Strategies leading to formation of

“ReNEW Sharing Stories Shaping Futures: Skills & Capacity Development” Programme

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1. Tell Me What You Want (TMWYW) –

a. TMWYW Executive Summary
(January 2020)

EXECUTIVE SUMMARY:

WHAT'S IN THIS ACTION PLAN?

This action plan is a key outcome of an 18 month research project commissioned by Bromsgrove Arts and Culture Consortium (made up of Bromsgrove Festival, Bromsgrove International Musicians' Competition, Avoncroft Museum, Artrix, Bromsgrove Arts Alive, Severn Arts, Worcestershire Arts Partnership and convened by Bromsgrove District Council).

The £72,000 project, funded by Arts Council England, Bromsgrove District Council, Worcestershire County Council, the Elmley Foundation, Bromsgrove Society and the Len Giles Trust is called Tell Me What You Want.

Working with our research partner the Beatfreeks Collective, our project has involved over 1000 conversations with members of the public and organisations throughout Bromsgrove. As a result many times that number have been engaged across the length and breadth of the District. We asked:

1. **What do the people of Bromsgrove District want from arts, culture and heritage?**
2. **What barriers to engagement exist, and how can these be addressed?**

In summary the people and organisations of Bromsgrove told us:

"We Want Space. We Want Connection. We Want Participation to be Easy. We Want Our Voices to be Heard."

The detailed observations of the project were determined in two phases. During Phase One people told us what stops them engaging – and what we have to do to change things for the better. We observed a need for:

1. **More engagement data focussed on demographics.**
2. **Space in which citizens can enfranchise themselves.**
3. **More celebration of the importance of art, heritage and culture.**
4. **Going where people already are.**
5. **Complementing not competing with the wider Midlands offer.**
6. **Understanding growth is not for everyone.**
7. **Spaces for groups to come together.**
8. **Growing what arts, heritage and culture means in Bromsgrove.**
9. **Re-approaching how decisions are made.**
10. **Complementing existing engagement elsewhere.**

We determined that broadly speaking 4 key groups of people were under engaged in arts, culture and heritage in the area and they were:

1. **Young people aged 15 – 20 years.**
2. **Isolated elderly people.**
3. **Lower socio economic groups.**
4. **Parents with older children.**

For further information about Phase One please visit the report here.

EXECUTIVE SUMMARY

During Phase Two of the project, we collaborated with these 4 under engaged groups through action research activity and identified a further number of key barriers which we need to address - as well as ideas for how we can break these barriers down:

1. **Travel costs are too high. We need to keep things local and use community spaces where possible.**
2. **Adult responsibilities, particularly parenthood, can make it hard to engage. In particular, we need to consider the distinct needs of parents.**
3. **Sometimes a lack of interest-based community is a barrier. We need to foster connections and create communities of interest.**
4. **Unfamiliar settings and activities can be intimidating. We need to make taking the first step (i.e. booking a place on something new) as easy as possible.**
5. **Adults can be self-conscious when trying something for the first time. We need to build up people's confidence.**
6. **Where there is a lack of local spaces, we need to create those spaces.**
7. **Where existing definitions of culture are excluding people, we need to change our understanding of what constitutes art, heritage and culture.**

For further information about Phase Two please visit the report here

The 1000+ engagements we have had form the basis of our vision for Bromsgrove District – as a place where we use arts, culture and heritage to raise each other up.

We have three primary goals:

1. **To widen participation in arts, culture and heritage.**
2. **To elevate the wellbeing of the residents of Bromsgrove District.**
3. **To strengthen the communities of Bromsgrove District.**

Our cultural vision and action plan sets out four different routes we will follow to realise our vision and goals:

1. **Making connections - building a more connected Bromsgrove District through celebrating Bromsgrove's creativity and history.**
2. **Making space - bringing arts, culture and heritage activity to local and everyday spaces.**
3. **Making Participation Easy - working in partnership to widen participation in arts, culture and heritage.**
4. **Making Our Voices Heard - diversifying governance and building a more flexible, dynamic and resilient cultural sector.**

Full details of these routes, including how BACC will approach governance, securing funding and reporting are set out in the full action plan. here.

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2. Tell Me What You Want (TMWYW) –

b. TMWYW Strategy (Final Report)

(January 2020)

TELL ME WHAT YOU WANT

"We want space.
We want connection.
We want participation to be easy.
We want our voices to be heard"

Bromsgrove Arts and Culture Consortium

Cultural Vision and Action Plan
January 2020

TELL ME WHAT YOU WANT

JANUARY 2020

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GLOSSARY OF TERMS

BACC	Bromsgrove Arts and Culture Consortium. Comprised of Artrix Arts Centre, Avoncroft Museum, Bromsgrove Arts Alive, Bromsgrove International Musicians' Competition, Bromsgrove District Council, Bromsgrove Festival, Severn Arts, and Worcestershire Arts Partnership.
Bromsgrove/ Bromsgrove Town	The term 'Bromsgrove' is used to mean Bromsgrove District. Where we are referring to the town of Bromsgrove, we use Bromsgrove Town.
Communities	Local communities (people living in the same local area) and identity-based communities (people with a shared social identity).
Communities of interest	People who share an interest in a particular cultural activity.
Cultural organisation	Any size of organisation that organises or provides cultural activity.
Diversity	The full range of different social identities in Bromsgrove.
Local area/ local	The towns and villages of Bromsgrove.
Participation	Any form of involvement in cultural activity, including volunteering, teaching, researching, attending, enjoying, making, creating and performing.
Partners	Any organisations who collaborate with BACC in respect of a project in this action plan or join a BACC Steering Group.
Regional	Worcestershire and the West Midlands.
Route	A theme or pillar of activity in this action plan.
Steering Group	A group of people and organisations that will work to implement and steer the actions in this action plan.
Stepping Stones	Groups or clusters of actions in this action plan.
Social identity	Characteristics including age, sex, socio-economic status, race, ethnicity, nationality, faith, disability, sexual orientation, gender identity.
Task Force	A group of individuals who offer informal feedback and guidance on the progress of this action plan.

EXECUTIVE SUMMARY:

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FOREWORD

WHY DO WE NEED THIS PLAN? WHAT IS IT FOR?

Arts, culture and heritage are part of the fabric of life in Bromsgrove.

We have a rich heritage centred around making - from our roots as a market town, to nail-making and Bromsgrove's Guild of Applied Arts, which made the gates of Buckingham Palace and the famous Liver Birds in Liverpool, to the poetry of A.E. Housman. We have England's original outdoor museum in Avoncroft. We have fantastic theatre, cinema and creative arts spaces in Artrix and many vibrant cultural organisations spanning music, visual arts, theatre, spoken word, dance and much more, many of which connect through Bromsgrove Arts Alive. We have regular celebrations of culture through Bromsgrove Festival, attract international musicians through the Bromsgrove International Musician's Competition, and invest in the cultural education of our young people through Severn Arts. As a workshop participant said in the process of creating this action plan, "culture is all around us here in Bromsgrove."

Although Arts Council England's 2011 'Active People' survey found that nearly 48% of people living in Bromsgrove had engaged in an art activity in the last two years - placing Bromsgrove in the top third of engagement nationally - over recent years cultural organisations have observed that cultural participation does not reflect Bromsgrove's diversity.

In response to this, BACC came together as a consortium of the major cultural organisations in Bromsgrove: Avoncroft, Artrix, Bromsgrove Arts Alive, Bromsgrove Festival, Bromsgrove International Musician's Competition, Severn Arts and Worcestershire Arts Partnership. Working with Bromsgrove District Council, we successfully applied for funding from Arts Council England to explore two questions:

- **What do the people of Bromsgrove want from arts, culture and heritage?**
- **What barriers to engagement exist, and how can these be addressed?**

Over 18 months from July 2018, we have had over 1,000 engagements with the people of Bromsgrove as well as cultural organisations and organisations that share our goals of widening participation, boosting wellbeing and strengthening communities. The people of Bromsgrove have given us their time, their energy, their hopes and ideas. They told us what needs to change, and this plan sets out a route map to make those changes. Our goal is not to dictate the direction that cultural activity should take - rather, it is to create the conditions for thriving creative activity to be decided by the people of Bromsgrove.

Following a tender process, we engaged the Beatfreeks Collective to explore these questions on our behalf, through a research project called Tell Me What You Want. We engaged Beatfreeks because we wanted to hear from people who wouldn't answer a survey or come to an event, and to learn from their successes in engaging some of the most under-engaged groups in Birmingham.

WHY DOES CULTURAL PARTICIPATION MATTER?

This is the first barrier that our plan seeks to overcome - understanding why cultural participation is important. Culture can feel like a luxury in our current climate, but cultural participation is increasingly being recognised as an important factor in building vibrant, cohesive communities - meaning communities that positively value diversity and practice empathy and tolerance towards people and communities with different life experiences - and boosting mental and physical health and wellbeing. Widening participation is also an important goal in its own right. Everyone should have access to great culture.

Participation is the key word here. Participation is not just about being 'creative'. Participation is also about connecting with other people through shared spaces and passions and about contributing to communities through volunteering, teaching and having a voice in what happens in Bromsgrove.

Although the main focus of this action plan is on the role that cultural participation plays in community building and wellbeing, it is important to note that the creative industries also play an increasing role in boosting local economies. As our work progresses, we will identify opportunities where our work can strengthen the local creative economy.

WHO IS THIS PLAN FOR?

This plan is first and foremost for the people of Bromsgrove. This plan is not centred on Bromsgrove Town - it is for all the people of Bromsgrove district - of Wythall, of Alvechurch, of Hagley, of Rubery, of Catshill, and everywhere in between.

Our research showed that access to culture is not equal across Bromsgrove, and we identified four groups as less engaged with the existing offering: 15-20 year olds, parents (especially of older children), isolated elderly people, and people from disadvantaged socio-economic backgrounds. This action plan directly addresses the most common barriers identified by these groups.

This is not to say that these are the only under-engaged groups in Bromsgrove. Our research also highlighted a lack of data within the cultural sector on other potentially relevant social identities. This plan seeks to address this in three ways: by widening the definitions of 'arts', 'culture' and 'heritage' to reflect the diversity of Bromsgrove; through working in partnership with groups representing these communities in Bromsgrove; and finally by improving the routine collection of demographic data by cultural organisations and identifying any further gaps that need to be addressed. More broadly, this plan recognises the need to work in partnership with community and voluntary groups, building on the good work already happening across Bromsgrove.

This plan also seeks to address both the challenges faced by the existing cultural organisations in Bromsgrove, and those in seeding and nurturing new organisations. The passion and commitment of current organisations in keeping culture alive in Bromsgrove in an environment with decreasing public money available for support is to be commended. This plan seeks to make it easier for organisations to get started, to grow, or to plan for the future.

We have summarised what's in this plan for individuals, groups, and organisations in the table below.

	What's in this plan for you? (Note this is subject to funding being secured)	Find out more at	Page
Bromsgrove Residents	Easier to find out and share what's on in Bromsgrove.	Connected communications.	21
	Finding people to do stuff with (communities of interest).	#wemakebromsgrove campaign	22
	Volunteering/ training opportunities for cultural reporters.	#wemakebromsgrove campaign	22
	Funding and support to organise your own cultural event.	Room for risk seed fund.	27
	Have a voice in what kinds of cultural activities take place in Bromsgrove.	BACC Task Force.	42
Under-engaged groups: **15 - 20 year olds** **Parents** **Isolated people (especially elderly)** **People from disadvantaged socio-economic backgrounds**	All of the above, plus:		
	Opportunities to co-design cultural activities relevant to you.	BACC Steering Groups.	31
	Leadership and development programmes - young cultural leaders and community cultural leaders.	Young cultural leaders programme.	38
Community/ Voluntary Groups	Easier to find out and share what's on in Bromsgrove.	Connected communications.	21
	Easier to find affordable space for community cultural activity.	Room for Risk seed fund.	27
	Partnership working opportunities with cultural organisations.	BACC steering groups.	31
	Development and training opportunities for community cultural leaders, including using cultural activity for social purposes.	Community cultural leaders programme.	38
	Have a voice in what kinds of cultural activities take place in Bromsgrove.	Join a BACC Steering Group or task force.	42
Local businesses	Easier to find out and share what's on in Bromsgrove.	Connected communications.	21
	Opportunities for partnership working with artists and cultural organisations and the community sector around shared goals.	BACC steering groups.	42
	Have a voice in what kinds of cultural activities take place in Bromsgrove.	Join a BACC Steering Group or task force.	42

WHO WILL TAKE RESPONSIBILITY FOR THIS PLAN?

BACC will take responsibility for driving this action plan forward. Our first step will be to work to secure further funding - as highlighted throughout the plan below, many of the actions will require external funding and this plan has been built with this goal in mind. We have set out our approach to securing funding and reporting on our work, in the section "Delivering this action plam: first steps"

Thank yous

Most importantly, we want to thank everyone that has been involved in this work so far - Bromsgrove residents and members of cultural and community organisations that gave their time and energy to talk, to participate in workshops, to share ideas and to tell us where we were going wrong.

We also want to thank our funders - Arts Council England, Bromsgrove District Council, the Elmley Foundation, Bromsgrove Society, Bromsgrove Arts Alive, the Len Giles Trust and Worcestershire County Council.

Graham Mackenzie,
Chair of BACC

THE RESEARCH

PHASE 1 RESEARCH:

"WHAT'S THE SCOOP"?

Beatfreeks started by looking at the demographic data to understand - who lives in Bromsgrove?

Beatfreeks worked with 61 cultural organisations to understand what's on offer in Bromsgrove and who is and isn't engaging.

Most importantly, Beatfreeks sparked conversations with 200+ members of the public. Aiming to speak to people who wouldn't fill out a survey, Beatfreeks went to where people are on the "What's the scoop" ice cream bike (pictured above), getting people to build a bespoke sundae and talk about what they get up to in Bromsgrove.

KEY INSIGHTS FROM PHASE 1

Bromsgrove is creative, but this is not always recognised.

4 groups were highlighted as less engaged with Bromsgrove's existing cultural offering:

- **Young people aged 15-20.**
- **Parents (especially with children aged 10-14)**
- **People from areas of relative socio-economic deprivation**
- **Isolated elderly people**

When asked what they want from cultural activity in Bromsgrove, people said:

- **We want space.**
- **We want to make participation easy.**
- **We want connection.**
- **We want our voices to be heard.**

On the basis of this, Beatfreeks made a number of observations and recommendations to be addressed in the action plan, which can be found here

PHASE 2 RESEARCH:

"WHAT WORKS IN BROMSGROVE"?

Beatfreeks then set out to test the Phase 1 findings by offering a programme of events that responded to two of the key Phase 1 themes: making space and making participation easy.

BACC and Beatfreeks worked together to unlock local spaces in four areas across Bromsgrove for residents to use. In each space, Beatfreeks ran a programme of free drop-in events that responded to what people want (as identified in Phase 1, and in the course of Phase 2).

The programme engaged a further 794 engagements with the research questions through conversations with workshop participants and local people, including significant engagement with the four under-engaged groups.

KEY INSIGHTS FROM PHASE 2

Phase 2 confirmed the four themes identified in Phase 1 and identified barriers to engagement and possible solutions.

Barriers to Engagement	Possible Solutions
A lack of affordable local spaces. Travel time and costs.	**Making space** Opening and sharing local spaces for creativity and community.
Adult responsibilities make engaging difficult. Adults feel self-conscious. Booking a place feels like a big step.	**Making participation easy** Keeping taster sessions local, programming for parents alongside their children, encouraging beginners/ building confidence.
A lack of interest based community.	**Making connections** Clear and joined up communication of what's on and working with partner organisations to build communities of interest.
A narrow understanding of arts, culture and heritage.	**Making our voices heard** Celebrating existing creativity and working with communities to redefine arts, culture and heritage.

Our Phase 2 research report can be accessed here

PHASE 3:

ACTION PLANNING

Our research clearly identified four key themes that needed to be addressed as part of this action plan.

We held two open action planning sessions to share our research findings from Phases 1 and 2, and to turn these findings into possible actions. These sessions were open to the public, and we also invited people that had engaged with Phases 1 and 2 of the project.

TWEAKING AND TESTING

This action plan is built from the research findings of Phases 1 and 2 and the ideas from Phase 3.

It is important that the plan is practical and robust, so we have worked with cultural organisations, members of the public and other parties who share the same aims as us. A list of who we have worked with is on the back cover of this report.

We presented a first draft of this plan at an open 'tweak and test' phase of the action planning at Avoncroft on 9 October 2019.

A second draft of this action plan was then shared with:

- **people who had already engaged with the project but couldn't attend the 'tweak and test' session;**
- **Bromsgrove Arts Alive members; and**
- **potential partners who share our goals of widening participation, community building and boosting wellbeing.**

The final draft was approved by BACC members in November 2019, and publicly launched in January 2020. Free digital copies are available here

VISION:

SETTING A DIRECTION FOR BROMSGROVE

A sense of...

Belonging. Roots. Identity. Authenticity.
Relevance. Engagement. Thoughtfulness.
Challenge. Achievement. Confidence.
Inspiration. Creativity. Exuberance. Passion.
Enrichment. Healing. Taking me away.
Switching off. Relaxation. Uplifting. Hope.
Potential. Celebration. Life. Elevation.

This is how cultural participation makes us feel.

Some people call this wellbeing, but it's so much more than that. We see it as elevation - raising up our spirits, our voices, our stories, and our creativity.

We imagine Bromsgrove as a place where we use culture **to raise each other up.**

We will do this by building on what already makes Bromsgrove unique: **our making**. To make is to create something by putting parts together or to cause something to happen.

Our legacy is making: markets, nails, the poetry of Housman, even the gates of Buckingham Palace.

Our present is making. We make music. We make moves. We make pictures. We make experiences and memories.

OUR FUTURE IS MAKING:

Making connections

We want Bromsgrove to be a place where we connect through culture: making, sharing, enjoying, volunteering, teaching. Where we celebrate our own and each other's making as art. Where we raise up our history and stories and feel pride in the place that we live.

Making space

We want Bromsgrove to be a place where culture transforms our everyday physical spaces. Where everyone has space to be inspired, to be challenged, and to take risks. Where everyone has somewhere to belong - a space where they feel enfranchised. Where we make space - for a while - away from the stresses and pressures of everyday life.

Making participation easy

We want Bromsgrove to be a place where culture transforms our everyday physical spaces. Where everyone has space to be inspired, to be challenged, and to take risks. Where everyone has somewhere to belong - a space where they feel enfranchised. Where we make space - for a while - away from the stresses and pressures of everyday life.

Making our voices heard

We want Bromsgrove to be a place where everyone can have a voice in cultural decision making.
Where we use cultural activity to make a difference to the world around us.We make Bromsgrove. We should shape its future.

OUTCOMES:

WHAT WILL BE DIFFERENT BY 2030?

The people of Bromsgrove will	▸ have the power to shape the future of Bromsgrove's cultural activity, including redefining 'arts', 'culture' and 'heritage' in a way that works for this place; ▸ feel proud of the area, celebrating local creativity and diverse cultures and histories; ▸ participate in arts, culture and heritage in greater numbers and diversity; ▸ feel that cultural participation has elevated their lives and wellbeing; ▸ be able to draw on creativity to respond to and shape the world around them - from local spaces and communities to global issues of social justice and climate change.
Artists and cultural organisations will	▸ have the power to shape the future of Bromsgrove's cultural activity; ▸ have governance that is more representative of the people that they intend to engage; ▸ have access to support to build on existing capacities for resilience, particularly around flexible and dynamic governance, creative leadership, fundraising and increasing participation; ▸ feel more connected to each other, leading to greater collaboration; ▸ have greater numbers and a more diverse range of people participating in their offering.
Partners will	▸ understand the value of cultural activity to wellbeing and community building; ▸ Embed culture into their thinking and strategy; ▸ work together more equally with communities in decision making.
Bromsgrove will	▸ be buzzing with local creative and cultural activity and a sense of possibility; ▸ be known locally, regionally, nationally and internationally as somewhere that celebrates local creativity and history.

