide range of locally determined needs in their communities, including cultural needs<sup>1</sup>.***

The ambition for the JCNA is that arts and culture organisations develop their ability to offer a strategic response to the cultural and non-cultural needs of their local communities<sup>2</sup>, based on a joint assessment of the actions needed to improve the cultural lives of all and to reduce inequalities and obstacles to participation in arts and culture. All of which requires developing outcomes through enhanced local partnerships, consultations, and evidence-led planning.

Building on the success and local impact model of the Creative People and Places (CPP), Great Places programmes and the Cultural Development Fund<sup>3</sup>, the JCNA will support arts organisations in providing planned programmes of activity that ensure that at a local level:

- *Every person can develop and express creativity throughout their lives.*
- *A collaborative approach to culture helps villages, towns and cities across the country to thrive.*
- *England's cultural sector is innovative, collaborative and international.*

These are the headline “cultural needs” identified by Arts Council England<sup>4</sup>. Culture also has the potential to contribute to addressing the non-cultural needs of a place,

which will be place-specific and identified through a variety of data sources, which these guidelines suggest in the next sections.

The JCNA process assumes that making effective, equitable and accountable use of the often-scarce resources for cultural investment in England requires place based and evidence-led decisions that optimise the impact of resources available from both local and national sources. This is an innovative approach, which assumes that:

- *Partnership working and collaboration are core to the delivery of cultural outcomes that also impact on a wide range of local needs; social, economic, education, justice, health and wellbeing and others.*
- *Arts and cultural activity should be driven by locally agreed outcomes that add social as well as cultural value to a place and its communities.*
- *The JCNA process is designed to give local communities the opportunity to give voice to their own cultural aspirations and needs in dialogue with cultural organisations and providers.*
- *Local knowledge should be supported by a careful analysis of relevant data and other local sources of cultural and non-cultural evidence.*
- *To be resource-effective, there needs to be an agreed plan of how arts and culture resources, activities and outputs will deliver cultural and non-cultural place-based outcomes.<sup>5</sup>*
- *The JCNA will help arts organisations to develop new streams of work, new levels of participation and sources of funding and to play an influential role in place-making.*

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<sup>1</sup> The guidelines use the draft ACE Strategy definition of culture

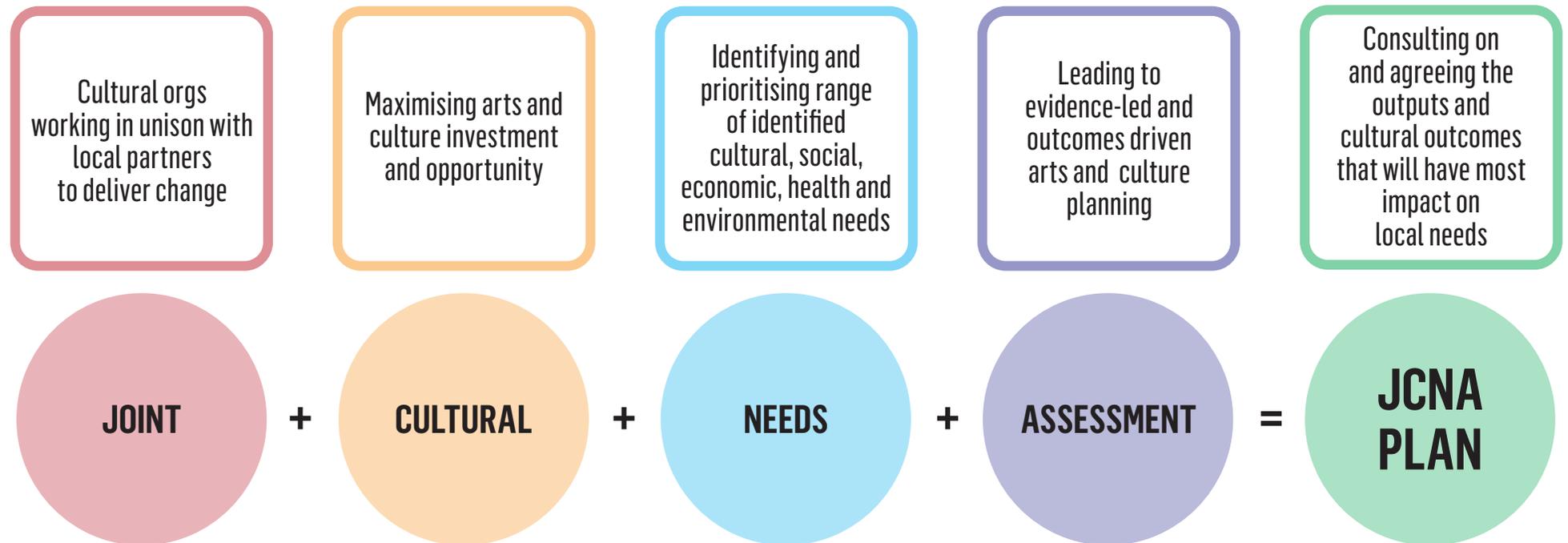
<sup>2</sup> Non-cultural needs include social cohesion, health, education and training, crime and justice, tourism, economic growth and place identity amongst others

<sup>3</sup> CPP has curated learning from across its projects which will be valuable for JCNA development

<sup>4</sup> The Arts Council England 2020-2030 Strategy identifies these three outcomes: Creative people, Cultural communities and A creative and cultural country

<sup>5</sup> See Appendix Four for examples of cultural outcomes matched to place outcomes

# THE JCNA FRAMEWORK

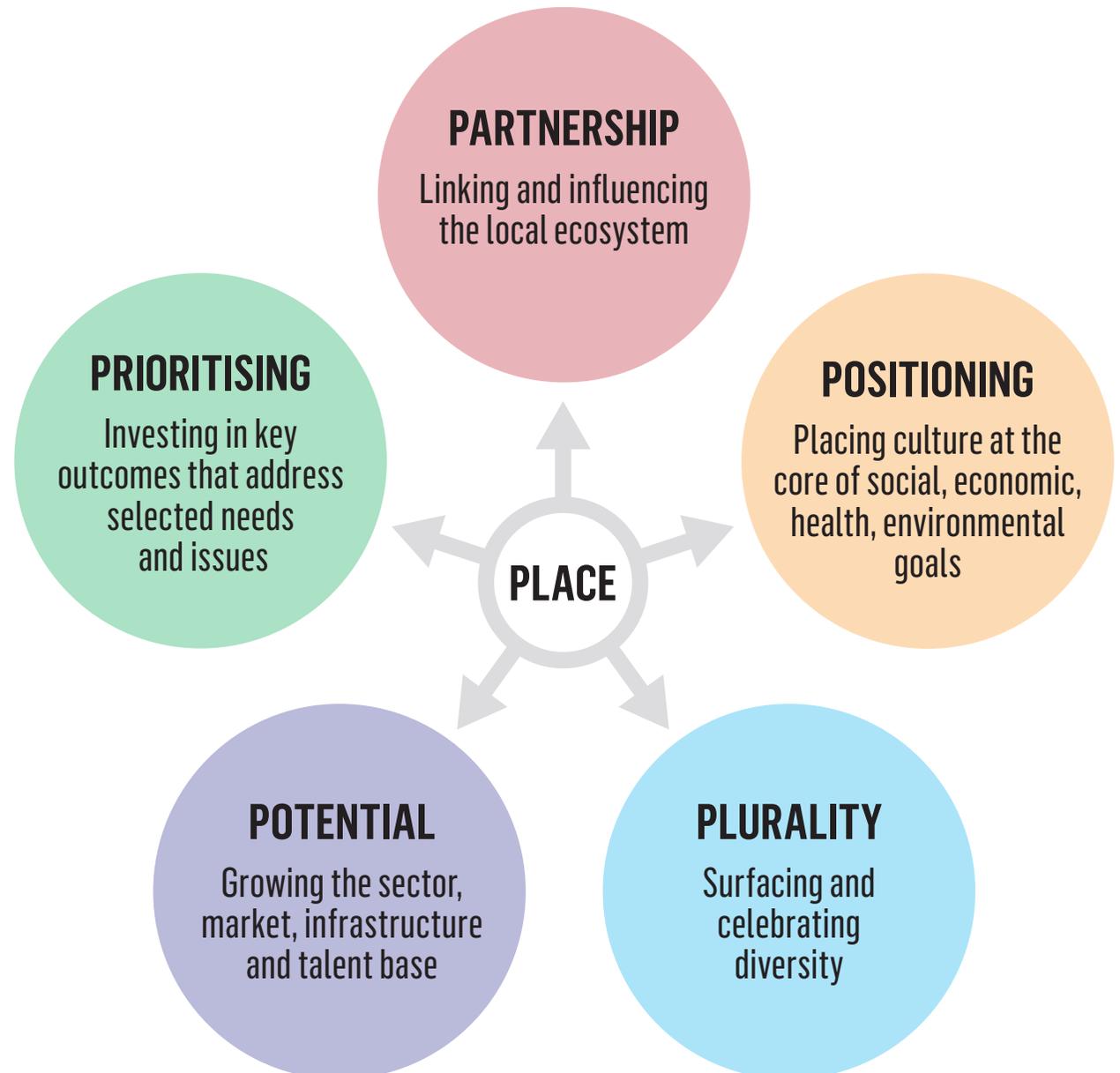


Arts and cultural organisations have widely differing resources available locally and nationally (financial, human and capital), and the places where they operate have significant variations in scale, population, administrative structures, character and maturity of partnerships. Accordingly, cultural partnerships, consortia or individual organisations that are carrying out a JCNA as part of delivering a place-based project should consider which data and evidence sources are relevant to the aims and outcomes of their project and which would be useful in informing planning, delivery and evaluation.

These guidelines are intended to provide a framework for establishing effective place-based cultural outcomes, not a blueprint. Smaller organisations and smaller places will not be expected to completely fulfil these guidelines and will tailor their JCNA to the resources they have available.

## 2. JCNA OBJECTIVES

*In the sections that follow there is advice on contacts, sources of information and making smart use of available sources of place-based data and evidence, to support the JCNA in realising the following objectives:*



## Section One

### PLACE

For the purposes of these guidelines, 'place' assumes a defined local authority<sup>6</sup>. Every place has its own distinctive story and sense of identity. This story is embedded in the people, assets, heritages and cultures of a place. It forms the basis for planning for the future. Who are we? Who are we becoming? What makes us special? What changes do we want to make to strengthen our identity and prosperity? How do we ensure that every citizen is part of the story-making? The JCNA necessarily begins with this narrative building – bringing the people, institutions, policy makers and artists together to forge a common narrative to drive progress and identify decisive opportunities for intervention and impact. It's important for ensuring that investments in arts and culture are effective that this narrative is supported by the data and evidence that is available in every local authority and from arts and heritage funding organisations.

### PARTNERSHIP

In other sections of the guidelines there are comprehensive lists of potential contacts and models of agreements partners might make to commit to collaborative cultural-led growth that is inclusive of the needs and prosperity of all citizens<sup>7</sup>.

Lead Arts organisations have a key role in identifying and convening the players in their local cultural ecosystem – this might begin with a close audit of: all the arts organisations in receipt of public investment; the local cultural and heritage assets; community, amateur and voluntary led arts and cultural organisations; Cultural Education Partnerships and other publicly funded and informal youth arts provision.

From an arts perspective this audit will include making smart use of the audience and participation data available from The Audience Agency, Impact and Insight Toolkit and other sources.

But the cultural ecosystem also includes other groups who need to be brought into a wider place partnership; these include commercial venues, faith groups, youth services, local charities, local government, voluntary sector, sports and other relevant interest groups, universities and colleges, LEPs and business interests and others<sup>8</sup>.

The partnership objectives will include: co-ordinating consultations and planning, needs identification, combining resources and cost-effectiveness measures, access to a wider range of funding sources and a forum for agreeing and delivering realistic priorities, interventions, and measurable outcomes.

### POSITIONING

A key objective of the JCNA is to support arts organisations in making arts and culture core to wider strategic goals and place-based strategies and investments. The cultural partnership needs to articulate the contributions that arts and culture can make to local social, economic, health and well-being, education and skills development so that they can be recognised in the wider place-partnership and acted on. In this way, the arts can play an influential role in place-making and make arts and culture led contributions to growth.

Positioning requires the cultural partnership to adopt a data-led approach to shaping their response to key needs, and evaluating their impact. Again, it is important that arts organisations gather the data and evidence needed so that partners and investors can understand the added value role of the cultural sector as a delivery partner for non-cultural outcomes<sup>9</sup>.

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<sup>6</sup> UK Local authority districts, counties and unitary authorities within this definition have been produced by the ONS Geography GIS & Mapping Unit and can be viewed [her](#)

<sup>7</sup> [The Joseph Rowntree Foundation](#) has produced materials to both understand and monitor inclusive growth

<sup>8</sup> In these guidelines we use cultural partnership to include the local cultural ecosystem and place partnership to include other non-cultural organisations and agencies

<sup>9</sup> For instance the NHS expects up to 900,000 people to benefit from [social prescribing](#) by 2023, but arts and cultural organisations will have to provide evidence-led plans to NHS standards of proof –

## Section One

### PLURALITY

A focus on plurality is the principal route to tackling cultural and other inequalities in a place<sup>10</sup>. This is because diversity is the social engine of local creativity and harnessing the different voices, experiences, talents and perspectives of a place will enrich the cultural offer and bring about innovative personal, social and civic growth. Arts and cultural programming and leadership that is representative of the local community can reach out beyond traditional audiences, products and experiences. Through the processes of deep consultation, co-design, co-creation and co-commissioning activities and outputs, every citizen can actively develop and express their creativity.

### POTENTIAL

The powerful interaction of place-narrative, cultural audit and partnership reach will begin the process of identifying existing strengths, undiscovered talent, new voices and spaces for arts and culture. It will also uncover areas and people in the city who have not had the opportunity to realise their potential. Mapping these visible, and also untapped, assets is the vital foundation of maximising the strengths of a place. The JCNA process should facilitate all partners to identify and train new talent; expand the social and commercial markets for arts and culture and work with partners to reach every citizen and neighbourhood. Building more resilient communities and a more resilient cultural sector will become mutually reinforcing.

### PRIORITISING

A key challenge for the place partnership will be to agree in dialogue with communities and other partners on the cultural and non-cultural outcomes that will deliver the aspirations of the place and address its needs – what difference will the partnership make to its people and place? These outcomes may be in terms of the place effect of arts and culture, but they may also include attracting tourists and visitors, improving health and wellbeing, increasing civic pride and confidence, and tackling crime and anti-social behaviours.

Arts and culture on their own may not be able to realise these agreed outcomes – but they can make a significant contribution working alongside other partners in the cultural and civic ecosystem. Impacting on health and wellbeing will require Public Health, NHS, education and other partners for instance. The turn-key to unlocking these value adding outcomes is that all stakeholders establish what the common goals are so that there is a passionate focus across the partnership on collaborative effort towards a shared vision.

Once place and cultural outcomes are agreed, prioritising will mean looking at the resources and capacity available for change and planning how best to use them to have an impact. What activities, outputs and outcomes can be afforded by the resources available? How might an investment in working with local writers, for instance, produce new products and experiences? How will these outputs contribute to an outcome such as: *'new voices and talents are supported and showcased'*. In turn how might this outcome contribute to a place outcome like: *'people have pride and confidence in their place and abilities.'*