HOW DO WE GET THERE?

"What is needed is a series of relatable stepping stones"

John-James, New Salsa Salsa - on engaging more people in the arts

This action plan sets out **four routes to our vision** - making connections, making space, making participation easy, and making our voices heard.

For each of the four routes, we have set out a number of **stepping stones** working towards the vision and outcomes identified above. The stepping stones are really broad and give us a sense of what direction our work is heading in. There will be lots of steps in between that we need to fill in as we go.

Underneath each stepping stone, a list of **initial actions** to be carried out in the **first 3 years** of this action plan including some **key projects.**

Together, the routes, stepping stones and initial actions comprise a framework for action. Further work will happen, for example to fill in the details of key projects, or to determine actions beyond the initial 3 years. We have taken this approach so that we can stay flexible, respond to what is and isn't working, and respond to changes and surprises that will inevitably crop up as we go.

Many of these ideas require **external funding, including the key projects we have outlined below.** Where a project or idea requires external funding, we have flagged this in the final column of each table, using a simple key of £, ££, or £££ to indicate the likely magnitude of the requirement. We have outlined our plans to secure funding below.

ROUTE 1:

MAKING CONNECTIONS

"Celebrate it. Name it. Affirm it."

Action planning participant, on creativity

ROUTE MAP

STEPPING STONE 1

Connected strategy - connecting people and culture in Bromsgrove.

STEPPING STONE 2

Celebrating Bromsgrove's making - #wemakebromsgrove campaign.

STEPPING STONE 3

A culture of celebration - embedding local talent into Bromsgrove's cultural programming.

STEPPING STONE 4

Key project - celebrating Bromsgrove's history - Heritage Corridor.

DESTINATION: CONNECTED BROMSGROVE

A theme that came up over and over again in our action planning was the need for connection. The people of Bromsgrove want to connect - to each other, to this place, to the world. Feeling connected is important both to our personal wellbeing and to community building.

We want this action plan to facilitate ways for people to connect through culture - whether it's making, sharing, enjoying, volunteering or teaching. Our first stepping stone is to work in a connected way ourselves, with other organisations sharing our goals, and building on what is already there.

We want Bromsgrove to be a place where we celebrate our own and each other's making as art. Our second stepping stone is to run a campaign that celebrates Bromsgrove's 'making' in the past and in the present. We want to find out and celebrate all the different ways that people are making in Bromsgrove. This leads to our third stepping stone, which is to ensure that our celebration of Bromsgrove's making and creativity is reflected in its existing cultural events and opens opportunities for new ones (festival of failure, anyone?).

We want Bromsgrove to be a place where we raise up our history and stories and feel pride in the place that we live. Our fourth stepping stone is an exciting key project, led by Avoncroft Museum working with other heritage partners, to forge connections between Bromsgrove's less well known heritage sites. Did you know that the Tardebigge locks are the longest flight of locks in the country? Did you know that the Lickey Incline is the steepest sustained railway incline in Great Britain? This project offers the opportunity for Bromsgrove to really shout about its exciting history.

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 1: Connected Strategy	**BACC will operate as a 'connector' organisation along 4 dimensions: connected strategy, connected communications, connecting people and places, and connected creatives.**		
Connected Strategy	BACC will identify key partners in Bromsgrove District that pursue the same goals as BACC of widening participation, improving wellbeing, and strengthening communities and identify common themes and partnership working opportunities. Work already underway includes: Working with Town Centres Manager to connect this action plan to the new Town Centres strategy, particularly around the possibilities for 'maker's markets' and opportunities around the former market hall site. Presenting this action plan to Bromsgrove Partnership's Community Wellbeing Theme Group.	Town Centres Manager Bromsgrove Community Wellbeing Theme Group Others to be identified	2020
Connected Communications	BACC to work with 'Better Bromsgrove' Campaign to improve existing 'What's On Bromsgrove' page to capture all cultural activity in the area as well as special events in food, drink etc. Also identify offline opportunities e.g. Better Bromsgrove Together magazine, regular column in the local newspaper, radio/podcast, etc.	Town Centres Manager BACC members	2020 £ Funding Required
Connecting people and places	BACC will work to improve the existing map of bookable spaces for creative activities currently hosted on Bromsgrove Arts Alive website.	BAA	2020 £ Funding Required
Connecting creatives to opportunities	BACC will work with its Consortium members, particularly Bromsgrove Arts Alive and Worcestershire Arts Partnership, to make it easier for local creatives to connect to opportunities.	BAA WAP	2020 £ Funding Required

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 2: Connecting people together through stories of making - #wemakebromsgrove			
Challenging myths about arts and culture	5 artists participated in the 2019 Bromsgrove Town Christmas lights switch on and Worcester Road Street Party. Artists responded to provocations drawn directly from Phase 2: I am not creative. It's too late for me to start. Art is too expensive.	Beatfreeks Artists Town Centres Manager	23 November 2019
Social media campaign: **Challenge people to share their own making #wemakebromsgrove**	Develop a #wemakebromsgrove campaign through multi-platform social media and traditional media. Encouraging Bromsgrove residents, communities and existing cultural organisations to post on social media what they are making using the hashtag #wemakebromsgrove. This offers an opportunity to celebrate the diversity of Bromsgrove - how different communities make food, stories, music, dance and more. Work with heritage organisations to promote Bromsgrove District's heritage and community stories through #theymadebromsgrove hashtag. Training a network of volunteer cultural influencers to promote and champion cultural activity in Bromsgrove. Challenge can be run throughout various existing cultural events in 2020 including Bromsgrove Festival, Bromsgrove Carnival, Street Theatre and Christmas Light switch on. Potentially connect in with the January Challenge (2021).	Partners to help identify members of under-engaged groups that are making Volunteering opportunity - cultural influencers.	2020 - 2021 ££ Funding Required
Physical campaign - dedicated space at BACC member venues, libraries and other key venues.	Identify areas in each space where this can be promoted. Ideas: could be a pinboard, graffiti or photo wall where people share images of their making.	BACC members Libraries Local businesses	As for social media campaign £ Funding required

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 3: Building a culture of celebration			
Legacy of the #wemakebromsgrove campaign - local makers, from beginners to professionals, are celebrated in Bromsgrove's festivals	Existing festivals - Bromsgrove Festival, Bromsgrove Folk Festival, Street Theatre, Bromsgrove Carnival etc include contributions from the local community - so these feel like celebrations of the community's own creativity. Striving to platform local/ emerging talent with national/ international/ established talent to support local artists and create a sense of pride in Bromsgrove's talents. Space for new festivals, these may be local or thematic (e.g. what about a festival of failure - where people showcase their biggest fails in the last year?)	BDC Bromsgrove Festival Bromsgrove Folk Festival Bromsgrove Carnival	2021 and 2022
Stepping Stone 4: KEY PROJECT: Bromsgrove District's Heritage Corridor			
Creating a heritage corridor for Bromsgrove District - forging new connections between physical, intangible and environmental heritage.	Create a physical network of pathways and trails connecting Bromsgrove's heritage sites. Explore opportunities to extend and reevaluate heritage via, for instance, new public art commissions of site specific, participatory and temporary work, in response to Bromsgrove's heritage. Key sites (e.g. Hewell Grange, Lickey Incline, Tardebigge Locks) to be curated and updated on an ongoing basis by heritage lead and key partners.	Lead: Avoncroft Museum Potential partners: Wythall Transport Museum Bromsgrove Society Norton Collection Museum Canal and River Trust Bromsgrove District Council	By 2022 £££ Funding required

ROUTE 2:

MAKING SPACE

"[Bromsgrove District has] a sense of movement and potential that needs a healthy pinch of risk-taking to take off."
Angela Galvin, Director of Artrix, at Action Planning session

ROUTE MAP

STEPPING STONE 1

Mapping under-used spaces

STEPPING STONE 2

"Room for risk": seed fund to connect unusual activities with interesting spaces to engage new audiences

STEPPING STONE 3

Sustainable space: transferring ownership of the process to communities

DESTINATION: RE-IMAGINING BROMSGROVE AS A 'MAKING SPACE'

The biggest need that our research uncovered was the need for space. Over and over again, people told us that they need somewhere to go - both to connect with other people and to pursue their passions.

We want Bromsgrove to be a place where everyone has somewhere to belong. The issue isn't necessarily a lack of space. For cultural organisations, it's the affordability of existing space. Our first stepping stone is to map affordable spaces that are 'non-traditional' for cultural activity, but with some imagination could be opened up to all kinds of creative activity. We know from ambitious work elsewhere - such as the Heart of Glass project in St Helens - that culture can transform everyday spaces (home, work, school, the street, car parks, the supermarket) into amazing creative spaces. We also want to make it as easy as we can to book affordable space in Bromsgrove - think Airbnb for culture! This will work together with upcoming initiatives to open new kinds of spaces - for example, the former market hall site presents an opportunity to host cultural activity and a space for makers - and this is something we will be exploring further.

Our second stepping stone is to get people using the existing/ non-traditional spaces we have identified. For members of under- engaged groups, the issues around space are deeper than availability or cost. There are also issues around not feeling enfranchised within existing space. Put simply, we need to change perceptions of existing spaces as 'not for people like us', or 'not for this kind of stuff' and enfranchise people to access and use existing spaces. This stepping stone would make small grants available to put on unusual cultural activities in the non-traditional spaces mapped at stepping stone 1. The purpose of the fund will be to make space accessible, whether that's funding a bus for your community group to attend a show, bringing an unusual event to a non-traditional space or starting a new cultural club.

These grants will be open to anyone with an idea - whether you've never put on a cultural activity before, or you are an experienced artist or organisation looking to risk trying something new. We had some brilliant ideas for these from the action planning sessions, which we have included as an 'ideas board' below.

There is a wider benefit to stepping stone 2. We know that participation in culture can elevate our spirits - so, by bringing culture closer to where people are, we hope to create moments where people can be lifted up, away from the stresses and pressures of everyday life.

Throughout stepping stone 2, we will be working to understand the impact that cultural activity has on our host spaces and the people that participate. We hope that in many cases, the 'room for risk' fund will have supported people and spaces to form sustainable relationships supporting cultural activity, whether that's hosting a regular poetry open mic night in a coffee shop, or a family crafts day at a nightclub. In some cases, further support will be required to make cultural spaces sustainable. Stepping stone 3 will build on the evidence base from the 'room for risk' fund, identifying spaces that could become sustainable 'community hubs', and working with partners to give communities the support needed to attract funding and programme activities.

IDEAS FROM ACTION PLANNING SESSIONS THAT WOULD BE PERFECT FOR THE PROPOSED 'ROOM FOR RISK' SEED FUND

Run a Jools Holland style Hootenanny - lots of groups playing 10 minute slots "in the round"!

Fun palaces

Collaboration events (...between schools) led by Bromsgrove School - making children confident to show what they can do.

Provide more transport/ support to get arts + cultural activities into old people's homes and warden-assisted residential homes

Food festival with live music designed to match the food!

Open arts events - come and try...

Funding transport to arts locations

Cross-over events e.g. folk meets classical!!

New Dance Talent Show competition - showcasing all different dance forms and ages

Pop-up/taster/short-term in shopping centres, car parks etc with signposting for further engagement

Weekend "Bromsgrow" event - all ages showcase

Sound bites

Create a massed event, e.g. a concert, bringing together local music groups, e.g. each group having a 10 minute slot. A way to raise profile?

Combined art and music events - paint what you hear! OR write what you hear (poetry).

Market music mash-up! (Ototo and fruit, for example)

Bite sized classics! Accessible music in cool venues! Shops, restaurants, etc

Partner with existing non-cultural activity that is local, to offer something 'on the side'.

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 1: Mapping Space			
Mapping existing space **What spaces are available?** **Identifying the possibilities for use** **Value propositions for each type of space - what's the benefit?** **Identify costs associated with spaces** **Who do spaces appeal to/ attract already?** **Who do they want to attract?**	Work with Partners and local businesses to identify bookable spaces including underused and unusual spacese.g. car parks, empty shops etc. Creating a centralised, accessible website of bookable spaces (including 'non-traditional' spaces), with analysis of how they could be used for cultural activity e.g. size, capacity, accessibility. Bromsgrove Arts Alive already have a version of this and is also currently conducting a survey to map which spaces arts organisations use. Build on this. Website design, hosting costs and administration costs may be covered by charging a small booking fee. Design posters for venues which make it clear the space is available and how to book (for those working offline).	BAA Partners	April 2020 £ Funding required
Stepping Stone 2: KEY PROJECT: 'Room for risk' seed fund Encouraging residents and organisations to make use of space			
'Room for risk' three year seed fund (Grants £500 - 1000) **This fund will support a programme of events to invite people to use spaces that will then be bookable at their own cost for their own use**	Communication of opportunity - via Partners/ Steering Groups (to encourage bids from under engaged groups) and BAA to encourage bids from members. Simple application process - to put on an interesting/ unusual cultural activity in the mapped spaces to engage new audiences (see ideas board for examples). Funding judging panel to include members of under-engaged groups Funding need not be used directly for the space e.g. it could be for transport to a particular space, to pay performers. In addition to funding, applicants receive mentoring/ facilitation support to promote, deliver and evaluate their activity (see 'cultural community leadership' programme below). Work with BDC equalities and diversity team to develop evaluation framework for cultural influencers.	Partners Steering Groups BAA BDC	April 2020 £££ Funding required

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 2: KEY PROJECT: 'Room for risk' seed fund Encouraging residents and organisations to make use of space			
	'Evaluation' takes the form of a short, accessible vlog/ article made by 'cultural influencers' which feeds into the #wemakebromsgrove campaign. Will include, for example, quotes from organisers, attendees and space owners and flag communities of interest. Evaluation activity to build and evidence value propositions for each space. This will be used to identify suitable spaces and models for the follow on project.		
Extension: space auction at Avoncroft/ Artrix	Space auction - individuals/ groups can bid to use the venues on allocated days. Instead of bidding cash, they bid with people power - bringing new people/ audiences to these spaces.	As above	As Above
Stepping Stone 3: FOLLOW ON PROJECT: Making it out the house Intelligent programming to build or transform underused spaces into community hubs			
Identify community hubs	Follow on from 'room for risk' - identify community hubs that can potentially become sustainable.	Town Centre Manager Communities Steering Group members	TBC
Work with Partners and communities to co-design combined programmes of activity that reflect their interests	Co-design process should be led by what people are interested in locally, with creative ideas as to how to re-imagine existing offerings for new audiences and identifying and addressing gaps in provision E.g. Combining walking groups with creative activities like photography, poetry, or storytelling. In respect of under-engaged groups, will also be able to draw on the co-designing tools and project outcomes of 'making participation easy' (see below). Intelligent programming - complementary programming e.g. young people/ parents.	Partners on co-design Delivery partner - design a taster 'menu' of what's on offer.	TBC
Identifying and unblocking pathways to further engagement	Connected signposting to courses/ communities of interest. These may be across Worcestershire or the West Midlands, e.g. if there is a gap in Bromsgrove offering.	As above	TBC

ROUTE 3:

MAKING PARTICIPATION EASY

"No, we are not creative (...) We spend afternoons watching make-up tutorials on Youtube (...) A real stage make-up tutorial in the Pavilion would be amazing, I'll get a group of friends in and my mum will come, too."

Phase 2 participant (under 18)

ROUTE MAP

STEPPING STONE 1

Making it easier for under-engaged groups to participate in cultural activity.

STEPPING STONE 2

Making it easier to engage with culture online.

STEPPING STONE 3

Plugging the gaps: digital skills and arts.

DESTINATION: WIDENING CULTURAL PARTICIPATION

Our research identified four groups of people that are currently under-engaged with the existing cultural offering, and a number of barriers to participation. This route is about widening participation by specifically addressing these barriers, and working to engage these groups. Some of the barriers identified are addressed in other routes. For example, 'making connections' addresses the lack of interest based community and narrow understandings of 'arts', 'culture' and 'heritage', and 'making space' addresses the lack of local spaces and travel time and costs.

We imagine a place where everyone can enjoy cultural activity that speaks to their passions, and that feels relevant and speaks authentically to our diverse experiences. Our first stepping stone is to engage with those groups that we have identified as under-engaged in the existing cultural offering. We will do this first by establishing partnerships with organisations that are already engaged with these groups, and then working together to co-design projects that would make cultural participation easier and more relevant for those who are currently under-engaged.

We imagine a place where culture is on our doorsteps, doesn't cost the earth, and fits into our everyday lives. Whilst the 'making space' route identifies a number of ways to bring cultural activity closer to people geographically, our research and action planning confirmed that a great deal of participation, especially amongst young people, happens online via social media platforms or through gaming. Conversely, there is little in the existing cultural offer to build on or spark these interests. Stepping stones 2 and 3 address these gaps.