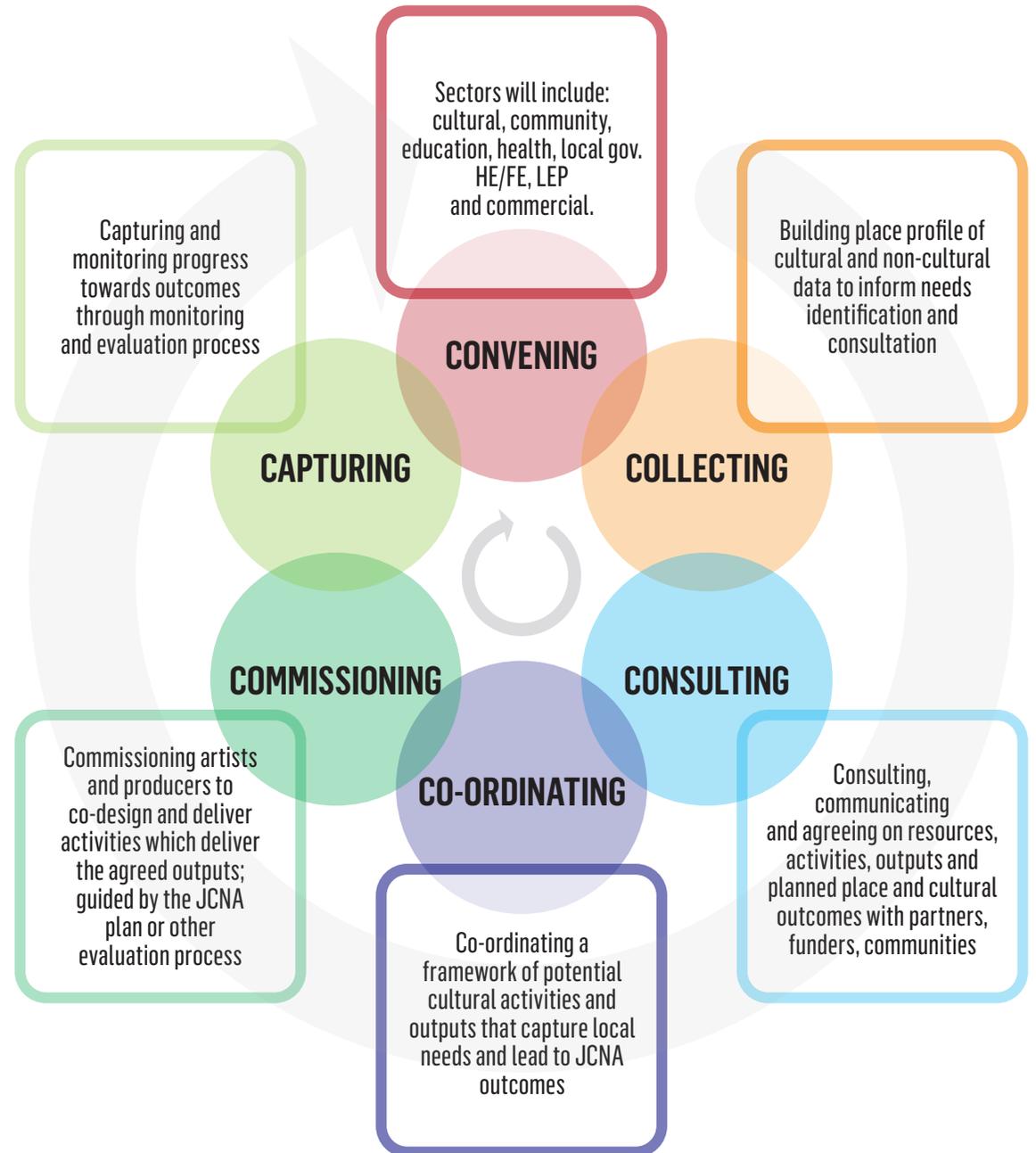
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<sup>10</sup> For advice on building plurality into cultural leadership and programming see: [ACE Culture Change Toolkit](#); [ACE Diversity](#); [Jerwood Arts Social Class Toolkit](#)

# 3. JCNA PROCESS

*The process of realising the objectives will vary from place to place, but in the schematic on the right are suggestions about different modes of activity that will lead from the building of partnerships to the delivery of a programme that will meet identified needs.*

The modes are closely intertwined and assume that there will be looping back and forward as appropriate. So, consultation for instance is not necessarily the third stage and it is assumed that capturing data and evaluation will begin as early as possible in the process. The next section looks at the construction of a JCNA plan that combines the content from different phases of the JCNA process into a programme outline.



## Section One

### CONVENING

Appendix One provides suggestions for organisations and key post-holders who will have a mutual interest in delivering the needs of your locality. The purpose of the JCNA is to focus arts and culture on supporting the work and goals of both cultural and non-cultural agencies. This is why establishing a shared and aspirational place narrative is important – it gives everyone a clear sense of what can be achieved through partnership. Some potential civic partners may not realise how culture can contribute directly to their work in health, crime and justice and the environment for instance. They may have a limited experience of the arts as entertainment. The place narrative will clearly and practically express how culture can contribute to growth and address a wide range of needs to effect positive change.

The first task is to convene the local cultural sector and their contacts – audiences, community, established links, key outreach workers, Board members. This cultural partnership base then leads to convening a wider range of place contacts.

Getting buy-in to an aspirational and possible place narrative is the first step in energising the place partnership and as it grows so does its capacity to understand and evidence local needs, capacity and funding opportunities for culture-led change. **The ambitions of the place narrative cannot be achieved by any one organisation or the cultural partnership on its own. It requires the active involvement, resources and energy of the wider place partnership.**

An initial analysis of the key purpose and remits of the cultural partners will help to scope the capacity to collaboratively respond to cultural and non-cultural needs and identify any gaps. It will also provide a purpose for the first meetings. Mapping how the local cultural sector already engages with citizens, what activities and outputs they deliver and their current plans for growth and reach will avoid duplication of resources and provide a holistic overview of local cultural capacity and the patterns of cultural engagement.

As the partnership begins to expand to include a wide range of non-cultural partners, convening will require careful diplomacy, building trust and always be tied to pursuing the common vision established in the place narrative. Partnerships work best when

they are convened on the basis of mutual interests, inclusive and representative decision-making and a clear set of priorities that depend on a partnership approach. Place partners may have different levels of engagement, responsibility and investment. They may have their own cultures or ways of doing things and work at different paces. As the place partnership grows there needs to be agreement about which partners are:

Responsible for delivery of the JCNA plan

Accountable for the activities and outputs in the JCNA plan

Consulted on the work of the place partnership at all stages

Informed of progress and developments but not necessarily actively responsible or accountable<sup>11</sup>

Place partnerships tend to grow organically, but at some stage you may want to formalise the roles, responsibilities and contributions that partners are willing to commit to. [The National Council for Voluntary Organisations \(NCVO\)](#) and the [Arts Council](#) provide guidance and templates for making joint working agreements. The recent [Cultural Cities Enquiry](#) provides guidance on formalising more ambitious place-based partnerships.

### COLLECTING

Appendices Two and Three contain sources of cultural and non-cultural data that can be used to better understand the particulars, challenges and key audiences and populations of a place. Every place is different and every place has differences in terms of demographics and life chances of its citizens and these differences need to be understood at neighbourhood level. Most of the key sources of cultural and non-cultural data report at either regional, post-code, MSOAs and/or Ward levels and in most cases when these sources are taken together they provide a very granular place profile. The more local the data is, the more it will reveal pockets of deprivation, cultural preferences and inequalities of access to culture.

Collecting also means collecting the first-hand opinions, cultural preferences, voices and lived experiences of the people. So, alongside these data sources the partnership will use both creative and existing channels to engage with a wide range of citizens and potential audiences.

<sup>11</sup> More information on the [RACI model](#).

## Section One

How citizens understand and name a local community will be based on local knowledge and heritage – and may not fit neatly within either post-codes, MSOAs or wards. The voices of these self-defined communities and the expression of their identity is crucial at all stages of the JCNA process.

The challenge for the partnership will be to ensure a cultural offer for all that also provides social and economic value. To support this ambition the cultural and wider place partnership needs to collect both cultural and non-cultural sources of data to build a place profile which combines detailed information on cultural participation and preferences with other demographic, health and inequalities data. The place profile will then inform dialogues and consultations about matching cultural outcomes to wider place outcomes.

A JCNA place profile would bring together the core sources of data in the diagram. The details of each source are in Appendix Two. The cultural partners will be responsible for the cultural stream and appendix two gives detailed advice on how to use the cultural stream sources. Local government partners will be experienced in using the non-cultural sources and combining discussion of these with the findings from the cultural stream will support consultation and agreement on cultural priorities that will benefit a place and its people.