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 1: Increasing participation with under-engaged groups			
Establishing steering groups and building on the good work already happening in the District	Initially BACC will establish 3-4 steering groups, each of which will be comprised of Partners (organisations that are already working with the under-engaged group), and members of the under-engaged group (to be recruited via partners). Each steering group will initially be constituted to design and oversee a project aimed at making participation in arts, culture easy for the relevant under-engaged group. This strand involves modelling equitable partnership work and sharing of ideas - this will feed into the toolkit to be developed under "Route 4:"	For a list of initial Partners we will approach, see below	2019 - 2020
Under-engaged group 1: 15-20 year olds			
Form Youth Steering Group **Engage Partners** **Engage 15-20 year olds**	Build on existing work with this age group e.g. schools, NCS, Scouts/ Brownies, the Basement Project, HoW etc. Initial commitment will be tied to the length of a co-designed project (see below). Work with Partners to identify young people to participate in Youth Steering Group. This would be a 12 month opportunity, combined with Young Cultural Leaders programme (see"Route 4:")	Partners	Throughout 2020
Making connections	Identifying young 'cultural influencers' to promote cultural activity in Bromsgrove, including activities in the 'Room for Risk' fund.	Youth Steering Group	Throughout 2020
Making space	Work to encourage applications from young people for 'Room for Risk' fund.	Youth Steering Group	TBC - depends on timing of fund
Identify and work on one key project that makes participation easier for young people	This programme should be co-designed by the Steering Group - with young people in the lead - and the intended delivery partner.	Youth Steering Group and Partners	2021 Funding may be required

Action	Description	Partners	Timeframe/ Funding Required
	BACC and Partners will support through leadership programme, securing funding, and evaluating the project. Example ideas: arts, culture and tech, literary heritage project drawing on the legacy of poet A.E. Housman, who was born in Bromsgrove and attended Bromsgrove School.		
Under-engaged group 2: parents of older children			
Form parent sub-group	Identify and engage partners through Parenting and Community Team (Worcestershire County Council) and Youth Steering Group. Potential partners suggested through consultation process: Bromsgrove Libraries, Bromsgrove Hockey/ Rugby Club. Consider whether this needs to be a separate sub-group or whether it could sit alongside youth Steering Group initially, as many of the Partners e.g. schools may be the same. Keep roles time-limited (e.g. 12 months) and programme meetings in a way that allows for participation by parents.		
Making connections	Identifying 'cultural influencers' to promote cultural activity in Bromsgrove, including activities in the 'Room for Risk' fund.	Parent Steering Group	Throughout 2020
Making space	Work to encourage applications from parents for 'Room for Risk' fund.	Parent Steering Group	TBC - depends on timing of fund
Co-designing a project that makes participation easy for parents	This programme should be co-designed between the parent steering group and the delivery partner, with support from BACC and Partners e.g. in securing funding. Example ideas: programming activities for parents alongside existing children's activities e.g. working with Bromsgrove libraries/ and or sports clubs.	Parent Steering Group and Partners	2021 Funding may be required

Action	Description	Partners	Timeframe/ Funding Required
Under-engaged group 3: isolated and older people			
Form Isolated and Older People Steering Group **Partners Older or isolated people**	Build on existing work with these groups e.g. Contact the Elderly, Age UK, Headway, Primrose Hospice. Work with Partners to identify isolated or elderly people to participate in Steering Group. Take a similar approach to the other strands in terms of time commitment.		2020
Making connections	Identifying 'cultural influencers' to promote cultural activity in Bromsgrove, including activities in the 'Room for Risk' fund. Combine this with digital skills training and work with existing providers of this training to deliver.	Isolated and older people Steering Group	Throughout 2020
Making space	Work to encourage applications for 'Room for Risk' fund that brings cultural activities closer to isolated/ elderly people e.g. to care homes or arranging transport to cultural events.	Isolated and Older People Steering Group	2021 Funding may be required
Key Project - programming activities that bring arts, culture and heritage activities closer to isolated/ elderly people e.g. to care homes or arranging transport to cultural events	There is some initial appetite with Partners to set up an art class for isolated/ elderly people. This should be low cost and financially sustainable. This will be explored as an initial project opening a conversation with participants about a wider project to be designed. Example ideas: an artist in residence, or a gallery dedicated to the art work of older or isolated people.	Isolated and Older People Steering Group	2021 Funding may be required

Action	Description	Partners	Timeframe/ Funding Required
Under-engaged group 4: people from disadvantaged socio-economic backgrounds.			
Establish Communities Sub-Group **Partners Residents**	Establish this as a 'Community' strand, however founding members should be drawn from local areas of socio-economic deprivation. Identify Partners who are community groups or already working with community groups e.g. Bromsgrove District Housing Trust, Bromsgrove and Redditch Network. Note that community groups here refers to both local communities and identity-based communities (see "Glossary of Terms") Nominate community members to be part of these groups.		Throughout 2020
Making connections	Identifying 'cultural influencers' to promote cultural activity in the District, including activities in the 'Room for Risk' fund.	Communities Steering Group	Throughout 2020
Making space	Promote and encourage local residents to apply to the 'room for risk' fund to bring arts, culture and heritage activity to local spaces.	Communities Steering Group	TBC - depends on timing of fund
Key Project - programming community-building local arts, culture and heritage activities.	This programme should be co-designed between the steering group and the delivery partner, with appropriate support from BACC e.g. in securing funding. Example ideas: street parties featuring performances or installations, local 'maker's markets', local festivals, performances, or carnivals.	Community Steering Group and Partners	2021 Funding may be required

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 2: Making it easier to participate in arts, culture and heritage digitally			
Celebrating online/ digital creativity e.g. smartphone photography, game design, videography	#wemakebromsgrove" Consider showcase/ festival of digital arts/ histories - this may emerge from some of the co-designed projects above. If not, explore appetite with steering groups and Bromsgrove Festival.	Identify digital artists/ networks in the District	2020 TBC - depends on timings of other strands
Identify opportunities to build digital pathways to the existing arts, culture and heritage offer	To be addressed as part of cultural leadership programme and toolkit. Explore possibilities of livestreaming more cultural activity across Bromsgrove. Provide support to local organisations to design and film a short taster workshop to attract beginners to their work - to build confidence to attend an open session or taster session. Work with steering groups to consider how the existing offering could be reframed around people's interests e.g. storytelling, performing orchestral versions of e.g. gaming soundtracks or films.	Arts, culture + heritage organisations Identify digital skills training partners e.g. HoW/ artists from Phase 2	2020 £ Funding required
Stepping Stone 3: Plugging the gaps			
Growing digital art and skills capacity	Identify Partners who can deliver creative digital skills training e.g. smartphone photography/ video/ design. Encourage applications from these Partners to 'Room for Risk' fund to start growing interest in these skills, and signposting clubs/ communities of interest. Explore possibilities for offering tasters/ courses via BACC members.	WAP/ BAA Consider developing technology partners e.g. local creative/ digital businesses	
Building a strategy to plug the existing gap in Bromsgrove's arts, culture and heritage around digital art and skills	Work with Young People Steering Group to map possible digital arts career pathways in Bromsgrove District and promote creative/ digital career pathways, including creative residencies. Work with WAP and NWEDR/ GBSLEP to map regional creative development opportunities e.g. via Worcester's Cultural Development Fund.	GBSLEP NWEDR WAP YP steering group Local creative businesses/ technology partners	

ROUTE 4:

MAKING OUR VOICES HEARD

"If this group is still going to be here in another 10 years then we need some fresh blood"

Phase 1 participant, on organisational governance

ROUTE MAP

STEPPING STONE 1

Identifying best practice and building the tools.

STEPPING STONE 2

Facilitating networks

STEPPING STONE 3

Cultural leadership programme.

DESTINATION: BROMSGROVE WILL BE A PLACE WHERE ***EVERYONE'S VOICE CAN BE HEARD*** IN CULTURAL DECISION MAKING.

We want Bromsgrove to be a place where everyone can have a voice in cultural decision making. Our research identified that a huge amount of cultural activity in Bromsgrove is organised by a relatively small number of incredibly dedicated volunteers. However, this group is not representative of Bromsgrove's diversity, partly due to the time commitments involved in taking part. We believe that if people are more likely to participate in things that they have a say in designing, and so widening participation and diversifying governance go hand in hand.

Our first stepping stone here is to support cultural organisations in developing more resilient and inclusive models of governance. This will start with developing simple 'best practice' tools that help new or existing organisations to develop governance practices that are more flexible and dynamic and that addresses key barriers to being involved in governance, for example timing and location of meetings or unnecessarily formal procedures.

There is also a fantastic wealth of experience amongst the cultural organisations in Bromsgrove. Our second stepping stone is to strengthen existing networks to allow these organisations to connect with each other, learn from each other, and collaborate with each other.

We imagine a Bromsgrove where we use cultural activity to make a difference to the world around us. Our third stepping stone and key project here is a cultural leadership programme that invests in people who can draw on creativity to shape the world around us. The programme would address diversity in leadership directly, by combining skills training with short term governance opportunities, so that people can put what they learn into practice.

Action	Description	Partners	Timeframe/ Funding Required
Stepping Stone 1: Making best practice accessible			
Making best practice accessible	BACC to work with partners to develop simple, accessible best practice toolkit aimed at multiple levels - from voluntary organisation to major organisation. Will include advocacy on why this is important e.g. building engagement/ fundraising/ future-proofing. First step is to create a simple summary document summarising the Tell Me What You Want research that can be used for fundraising activity.	Delivery partner to be identified	2020
Stepping Stone 2: Facilitating peer learning networks			
Enhancing learning through supported networks of organisations	Regular learning/ sharing/ collaborating events for cultural organisations.	Delivery partner to be identified	2020
Stepping Stone 3: KEY PROJECT: Cultural leadership programme			
Cultural leadership programme - building cultural organisations of the future **This will serve to build capacity in the sector, adding an injection of enthusiasm to existing boards, training, etc.**	Combined governance and leadership training opportunity. **3 streams:** **1. Creative leaders (for artists/ cultural organisations)** **2. Young cultural leaders** **3. Cultural community leadership (for community leaders/ organisations wanting to use creativity and heritage for placemaking, community cohesion, etc). To be delivered in conjunction with 'Room for Risk'.** The programme combines experience (serving on e.g. BACC board or Steering Group for 12 months) with leadership training e.g. governance, engagement, digital skills, comms, funding, volunteers, etc.	Delivery partner to be identified Partners to promote/ recruit members	2020 - 2022 ££ Funding required

DELIVERING THIS ACTION:

FIRST STEPS

There is a lot of ambitious activity included in this action plan. This final section sets out the first steps that BACC will take to deliver this work, and how we will keep you up to date with what we are doing.

STEP 1: INCORPORATING BACC

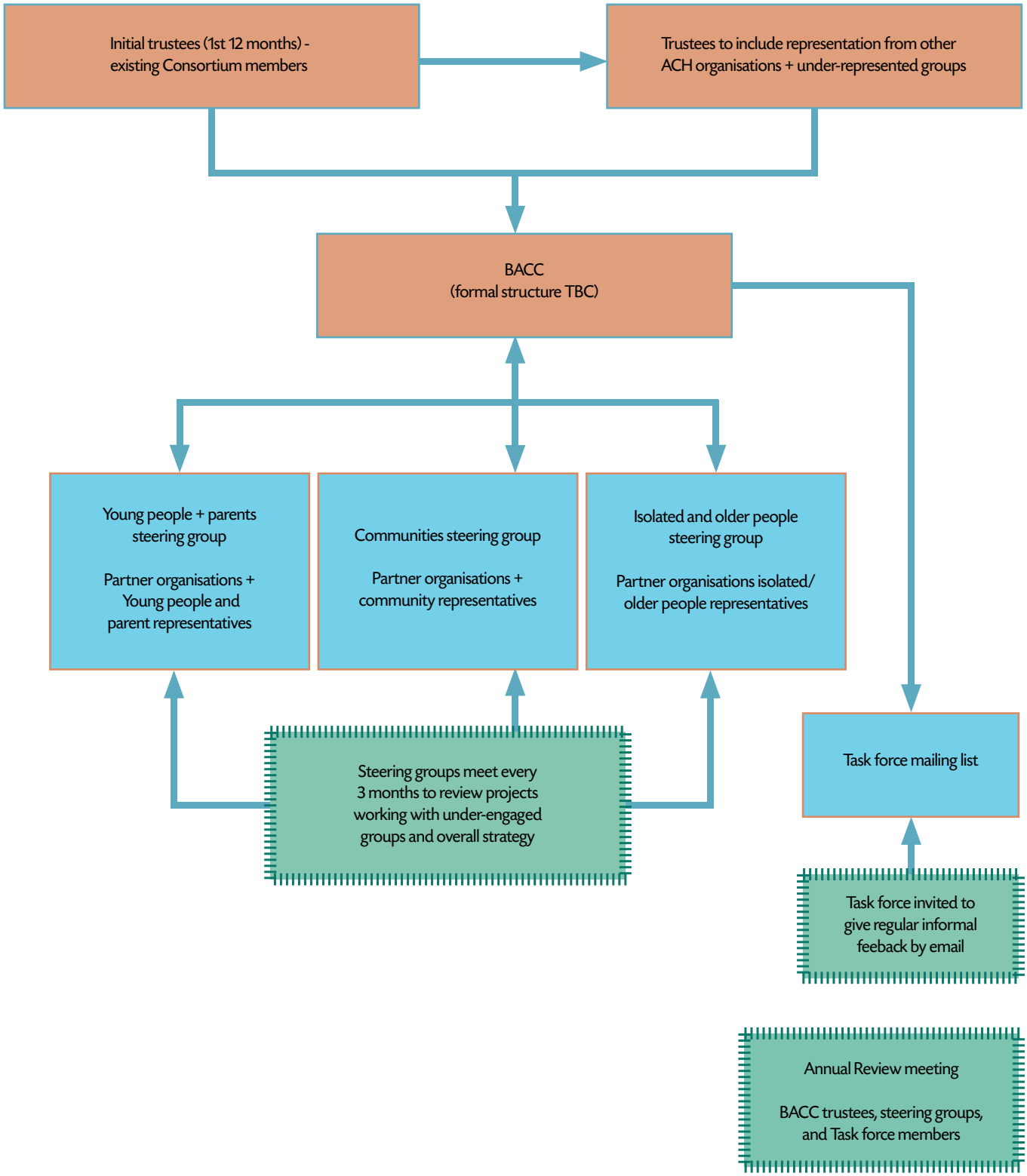
Our view from extensive research undertaken with similar projects is that having an independent body that is representative of the sector is the best way to attract investment, manage governance, and ensure that both cultural organisations and Bromsgrove District Bromsgrove communities are represented.

The first action of this plan will therefore be to incorporate BACC formally. This body will work to be as representative as possible of the cultural sector in Bromsgrove District, connecting up our cultural ecosystem. It will also champion partnership working and connected strategy across sectors through three or four initial Steering Groups - focusing around young people and parents, communities and older and isolated people. As our work develops, so will our governance, aiming to be flexible and dynamic as Bromsgrove changes.

To do this we need your help. We need to ensure that the governance of BACC is genuinely representative of both the sector and the people of Bromsgrove District and we will be seeking steering group members, especially young people aged 15-20, parents of older children, isolated or elderly people and leaders of community groups, and partner organisations who are already working with these groups. This will involve a 12 month commitment to attending regular meetings (to be confirmed, but likely every 3 months). We will seek to make the meetings accessible in terms of when they are held and remote participation, so don't let a lack of time or transport put you off.

If you would like to join a steering group, or would like to nominate a person or organisation that we should work with, please contact Stewart Sanderson, Arts Development Officer, Bromsgrove District and Redditch Borough Councils, on stewart.sanderson@bromsgroveandredditch.gov.uk

HOW BACC WILL WORK



STEP 2: SECURING FUNDING

The second action of this plan will be to secure funding for actions that require resources, including the key projects outlined below.

The Tell Me What You Want research has established a well evidenced and compelling funding case, and BACC has conducted ongoing advocacy communicating our findings and plans to potential funders. The actions in this plan (including the incorporation and governance of BACC) have been developed with funding priorities in mind, to ensure that both BACC as an entity and the projects outlined below are fundable.

This action plan, once finalised, will form the basis of a funding plan. This needs to be further developed with our intended Steering Groups (who will be co-designing some of the projects) and with delivery partners, in some cases who are yet to be identified.

However, we set out below our key projects, outline resources required for these, and which funders' priorities these projects might meet.

Key Project	Resources Required	Aligns with Funding Priorities of
Start up/ match funding	Incorporation costs **Core post(s)** to cover communications & insight, partnership and grant management (room for risk fund) Costs of #wemakebromsgrove #theymadebromsgrove campaign e.g. website costs, posters, design, etc.	Delivery partner to be identified
Heritage Corridor	To be determined by Heritage Partners	National Lottery Grants for Heritage
Room for Risk	Core costs - grant management to encourage and review applications, establish funding decision and review applications, establish funding decision panel, provide facilitation support, train cultural reporters etc Funds will be distributed as grants under the 'Room for Risk' fund	National Lottery Communities Fund Arts Council England - Project Grants
Making Participation Easy - projects with under-engaged groups	To be confirmed by Steering Groups, as projects under this stream are to be co-designed with under-engaged groups	Paul Hamlyn Foundation Access and Participation Fund **Digital** GBSLEP National Lottery Heritage Fund expected to have a digital capabilities stream
Cultural Leadership Network and Programme	Venue Recruitment of participants via Steering Group members and BACC members (e.g. BAA/ WAP) Matching members to governance opportunities Network/ peer learning facilitation Masterclasses	Esmee Fairbairn Foundation

STEP 3: CONTINUING TO DEVELOP AND REPORT ON THIS ACTION PLAN

This action plan is just the beginning of a journey. There are bound to be some surprises and changes on the way, which is why we have only set out a 3 year action plan at this stage. We want to keep the flexibility to change direction if what we are doing isn't working. It's also important to us that we are accountable in this work.

To do this, we will report on the progress against this action plan as follows:

- **Every 3 months, we will report where we are up to on this action plan. We will keep it simple - no big reports - just an email newsletter or blog.**
- **Every 12 months for the duration of this 3 year action plan, we will also hold an open meeting to report back on where we are and invite feedback.**
- **By the end of 2022 we will report back on the first 3 years of the action plan in total and set the agenda for the next 3 years.**

WE NEED YOU!

We need a community of 'critical friends' who will champion this work and engage with us to tell us what's working and what isn't. There are two ways you can do this:

1. **Join our Task Force. What's involved? You will receive our 3 monthly update reports, be invited to our annual meeting and be invited to provide informal feedback. There's absolutely no obligation to give feedback, so you can tailor your involvement to suit your needs. Sign up by emailing Stewart Sanderson, Arts Development Officer, Bromsgrove District and Redditch Borough Councils on stewart.sanderson@bromsgroveandredditch.gov.uk**

2. **Join a BACC steering group. See above for details of BACC steering groups.**

WITH THANKS TO

OUR FUNDERS, ARTS COUNCIL ENGLAND, BROMSGROVE DISTRICT COUNCIL, THE ELMLEY FOUNDATION, BROMSGROVE SOCIETY, BROMSGROVE ARTS ALIVE, THE LEN GILES TRUST AND WORCESTERSHIRE COUNTY COUNCIL.

AND ESPECIALLY TO THE PEOPLE AND ORGANISATIONS OF BROMSGROVE THAT GENEROUSLY SHARED THEIR TIME, THEIR EXPERIENCES AND THEIR IDEAS WITH US:

1,087 MEMBERS OF THE PUBLIC IN ALVECHURCH, BROMSGROVE TOWN, CATSHILL, CHARFORD, HAGLEY, RUBERY, AND WYTHALL

SPECIAL THANKS TO THE TASK FORCE AND TO ANNA, ANITA, GEORGIA, JACKY, JULES, LAURA, LESLEY, PAULINE, MARK AND SUE FOR THEIR CONTRIBUTIONS TO THE ACTION PLAN

17 FABULOUS HOST SPACES:

AVONCROFT MUSEUM, ARTRIX, BROMSGROVE MARKET, BROMSGROVE YOUTH AND COMMUNITY HUB, THE CHARFORD FISH BAR, THE PAVILION AT CATSHILL MEADOW, CATSHILL SOCIAL CLUB, CHARFORD PARK, FATHER'S BARN RUBERY, L.G HARRIS AND CO, SANDERS PARK BOWLING PAVILION, STARLIGHT CAFE (NOW THE POD), ST CHAD'S CHURCH RUBERY AND STREET THEATRE VENUES AT (BROMSGROVE TOWN, CATSHILL, RUBERY AND WYTHALL).