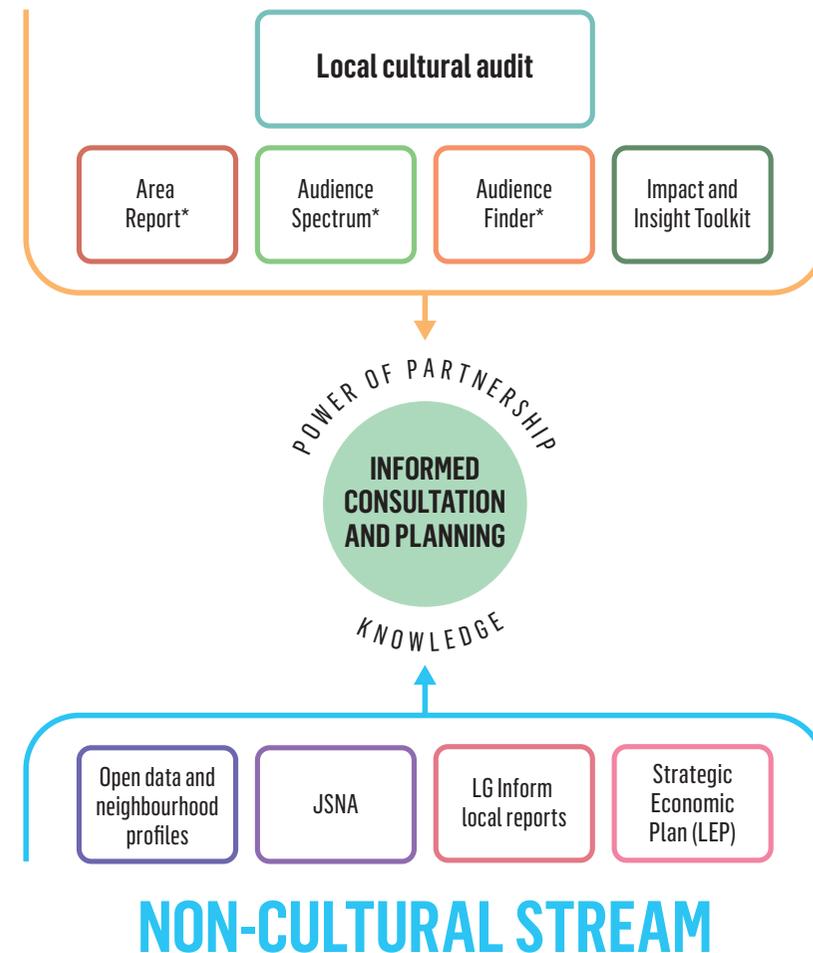
How detailed the profile is will of course depend on the scale and reach of the place partnership and its area. A basic and effective profile can be based on the local cultural audit and place information from the non-cultural stream. For a cost, the basic profile can be developed using the other sources of cultural data included in the diagram. This additional data will give a more granular and detailed map of local cultural participation and potential.

It is advisable to briefly document/summarise the data that you have gathered in the JCNA plan in these guidelines, make observations about it, and suggest opportunities and challenges that may derive from it. This documentation can be used at the consultation stage, to check assumptions and conclusions, and to add context, as well as being a useful reference throughout the project.

The data collected will also help to provide a rich source of baseline data from which the subsequent outcomes of the commissioned activities can be measured and to inform any place-based funding proposals and investment plans.

# JCNA PLACE PROFILE

## CULTURAL STREAM



\*At cost from The Audience Agency

## Section One

### CONSULTING

Regular consulting and communicating are vital to ensuring buy-in to a cultural programme that will respond to the needs identified in the collecting stage. An inclusive consultation process will test the validity of the collected data and any assumptions that might have been made. It will continue the local dialogue around what different stakeholders want from the arts and culture offer and how it might realistically impact on their lives.

The consulting phase follows the basic principles of involving local people, communities, businesses, voluntary sector etc in important decisions that will have an impact on them, with the sufficient and accessible information needed to reach an informed view<sup>12</sup>. To be effective and to have reach the consultation process will need to draw on the support, contacts and expertise across the place partnership.

The consultation phase is an opportunity to refine ideas, draw on the knowledge and skills of other partners and ultimately build consensus about needs and shared priorities<sup>13</sup>. Methods of consulting and communicating need to be adapted to different audiences. Will materials be presented in different languages? What means of communication and consultation materials are needed to reach out to citizens who may feel alienated or excluded from civic dialogues and action? How can consulting also encourage cultural activism and participation? How can the local consultation processes established by Public Health, NHS and other local agencies with a social remit be harnessed<sup>14</sup>?

The consultation phase might include round table meetings, online surveys, face to face conversations, local walks, door knocking, social media campaigns, street art,

sharing food. Stakeholder analysis will help to shape the approach to take with different groups and determine appropriate techniques and audiences for the consultation, based on the scale, character and complexity of a place. Regularly communicating progress based on consultations will help to build transparency and confidence in the partnership.

After this phase of consulting, the place partnership will agree on the cultural outcomes the JCNA Plan will be expected to achieve. The cultural outcomes describe the results of the proposed cultural programme and activity and will capture the contribution that arts and culture can make to the place outcomes. In Appendix Four there is an example of matching place and cultural outcomes developed by *Thrive* for a local authority in Northern Ireland<sup>15</sup>.

### CO-ORDINATING

Once cultural outcomes have been agreed through consultation, the next stage is to match the available cultural resources to a set of activities and outputs that will have a direct effect on the agreed outcomes. Example outputs include: programming ideas that are representative of people and place; co-creation and outreach events that target key people and places; training new voices and skills; interventions in key social issues. The scale and focus of the outputs will make the most creative use of local cultural capacity and the combined resources of the partnership.

Both outputs and cultural outcomes should be linked to a monitoring and evaluation strategy with agreed measures, baselines and targets which can be recorded. This will be presented in the JCNA plan and below is a worked through example:

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<sup>12</sup> These two CPP reports provide advice on building authentic consultation: [Power Up!](#); [Mapping and analysis of engagement approaches](#)

<sup>13</sup> For advice on place decision making strategies: [CPP Shared Decision Making](#); [Nesta We Change the World](#)

<sup>14</sup> These agencies are often more experienced in leading inclusive consultation with citizens. See for instance the NHS Ladder of Development model: [Ladder of Engagement](#)

<sup>15</sup> The Australian [Cultural Development Network](#) has devised a sophisticated cultural outcomes schema with useful suggestions on how place based cultural outcomes might be worded:

## Section One

INVESTMENT	ACTIVITIES	OUTPUTS	CULTURAL OUTCOME	PLACE OUTCOME
<ul style="list-style-type: none"> <li>• Writer/s fees</li> <li>• Hire of venues and spaces</li> <li>• Administration</li> <li>• Marketing and comms</li> <li>• Evaluation</li> <li>• £4k G4A funding</li> </ul>	<ul style="list-style-type: none"> <li>• Organising social media campaign to collect local stories</li> <li>• Commissioning lead writers</li> <li>• Recruiting inclusive groups for the gyms</li> <li>• Identifying venues for the gyms</li> <li>• Marketing/comms</li> <li>• Selecting representative voices</li> <li>• Rehearsing and performing in neighbourhood venues</li> <li>• Evaluating outputs and results</li> </ul>	<ul style="list-style-type: none"> <li>• Social media Voices campaign</li> <li>• Writing gyms led by local professional writers</li> <li>• Rehearsed readings</li> <li>• Performance of monologues reflecting on place and identity</li> <li>• Monthly writers group established</li> </ul> <p>Output indicators:</p> <ul style="list-style-type: none"> <li>• No. of citizens involved in gyms/ readings and performance</li> <li>• % by ward or postcode</li> <li>• % of participants with protected characteristics</li> <li>• % participants report Increased levels of pride and confidence</li> <li>• IIT survey items</li> </ul>	<p>New voices and talents are supported and showcased</p> <p>Outcome indicators:</p> <ul style="list-style-type: none"> <li>• increase in performances and other products that feature local talent</li> <li>• media/social media visibility</li> <li>• programme is representative of population and under-represented groups</li> </ul>	<p><b>Citizens have pride and confidence in their place and abilities</b></p>

Once this framework of activities and outputs matched to outcomes and performance indicators is agreed it needs to be communicated widely together with the details of the JCNA partnership and how to get involved. Explaining clearly the vision and the activities, outputs and outcomes of the planned programme will set a clear context for the commissioning stage and enable those who are not directly involved in the partnership to understand its ambitions and planned actions.

### COMMISSIONING

Commissioning is the process of securing the resources, skills and activities which will best deliver the agreed outputs. In the commissioning cycle of Analyse, Plan, Do, Review<sup>16</sup>, it is the process of organising the 'doing', either directly, or through a call for activities. The commissioning stage will look at any gaps in the current provision, any rebalancing of existing projects to align them more closely with the priorities of the partnership. For example, by locating or marketing them differently to reach new audiences. Activities can be co-designed at this stage with artists and producers, or

procured through an open call, but they need to be linked to the agreed framework for activities, outputs and their evaluation in the JCNA Plan.

### CHECKING OR CAPTURING

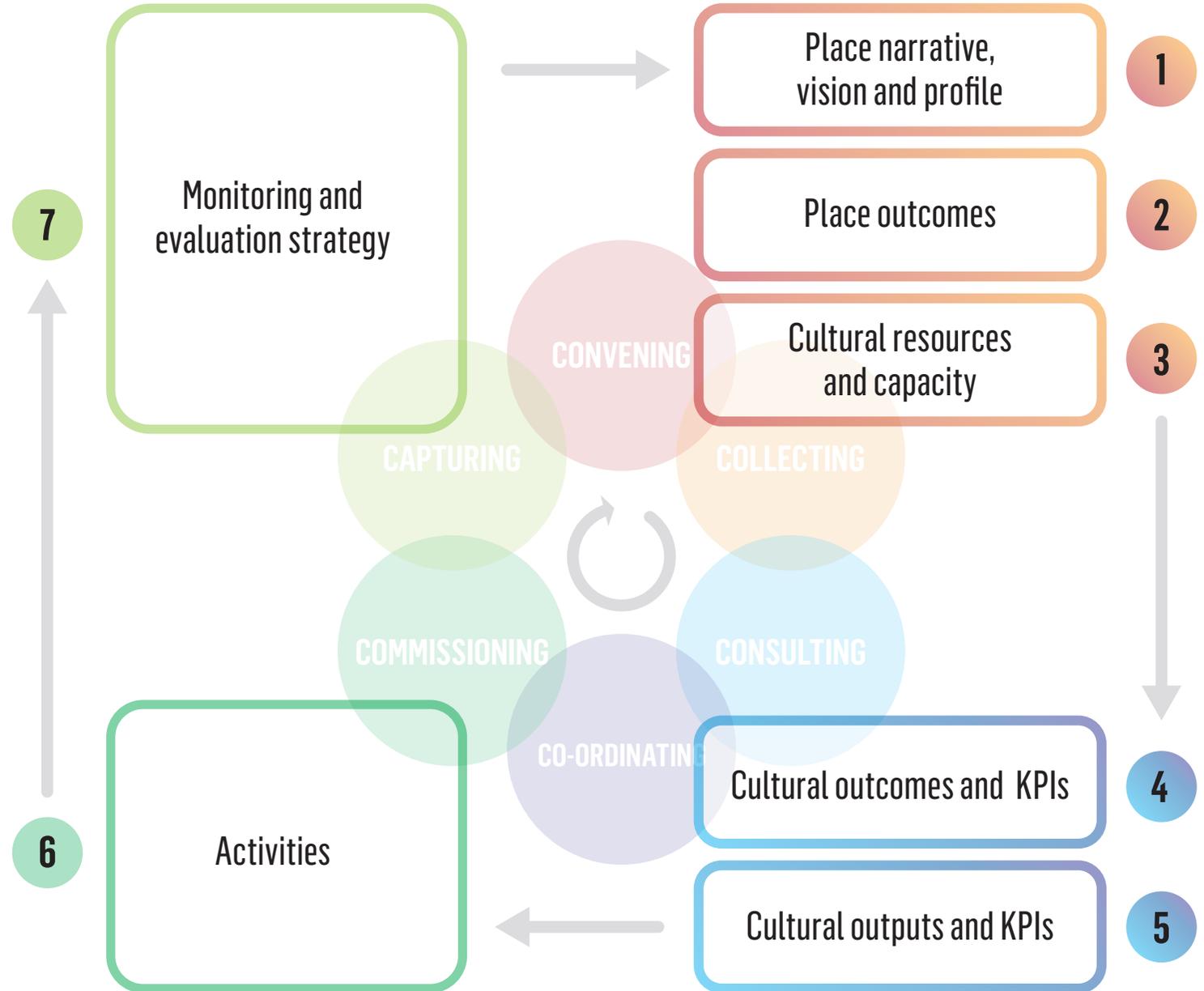
The last loop of the model is to check periodically that the activities commissioned are delivering effectively against agreed measures and therefore contributing to addressing the priority needs that have been agreed. Monitoring data needs to be captured, throughout the JCNA process, in order to make changes where necessary to improve the impact and reach of the commissioned activities and their outputs. Because the JCNA process is evidence and outcome led, capturing data and thinking about methods for evaluating and communicating progress need to be included in the planning, delivery and evaluation modes of the change process. It gives the partnership a sense-check of whether progress is being made; how resources are being allocated; which activities are most productive; the reach of the programme; how the landscape is changing.

<sup>16</sup> The Leap [planning method](#) is commonly used in local government and development agencies.

# 4. JCNA PLAN

**The JCNA plan will explain how and why the JCNA will effect change and create social value. The plan documents the results from the JCNA process in order to set out:**

- What financial and human resources from across the partnership will be invested in arts and culture's contribution to place outcomes and the realisation of the place narrative.
- What activities are needed to develop the arts and culture programme.
- What agreed outputs will be produced.
- How these outputs will lead to measurable changes or cultural outcomes.
- How these changes will make a contribution to the desired impact on a place and the lives of its people.
- How progress will be captured, measured and reported on.



## Section One

The content of the plan is linked to the different modes of the JCNA process. The idea being that the plan grows alongside the process; documenting the various decisions and data generated along the way.

The seven stages of the JCNA plan are:

### 1. PLACE NARRATIVE, VISION AND PROFILE

What is distinctive; what are the challenges; what are the opportunities; what positive changes would make a difference to the lives of citizens and their place; how will the local cultural ecosystem be the energizer for change?

### 2. PLACE OUTCOMES

What are the broad strategic outcomes and targets agreed by the partnership – health; education; civic engagement; economic growth; tackling inequalities?

### 3. CULTURAL RESOURCES AND CAPACITY

What are the current and potential levels of cultural engagement?  
What is the combined capacity of the cultural ecosystem to develop and support change?  
What can be achieved within the resources and investment available or proposed?

### 4. CULTURAL OUTCOMES AND KPIS

Given the resources, what can the arts and culture do to support place outcomes and how will we know these outcomes have been successful – what will success look like?

### 5. CULTURAL OUTPUTS AND KPIS

What products, services and experiences will contribute to realising the cultural outcomes and how will they be measured and learnt from?

### 6. ACTIVITIES

What cultural and non-cultural activities are needed to produce the outputs and who is responsible for the doing?

### 7. MONITORING AND EVALUATION STRATEGY

How will progress be captured and monitored?  
What methods and sources will be used to collect data at different stages of the process?  
How will the stakeholders and its citizens learn from the JCNA process and results?

## Section One

The JCNA plan follows the principles of a Theory of Change (ToCs) or Logic Board model of evaluation, ToCs are often used by charities and development agencies investing in social change<sup>17</sup>. They are also increasingly required from public and private funders<sup>18</sup>. Their purpose is to design a logical plan of how to bring about change – how to make best use of the available resources and how to measure and evaluate progress towards change. Like the JCNA plan, a theory of change will be a negotiated and public plan agreed by partners and other stakeholders including those who will be most affected by the change.

But the JCNA plan is also intended to capture the JCNA process and the differences between a pre-planned theory of change and a co-designed, collaborative and iterative planning process such as the JCNA. Conventional ToCs tend to be submitted in advance of a programme, to access funding or satisfy investors' evaluation and reporting requirements. The JCNA plan also captures 'work in progress' – the JCNA process – towards an agreed set of outcomes, outputs, activities, indicators and levels of planned and proposed investment.