59 ARTS, CULTURE AND HERITAGE ORGANISATIONS OF BROMSGROVE:

ALL AND SUNDRY PRODUCTIONS. ALL SAINTS ARTS CLUB. ARTRIX ARTS CENTRE. AVONCROFT ARTS SOCIETY. AVONCROFT MUSEUM. AVONvCROFT FOLK DANCE GROUP. AVONCROFT YOUNG EMBROIDERERS. BLACKWELL CONCERT BAND. BOSTIN PRODUCTIONS LTD. BROMSGROVE ART SOCIETY. BROMSGROVE AMATEUR STRINGS. BROMSGROVE ARTS ALIVE. BROMSGROVE ASTRONOMICAL SOCIETY. BROMSGROVE CHORAL SOCIETY. BROMSGROVE CONCERTS. BROMSGROVE COMMUNITY CHOIR. BROMSGROVE DISTRICT COUNCIL DEVELOPMENT SERVICES TEAM. BROMSGROVE FESTIVAL. BROMSGROVE FOLK CLUB AND FESTIVAL. BROMSGROVE LIBRARIES. BROMSGROVE INTERNATIONAL MUSICIAN'S COMPETITION. BROMSGROVE OPERATIC SOCIETY. BROMSGROVE PHOTOGRAPHIC SOCIETY. BROMSGROVE ROCK SCHOOL. BROMSGROVE SCHOOL. BROMSGROVE SCHOOL OF DANCE. BROMSGROVE SOCIETY. BROMSGROVE UKULELE CLUB. BARNT GREEN CHORAL SOCIETY. CANALSIDE STUDIOS. COURT LEET. CREATION STATION. CREATIVITY. DAVID MORGAN MUSIC TRUST. DRAGON MUSIC. FESTIVE CLASSICS. FRIENDS OF ST. JOHNS. HOUSMAN SOCIETY. JESTAMINUTE COMMUNITY THEATRE CIC. LICKEY HILLS ART SOCIETY. MIDLAND SINFONIA. NEW SALSA SALSA. NORTON COLLECTION MUSEUM. ORCHESTRA OF ST. JOHN. PLAYS OFF THE PAGE. RUBERY DRAMA GROUP. RUBERY SINGERS. SEVERN ARTS. SOMEONE AT THE DOOR. STEP ON BOARD APPALACHIAN STEP DANCE TEAM. ST JOHN'S CHOIR. THEATRE TRAIN. TRANSPORT MUSEUM WYTHALL. SOUTH BIRMINGHAM GUILD OF SILK PAINTERS. TRANSLUCENT DANCE COMPANY. WILD HOLLOWFIELDS. WORCESTERSHIRE ARTS PARTNERSHIP. WORDS.

11 COMMUNITY AND VOLUNTARY ORGANISATIONS AND GROUPS AND THEIR NETWORKS:

AGE UK BROMSGROVE, REDDITCH AND WYRE FOREST. BROMSGROVE CHILDREN AND YOUNG PEOPLE'S PROVIDERS GROUP. BROMSGROVE DISTRICT HOUSING TRUST. BROMSGROVE FORUM FOR OLDER PEOPLE. BROMSGROVE AND REDDITCH NETWORK. BROMSGROVE PARTNERSHIP COMMUNITY WELLBEING THEME GROUP. CONTACT THE ELDERLY. HEADWAY WORCESTERSHIRE. PRIMROSE HOSPICE. NORTH WORCESTERSHIRE ECONOMIC DEVELOPMENT AND REGENERATION. YMCA.

5 ARTISTS HELPING US CELEBRATE:

ANDY SHAW, CHRISTINE HARMER, LAURA BRODRICK, NINA LEWIS AND JENNA PLEWES.

DOINK
BEATFREEKS COLLECTIVE

1. **Tell Me What You Want (TMWYW) –**
   c. TMWYW Phase 1 Research Background (February 2019)

“Growing arts, heritage, and cultural engagement in Bromsgrove”

Phase one: Exploring the current offer and highlighting gaps in engagement

Executive Summary, Observations and Recommendations

Tell Me What You Want - Phase one - Executive Summary

Tell Me What You Want - Phase one - Executive Summary

What is Tell Me What You Want?

Commissioned by Bromsgrove Arts and Culture Consortium in partnership with Bromsgrove District Council, Tell Me What You Want (TMWYW) is an audacious provocation to the people of Bromsgrove, to share their thoughts, feelings and experiences of arts, heritage and culture in the district and to literally and figuratively tell decision-makers and key-holders what they want from the district's arts offer; and how they want it. TMWYW aims to connect the vibrant and rich arts, culture, and heritage scene in Bromsgrove with audiences who might not be engaging at the moment; challenging local arts organisations to grow their work, but also to build new ways of thinking, new activities, new spaces and new ways of building those connections.

This report brings together all of the learnings and conversations of Phase One of a five-phase project and culminates in a series of observations and recommendations for future arts and cultural engagement in Bromsgrove and its surrounding communities.

How did Phase One work?

Phase One was all about understanding the current arts offer in Bromsgrove and to understand who is, and isn't, engaging with it. To do that, the consortium commissioned Doink; a creative research organisation, to undertake desk research exploring the current arts offer locally and to host conversations on High Streets, in youth centres, on park benches, in skateparks and a whole range of other spaces across Bromsgrove District.

They spoke to young people and older people; people who were very engaged and people who shrugged at the idea of arts workshops. The research team also connected with large arts organisations, and many smaller groups and companies to understand who their audiences are, and who they would like to see join these audiences.

The research in Phase One was split into five 'Layers', each one building a picture of a different element of life in Bromsgrove District and its arts, culture, and heritage offer. The Layers moved through questions of 'who lives in Bromsgrove' (Layer 1) to understand what the current offer is and then who engages with that offer (Layers 2 and 3). The penultimate Layer (Layer 4) built on this through consultation with the public, groups and organizations, and Layer 5 brought all of that thinking together to identify who falls through the net and identify who is not engaging.

What did those conversations uncover?

This phase concluded in ten key observations and four key recommendations about the strengths and gaps in Bromsgrove's cultural offer and references recurrent themes from conversations with groups and with the public, and patterns spotted through desk research in Bromsgrove. These observations raise questions, challenges, and opportunities which should be grappled with during Phase Two, and answered during Phase Three. Bromsgrove residents are not calling out for engagement opportunities centred on specific art forms. Instead, this research uncovered a 'need' for physical and mental space to strengthen and grow communities.

There is an opportunity for the arts scene in the district to position itself as a key player in helping that to happen by engaging with the need to ‘celebrate the importance of arts and culture locally’ and by ‘going where people are’. This means taking art and cultural activities into communities where engagement is low; areas of high socio-economic deprivation like Sidemoor or Charford where higher numbers of residents are identified as being ‘non-engagers’ and are one of the groups recommended for engagement during Phase Two. This is accompanied by a need to change how we speak about arts and culture, to ask questions about whether that language works and whether the definition of what ‘counts’ as arts and culture needs to grow to better reflect how and where people choose to express themselves, whether that be online, at home, or in a church hall, and whether that be through youtube, dance, baking, or any other cultural activity people are engaging with. Changing the definition of arts and culture in this way could lead to new arts groups or spaces being formed to meet the needs of more residents in Bromsgrove.

This has to be balanced with a need to understand that growth might not come from some of the smaller organisations and groups working locally, especially voluntary ones who might not have the capacity to engage with whole new audiences, or might not want to. There is a need to help groups tread the fine lines between being small groups who meet for fun, and groups whose management amounts to a part-time job. In a related point, there is a need here to help smaller groups who do welcome growth to diversify their governance to help them engage with more young people aged 15-20 in their decision-making processes, doing so would help them engage with that demographic in a more authentic way. This forms part of the reason that ‘young people aged 15-20’ are one of the recommended groups for engagement during Phase Two.

This report recommends that younger families and isolated elderly people are potential groups for engagement during Phase Two (alongside young people, and people from low socioeconomic background). Engagement with young families is high in Bromsgrove, this drops off as children move into their teenage years. Could Bromsgrove develop projects and processes to stop this drop-off?

Isolated elderly people are by their nature difficult to identify and many organisations spoke about a desire to grow engagement with them. Elderly people we spoke to talked at length about spaces to connect and meet people. Could arts and culture help to fulfil these needs?

There are successes and opportunities to build on too: Sports engagement is high, particularly amongst young people, this report challenges the consortium to align itself with this engagement, to build on it, and to bring arts and culture to audiences who might not ever have considered it before now. Bromsgrove is very close to Birmingham, and the town does good work in aligning itself with the cultural offer of the city, bringing smaller elements of big productions to Bromsgrove, this report poses questions around how Bromsgrove can build on this, and whether this could grow into a ‘hook’ for the district, complementing Birmingham’s art scene, instead of competing with it.

All of these recommendations sit within a context of a need to re-approach how and what data is collected about audiences and participants, and how building a new data capture framework could galvanize the cultural community of Bromsgrove and bring groups together around common aims (to grow and widen engagement).

This report explores observations made in Phase One, as well as the needs that have emerged from them. It also recommends groups identified as being disengaged from arts and culture for the consortium to review ahead of moving into the exciting ‘practice as research’ during Phase Two.

Report Contents:

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- **Who are Doink?**
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    - A need for space and enfranchisement of citizens
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    - For you
    - For this project

Foreword
By Bromsgrove Arts and Culture Consortium

<to be added>

Who are Doink?

Doink is a ‘do and think’ tank which humanizes data to tell better stories and to facilitate better decisions.

We use creative approaches to research, and create spaces for people to share their thoughts and feelings, to build better, deeper, insights.

Doink forms part of the wider ‘Beatfreeks Collective’, a group of companies and people using ‘creativity to do the incredible’. This project aims to do exactly that, and as such we are incredibly excited to present this research to you.

One of the other companies within the collective are Free Radical who provide arts activism platforms helping people to explore how they connect with the world (or don’t) using creativity and artistic expression. They will conduct the second phase of this project, an exciting period of ‘practise as research’, carrying out activities and programmes within the Bromsgrove District, with the observations and recommendations outlined in this report.

How to read this report

This report is made up of two documents.

- Phase 1: An executive summary, observations, and recommendations
- Phase 1: Research Report

The first of these (this document) provides a summary of our findings from this project, presented as ten observations detailing the ‘needs’ identified by this research and suggests groups to work with during phase 2.

The second of these details the five layers of research undertaken by Doink during Phase 1 and encompasses detailed findings of desk research to establish a baseline of Bromsgrove’s current offer and an account of Doink’s conversations with residents and local arts groups asking them ‘what they want’ from arts and culture in the district.

Throughout both documents, the phrases Bromsgrove and Bromsgrove District are used interchangeably, both refer to the whole district and its many surrounding areas, villages and parishes. The phrase ‘Bromsgrove Town’ is used when referring specifically to the town in order to differentiate between the two where needed.

The phrase ‘platform’ is used throughout this report to refer to creation of spaces for people to share their thoughts, feelings and experiences, or to express their creativity. This point is clarified in order to avoid confusion with the possible use of the phrase to refer to specific physical ‘platforms’ utilized in certain art forms, such as dance.

Key Observations - A Summary

What were the learnings from Phase one?

During conversations and through desk research some themes and patterns about arts engagement emerged. These patterns formed the basis of ten observations during this phase. It is these observations that will shape some of the projects developed during Phase Two.

1. A need for engagement data focused on demographics

The research team discovered big gaps in what information organisations and groups are collecting about their audiences and participants. If Bromsgrove wants to grow its arts and cultural engagement then there needs to be a fuller picture of who is engaging now and in the future to set baselines and to be able to continually ask ‘who isn’t engaging’ far beyond the end of this project. This an opportunity to bring together all of the amazing organisations and groups working in the district using a shared goal of ‘better data’. This would and should begin during Phase Two, and be built into the action plan during Phase Three and could begin with simple data capture frameworks to be built on later.

2. A need to understand that growth is not for everyone

Not all groups and organisations are actively seeking to grow their audiences beyond the demographics they currently engage. Sometimes this is due to capacity issues (some of these are voluntary groups), and sometimes this is due to a desire to ‘keep things small’. This is not a bad thing, there is lots of strong and consistent engagement taking place in Bromsgrove and that should be celebrated, Instead this should be viewed as an important opportunity; if some organisations do not have the capacity to welcome new audiences then there is an opportunity to empower people to create new spaces and platforms for themselves to express and create with the support of Bromsgrove Arts and Culture Consortium.

3. A need for space and enfranchisement for citizens

The word ‘space’ popped up in conversations time and time again. Whether that be a space for young people to ‘hang out’ that wasn’t a fast food shop, or older people wanting somewhere to feel more connected to their communities, the need for space is a physical one, but it also speaks to a wider desire that people have to feel that they have ‘a place’ in Bromsgrove. This need presents a challenge to Bromsgrove’s decision-makers to look at how they use the physical spaces they control, and who has access to them. In opening those spaces up, Bromsgrove can facilitate the growth of the citizen developed platforms outlined in observation 2 ‘Growth is not for everyone’.

4. A need for space for organisations and groups

A desire for more ‘space’ was not limited to residents. Small arts organisations and voluntary groups spoke passionately about how easier access to free and/or cheap physical spaces would help them to grow as organisations, and engage new audiences as a result of that growth. This need presents questions; how can spaces be offered for free or at a low-cost and be sustainable for all involved? who is in a position to provide those resources? what assets are available already that could support this? These questions can be explored during Phase Two but answered through the action plan in Phase Three.

5. A need to celebrate the importance of ‘art and culture’ locally with under-engaged groups

People who were less engaged in arts and culture were less likely to talk about arts and culture being important, but those same people still had stories and experiences to share and as mentioned above they still have a desire to connect and have ‘space’. Arts organisations are perfectly placed to provide (or facilitate the building of) platforms for that to happen, and there is a challenge to arts and culture organisations to work with under-engaged people to help them recognise that.

6. A need to ‘move the goalposts’ and grow what ‘arts and culture’ means in Bromsgrove

People who reported taking part in no arts and culture activities were able to talk passionately about other things they do in their free time; things like spending time online, writing lyrics, cooking, and knitting were all some things mentioned by people we spoke to. All of these are creative outlets that are not being recognised as ‘arts, culture, or heritage activity’. Here is a chance for Bromsgrove to revolutionise what it means by ‘arts’ or to go even further and explore some more fitting language which could grow the offer in Bromsgrove not by bringing people into the existing arts scene, but rather by moving the goalposts and recognising how many ways that ‘creativity; manifests itself in the district.

7. A need to go to where people are

People like to do things in their own neighbourhoods, even those who reported low engagement were more likely to do things on their own doorsteps, and there is evidence to support that from Bromsgrove Festival and Street Theatre events. Other observations talk about how important providing or building platforms and spaces is to growing engagement in Bromsgrove and this is a related point. This is not about ‘outreach’ but rather an opportunity for ‘inreach’; arts organisations and groups supporting people in Bromsgrove to build creative activities with which they want to engage locally, in spaces in which they are comfortable.

8. A need to re-approach how decisions are made

Organisations talked about issues widening their engagement especially with ‘young people’. A little look at who governs or runs local organisations and groups shines a light on some very hard working dedicated people. However, they are all from an older demographic and this report identifies several reasons that this makes widening engagement more difficult. Existing organisations creating space for young people to influence or help steer organisations would help them to connect with a whole new audience, importantly with an authentic voice; supporting young people to create their own spaces might be even better!

9. A need to complement not compete with wider Midlands offer

Being as close as it is to a major city like Birmingham, Bromsgrove can find itself ‘competing’ for audiences. Some residents reported that ‘they'd rather go to Birmingham to see a show’ especially in some of the outlying villages in the district. Bromsgrove already responds to this positively; when large productions are happening in Birmingham, performers or elements of production might come to Bromsgrove (as happened with Warhorse). The challenge here is to build on this to develop a ‘hook’ for Bromsgrove, so that it is not in competition with a wider offer, but that the district strengthens its own offer by focusing it on key ideas or themes; the ‘need for space for citizens’ maybe?

10. A need to complement existing engagement elsewhere

Many people we spoke to talked about engagement outside of arts and culture. Young people especially were likely to mention taking part in sports activities. Engagement and connection with any activity is important and useful, even if it is outside of arts. However, people need to have at least tried something before they decide it’s not for them. There is an opportunity here for Bromsgrove’s arts and cultural offer to connect with wider engagement platforms to introduce people to new ideas and activities in a setting with which they are already engaged and comfortable.

Exploring Phase One observations more deeply

TMWYW has reviewed data from the six main consortium organisations, and Doink identified a further fifty-five smaller groups, companies, and organisations engaging Bromsgrove citizens in arts, culture, or heritage. This makes for a total of sixty-one organisations identified in total. This list is not exhaustive and encompasses organisations identified through desk research and through Bromsgrove Arts Alive.

As part of this research, we conducted interviews (in person and via phone) with thirty-one of those organisations, accounting for 50% of all organisations identified.

We were also able to include data returned to us by eight further organisations via various surveys and email requests for data, in total 63% of organisations identified having returned some form of data regarding their engagement locally.

The remaining twenty-three organisations are listed here following desk research on publicly available information.

This research was accompanied by conversations with over two hundred members of the public most of whom live in Bromsgrove District. This was accompanied by desk research exploring the wider picture context for this project. Through these conversations and through research, Doink were able to recognise patterns and themes in engagement (or non-engagement) in Bromsgrove. These patterns formed the basis of ten key project observations which centred on the 'needs' of Bromsgrove's residents, large organisations, small groups, and of future infrastructure.

These observations and the needs highlighted within them raise questions, challenges and opportunities, and will form the basis of the 'practice as research' phase of this project, whereby Free Radical will respond with a series of work strands designed to tackle these needs through arts provision with identified groups.

During the development of an action plan and toolkit in Phase Three, the experiences and data gathered by Free Radical will help answer the questions, and put actions against the challenges and opportunities raised in this report.

1. A need for engagement data focused on demographics

During this research phase, it became apparent that there is a need to create more concise data sets related to engagement in Bromsgrove.

Of all the arts organisations and/or groups identified for the purpose of this report, the larger organisations and events (Artrix, Avoncroft Museum, Bromsgrove Festival, Severn Arts) were able to provide data pertaining to 'who' they are engaging with.

Largely this data was garnered from box office sales, and segmentation was limited to young people, older people, and some concessionary information.

We recommend that ahead of the development of the action plan for Phase Three, organisations be supported to collect more granular segmented data on their attendees and participants.

Several organisations are currently collecting membership data but concerns over GDPR compliance meant that they were not happy to share this data. Any data capture methods devised will have to take that into account during development.

It is important to view this stat in light of how organisations view their own activities.

Of the fifty-five smaller organisations/groups identified in Layer 2, thirty-seven of them are reported as not operating for profit. Many groups and smaller organisations report that they are running their activities 'just for fun' and as such, it is understandable that they might not feel it necessary to implement a data collection process, or to expand their existing one.

Moving forward, and in order to measure the continuing success of a drive to increase engagement from non-engaged groups, it is imperative that groups work collaboratively to produce more detailed data sets.

This cannot and should not become a large or laborious task, otherwise, groups and organisations will not engage in the success of the process.

Better data can make for better insights, in their report into audience insights (2011), Arts Council England argues that segmentation is important because:

- Not all people are the same or share the same attitudes, opinions and motivations about the arts
- People's differing attitudes, opinions and motivations shape behaviour: it can show how and why people are likely to engage with the arts
- From a marketing perspective, a person from one segment can be responsive to one approach, while the same approach can be wholly inappropriate for a person from another segment

The findings of this research have certainly shown that to be true within successful groups in Bromsgrove who have very good regular engagement but do so with people from very restricted demographics.

The development of a simple, easy to access, data capture framework to be employed during Phase Two will help to widen the understanding of who engages, and why they engage, ahead of action plan building in Phase Three.

2. A need to understand that growth is not for everyone

"This can take over your whole life if you let it!"
- comment from small arts organisation representative at an open session

Of the fifty-five smaller organisations/groups identified in Layer 2, thirty-seven of them are reported as not operating for profit.

Of the forty-seven of them who were able to contribute data on their organisation structures, eleven are operated as charities, and sixteen as voluntary groups, that accounts for 57% of organisations spoken to.

These are grassroots organizations, running small groups with their personal interests. They share them with friends, family and small extended networks. One group, for example, spoke about hosting play readings in each others living rooms, another talked about being "just a group of friends who like to play music together".It is important to give consideration to groups who might not be compelled to increase or widen their engagement on the basis that doing so will create more work for them.

A very promising 45 out of 47 organisations welcomed new members, however, this came with several caveats, centred on concerns like "not wanting this to become unmanageable". Some groups might welcome new members or attendees but are concerned about how this might affect their workloads, turning enjoyable hobbies into effectively "part-time jobs".