The level of detail and data in the JCNA plan will provide the content needed for investment and grant proposals and to meet funding and other stakeholder requirements for monitoring and evaluation. These JCNA guidelines do not provide sufficient detail on monitoring and evaluation strategies but the JCNA plan provides the elementary basis for these. The JCNA process and plan are consistent with the [Social Value UK principles](#)<sup>19</sup>:

- 1. Involve stakeholders:** inform what gets measured and how this is measured and valued in an account to social value by involving stakeholders.
- 2. Understand what changes:** articulate how change is created and evaluate this through evidence gathered, recognizing positive and negative changes as well as those that are intended and unintended.
- 3. Value the outcomes that matter:** making decisions about allocating resources needs to recognize the values of stakeholders. Value refers to the relative importance of different outcomes. It is informed by stakeholder's preferences.
- 4. Only include what is material:** determine what information and evidence must be included to give a true and fair picture, such that stakeholders can draw reasonable conclusions about impact.
- 5. Do not over-claim:** only claim the value that activities are responsible for creating
- 6. Be transparent:** demonstrate the basis on which the analysis may be considered accurate and honest and show that it will be reported to and discussed with stakeholders.
- 7. Verify the result:** ensure appropriate independent assurance.

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<sup>17</sup> See for instance: [Action Aid Theory of Change](#)

<sup>18</sup> See for instance: [Heritage Fund Theory of Change](#); [Spirit of 2012](#)

Further information on theory-based change models can be found in Section 6 of the [Treasury Magenta Book](#), which applies to local authorities.

<sup>19</sup> Social Value UK also provide a template for measuring the [Social Return on Investment](#) from programmes like the JCNA



## **SECTION TWO: APPENDICES**

# APPENDIX ONE: KEY CONTACTS FOR CONVENING STAGE

SECTOR	WHO	MIGHT BE CALLED	WHERE TO FIND	WHAT
<b>Arts and Culture</b>	Arts Council funded organisations	NPOs (national portfolio organisations) Sector Support Organisations Project Grant Recipients	<a href="#">Ambition for Excellence</a> <a href="#">Celebrating age</a> <a href="#">Creative local growth fund</a> <a href="#">Creative People and Places</a> <a href="#">Cultural destinations</a> <a href="#">Grants for the arts</a> <a href="#">Great Places</a> <a href="#">Live development funds</a> <a href="#">Music Education Hubs</a> <a href="#">National Portfolio and Sector Support Organisations</a> <a href="#">Project grants</a> <a href="#">Strategic Touring</a> <a href="#">Youth Performance Partnerships</a>	Information about funded companies, project grants and other current sources of Arts Council funding. This is a current list and will help identify local and regional contacts and sources of funding.
	Heritage assets, museums and visitor attractions	Historic buildings and local heritage organisations	<a href="#">Art Fund Galleries</a> <a href="#">Find a museum</a> <a href="#">Historic England Map</a> <a href="#">Visitor attractions</a>	These organisations provide advice, support and contacts for heritage, museums and visitor attraction sector. Access maybe for members only.
	Commercial venues and professional organisations	Music, dance, theatre professional and commercial contacts	<a href="#">Dance choreographers</a> <a href="#">Music Venue Trust</a> <a href="#">Theatre Trust database</a> <a href="#">UK Music</a> <a href="#">UK Theatre</a>	These are membership organisations that provide some detail on local contacts
	Voluntary arts organisations	Amateur arts organisations Participatory Arts Organisations	<a href="#">Voluntary Arts creativity map</a>	Information about Voluntary Arts Network members on searchable map
	Crafts Council		<a href="#">Crafts Council Directory</a>	The Crafts Council is the national development agency for contemporary craft funded by Arts Council. The directory is searchable by area.

## Section Two

SECTOR	WHO	MIGHT BE CALLED	WHERE TO FIND	WHAT
<b>Community</b>	Local charities and interest groups	Third sector Voluntary sector Residents' Groups Community Forum Neighbourhood Forum	<a href="#">Charity Commission searchable register of charities</a>	Information about charities by name or nearest postcode or contact your local authority communities' team for local information.
<b>Education</b>	ACE Bridge Organisations		<a href="#">Bridge Organisation contacts</a>	The Arts Council funds a network of 10 Bridge organisations to connect the cultural sector and the education sector so that children & young people can have access to great arts and cultural opportunities.
	Cultural Education Partnerships		<a href="#">CEP contacts</a>	In each Local Cultural Education Partnership, a <a href="#">Bridge Organisation</a> works with schools, the local authority, voluntary and community organisations, Higher Education, Music Education Hubs.
	Education providers	Nurseries, Children's Centres, SureStart Schools Special Schools Secure Schools Pupil Referral Units	<a href="#">Information on performance of local schools</a>	Information about all schools including exam and test results and Ofsted inspection findings.
	Policy Leads	Education Children's Services Families Learning Early Years Skills	<a href="#">Regional Directors of Children's Services contacts</a>	Information about contacting Director of Children's Services in your area, or search your Council website.
	Further and Higher Education	Colleges and Universities	<a href="#">Map of Unis and Colleges by region</a>	Map of universities and colleges in the UK.
<b>Health</b>	Healthcare commissioners	Clinical Commissioning Groups	<a href="#">Clinical Commissioning Groups</a>	Searchable database of CCGs.
	Public Health lead	Director of Public Health	<a href="#">Directors of Public Health by region</a>	Information about DPHs or search your local authority website.

## Section Two

SECTOR	WHO	MIGHT BE CALLED	WHERE TO FIND	WHAT
<b>Local Government</b>	Culture	Arts development, cultural development, leisure	If you don't have a key contact in your local authority already, search their website or contact Arts Council England	Will provide local cultural strategies, information, advice and guidance on culture in the area and local contacts.
	Tourism	Destination Management Orgs, visitor economy or tourism	<a href="#">Visit Britain DMO contacts and info</a>	Will provide local tourism strategy and information about key assets, performance data and priorities.
	Economy	Business, inward investment, regeneration, economic development	If you don't have a key contact in your local authority already, search their website	Will provide information about key strategies, performance data and priorities.
	Policy	Research, insight, policy, democratic services	If you don't have a key contact in your local authority already, search their website	For local data, priorities, contacts, survey results.
	Communities	Third sector, housing, community development	If you don't have a key contact in your local authority already, search their website	Will provide information about key strategies, performance data and priorities, links to housing providers.
<b>Business interests</b>	Town Centre businesses	BID (business improvement district)	Can be found by searching the internet or through your local authority economy contact	BIDs are partnerships of local retail and hospitality business aimed at drawing visitors and improving visitor experience.
	Business network	Chamber of Commerce	<a href="#">Chambers of commerce</a>	Groups of locally based small and medium sized businesses (mainly).
<b>Other regional or sub-regional partnerships</b>	Economic growth, investment, job creation and skills	Local Enterprise Partnership	<a href="#">Map of LEPS</a>	The LEPS operate on a footprint of "functional economic geography" and have investment strategies including sector specific plans. They run the local Growth Hub.
	Regional government	Combined Authority Elected Mayor	<a href="#">Guide to regional authorities and their powers</a>	Elected Mayors have regional plans and budgets but only exist in some areas and have differing responsibilities including regional transport in some cases.
	Partnership between political and health sectors	Health & Wellbeing Board	<a href="#">Culture Health and Wellbeing Alliance</a> <a href="#">Health and Wellbeing Boards directory</a>	Map of Health & Wellbeing Boards, some of which may have an arts and culture focus.

# APPENDIX TWO: DATA SOURCES FOR THE JCNA PLACE PROFILER

<b>CULTURAL STREAM</b>	TAA Area Profile Reports	A report generated from multiple data sets specifically for cultural organisations to give an overview of the population characteristics of a (defined) geographical area.	Includes demographics, economic activity, health and cultural engagement.	<a href="#">Area profile reports</a>
	Audience Finder booker data	Cultural attendees' behavioural data including type of events attended, ticket yield, postcode and venue crossover.	An aggregated picture can be supplied for a specific area, subject to there being data from at least 3 participating organisations in the data-set.	<a href="#">The Audience Agency</a>
	Audience Spectrum	Population segmentation which divides England into categories based on their type and frequency of cultural engagement	This can be interrogated to postcode sector level, and used to understand and map potential audiences within an area, as well as actual behaviour.	<a href="#">Audience Spectrum</a>
	Impact and Insight Toolkit	Data relating to the impact of cultural experiences.	Launched April 2019. Currently available to individual organisations but may be available for a defined place once sufficient data has been collected	<a href="#">Impact and Insight Toolkit</a>

## Section Two

<b>NON-CULTURAL STREAM</b>	Local Authority Open Data	These are hosted by most upper tier authorities and provide summary data for the local area.	The key facts about place, some relevant analysis has already been carried out.	Example: <a href="#">Leicester</a>
	Neighbourhood profiles	Most Local Authorities produce neighbourhood or ward profiles with key place data from a wide range of local, regional and national sources.	These profiles will give information about the character and differences between wards	Examples: <a href="#">Basingstoke ward profiles</a> <a href="#">Manchester neighbourhood profiles</a>
	Joint Strategic Needs Assessment (JSNA)	Shows how local authorities and Clinical Commissioning Groups assess the current and future health, care and wellbeing needs of the local community.	Will tell you what the clinical, public health and social care partners in your place consider to be the needs of the area.	Example: <a href="#">Coventry JSNA</a>
	LG Inform	Developed by the Local Government Association, LG Inform Plus has pre-populated reports for a variety of different issues.	The site has a mapping capability that can overlay data (for example deprivation, school catchment areas) onto your place. Some areas of the site, including My Local Metrics, are only available through your local authority contact.	<a href="#">LG Inform</a>
	LEP data	Information about the economic impact of culture at a LEP footprint is published by Arts Council England	Non-cultural economic data is also included in the Strategic Economic Plan for a place, and the Local Industrial Strategy – these will give the key economic and social priorities for the LEP region.	<a href="#">ACE LEP dashboard</a> SEP example: <a href="#">New Anglia LEP</a>

## Section Two

### CULTURAL STREAM

There are five core sources of place-based information which provide most of the detail needed for planning, prioritising and delivering a place wide and place deep cultural offer and creating the Cultural Stream of the Place Profiler:

#### 1. Place Cultural Audit: Key Question – How can collaborative working and funding optimise the capacity and reach of the local cultural ecosystem?

The audit is the core component for the JCNA place profile. The cultural audit will be based on local knowledge and detective work to identify the key contacts and organisations in the local cultural ecosystem. This process will bring together public, voluntary, community and commercial arts and culture to provide a map of current

activity and capacity. Arts Council England has information to inform an assessment of 'cultural capacity' – such as lists of funded projects and organisations, and an annual survey of funded organisations. Further guidance is in the convening section of the JCNA process and a range of contacts is given in Appendix one.

#### 2. Area Profile reports: Key Question – What is distinctive or different about the area in which we operate? What opportunities and challenges does this present?

Area Profile Reports are designed specifically for the Arts, and for place-based projects. They provide a quick and easy way to obtain a general overview of the population in your area, particularly as they can be tailored to fit exactly the geographical or local authority area you have defined for your project.

- They include
  - Basic population statistics including age, gender, ethnicity, disability, family structure
  - Economic profiles including social grade, employment, occupation types, education and newspaper readership
  - Health: disability, health
  - Community: additional information about families, young people, older people, local communities and disadvantaged communities
  - Cultural engagement:
    - Estimated levels by artforms/types
    - Estimated proportions of people in each of the Audience Spectrum Segments (High, Med, Low engagement) – see below
  - MOSAIC Profile

- Standard reports for 30, 45 and 60 minutes drivetime of a location are provided by [The Audience Agency](#) to NPOs for a small cost. However, they can also be provided for a Local Authority area, by request.
- for the purposes of this guide we would recommend requesting a single report: An **Engagement Area Profile report plus (current cost £500)** which gives a detailed breakdown of each of the above categories by postcode sector (e.g. BR1 3) as well as for the total area.
- It is also possible to specify the comparison 'base' area for these reports. e.g. You may like to compare the characteristics of your 'place' with England as a whole, your region (e.g. West Midlands) or another geographically-defined area. This is useful to get right, as it helps you to identify the characteristics of your area, and the key differences between the overall regional or national population. You will need to specify your 'base area' for comparison when requesting the report.

## Section Two

### 3. Audience Finder Booker data: Key Question – *To what extent do the patterns of actual attendance reflect the ‘estimated levels of attendance’?*

The Audience Agency collects box office data from every funded ACE client, as well as many other cultural organisations across England. This data relates to bookers at events and has been aggregated over the past 5 years to form the most comprehensive dataset of cultural attenders in England.

Therefore, for a place-based analysis, it is logical to utilise<sup>20</sup> this data (which also accounts for people who attend at multiple events or venues) to obtain a picture of what proportion of and how residents in the area are attending events. Because the data set contains attendances from across the whole country, it is possible (for a cost) to gain a picture of how residents:

- *Engage with culture within the defined area (including frequency, average spend, type of event)*
- *Engage with culture outside the defined area*

In addition, this analysis would be able to show:

- *Bookers by postcode sector*
- *Audience Spectrum breakdown of bookers (see 4. below)*
- *Frequency and types of work (artform, event type) attended, according to the Audience Agency’s categorisation and coding*

It is important to note, that whilst this is an excellent source of data on ticket-buyers, many attenders, participants and visitors may not be included. It is therefore only ever a partial picture – but nonetheless a useful one.

### 4. Audience Spectrum Population Segmentation: Key Question –

*To what extent are current attenders’ representative of the local population? Which groups/types of people are currently under or over-represented?*

Audience Spectrum is an Arts Council initiative, designed to segment the population of England into 10 segments, based on their type and depth of engagement with the Arts and Culture. The 10 segments are categorised into High, Medium and Low engagement, and provide a common language and way of measuring engagement across a range of cultural activity.

It is created by using a combination of Taking Part data, ONS Population data and Experian MOSAIC data (updated annually), to create a profile of the population, viewable down to postcode sector (e.g. CB1 2) level for the whole of England.

Because analysis can be done purely on postcode, it is possible to run a profile of any area definable by postcode sectors, such as

- *a local authority area or ward*
- *drivetime of a particular location*
- *any other geographically defined area for a project*

This profile is included in Area Profile reports (see 2).

In addition, any set of postcodes relating to cultural attenders can be profiled in the same way, therefore an Audience Spectrum profile can be requested from TAA for Audience Finder booker data (see 2), or for postcodes of gallery/museum attenders if available.

By comparing the Audience Spectrum profile of the population with that of actual cultural attenders/visitors, it is possible to ascertain the level to which current attenders are representative of the local population.

<sup>20</sup> This subject to there being data in the data set for that area from at least 3 organisations – so as to protect commercial sensitivities of individual cultural organisations.

## Section Two

### 5. Impact and Insight Toolkit - *Are certain types of cultural engagement having different impacts with certain under-represented groups or areas?*

NPOs have started to use this new qualitative evaluation from April 2019, which aims to measure the **impact** a creative programme of work is having on the people who engage with it, and those who produce or present it. The metrics include: Relevance, Challenge, Risk and Originality, and again, as postcode is collected as part of the process, it may be possible to compare the impact of cultural activity by type of work, some demographics (e.g. Age) and/or household area. This may be particularly

useful to begin to understand how different segments of people, when they engage with culture, derive different (or similar) impacts.

Currently there may not be enough data available for aggregation across a particular area, but Counting What Counts, who operate IIT, will be able to advise on this.