This need to make sure organisations are resourced well enough to support new audiences and participants has more implications than just numbers of attendees. As discussed in Layer 2, to break out of 'the usual' engagement profile requires new marketing strategies, and as one attendee at a consultation session put it when talking about social media "you only get out what you put in"

If groups do lack the capacity for growth, then there is a question about where growth can come from, and who can facilitate that growth? This report hypothesized that the arts offer of Bromsgrove District can grow if we enfranchise people with their own spaces to test out and develop new ideas.

The next project observation makes reference to a need for space, and other observations point to a need to take arts and to where people are people (instead of people coming to come to where engagement is).

These observations complement each other. If all growth won't come through existing groups, then can Bromsgrove empower people (through space) to grow their own new engagement opportunities in their own communities, doing activities that resonate with them.

This theory should be tested during Phase Two through the provision of space and co-created engagement activities.

3. A need for space and enfranchisement for citizens

"We hang out on the high street because there is nowhere else to go"
Under 16 year old, What's the Scoop conversations-Bromsgrove high street

Something that came out of the earliest conversations, and was mentioned several times throughout the process was a desire for physical and intellectual space.

There is a strong narrative here of citizens feeling that spaces are not 'for them'.

Conversations on Bromsgrove High Street were illuminating. Of the 79 under 25s who took part in 'What's the Scoop', just over ⅓ of them made reference to a lack of somewhere to 'just hang out'.

During the same consultation, young people joked about 'hanging out in Greggs' and during our youth focus group, several of the group joked about 'going to subway' for a day out.

These aren't just young people who are fast food enthusiasts, these are young people looking for a space they can have ownership of, often to the chagrin of staff in these premises.

Conversations with young people in and around Sanders Park were more positive in tone than those with young people who 'hang out' on Bromsgrove High Street, The existence of a skate park is an intrinsic element of that fact. In feeling like they have true ownership of a space, people become enfranchised in it.

Similarly, some of the elderly people we spoke to spoke to us about the daily routines they had. One man's day entailed "walking up and down and sitting on a particular bench". He lamented that it would be nice if he had "somewhere to walk to" and "a place where [he] doesn't have to buy very expensive coffee!"

As discussed in observation 2, these groups are calling out for 'space' and Bromsgrove arts and culture offer is well placed to provide that space to them. If we enfranchise people with projects and programmes happening in community settings, then it follows that they can be afforded space intellectually by using these community centred projects and spaces as platforms to talk about their experiences of life in Bromsgrove.

This hypothesis should be tested during Phase Two of this project, and if this assumption is correct then this should become a key part of the action plan to be developed during Phase 3.

If this hypothesis is found to be correct, then there will be a need to address the backdrop of divestment in the provision of space from local authorities and from central government as an ongoing concern.

In order to ensure that residents have better access to space in the long term, the consortium and its partners are encouraged to think about how they can resource this. What existing spaces could be utilized? Will this mean that new spaces need to be developed? Is there scope to bring local businesses into this conversation?

There is a precedent here, with the (now finished) "Somewhere_To' project which sought to connect people needing civic space with organisations who might be able to provide that space free or for very low costs on a digital platform.

The answers to the questions raised here as well as further reflection on the Somewhere_To model will be explored more fully during Phase Three when building the action plan for TMWYW.

4. A need for space for organisations and groups

In the open sessions for arts organisations, attendees were asked to list obstacles that they faced in hosting activities and growing or maintaining their participant base.

Close to 80% of organisations present included space on their lists. Later, when asked to rank obstacles perceived, availability of space ranked highest.

Nearly all of the voluntary organisations who connected with this project through conversation and surveys highlighted a need for cheap and/or affordable spaces.

Currently, Bromsgrove's offer is largely supported by venue hire at Artrix, Avoncroft Arts Centre, and various church halls throughout the district.

There is a need to address accessibility to these, and other potential spaces, but crucially there is a need to identify processes or mechanisms related to how access to these venues is funded.

This could form a potential strand of working for Phase Three during the building of an action plan and toolkit.

Many groups and activities charge a cover price to their members, and for smaller groups, this fee is largely spent on covering venue costs.

As is observed elsewhere in this report, costs for services present a barrier to engagement, so this is a problem which not only affects organizers but possible audiences and participants also.

However, this needs to be weighed up with a business need for spaces to charge for their services. This point will be tackled when developing the action plan during Phase Three.

5. A need to celebrate the importance of 'art and culture' locally with under-engaged groups

People who were less engaged in arts and culture were less likely to talk about arts and culture being important, but those same people still had stories and experiences to share and as mentioned above they still have a desire to connect and have 'space'. Arts organisations are perfectly placed to provide (or facilitate the building of) platforms for that to happen, and there is a challenge to arts and culture organisations to work with under-engaged people to help them recognise that. This is also discussed in the recommendations for groups to engage.

When asked, many members of the public were not excited by, or interested in the process of growing Bromsgrove's cultural offer. Similarly, during the early consultation sessions, many organisations were unsure as to *why they* might need to grow their engagement other than to ensure the longevity of their groups.

This need underpins other observations centred on taking arts and culture into communities and providing spaces for people to share their experiences of life in the district. 'Celebrating the importance of arts and culture' begins with people being empowered to engage in civic life through space and co-creation of platforms and to fill those spaces with creativity, in whatever way suits them.

The next observation refers to a need to 'move the goalposts' on what 'arts and culture' means, and raises the question of whether the language we use needs to change. These two observations are intrinsically linked; coming together to call for a renewed 'celebration' of a new definition of 'arts and culture' using new language to describe it in Bromsgrove.

6. A need to ‘move the goalposts’ and grow what ‘arts and culture’ means in Bromsgrove

During the What’s the Scoop consultations, 82 out of 176 people stated that they do between 0-2 hours of arts and culture activity at home, but when questioned further, nearly ¾ of those people told us about time spent online, or time spent creating arts and crafts at home.

This is in line with our findings elsewhere namely that what people perceive arts and culture to be is moving further away from what is traditionally thought of to be ‘arts and culture’.

This is exacerbated by people not reflecting on activities they engage in at home (celebrations of culture such as cooking or dance etc) *counting* as arts and culture.

Ultimately, this points to a need to widen what ‘counts’ as art and culture to represent a quickly changing landscape and to ensure that we don’t lose engagement with those groups. It also points to a need to change the language used when discussing arts and culture, perhaps focusing instead on ‘creativity’?

Growing our understanding of ‘creativity’ in this way helps to enfranchise more people, something outlined earlier in these observations as a key need in Bromsgrove.

Moving the goalposts to encompass things such as digital engagement affords the arts offer in Bromsgrove some space to understand how it can complement online spaces and not compete with them. For example, if a young person reports enjoying story based online games, then could Bromsgrove respond with workshops around building narratives, or storyboarding?

7. A need to go to where people are

48.5% of respondents told us that they engage in arts or cultural activities at home as a preferred space, these findings are reflected in other research taking place, such as The Glass Heart project.

Events like Bromsgrove Festival saw greater engagement with families and young people at their community events, rather than with the wider festival.

Also, during conversations at Street Theatre events in the community, researchers were able to connect with people who had suggested that they do not connect with arts and culture opportunities, “but that we come here because it’s on our doorstep (quote from a young mum at Catshill Street Theatre)

This was attributed to a number of different factors, but a prevalent one was ease of access to opportunities. That ‘doorstep’ engagement is key to this.

When asked if more localised events would positively affect what they engage in the vast majority agreed that it would.

This presents a huge opportunity to engage a whole cross-sector of society who are otherwise disenfranchised from arts provision in Bromsgrove.

The success of events such as Street Theatres, and other community events, demonstrates that communities in the district are thriving and that they are excited to engage within their locales. The Street Theatre events, in particular, demonstrate how successful engagement can be when activities are locally run.

Our research team spoke to many people at the Street Theatre events. They spoke at length about inadequate travel services, especially to larger arts centres such as Artrix. If communities are excited for engagement to happen but are not able to, or willing to travel for that engagement, then this is an opportunity for arts and culture to come to them.

The ‘need to go where people are’ sits alongside a ‘need to move goalposts’ and a ‘need for space for citizens’ to shape a strand of work for the action plan focused on empowering people to grow their own engagement opportunities; not through outreach, but through ‘inreach’. Bromsgrove’s grassroots scene is strong, this is an opportunity to grow it into new parts of the district.

There are opportunities to begin this work during Phase Two, Free Radical could and should host activities in areas of low engagement, but change in this space will come during a longer period and can be explored more fully when developing the action plan during Phase Three.

8. A need to re-approach how decisions are made

In conversation, most groups and organisations that were not operating as businesses referred to having a ‘board’ style set up, either as part of a charity or as a voluntary group.

This setup affords groups and organisations stability and accountability by way of clearly defined roles and responsibilities within the decision-making process.

Of the 33 organisations who were able to provide some information about their decision making processes, nearly all of them reported a set up entailing a Chair, Vice Chair, and a Treasurer. Many of these groups also reported specific roles for ‘membership secretaries’ and some for ‘social secretaries’ also.

Of the 13 organisations who were able to submit information for this report regarding their board demographics, over half of the organisations and groups identified reported boards aged 50+, with the others reporting that their boards consisted of decision makers aged 60+ or 70+.

Only one organisation reported having expanded its board to involve roles related to engagement with particular demographics.

This lack of diversity is a problem, especially given that nearly ¾ of organisations reported that their main marketing came from word of mouth and social networks. How can organisations grow their audiences if they are not coming into contact with them?

There is another issue here in that these setups make it difficult for groups and or organisations to move quickly and respond to ideas/suggestions/things that are happening without going through lengthy decision making processes often involving AGMs and voting procedures.

Many of the representatives of organisations spoken to, explained that their organisations had been set up like this before they personally began engaging with them and that this was ‘how it has always been’. There is a need to review how organisations utilize their structures to their fullest advantage.

If they feel that these setups work for them, then maybe there needs to be more thought put into what the roles within organisations are and how they can be expanded through specific roles for people of specific demographic; could boards have ‘regional’ board members to tackle geographical areas of low engagement. These could be citizens living in those neighbourhoods.

This report has heard from several people who suggested that we should ‘put power into the hands of young people’, this is Bromsgrove’s opportunity to do just that. People under the age of 18 cannot be trustees of organisations, this raises questions about other ways in which young people could be engaged in governance. This raises questions about the ongoing importance or suitability of current structures and how they affect decision-making processes, and it follows that during Phase Three there should be support and guidance available in the toolkit to help groups identify what will help them to achieve the engagement they desire.

9. A need to complement not compete with wider Midlands offer

Being as close as it is to a major city like Birmingham, Bromsgrove’s arts offer can find itself ‘competeing’ with Birmingham.

A number of people we spoke to suggested that if they wished to engage in arts and culture they would go to Birmingham, to visit larger theatres, go to bigger gigs, or to engage in a wider variety of activities. As a big city with a cultural offer to match, this is inevitable. This poses questions about how Bromsgrove can develop its arts offer in light of this.

Bromsgrove already responds to this positively; when large productions are happening in Birmingham, performers or elements of production might come to Bromsgrove (as happened with Warhorse). The challenge here is to build on this to develop a ‘hook’ for Bromsgrove, so that it is not in competition with a wider offer, but that the district strengthens its own offer by focusing it on key ideas or themes; the ‘need for space for citizens’ maybe?

High quality and international work can and does thrive here, this is evidenced by Bromsgrove International Musicians Competition, which brings people from around the world to the town to celebrate classical music and singing. The founder talks excitedly about his plans to grow the platform too.

Could the future of Bromsgrove’s offer lie in more homegrown platforms like this, homegrown platforms as discussed in observations about providing space and ‘inreach’?

Attendees to the open sessions were in agreement that the cinema at Artrix could benefit from showing more ‘blockbuster’ type films. This would mean they are competing with an impressive showcase cinema in Rubery and with several large cinemas in Birmingham.

Could Bromsgrove become known as a centre that supports and nurtures homegrown talent in this field, with a comprehensive offer of training through to screenings, supporting local talent to produce their own art rather than simply consume it?

Other observations made by this report could feed into this, could Bromsgrove become known as a district which revolutionised the way Bromsgrove 'enfranchised its citizens mentally and physically' through a range of services designed to support people in need of a place to share their works?

10. A need to complement existing engagement elsewhere

In Layer 4, when speaking to the public, this research observed that there was a trend towards young people reporting that they take part in some sort of sporting activity during their free time, particularly young people, and boys within that, and was prevalent across all parts of the district (i.e was not affected by other factors such as socio-economic demographic).

This fact in itself is not surprising, that young people are more likely to engage in sports is not new information, however the interesting fact lies in the way that many people who reported engaging in team sports, or other organised group sports saw that as being '*the* way they connected locally', and that they didn't have time to engage in arts and culture as well as maintaining their sports activity.

The age and gender demographics (15 - 20-year-old male teenagers) who were significantly more engaged sports than in traditional arts and culture were the same groups who were reported amongst the hardest to engage amongst the arts organisations working locally.

There is an obvious opportunity here to capitalise on this existing engagement to grow engagement with non-engaging groups in Bromsgrove, in Layer 4, this report reflects on the

possibility of bringing together arts and physical activity locally, citing projects such as MAD[1] taking place in Birmingham, whereby Sport Birmingham provide arts activities such as dance or painting alongside traditional sports activities such as football. Young people can attend sessions to engage with whatever they are comfortable with, but crucially have been exposed to a range of experiences they might not have otherwise. In the case of Bromsgrove, this would mean working alongside existent sports provision to expose young people to arts activities that they might not have considered otherwise or might have already discounted due to their preconceptions about what 'arts and culture' is, as discussed in observation 6.

[1] https://www.sportbirmingham.org/madbirmingham

Recommendations for Phase 2

Who to work with (who is not engaged)?

One of the key outputs of this phase of TMWYW was to identify groups, communities, and demographics who are not engaged and suggest groups for engagement during Phase Two.

Throughout Phase One, it has become apparent that there are several key demographics that are either not engaged, or that arts organisations have reported a desire to engage with more closely.

These groups are:

- People from lower socio-economic backgrounds
- Young people aged 15-20
- Isolated elderly people
- Young families with older children

Doink also suggests a further recommendation regarding the collection of engagement data during Phase Two.

People from lower socio-economic backgrounds

Throughout the Layers of this research we have identified that although Bromsgrove is generally an affluent town and a series of relatively affluent smaller villages and communities in the outlying areas, there are significant areas of suffering from high levels of deprivation in the district.

Later in the research we establish that although the current arts offer in Bromsgrove is rich and varied, these opportunities are concentrated in more affluent areas of the district, this was compounded by findings from the public consultations which found that people reporting engaging in little to no arts engagement were more likely to be from areas which were less affluent.

Conversations with parents in Charford Park (an area of relatively low socio-economic background) focused on a perceived lack of cheap or preferably free opportunities. This point might seem obvious, but it is important to reflect on.

One young parent explained that “if [they’re] taking 3 children out and getting them all on the bus, and then something is ten pounds each, and then lunch might cost something similar, [they’re] looking at £100 day out, that’s my budget for the week!”

Other conversations with the public demonstrated a lack of interest in ‘arts and culture’, a point which is identified through the observations of this project.

This was a trend, it figures that those who report lower engagement see less value in participating in the arts, but it is important against a backdrop of relatively fewer opportunities being available to them locally, which feeds into a project observation regarding ‘a need to go where people are’.

There is an amazing opportunity here to celebrate the importance and value of arts and culture with groups who stand to benefit physically, mentally, and economically from increased engagement. This is discussed in the observation ‘A need to state the case for the importance of art and creativity locally’.

There is a wider point here: we know that people from lower socio-economic backgrounds are not easily heard, but in the case of people from those backgrounds living in towns which are generally more affluent (and in some parts very affluent) are doubly hard to hear from.

Could this provide an opportunity to engage those communities in dialogues about them and their circumstances using art and creativity to build platforms and spaces for them to do so, and in doing so amplify their voices and increase their visibility?

With increased visibility and a better account of their experiences, organisations working locally can be better empowered to meet their needs.

During conversations at events in Charford Park and Catshill, people stressed the importance of free or cheap activities. Addressing the funding and sustainability of any new activities will be key to ensuring their longevity, and should be tackled as part of the development of a TMWYW action plan during phase 3 of this project.

Engaging with young people aged 15-20

Some of the first conversations with organisations or citizens in Bromsgrove during the open consultation sessions highlighted a need and desire to engage with more ‘young people’.

As this project dug deeper into what a ‘young person’ meant it became apparent that the group 15-20 were underrepresented in engagement data gathered from some of the larger organisations operating in Bromsgrove.

Deeper still, and our public consultation followed a similar pattern showing that older teenage groups were most likely to report no arts and cultural engagement locally.

As discussed in the observations, including more young people will be key to strengthening the offer of some smaller organisations, creating more capacity, widening their marketing opportunities and affording them longevity in the long run.

There is another wider point here; engaging more young people in arts and culture through participation, as audiences, and through governance in Bromsgrove will enfranchise citizens (and young people in particular) into civic life, and the (growing) prosperity of the town.

This project asks people what they want, and very loudly people are responding that they want space, physically and mentally to connect with other people and to have some ownership over. This is discussed in our observations.

Young people were one of two groups (the other being the elderly) who reported a wanting ‘somewhere to hang out’ and arts and culture provide the perfect platform to achieve this for them.

In the arts organisation session, one attendee commented that “young people don’t want to be where *we* are” (we being older people). This is an important consideration, and it rings true to a drive to establish one’s own identity during the formative years.

One gentleman in the room responded that “we should give them the power” to do it themselves. This feeds into observations around a need for enfranchisement but also poses interesting possibilities for the suggestion that Bromsgrove should have a ‘hook’.

Could Bromsgrove demonstrate its commitment to enfranchising more young people by platforming them, charging them with responding to the needs this project identifies by empowering them to create their own platforms and spaces?

Perhaps these platforms and spaces could function as conduits to other organisations working locally, providing a space for, and by, young people offering ‘inreach’ to organisations (as opposed to normal ‘outreach’ organisations do to perceived ‘hard to reach’ groups).

Engaging with isolated elderly people in Bromsgrove

As is identified in Layer 1, there is a significant ‘older community’ living in the district, and these groups are well represented in engagement data, with 60+ residents reflected well on boards, as participants, and audiences.

However, through conversations with the consortium, arts organisations and with some older people interviewed as part of this research, there is a desire locally to engage better with those identified as being ‘isolated’ elderly people, that is, those who might suffer from a lack of mobility through illness or disability, but also those who suffer from loneliness and are isolated socially.

By their nature, this group are difficult to identify through the data available, many groups and organisations were able to comment on engagement with people aged 60+ but that group can cover a broad spectrum of people and experiences.

A need to support organisations to collect more data is listed in the observations and is a central recommendation of this report, and both would support the development of a better understanding of this group and their specific needs.

Older people who engaged with the public consultations during this project were more likely than all other groups to respond that taking part in an art or cultural activity afforded them opportunities to meet people. They were also likely to suggest that ‘space’ was a thing that was missing, as discussed in the observations at the start of this report.

This speaks to a desire for community and connection which runs through Bromsgrove, and the fulfilment of which could only be good for the district.

Older respondents were more likely to report walking, gardening, or some other light physical activity as a way of engaging locally. This could form a route to engagement, especially for those suffering loneliness.

For those suffering with physical health problems and lowered mobility, it could be useful to combine arts and culture activity with physical therapeutic services, connecting with existent services in an effort to ‘take things where people are’ as noted in the observations portion of this document.

Engaging with young families, particularly with older children

This recommendation explores the sustainability of engagement and is more long-term than the others detailed in this report.

Throughout this phase, it has been apparent that there is strong engagement with families (and young families in particular) in Bromsgrove. Of the 28 people spoken to at Street Theatre events, 22 respondents reported that they engaged in arts and culture activities with a child or grandchild.

However, responses from smaller organisations and data made available by larger organisations point to a drop off in engagement for young people as they move into slightly older brackets (as discussed in the recommendation for working with young people).

There is an opportunity in this; could new projects and programmes focus more closely on the point just before this drop off of engagement by utilizing existing pathways to engagement?

The opportunity lies in engaging parents and more importantly their children (who are nearing the age of drop of, but are still currently engaged) in working alongside arts organisations in the town to build programmes and projects which suit their changing needs and maintain their interests beyond the normal age when young people appear to lose interest, this happens as they enter their teenage years and could relate to Bromsgrove's school tier system, with drop-offs related to progression through tiers with an identified dip as young people move into 'older school'.

This approach brings together positive engagement already happening in the district, with a distinct push towards creating new and engaging programmes which work for their participants.

Where to connect with these groups?

Beginning engagement from scratch can be difficult, especially if non-engaged groups are the target audience. This report recommends connecting with several key engagement organisations and groups (outside of arts and culture) who have strong links with the groups highlighted in the recommendations for this project.

Connecting with isolated elderly people

In order to engage isolated elderly people, who by their nature are difficult to identify and connect with, this report suggests connecting with organisations and groups who have the specialist skills needed to cater to the specific needs of this group. We were also able to connect with Age UK who run some projects in Redditch bringing art activities to older people. Amanda Allen (Head of Services) indicated a desire to run more activities at Amphlett Hall (Bromsgrove) where *"they run several projects but art is not one of them",* she has a personal interest in arts and culture too, so would prove to be an invaluable link for engagement in Phase Two.

Connecting with young people aged 15-20

During this process, the research team was able to make strong links with Sarah Mulhalll who is a Youth and Community Hub Coordinator for the YMCA and was responsible for the arrangement of a focus group with young people at Starlight Cafe.

She oversees projects, programmes and events at Bromsgrove Youth and Community Hub which is attached to Bromsgrove Baptist Church. These projects engage the very groups identified as low engagers (particularly young people from lower socioeconomic backgrounds).

Connecting with people living in areas of high socio-economic deprivation

The event at Charford Park was hosted by Bromsgrove District Housing Trust, during conversation with one of the event organisers, they commented that they were keen to continue conversations about possible future engagement opportunities with their residents, many of who live in districts or areas highlighted by this report and coming from areas with a low socioeconomic profile.

Further Recommendations

Continued data capture during Phase Two

As is apparent throughout this whole report, Bromsgrove's arts and culture offer is strong and vibrant and enjoys general consistent engagement.

However, there is a need to review how this engagement is recorded in order to be better able to shout about this success and to make this offer even stronger.

This is discussed in the project observations for this project in greater detail.

This report proposes that during Phase Two, organisations are empowered to take part in a collective data capture process. This process would entail the creation of a simple, standardized, GDPR compliant framework across all organisations who choose to be involved, requesting some deeper demographic insights into who their participants and audiences are, where they come from, and what motivates them.

Seeding this process during Phase Two will produce insights and evidence which can be used to shape strands of the action plan during Phase Three, particularly those related to ongoing evaluation against baseline data.

One problem that many organisations (not restricted to Bromsgrove) face is that people are wary of sharing their information. Also, asking for information or being asked for it can be something of an irritant.

This report proposes that process is framed as co-creation, involving organisation's participants and audiences in strengthening Bromsgrove's offer and investing in its sustainability through helping to shape a better (and ongoing) approach to data collection. Far from being an irritant, this is an exciting collective step to strengthening the arts scene locally.

This could also serve to test how collective change can be achieved ahead of the creation of the action plan in Phase Three.

Through conversation and interview with organisations, Bromsgrove Arts Alive was identified as key to the grassroots arts scene in Bromsgrove. This recommendation could serve as a testbed for whether convening organisation such as Bromsgrove Arts Alive are the best places to coordinate collective change amongst their members or whether individual organisations could be empowered to create change independently.

There is some work already happening in data collection, the director of Artrix Arts Centre has recently reviewed the use and application of booking data through their box office system, and Avoncroft Museum has conducted audience surveys in the past, this opportunity sits in parallel to those systems and empowers groups to engage positively with data collection.

What next for you?

Pick up the accompanying document in this report which contains the detailed research which lead to our conclusions to learn more about the current cultural offer in Bromsgrove, who is (and isn't) engaging with it, and to learn more about 'what people want'.

What next for this project?

The research during this Phase has highlighted a series of 'needs' in Bromsgrove and has raised a host of questions, challenges and opportunities for Bromsgrove Arts and Culture Consortium to grapple with to grow arts, culture, and heritage engagement in Bromsgrove. Doink and Free Radical look forward to working with the Consortium to build answers for those questions, and new ideas in response to those needs, opportunities and challenges.

During Phase Two, Free Radical will launch an ambitious series of engagement opportunities encompassing new engagement activities and processes with new audiences and bring together their learnings ahead of the development of an action plan during Phase 3.

During Phase Three, Doink will work alongside the Consortium, Bromsgrove residents, and local organisations to design a practical, co-created action plan to grow engagement in Bromsgrove, built on the experience of people living in the district, data gathered from Phases One and Two, and an exploration of innovative work taking place elsewhere. This will bring together as much learning as possible to ensure that this project truly gives people 'what they want'.

1. **Tell Me What You Want (TMWYW) –**

d. TMWYW Phase 2 Research Background (November 2019)

TELL ME WHAT YOU WANT

TELL ME WHAT YOU WANT

Phase 2: A Research by Practice Report

NOVEMBER 2019

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1. Introduction & Project Outline

1.1 Tell Me What You Want - An Overview

The Bromsgrove Arts and Culture Consortium commissioned Doink and FR (FR), two companies from the Beatfreeks Collective, to carry out an 18-month long research project to identify under-engaged groups in Bromsgrove in order to understand why those groups aren't engaging with arts and culture, and what Bromsgrove needs to do to connect with them. The project will culminate in the creation of an action plan and toolkit co-created with arts and culture organisations and local residents and a final celebration event in November 2019.

The project, called Tell Me What You Want (TMWYW) is in four phases, two of which have been completed at the time of writing this report:

1.1.1 Phase 1 - Research

The first point of call is to understand who is and isn't engaging in the arts and culture in Bromsgrove. Delivered by research and evaluation company Doink, this phase engaged arts and culture organisations and the public in conversations, games, and workshops to help answer these key questions. Doink also set a context by reviewing existing research and looking at other similar projects.

At the end of this phase, Doink pulled together the data into a report which formed the basis of Phase 2 design. Crucially, the data pointed towards four groups whose members engage the least with the existing arts offer:

1. young people aged 15-20;
2. young families with older children (aged 10-14);
3. people from disadvantaged socio-economic backgrounds;
4. the isolated elderly.

Doink also made ten key observations about the most pressing needs in the area (see point 1.2 for a full list).

1.1.2 Phase 2 - Testing Phase 1 Findings

Phase 2 saw FR lead on a programme of activities designed in response to Phase 1, with a particular focus on groups highlighted as least engaged. This was an opportunity to try out new ideas for 'ways of working' in Bromsgrove to help organisations connect better with the people of Bromsgrove. This report outlines the approaches taken and makes note of relevant learnings.

1.1.3 Phase 3 - Building an action plan and toolkit

Phase 3 will see Doink bring together all stakeholders including local organisations, Bromsgrove District Council, and the public to produce an action plan for growing cultural engagement in Bromsgrove. This action plan will be built using all of the data and insight collected throughout the project. This action plan with attached funding strategy will identify several key strands which the Consortium can use to shape their strategic aims beyond the end of this project. The toolkit will also provide a set of ideas, signposts, tips and other resources for other similar organisations and consortia looking to grow their engagement and to respond to the needs of their local communities.

1.1.4 Phase 4 - Celebration event

FR will work alongside the Consortium to host a celebration event to bring together Bromsgrove's artists and audiences and launch the action plan. The event, coinciding with the Christmas Lights Switch-on in Bromsgrove, will use Phase 2 findings as starting points for commissioning work from local artists to highlight the findings and invite reactions from audiences and the wider creative community.

1.2 Relevant Phase 1 Findings

Research conducted in Phase 1 identified the following ten needs in the Bromsgrove District:

1. A need for engagement data focused on demographics
2. A need to understand that growth is not for everyone
3. **A need for space and enfranchisement of citizens**
4. **A need for space for organisations and groups**
5. **A need to celebrate the importance of 'art and culture' locally with under-engaged groups**
6. **A need to 'move the goalposts' and grow what 'arts and culture' means in Bromsgrove**
7. **A need to go to where people are**
8. A need to re-approach how decisions are made
9. A need to complement, not compete, with the wider Midlands offer
10. **A need to complement existing engagement elsewhere**

FR and the Bromsgrove Arts and Culture Consortium (BACC) agreed on an approach focusing on the six needs outlined above in bold type, judging they were the best suited for further investigation through a research by practice approach.

2. Approach

In response to the most often articulated need - the need for free accessible space - FR elected to set up creative spaces in areas easily accessible to members of the four target groups, inviting community members to make use of them as they see fit, through flexible use and a workshop programme. Free access and resources meant participants could show what they want to do if given the freedom to decide - and give the FR team an opportunity to listen, to gain insight into their preferences, and to consider options for a continued presence in the area.

2.1 General Approach

To achieve this, FR and BACC worked together to identify available spaces in four locations selected to maximise the likelihood of engaging the four target groups. The spaces were all located within communities underused: they were either not well known to community members (and thus overlooked) or perceived as unavailable for creative pursuits (permanently locked, too expensive, etc.).

Each space was furnished and taken over for a month, making it available to the community. The offer included:

- a programme of workshops in a range of creative activities, with a flexible slot reserved for bookings in response to needs and interests expressed locally;
- a flexible space available free of charge to individuals and groups to use for any creative needs they might have;
- a sustained presence within the community, and thus an opportunity to connect, talk, and express opinions, observations, and concerns regarding the local arts scene and the presence - or absence - of creativity in people’s lives.

2.2 Programme

The scheduled programme of workshops outlined above included sessions focusing on Creative Writing, Drama, Storytelling, Drawing, Arts & Crafts, Cardboard Crafts, Photography, Film-making, Nail Art, Graffiti, Personal Heritage Mapping, Singing, Drumming, and Poetry. The selection combined:

- art forms identified as particularly in demand in target communities in Phase 1 research;
- art forms selected by Free Radical to complement the existing offer and create new options for participants;
- and art forms requested by visitors to the pop-up spaces during the delivery period.
- In addition,each space was open four days a week and filled with basic resources for drawing and writing, and available both for drop in individual use and special bookings.

2.3 Locations

- March: Father's Barn, New Rd, Rubery
- April: The Pavilion, George Wagstaff Memorial Meadow, Catshill
- May: Market Stall, Bromsgrove Market, Bromsgrove
- June: Bowling Pavilion, Sanders Park, Bromsgrove

2.4 Roaming Visits

In May, regular TMWYW presence on the market stall was complemented by flying visits to other locations around the district, including the LG Harris brush factory (Hanbury Rd, Stoke Prior), the Charford Fish Bar (Austin Rd, Bromsgrove), and Bromsgrove Youth and Community Hub (New Rd, Bromsgrove). In June, the project briefly returned to Rubery, where it was hosted by St Chad's church as part of the Enjoy Rubery programme.

3. Methodology & Reach

3.1 Baseline Questions

The research object was to establish what barriers Bromsgrove residents from the four target groups face when it comes to engaging with the district's arts offer. Through different data collection methods, FR asked respondents:

- whether they enjoy creative activities (either the ones on offer through TMWYW or others);
- if so, what stops them from getting more involved on a regular basis;
- if not, what they would like to change so that they can enjoy them.

3.2 General Information

Over the course of Phase 2, the following methods of data collection were used:

3.2.1 Mini surveys

Two different types of mini surveys (about 1-2 minutes to fill in) asking for postcode, age, and comments on use of space, habits related to creativity, and comments. We asked most people who came into our spaces to complete one.

3.2.2 Full Surveys

A longer survey (about 4-5 minutes to complete) given to workshop participants and those who spent more time using the space, with more room to expand on habits and issues related to personal engagement with the arts in general and in the TMWYW space.

3.2.3 Conversations (recordings and notes)

FR sought out and documented conversations with members of the public, from workshop participants to curious passers-by. Verbatim notes for relevant, representative quotes and summaries of longer interactions were both recorded.

3.2.4 Observation (notes)

Observational notes were made of behaviour patterns, attitudes, and other non-conversational information relevant to the research goals.

3.2.5 Broader View

Preliminary notes on wider trends, recurring themes, and emerging solutions were reviewed every week based on the recorded interactions and updated to reflect new findings where relevant.

3.2.6 Creative Outputs

Where it pertained to the arts and to barriers to engagement, work created in the space (during workshop, engagement activities, and individual use) was preserved and added to the data set.

3.3 Participant Numbers and Breakdown

3.3.1 Estimated Engagement Numbers

	Rubery	Catshill	Broms-grove	Sanders Park	Totals
Participants (under 18)	6	84	26	12	129
Participants (over 18)	29	64	104	26	223
Conversations and/or individual use of space	85	150	53	154	442
Total engagement per space	120	298	183	192	**794**

3.3.2 Reach by Postcode

Percentage of People Engaged	Reported Postcode	Major Agglomerations in Postcode
42.50%	B61	Bromsgrove, Upton Warren, Catshill, Dodford, Bournheath, Fairfield, Woodcote Green, Park Gate, Wildmoor
28%	B45	Rubery, Rednal, Barnt Green, Cofton Hackett, Alvechurch, Lickey

15.50%	B60	Bromsgrove, Stoke Prior, Hanbury, Tardebigge, Lickey End
3.50%	B31	Birmingham, Cofton Hackett, Rubery, Rednal
3%	B47	Hollywood, Wythall, Earlswood
2.50%	B17	Birmingham
1.50%	B97	Redditch, Alvechurch, Callow Hill, Upper Bentley
1.50%	B98	Redditch, Alvechurch, Beoley, Gorcott Hill, Holt End, Branson's Cross
1%	WR9	Droitwich Spa, Ombersley, Wychbold, Tibberton
0.50%	B15	Birmingham
0.50%	WR3	Worcester, Hindlip, Fernhill Heath, Claines, Martin Hussingtree, Hawford, Bevere

3.3.3 Reach by Age

14 and under	28%
15-25	14%
25-34	12.50%
35-44	7.50%
45-54	8%
55-64	8.50%
65-74%	15.50%
75 and over	6%

3.3.4 A Note on Participant Data

It is worth stressing that while information about age and postcode is one of the principal ways to evidence our rate of success in reaching members of our target groups, they can only support the case, but not prove it conclusively.

Three of the target groups are defined by age, at least in part (young people aged 15-20; young families with older children; the isolated elderly). The data collected shows that relevant age groups were in our most engaged age bands, but evidence of their actual belonging to either of the three age-related groups came largely through more qualitative analysis of conversations, survey content, and creative output.

The fourth groups is defined by economic background. The four most deprived areas (Catshill, Charford, Sidemoor, Whitford) in Bromsgrove are located within the B61 and B60 postcodes, which rank first and third in percentage of people reached; but each of the postcodes contains subdivisions within which its inhabitants' economic conditions vary considerably. In other words, postcode reach is also only an indication, complemented by conversations and relationships built with participants during the project.

4. Principal Findings & Ideas

Note on Findings & Ideas

The seven findings below are derived from information collected throughout the project. They reflect the most commonly repeated concerns and suggestions the FR team heard from the communities which hosted the project, and have been distilled from information shared through written surveys, recorded conversations, and observation.

Each of the seven findings is presented with:

- a heading illustrating the particular barrier to access
- a short description providing context and explaining more precisely how it affects people's ability to access the arts and culture in the area.
- a handful of relevant quotes from conversations to include unaltered community voices
- an idea or two on how to address the issue.

It is worth noting that the ideas do not constitute an action plan as such. They are included because most conversations moved beyond naming obstacles, and towards possible methods of overcoming them and/or resolve the underlying issues - best seen as starting points designed to jump-start planning processes leading to sustainable solutions, some of which can be developed in Phase 3.

This section is followed by selected case studies for each target group, with links back to individual findings, to root them in the context of real interactions and illustrate more clearly the process by which they were formulated.

4.1 Travel - cost, time, access

Travel was frequently mentioned as one of the major barriers to access, even more so than the price of tickets itself. The cost of travel; the time needed; the lack of provision for access needs; the poor network and inconvenient timetables - all these conspire to keep people from taking the step of trying something new, either as audience members or as participants. Places on people's doorsteps, reachable on foot, make a big difference, even if it is just to get a taste, as expenses are a barrier as much as actual ticket cost.

4.1.1 Relevant Quotes

On going to see shows: *"Travelling to see something new feels like a gamble. I can't afford that."* (over 65)
On what stops her from trying something new: *"Paying a lot for materials and not knowing whether I'll enjoy it or not. Taster sessions would be suitable"* (25-35) On costs building for families: *"Getting to town takes time and money, and once you're there you end up spending even more. Would not even consider what I might do myself as my time is devoted to keeping my daughters entertained."* (35-44)

4.1.2 Idea: Keep Taster Events Local & Use Community Spaces

Holdtaster sessions locally to make it easy for communities to understand your offer without having to commit to travel and having to weigh the value of participation versus the costs.

4.2 Adult Responsibilities Make Engaging in Art Difficult

The tendency for adults to abandon creative interests as soon as responsibilities kick in was a major recurring theme. The reasons include lack of time and money, coupled with the sense that, after a certain age, only professional artists can practise art without seeming ridiculous. A hobby has little value, can be seen as self-indulgent - and beyond that, beginner status at a certain age is embarrassing, and frowned upon by people who know what they are doing. Many parents were interested in trying activities they already like doing photography, crafts, drawing, make-up, cake decoration) but they see few opportunities to do so.

4.2.1 Relevant Quotes

On problems faced by parents who want to join a drawing class for themselves: *"Once you factor in the cost of childcare, travel, the class itself, cost of materials, it all adds up."* (35-44)

4.2.2 Idea: Consider the Parents as a Separate Group of Participants

Set up activities for parents alongside a programme for children - happening separately, but in the same space and at the same time, to minimise childcare costs but help adults feel challenged and engaged.

4.3 Lack of Interest-based Community

Adults (especially older adults) reported a lack of connection to others with similar interests as a reason for low engagement. Many have expressed an interest in trying an activity, or attending more concerts, or plays, but they don't know anyone else who is actively involved in making or experiencing art - or even interested in trying. This lack of a supportive, understanding network of like-minded friends is a major factor contributing to a reluctance to try new things.

4.3.1 Relevant Quotes

On not having anyone with whom to share work: *"I came to share my poems with you after seeing the poetry activity at the market yesterday. I've written poetry since a young age for myself, but I never share publicly. I don't go to writing events/classes/ open mic nights."* (over 65)
On the potential of arts as a way to make friends: *"I would like to engage in the local arts as it would encourage me to mix with 'like minded' people. This stall at the market made my day, seems like Bromsgrove has retained its charm!"* (over 65)

4.3.2 Idea: Foster Connections, Create Communities of Interest

Emphasise the potential of creative activities to build social bonds, and reflect it in your offer: perhaps a discussion club sampling different activities on a regular basis - alternatively, just an explicit invitation to newcomers, whatever their age might be, and a way to facilitate new conversations and friendships for those who take the leap. Or a well administered Facebook group/Twitter list/Instagram account.