# APPENDIX THREE:

## ADDITIONAL SOURCES OF CULTURAL AND OTHER DATA

AREA	DATA SOURCE	DESCRIPTION	THINGS TO CONSIDER	WEBLINK
<b>Cultural engagement</b>	Taking Part	The Taking Part survey is a continuous face to face household survey of adults aged 16 and over and children aged 5 to 15 years old in England. It has run since 2005 and is the main evidence source for DCMS and its sectors.	The data only available at a regional level but very useful for understanding the demographic and socio-economic characteristics of engagement, as well as tracking trends through time.	<a href="#">Taking part</a>
	Active Lives	Active Lives Surveys measure the activity levels of people across England. There are two surveys: Active Lives Adult, which is published twice a year, and Active Lives Children and Young People, which is published annually. Both give a comprehensive view of how people are getting active.	This data is available at local authority level and tracks trends over time.	<a href="#">Active Lives</a>
<b>Cultural Capacity</b>	NESTA Creative Nation Profiles	National, regional and local data and profiles which help show the creative industry provision including the cultural sector	The distribution, scale, evolution and impact of the creative industries, broken into sub-sectors. Some local areas, where creative industries are significant are given in more detail.	<a href="#">Creative Nation</a>
	RSA Heritage Index	Information on tangible heritage assets in the historic built environment, museums and archives, parks and open spaces.	Identifies local public heritage spaces and places which can be locations for cultural activities	<a href="#">RSA Heritage Index</a>
	Arts Council England Data pages	A wide range of information on funded projects and companies.	Also includes periodic reports on topics such as diversity and, business sponsorship on a regional basis.	<a href="#">ACE Data Portal</a>
	Arts Award provision	Resources showing arts award providers.	Can be referenced to show accessibility of arts award accreditation in local areas.	<a href="#">Arts Award</a>
	Arts Council Relationship Managers	This is a good place to start if you are creating an overview of cultural provision in a particular area.		<a href="#">Relationship Managers</a>
	Arts Council Annual Survey	NPOs create this information annually, so by agreement this could be shared and aggregated.		<a href="#">Annual Survey</a>

## Section Two

AREA	DATA SOURCE	DESCRIPTION	THINGS TO CONSIDER	WEBLINK
<b>Health &amp; wellbeing</b>	Fingertips	Fingertips is the main source of Public Health data and provides information showing how each local area differs from the best and worst places across the country, and a ranking dashboard for 152 counties and unitary authorities. It includes data for the wider determinants of public health through links to a wide range of national data sources (for example, the neighbourhood crime statistics).	The data is only available for counties and unitary authorities.	<a href="#">Fingertips</a>
	ONS data	Wide range of resources.	Data on happiness is available only at a country level.	<a href="#">Personal Well-being 2017/2018</a> Data is also available directly from the <a href="#">ONS Local Statistics page</a> . Data usually from the 2011 Census
	The Annual Report of the Director of Public Health	All local authorities with responsibility for public health produce an annual report which sets out the data for the local area and draws out the main challenges, priorities and issues.	The report is written independently by the director of public health in a place, so gives a good sense of the priorities that public health colleagues are addressing, as well as key facts and figures. These reports have already analysed at a local level the kind of issues you will need to consider.	<a href="#">Example: Brighton Annual Report</a>
	What works Centre for Wellbeing	The What Works Centre for Wellbeing has reports and toolkits for creating your own at a local level.	The toolkit will guide you through creating your own primary survey data	<a href="#">WWCW</a>
<b>Place non-cultural data</b>	Nomis data	Nomis is the master of all data from Office of National Statistics. It provides a suite of information about the local population about issues under headings of Who We Are, How We Live and What We Do, that cover demography and population estimates, types of household (eg single parent, owned or rented, car ownership) and employment and skills information at different levels of geography from regional to super-output area including by Local Authority, by LEP and by Combined Authority, parliamentary wards and constituencies.	You can create detailed reports based on postcode data and create detailed bespoke analysis or you can use the pre-developed reports already on the site.	<a href="#">Nomis</a>

## Section Two

AREA	DATA SOURCE	DESCRIPTION	THINGS TO CONSIDER	WEBLINK
<b>Place non-cultural data</b>	LG Inform	Developed by the Local Government Association, LG Inform Plus has pre-populated reports for a variety of different issues.	The site has a mapping capability that can overlay data (for example deprivation, school catchment areas) onto your place. Some areas of the site, including My Local Metrics, are only available through your local authority contact.	<a href="#">LG Inform</a>
	Deprivation	Developed by OpenDataCommunities, this site provides a map of the Index of Multiple Deprivation at very granular detail.	This tool provides detail on deprivation down to a very local level and also in wards.	<a href="#">Deprivation map</a>
	End Child Poverty	Child Poverty statistics	By parliamentary constituency.	<a href="#">Child poverty</a>
<b>Multiple</b>	TAA Area Profile Reports	A report generated from multiple data sets specifically for cultural organisations to give an overview of the population characteristics of a (defined) geographical area.	Includes demographics, economic activity, health and cultural engagement.	<a href="#">Area profile reports</a>
	Home Office Indicators of Integration Framework	The main sources of national datasets relevant to integration work are listed, together with the frequency of collection and the level of aggregation (how the data are split up). It is relevant for many types of need, and not just restricted to the Home Office remit.	The toolkit is a go to reference point for finding a wide range of different data, from the Active People Survey and Taking Part to the British Social Attitudes Survey. It also gives examples of how to collect data appropriate to what you are seeking to achieve.	<a href="#">Indicators of integration</a>
	Centre for Cities	Comparator data for cities in relation for a wide range of themes from exports to broadband and carbon emissions.	You can select your own comparator cities, to show performance against places of similar character or size.	<a href="#">Centre for Cities data tool</a>
	Local Authority surveys	Track data on trends	The majority of local authorities conduct a satisfaction survey, or a household survey. They provide tracking data on key issues based on questions chosen by the authority.	Example: <a href="#">Derby residents survey</a>

# APPENDIX FOUR: EXAMPLE OUTCOMES FOR A PLACE-BASED APPROACH

**COMMUNITY OUTCOMES – THESE OUTCOMES ABOUT PEOPLE AND THE IMPACT ON CITIZENS OF ENGAGEMENT IN CULTURE.**

	COMMUNITY OUTCOME	RELATED CULTURAL OUTCOME
<b>Confident Community</b>	Everyone has opportunities to engage in community life and shape decisions – we have a strong sense of community belonging and take pride in our area	Our cultural programme reflects the needs of both those who currently engage, and those who do not  All programmes are shaped by the voice of the audience working in partnership with the expertise that currently exists
<b>Healthy Community</b>	People are making positive lifestyle choices. They are more resilient and better equipped to cope with life's challenges	We can prove that culture has a positive impact on the wellbeing and health of our citizens who engage in cultural activity
<b>Welcoming Community</b>	Our borough is a safe, respectful and peaceful environment	Cultural activities create open and safe spaces where people of all ages and backgrounds learn from each other and connect

**ECONOMIC OUTCOMES – THESE OUTCOMES ARE ABOUT THE DEVELOPMENT OF ARTISTS, CREATIVES AND CULTURAL SKILLS THAT WILL CONTRIBUTE TO A VIBRANT ECONOMY.**

	ECONOMIC OUTCOME	RELATED CULTURAL OUTCOME
<b>Enterprising Economy</b>	Our borough is a centre of excellence for entrepreneurship, innovation and investment	Cultural activity contributes to the entrepreneurship, innovation and investment across the borough; through attracting, developing and maintaining the talent of creatives and related industries
<b>Skilled Economy</b>	People are better equipped by the opportunities to take part in our dynamic economy	Culture provides opportunities for our citizens to develop skills in creativity and innovation that will help them to be flexible employees in the economy of the future
<b>Tourism Economy</b>	Destination of choice for international visitors	Culture will help develop and deliver the opportunities around cultural tourism by creating cultural tourism experiences that celebrate the distinctive stories of the area

## Section Two

### PLACE OUTCOMES- THESE OUTCOMES ARE ABOUT HOW THE ACTUAL CULTURAL ACTIVITY THAT IS PRESENTED ACROSS THE AREA CREATES A BETTER PLACE TO LIVE, WORK AND VISIT.

	PLACE OUTCOME	RELATED CULTURAL OUTCOME
<b>Creative Place</b>	Our borough is an inspirational and creative place, offering quality, inclusive arts and cultural experiences	Our borough can demonstrate innovative, imaginative and inspirational arts, heritage and cultural experiences and quality programming responding to people and place
<b>Enhanced Place</b>	Our rich and varied built heritage and natural assets are protected, enhanced and expanded for current and future generations to enjoy	The stories of the borough are shared and celebrated for current and future generations in order to foster a sense of civic pride
<b>Revitalised Place</b>	Our distinctive urban and rural areas are at the heart of community and economic life	Culture plays a part in physical reimagining and re-interpretation of our built spaces and natural environments

Developed by Thrive for use with Local Authorities in N. Ireland – <https://wewillthrive.co.uk/>