4.4 Booking a Place Feels Like a Big Step

Engagement worked best when local people could simply drop in: they would see an activity happening, peek in as they passed by, ask some questions - and then either decide whether to stay a while or return later. Both aspects are important here: the possibility to engage informally, on a whim, with no need to register or pre-book, and the continued presence (or clearly communicated deadline). Most conversations seemed to show that the underlying issue is self-perception: "I am not creative" was the recurring quote - and if I am not, I am also not the kind of person who books a workshop place, a theatre seat, etc.

4.4.1 Relevant Quotes

On engagement through curiosity - and how it can develop: *“great to know you are doing workshops for children, we will be back for the drumming now we’ve seen it. I’ll message you about photography too, maybe get a couple of friends together if you can put something on for us?”* (25-34)

4.4.2 Idea: Make It Easy

Create drop-in, informal, highly visible opportunities to engage in your offer - and use them as a chance to build trust and understand the needs of local audiences, artists, or communities. The less work it takes for people to engage (ask you who you are, what you’re doing) the more likely they are to challenge their own idea of themselves and take a risk of something new. Our market stall offering brief interactions with artists and the chance to take something home (a poem, a woven image, a drawing) is an example of this approach.

4.5 Adults Feel Self-conscious

Most parents started off conversations exclusively focusing on their children, only considering their own needs/interests when explicitly prompted to do so. Even if they acknowledged that they would like to return to (or start) a favourite creative pursuit, their lack of confidence in their own capabilities and fear of embarrassment prevented them from acting. Many felt strongly that adults should either already be good at what they do, or simply give up. It was often reiterated that after a certain age it is too late for novices to join classes or start learning new skills.

4.5.1 Relevant Quotes

On past interests jettisoned due to responsibilities: *“I used to draw all the time, but between work and the kids I don’t really have time anymore. I carry a small notebook with me but they are just scribbles. I couldn’t really join a sketching class or anything, I wouldn’t know where to start!”* (45-54)

4.5.2 Idea: Build Confidence

Devise a clear communication strategy inviting beginners, and showcasing examples of adults starting out or trying something again after many years. Holdbeginner sessions and focus on positive encouragement.

4.6 A Lack of Local Spaces

As expected based on Phase 1 research, complaints about the lack of space for starting their own projects - the common understanding is that room rentals are prohibitively expensive and free community spaces are non-existent. Even in our locations, especially on the Meadow in Catshill and in Sanders Park in Bromsgrove, local community members were frequently surprised to learn the pavilions could be opened and used for purposes other than their original purpose (or even that they could be accessed at all). They soon came up with lists of things to put there, from workshops through birthday parties to tai chi classes and band rehearsals.

4.6.1 Relevant Quotes

On spaces fading into the background: *"To be honest, I'd forgotten this was here - and I walk my dog here every day!"* (35-44)

4.6.2 Idea: Create Space

Identify, refurbish, and rent underused local spaces from the organisations that own them. Showcase your work in those spaces and invite local communities to use them, too, building trust and goodwill. Work with local leaders to keep spaces open when you leave (e.g. encourage them to use your payments to seed ACE funding to keep spaces open).

4.7 A Narrow Understanding of Art

Art - even if the term itself is avoided, and words like creativity are used instead - suffers from being very narrowly defined. Younger people especially rarely self-define as artistically inclined, but once engaged in conversation they reveal multiple creative interests which may not always be reflected on theatre stages, in galleries, etc. Areas ranging from make-up and nail art, through video game design, to video production for streaming platforms are brought up reluctantly - but faced with recognition and respect, young people were quick to show real enthusiasm and a willingness to engage.

4.7.1 Relevant Quotes

A representative conversation: *"No, we are not creative (...) We spend afternoons watching make-up tutorials on Youtube (...) A real stage make-up tutorial in the Pavilion would be amazing, I'll get a group of friends in and my mum will come, too."* (under 18)

Youth Hub volunteeron engaging teens: *"They are the calmest they've ever been! It's piquing their interest, so they're focusing. Photography reaches out to a lot of people, they've loved it today, they've thrived off it…Usually when you say art, you think dance, theatre, no one ever thinks about photography. It's normally something you have to learn yourself. You never see sessions like this. It's different."* (18)

4.7.2 Idea: Redefine Art

Holdco-design sessions with community groups, with the explicit purpose of empowering them to talk about what really makes them tick - then draw the connections to your arts programme (e.g. creative writing workshop for video game scripts, graphic design workshop for Youtube channel branding, drama workshop for vlog delivery skills, etc.)

5. Representative Conversations with Members of Target Groups

Context for Conversations

This section consists of four examples, selected because they reference the most frequently returning themes across interactions with participants from all target groups (and in many cases, also those who do not fit into either of the four). These conversations are included here to give a sense of the nature of engagement FR had with participants throughout the project - and to show the basis of which the findings in section 5 were formulated.

5.1 The Job-seeking Dad

Chris is a single dad with two daughters. Chris does not drive, and he is frustrated at the lack of opportunities to do anything locally. Travelling into Bromsgrove is time-consuming and expensive, and once in town between snacks and shops and tickets he ends up overspending every time he brings his primary-age girls along. £25 spent in one day is a lot of money. Chris does not talk about his own interests initially: all his time is split between looking for work and keeping daughters entertained. After a few conversations, he confides that he used to be a sound technician in a club and loved producing music on his own, but does not have the time for it anymore, and his computer is too old. He also loves walks - he lights up when briefly discussing the possibility of a local walking club - but he does not think there is one local to Catshill, and anyway when would he go?

Target Group: Disadvantaged Socio-economic Backgrounds
Related Findings: 4.1, 4.2, 4.3, 4.7

5.2 The Teenage Coder

Group: Young People 15-20

Tom is 15, and says defensively that he really only likes to stay in and play games. He clearly expects to be dismissed after that. Hegradually warms to the conversation once he notices that his passion is being treated seriously. Yes, he has tried coding with Scratch and some other software languages, teaching himself from online resources, at home. Hedoes not know where he would go to learn something like that. No, he hadn't really thought of the creative components of game-making (visuals, story-writing, music) as art; he just did them, since you can't really have a game without them. Heconcedes it might be interesting to find out more about how they work, too, although in a perfect world he says he'd have a team doing this for him. Heturns up at the park near the project space most days, sitting around with his friends, observing from a distance. Towards the end of a craft workshop, Tom and a friend wait until the families with young children leave then join in making stress balls with Lisa, the crafts facilitator. They seem awkward and embarrassed - it's just two of them - but they are visibly happy with their creations. One even fills in a survey on the way out (listing his age as 69).

Target Group Young People 15-20
Related Findings 4.5, 4.6, 4.7

5.3 The Working Mum

Group: Young Families with Older Children

Cheryl has four children and a full-time job in an office. She is worried that after the drumming workshop her children will want to take up drumming at home, and although she likes to support their creativity she does not thing she can withstand four drummers. She is surprised when asked about her own creativity - surely it should be clear that she has no time for this. As the conversation progresses, she admits to a fondness for drawing. She produces a small sketchbook from her purse and shows off some abstract, floral designs. They are great. Still, there's no way she would attend a class, she says - she's not good enough, it's too expensive, who would feed the children, none of her evenings are free. She does crafts with the kids at home, she says, and she loves it. She picks up the charcoals and the sketchpad from the space's shelves and doodles as she waits for the drumming to stop.

Target Group Young Families with Older Children
Related Findings 4.2, 4.3, 4.4, 4.5

5.4 The Retired Secretary

Group: The Isolated Elderly

Joan is 92 and lives on her own. She can still drive, and that's how she gets into town, but she has very limited mobility, so she does it less and less. She occasionally goes to meetings at a church group, but hardly ever ventures out anywhere by herself. She is a client with a charity which organises tea parties and social outings for elderly people, and enjoys almost anything. It's just nice to meet people, and the activities give them something to talk about - but it's almost always the same thing, and with the same group. She still loves meeting new people but the tea parties are the only place she goes these days. She used to love dancing, but can't do it now, and believes the music has changed anyway. She would like to join a group which goes to see plays or visits museums but does not think there are any for people her age: a shame, this would be a lovely way of meeting new friends.

Target Group	The Isolated Elderly
Related Findings	4.1, 4.3, 4.6

6. Other Findings

Below is a series of briefer observations - themes less widespread or less broadly applicable than the findings listed in section 4, but salient enough to warrant listing as they are likely to be directly relevant for particular organisations working with specific target audiences in mind.

- Young people are often entirely unaware of what is on offer locally when it comes to the arts as opposed to sports clubs/events. It seems traditional publicity is not reaching a large proportion of this age group, and even those who have an interest in events or workshops are often not up to date on what is happening in the area. More research into where young people in Bromsgrove go for information and leisure choices seems like a necessary next step.
- Many young people practice sports in public and keep arts at home -where they feel less exposed and vulnerable.
- For parents cost is often the deciding factor and deal-breaking drawback when looking for new clubs/ activities, as is timetabling around other commitments.
- For retired people, there is a lot on offer, and a range of groups can be found ‘for those in the know’ encouraging social engagement by meeting new people through a range of activities - but if you are not in the right circles they can be hard to find, reach, and integrate.
- Those who are older, have been retired for longer, and perhaps have mobility issues, lack the confidence to make the decision to try something for the first time, not knowing how accessible the space is, and with no acquaintances there, it can be quite intimidating.
- Reaching isolated elderly people is very difficult. The best course of action is to lean on existing expertise. Charities specialising in fighting isolation in later life will often have an interest in bringing an arts offer to their guests - BDHT, Contact the Elderly and Reconnections all have branches in the district and have built trust with a number of otherwise isolated older people. They often work by transporting their guests to regular afternoon teas or meetings, a good opportunity for a creative offer.
- Many people mentioned how much they love public community events, and feel like there are not enough of them. They bring a sense of togetherness and play, so requests for more outdoor cinemas, fairs, concerts, workshops were frequent.
- One sector notable by its absence is that of heritage - our questions were designed to be as broad and flexible as possible, which did not lead respondents to mention engagement with heritage institutions or personal heritage practice, and our one heritage-centred activity had little take-up. Further research would be required specifically in that field to establish reasons and actual existing engagement with heritage in Bromsgrove.

7. Concluding Remarks

Based on the data identified in Phase 1, FR reached out to four key groups and addressed in the Phase 2 programme six of the ten key needs listed by Doink in their report. This shed light on barriers faced by the four target groups when it comes to access to arts and culture - and helped fill in the picture with more details - and illustrate the theoretical barriers through individual lived experience. Having engaged on different levels with nearly 800 people, FR took the most salient recurring themes and presented them in this report as learnings accompanied by initial ideas for possible solutions. Organisations are encouraged to look at how they approach programming and direction, with an emphasis on broadening the definition of what constitutes culture and on community co-design; to consider the spaces in which the work and the spaces they host through the lenses of proximity, accessibility, and flexibility; and to review how they communicate, with a drive for more direct engagement alongside traditional marketing channels, a call to play a pivotal role in creating and fostering communities of interest in the area, and a need to send a clear message of welcome to groups who don't feel like they belong in the creative community. Finally, for one of the target groups - the isolated elderly - we found that working in close collaboration with sector experts is a necessity without which reaching the groups members would be nearly impossible without a huge investment of time, resources, and funds.

On that note, and in the spirit of making these findings as useful and as easy to build on as possible, it is worth stressing that in almost all fields where barriers to access were identified, change is possible at a number of levels - from systemic, strategic shifts to small-scale tweaks which can be delivered at little cost to organisations. It will be up to each individual group to formulate their own strategy, but the broad principles of accessibility and community-led design can be applied almost immediately. Any organisation or area planning to take action based on the findings of this report will find, in the toolkit created in Phase 3 of Tell Me What You Want, more specific guidance on possible strategies to fit their capacity and help them reach their engagement goals.

2. Heritage Corridor Development Strategy (April 2021)

Development Plan:
A Heritage Corridor for North Worcestershire

"The sum of things to be known is inexhaustible, and however long we read, we shall never come to the end of our story-book."

(Introductory lecture as professor of Latin at University College, London, 3 October 1892)" - A.E. Housman, Selected Prose

10th April 2021

Produced by Nick Booker for the HCNW Task Force with the support of Redditch Borough and Bromsgrove District Councils

Version 3

Greater Birmingham & Solihull Local Enterprise Partnership

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Front cover picture: Clay modelling at Avoncroft Museum

Pictures: various

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EXECUTIVE SUMMARY

The 'calling card' for the 'Heritage Corridor for North Worcestershire' (a working title) describes how it will:

- Champion the relationship between people and place, shaping cultural identity, pride and self-confidence and celebrating the landscape, heritage and culture of North Worcestershire in its widest sense
- Create improved collaborative and citizen engaged solutions which focus on the relationship communities have with landscape, culture and heritage

In March 2020 a partnership between key organisations in the public, community and private sectors in Bromsgrove District and Redditch Borough, supported and encouraged by the local authorities, was set up to assess the feasibility and potential economic impact of creating 'A Heritage Corridor for North Worcestershire' (HCNW). The aim was to explore the potential to join up green-belt heritage with the urban areas of North Worcestershire and various strands of cultural activity happening in the towns. Arts Council England funded action research showed that local residents wanted "…space, … connections, …participation to be easier and (their) voices to be heard".

A consultant's report advanced the idea of 'A Heritage Corridor for North Worcestershire' which would connect and safeguard key rural heritage assets such as the Roman Saltway, the Lickey Incline, Tardebigge Locks and the Droitwich Radio Masts and be a means for providing both residents and visitors with a 'sense of place'. Bounded by the attractions of Greater Birmingham to the north and the Cotswolds to the south, North Worcestershire was seen as the hole of the proverbial mint, a 'forgotten' area that nevertheless has significant heritage, cultural and creative assets. It was proposed that a pragmatic approach should be adopted, with the key boundaries being those of the councils of Bromsgrove and Redditch but with a fuzzy line to ensure opportunistic attractive locations would be included. There was no right or wrong answer to the area to be included or defined but it was proposed that a pragmatic approach should be adopted, with the key boundaries being those of the councils of Bromsgrove and Redditch but with a fuzzy line to ensure opportunistic attractive locations could be included.

The HCNW Task Force with the support of Redditch Borough and Bromsgrove District Councils then commissioned the current report / plan in January 2021 to develop the Heritage Corridor concept. The key tasks being to:

- Summarise the project into a 'calling card' or Vision for HCNW
- Re-examine the likely boundaries of HCNW
- Develop a way forward / plan of action

An extensive range consultation has since taken place with existing and potential stakeholders including individuals, voluntary groups, local and metropolitan authorities, attractions and bodies such as the National Trust and Canal & River Trust.

This consultation has confirmed the wide ranging support for an initiative that will support and encourage the development of a new type of Regional Park to create improved collaborative and citizen engaged solutions which focus on the relationship communities have with landscape, culture and heritage by:

- Creating better heritage and cultural connectivity
- Improving physical and digital connectivity

Examples of regional parks / regional corridors in the UK, Europe and the USA have been reviewed and benchmarked. North Worcestershire has heritage of national and international significance and the level of potential growth for all districts is high and the positive impact on the visitor economy significant. The creation of the HCNW would be a major contribution to achieving the objectives of the Economic Growth Strategy for North Worcestershire and for supporting the objectives of Worcestershire's current Tourism Strategy.[1]

Connectivity has become a defining feature of the modern economy and one of the significant trends of the 21st century. This is reflected in the increasing demand for resources to be invested in linking communities, economies and countries. There is strong evidence to show that better understanding of our cultural heritage inspires a sense of awe and wonderment. Similarly, heritage enriches our everyday lives and is enjoyed by millions; is a source of national and local pride; members of the public care and want to secure the future of our heritage; it enhances our experience and connection with place; it promotes collective identity and belonging and is important for our health and wellbeing. This was evidenced locally by the results of the 18 month research project 'Tell Me What You Want' involving over 1000 conversations with members of the public and organisations throughout Bromsgrove, commissioned by the Bromsgrove Arts and Culture Consortium and published in January 2020.

Setting up a Heritage Corridor North Worcestershire has the potential for delivering on all these agendas, a point not lost by both the National Trust with their '8 Hills' initiative described in a recent 'Feasibility Paper and Partnership Representation' to Bromsgrove District Council that proposes jointly adopting a designated regional park across Worcestershire and the City of Birmingham; similarly by those aiming to establish a West Midlands National Park.

Therefore to progress the setting up of a HCNW a set of activities is proposed including:

- Holding a conference to generate further 'buy in' to HCNW
- Setting up an organisation for the project within for example the context of a Arts Council inspired Cultural Compact[2]
- Commissioning of research and identity development on the Heritage Corridor name to establish a memorable brand
- Building on existing networks, establishing new key players, partners and supporters whose aims and ambitions align with HCNW
- Develop a detailed Implementation Plan including a review of the return on investment expected, with a provisional target date of end 2021 into 2022

Tracks of ancient occupation. Frail ironworks rusting
in the thorn-thicket. Hearthstones; charred lullabies.
A solitary axe-blow that is the echo of a lost sound.

Geoffrey Hill
Mercian Hymns, XXVIII

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[1] Worcestershire's Destination Management Plan 2016 - 2021

[2] https://www.artscouncil.org.uk/publication/review-cultural-compacts-initiative

1. THE VISION

1.1 The Heritage Corridor for North Worcestershire (HCNW) will champion the relationship between people and place; a relationship that shapes cultural identity, pride and self-confidence and which celebrates the landscape, heritage and culture of North Worcestershire in its widest sense.

1.2 HCNW will utilise major strategic initiatives to create a new type of Regional Park to create improved collaborative and citizen engaged solutions which focus on the relationship communities have with landscape, culture and heritage by:

1.2.1 Creating better heritage and cultural connectivity across North Worcestershire

1.2.2 Improving physical and digital connectivity between sites and activities

1.2.3 Benefiting from its close proximity with the proposed West Midlands National Park and links with the National Trust's 8 Hills initiative

1.3 HCNW will:

1.3.1 Promote and encourage participation in heritage, cultural, leisure, creative and natural world activities

1.3.2 Celebrate and increase awareness of the heritage, cultural, creative and natural world resources within the area among residents, visitors and potential visitors

1.3.3 Increase participation and use of open spaces and the leisure, cultural and heritage built environment

1.3.4 Increase footfall and revenue at heritage and cultural sites and events

1.3.5 Promote the area and its resources to the wider region

1.3.6 Be a vehicle for seeking funding for individual sites, events and initiatives

1.3.7 Emphasise the need for long term sustainability in all activities

1.3.8 Promote partnering

1.3.9 Strengthen local, regional, national and international links – building on existing relationships for the benefit of the residents, businesses and voluntary sectors within the area

1.3.10 Support Covid recovery plans and activities

Avoncroft Museum

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.
Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.
And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

A. E. Housman
A Shropshire Lad

2. BACKGROUND

2.1 Introduction

2.1.1 In March 2020 a new cluster-based partnership between a number of key organisations in the public, community and private sectors in Bromsgrove District and Redditch Borough, supported and encouraged by the local authorities, was set up to assess the feasibility and potential economic impact of creating 'A Heritage Corridor for North Worcestershire'. The aim was to explore the links between a proposal to join up green-belt heritage with the urban areas of the County and various strands of cultural activity happening in the towns. This HCNW initiative has been established and funded as part of the action plan of the GBSLEP to encourage new cultural collaborations, to improve individual and joint future sustainability, growth and profile, support the creation of cultural action zones and encourage improved strategic cultural planning.

2.1.2 The aim was to build connections between a number of existing partnerships, notably the Bromsgrove Arts and Cultural Consortium (BACC), which had published an action plan[3] for growing engagement in the District, based on 18 months of Arts Council England-funded action research.

2.1.3 The research by BACC among local residents revealed that what they wanted in terms of a cultural offer was:

"We want space, we want connections, we want participation to be easier, and we want our voices to be heard".

2.1.4 In addition, Step 4 of the Action Plan that emerged from the research was to create a heritage corridor… forging new connections between physical, intangible and environmental heritage[4]. In terms of how cultural investment affects the wider economy, it is clear that the creation of a rural heritage corridor has wider implications across North Worcestershire. For example, local decision makers recognise that there is a steady exodus of young people to the metropolis in search of social and intellectual enfranchisement, connectivity, and jobs while there is an influx of older communities into the Shires seeking space and a perceived sense of security. A movement that is reflected in interventions on a national level by bodies such as the Centre for Towns[5] think tank. Attempting to reconcile the different aspirations of both groups, who nevertheless share the desires for wellbeing and economic security, prompts an important question; "How do we harness the power of culture and creativity so that everyone in our area feels an equal sense of pride and investment in the place they live?"

2.1.5 North Worcestershire is a unique place at the heart of England, both an economic crossroads and a route or corridor from classical times to the present day. However, for people living in North Worcestershire now and for those who will arrive in the future, the area is characterised by an eroded sense of place: a once unique ecology of tangible and intangible cultural and heritage assets and landscape. It is an area

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[3] 'TELL ME WHAT YOU WANT', Bromsgrove Arts and Culture Consortium Cultural Vision and Action Plan, January 2020

[4] See Appendix 3

[5] https://www.centrefortowns.org/

rich in heritage but which has in the past failed to exploit it for the benefit of the present, having high potential with a high number of assets, but low activity.[6]

2.1.6 What is it about the historical geography of North Worcestershire which drove such distinctive forms of economic growth in the past? How can that distinctiveness be harnessed now, uncovering the story and amplifying it on a local, regional, national and international level? What are the links between a joined-up approach to rural heritage in this region and development in nearby towns and cities, most notably the Birmingham conurbation?

2.1.7 With support from the GBSLEP's[7] Cultural Capacity Development Fund a report was commissioned from a consultant to support the scoping and development of 'A Heritage Corridor for North Worcestershire' for the long-term economic benefit of everyone who lives (and will live) here.

Residents and tourists are attracted to Worcestershire[8] (and thus to HCNW) for many reasons including work, enjoyment of North Worcestershire's countryside, scenery and wildlife, visiting attractions & events, using waterways, exploring the local heritage as well as taking part in activities such as rambling.

The HCNW has the potential to provide residents and visitors with the opportunity of enjoying outstanding natural beauty, participating in recreational activities and feeling part of a vibrant area. The protected areas, public open spaces, rights of way network, heritage buildings, historic sites and attractive towns and villages all provide opportunities for not only attracting day visitors and increasing overnight stays but also for current and potential residents to enhance their wellbeing.

Transe Express event on Bromsgrove'e historic High Street

The Bromsgrove Arts and Culture Consortium report[9] highlighted the opportunities available to an organisation like HCNW namely:

- Widening participation in arts, culture and heritage
- Elevating the wellbeing of residents
- Strengthening the communities

[6] The RSA Heritage Index 2020

[7] Greater Birmingham and Solihull Local Enterprise Partnership

[8] Derived partly from Worcestershire's Destination Management Plan 2016 - 2021

[9] Ibid

by:

- Making connections - celebrating the area's creativity and history
- Making space - bringing arts, culture and heritage activity to local and everyday spaces
- Making Participation Easier - working in partnership to widen participation in arts, culture and heritage
- Making Voices Heard - diversifying governance and building a more flexible, dynamic and resilient cultural sector

2.1.8 The current HCNW work is one of four pilot projects of the Cultural Compacts West Midlands Network Regional Action Plan. It will contribute to innovative thinking and development in other comparable communities in the West Midlands. As an example, the relationship between this project and the Commonwealth Games and in particular the legacy strands is already being examined.

2.1.9 Simon Carter, (then) Director of Bromsgrove's Avoncroft Museum, advanced the idea of creating A Heritage Corridor for North Worcestershire[10]. An initiative to connect and safeguard key rural heritage assets such as the Roman Saltway, the Lickey Incline, Tardebigge Locks and the Droitwich Radio Masts.

2.1.10 Heritage corridors refer to an approach for the conservation of large-scale cultural landscapes, meaning linear cultural landscapes with the characteristics of special culture clusters. Generally, an established corridor has an economic centre or centres and a developed tourist industry, and engages in the reuse of historical buildings, as well as in environmental improvement. The concept emphasises both natural and cultural heritage and thus aims to pursue multiple objectives, including heritage conservation, regional development, resident activities, cultural tourism, etc.

Paolozzi Mosaics 1983, Sir Eduardo Paolozzi

[10] Working towards a heritage corridor for North Worcestershire & Warwickshire - First stage heritage - assessment of assets and possible next steps - – Simon Carter, consultant report

2.2 The Carter Report of 2020

2.2.1 Carter[11] in his report recognised that small joint initiatives were worth undertaking, but a group relying on the contributions of individual members and their small membership fees, would not deliver significant impact. He surmised that to bring tourists to the area, they had to be attracted from nearby centres of higher tourism, and be persuaded to venture further afield. The polo mint effect of the Malvern Hills, Cotswolds, Stratford-on-Avon and Birmingham meant that Bromsgrove and Redditch and the wider area of North Worcestershire constituted the forgotten 'hole in the middle'. Paradoxically, this in itself put the area in a good position and was something to build upon.

2.2.2 In developing his idea, Carter considered how the broader Cultural Action Zone, the key findings of the 'Tell Me What You Want' project and the wider ambitions of the local authorities could be exploited to:

- Encourage and promote destination tourism in the area, promoting visitor management and to create a positive economic impact for local businesses and individuals.
- Increase access to open space in Bromsgrove, Redditch and part of Warwickshire
- Increase active and creative behaviours
- Promote improvements in physical and mental health and wellbeing
- Develop potential for attracting day and weekend visits both planned and on impulse

To do this, a new way of regarding the area and promoting it to both residents and potential visitors was needed.

2.2.3 The advantages of targeting focused segments, rather than trying to reach the public as a whole was emphasised. Some 80% of the 118 page report is devoted to a gazetteer of sites and assets falling into the field of heritage, including industrial, natural landscapes and settlements. In very general terms assets appealing to visitors:

- with an appreciation of history
- who want to find out more
- who enjoy relatively gentle outdoor exercise
- with an interest in nature and the environment
- looking for stimulating things to do.

These could be:

- explorer type families
- groups of single people and/or couples who like to discover places and are self-motivated, younger retired people.

Some particular target groups are identified where there is potential to capture extra spend. These include the Purple Pound (the disabled community spend) and people concerned about eco and green issues. The report also identifies a need to encourage the availability of independent accommodation. In the shorter term, the report recommends compiling an index of what is already available.

[11] Ibid

2.2.5 There is considerable discussion on 'Defining the Area'. The proposed core area of the "Heritage Corridor for North Worcestershire and Warwickshire" is based on the original and extended footprint of the Feckenham Forest.

Original and extended boundaries of the Forest of Feckenham

The original area proposed by Simon Carter covered approximately 186 square miles and defined as:

- Southwards of the M42 Motorway to the north
- Westwards of the M40 Motorway to the north east/east
- Northwards of the A46/A422 to the south
- Eastwards of the M5 Motorway to the west

A proposed 'Extended Area 1' incorporated:

- The Forest of Arden and the area up to the M6 motorway as it runs roughly east/west between Birmingham and the north of Coventry, adding approximately a further 95 square miles.

Followed by Extended area 2 incorporating:

- The villages of Chaddesley Corbett, Belbroughton and Stone, adding on approximately a further 21 square miles.

and Extended area 2a to include:

- the historic areas of Clent, Romsley, Hagley and Halesowen.

This would add on a further 20 square miles.

The fully extended area covers approximately 322 square miles

The report advises that the area should be kept under review and borders should be left fuzzy to allow change as the project develops, it may be decided for example, not to overlap with some local authorities or other destination management organisation areas.

Carter's proposed area (incorporating all extended areas) 2020

Carter concludes there is no right or wrong answer to how the area, should be defined. By defining the area/'corridor' as a bigger area there is a risk of any initiative to market it and its attractions as less focussed and possibly less effective. By defining it as a smaller area, the less impact or believability it will have as a destination worth visiting as there will be a smaller, less impressive list of attractions and features to visit.

2.2.6 Following the Carter report and subsequent discussions by interested parties the HCNW Task Force with support from Redditch Borough and Bromsgrove District Councils commissioned a further consultancy project to develop the Heritage Corridor concept. The present document is the output from that consultancy. Two tasks were firstly to summarise into a 'calling card' or Vision an extended 'strap line' or description of HCNW and secondly to re-examine the likely boundaries of HCNW. Taking into consideration the implications of adopting Carter's proposed 'extended area' against a rather more constrained and manageable one, the working hypothesis is that the practicable one follows some 'fuzzy' boundaries largely defined by travel routes north - south and east – west. The resulting map is shown over the page.

2.3 Principles

2.3.1 The current project is aimed at developing, celebrating and connecting key built, intangible and environmental heritage and cultural assets in North Worcestershire and thus producing a much stronger, more cohesive tourist offer and creating a better sense of place for residents and visitors alike.

There will be clear long-term benefits to the local economy, encouraging people to stay and make careers in the area, as well as enhancing the standard of living of those who move here in future.

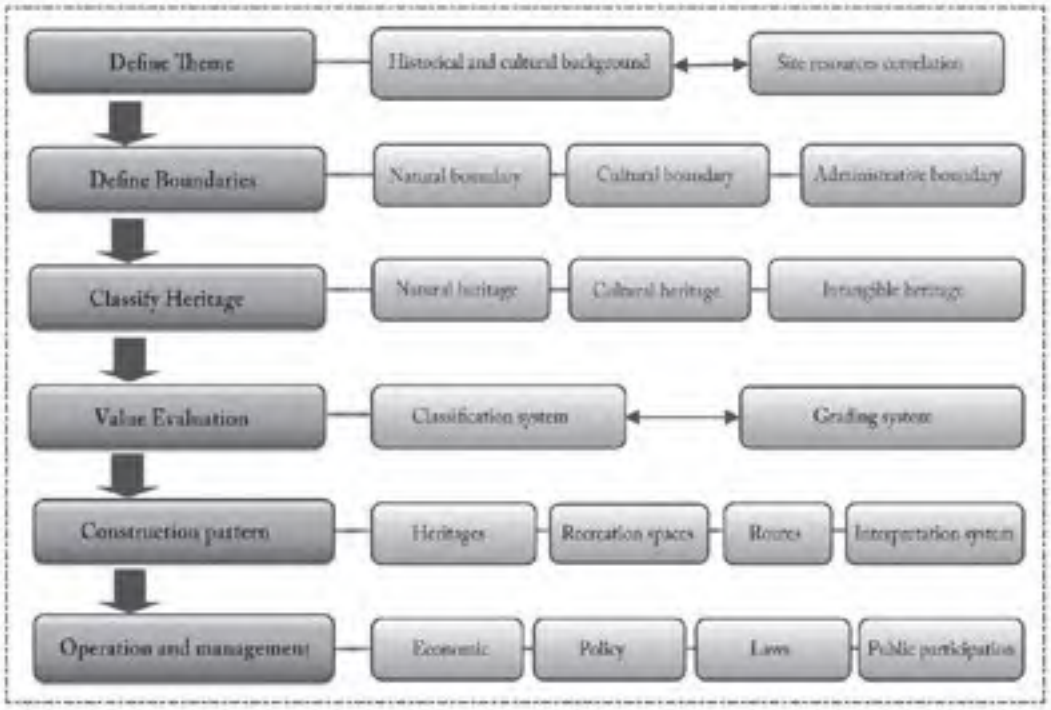
2.3.2 The successful planning of a heritage corridor (or indeed park) requires integrity and authenticity. The four main features in the building of a heritage corridor are usually seen as:

- Greenways
- Travel routes
- Heritages
- An interpretation system.

2.3.3 The development of a heritage corridor primarily includes:

- Defining the heritage corridor theme and boundary
- Clarifying and identifying the heritage resources and assessing related values
- Planning and designing the project (such as by setting heritage conservation targets and determining related projects and traffic organisation systems, as well as interpretation and education systems
- Conducting heritage management such as cooperative management schemes for different hierarchy levels

2.3.4 The stages for developing the HCNW can be illustrated as follows[12]



Taking each of these steps in turn:

Define the Theme - one based on routes ancient and modern eg The Saltway, the Worcester & Birmingham canal and the Tardebigge locks, the Birmingham & Gloucester railway and the Lickey Incline and the M42 and M5 motorways; the past and contemporary heritage of Redditch & Bromsgrove including manufacturing and culture

Define Boundaries - this is work in progress but realistically HCNW is probably defined by a combination of administrative boundaries and the major road and rail routes the A435 to the east, the M42 to the north, the A449 /A450 to the west and the A422 to the south - see earlier map

[12] Building a Cultural Heritage Corridor - Journal of Urban Management 2014, Vol. 3, No. 1-2, pages 97 – 112

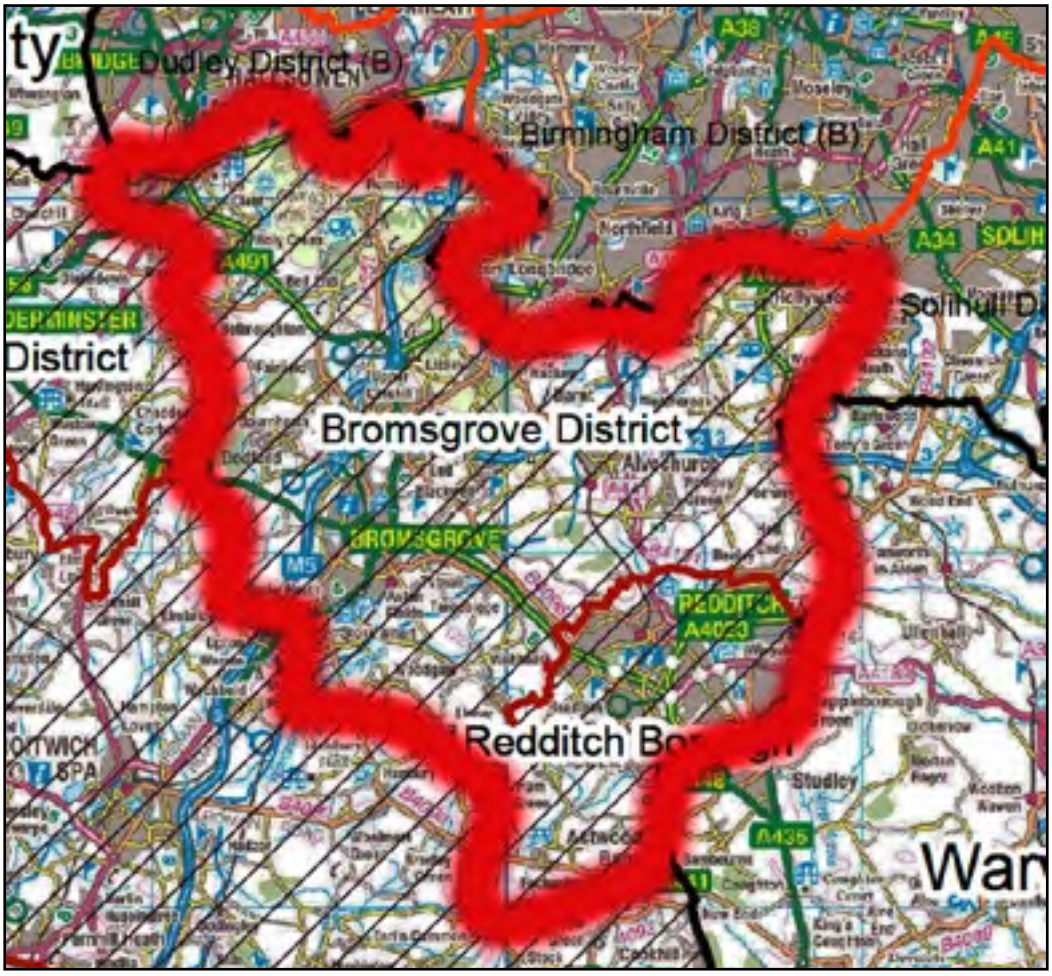
Classify Heritage - natural, cultural and intangible heritage largely listed, defined and described in various gazetteers, reports and documents

Value evaluation - clarify the heritage resources and assess related values in determining their contribution to the overall success of HCNW

Construction / development pattern - this will follow on from agreeing the foregoing

Operation and management - how is it all going to work in practice and dealt with later in this Plan?

2.3.5 Following a review of the Carter proposals and the practicalities of managing and developing the HCNW initiative, it is proposed that the boundaries should follow that of the Redditch and Bromsgrove District Councils as shown below. This leaves open the potential for extensions in the future as desired and with he agreement of those involved.



Heritage Corridor North Worcestershire as currently envisaged - 2021
Based on a WCC boundaries map

3. THE PROJECT

3.1 Stage 1 - Audit and consultation

3.1.1 An extensive range of consultation and research has taken place with existing and potential stakeholders including[13]:

- Avoncroft Museum of Historic Buildings
- Bromsgrove Arts Alive
- Bromsgrove Arts and Cultural Consortium
- Bromsgrove Court Leet
- Bromsgrove Society
- Canal and River Trust
- Creative Redditch Consortium
- Heart of England Forest
- Moons Moat Conservation Group
- National Trust
- Redditch and Bromsgrove Councils,
- Redditch Local History Society
- Redditch Local History Museum
- Rubicon Leisure - who manage the National Needle Museum, Bordesley Abbey Ruin, Redditch Palace Theatre
- The Royal Enfield Task Force (inc European Region team for Royal Enfield (Eicher Motors India)
- Severn Arts
- West Midlands Combined Authority
- Worcestershire Wildlife
- Tell Me What You want consultation covering over 1,000 conversations with members of the public and organisations throughout Bromsgrove, commissioned by the Bromsgrove Arts and Culture Consortium and published in January 2020.

3.2 Appraisal

3.2.1 The vision for Heritage Corridor is in many ways that of a smart tourism destination but for both residents and visitors namely:

- A destination facilitating access to tourism and hospitality products, services, spaces and experiences through ICT-based tools.
- …a healthy social and cultural environment, which can be found through a focus on the area's social and human capital (and) implementing innovative, intelligent solutions and fostering the development of entrepreneurial businesses and their interconnectedness." [14]

In looking at the best practice equation, how would Heritage Corridor North Worcestershire currently score?

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[13] See Appendix for full list

[14] based on https://travelmassive.com/blog/2019/07/10-best-practices-for-smart-tourism-destinations/index.html and https://smarttourismcapital.eu/best-practices

3.2.1. Accessibility of the destination

A smart tourism destinations need to be accessible – physically and digitally – by all travellers or visitors regardless of age, cultural background, or any physical disability.

- A destination to be easily reachable through different modes of transport and with a strong public transport system that is comfortable for all users.
- Involving young people who are in education and interested in tourism.
- Accessibility of information — adapting to important target groups , making information accessible digitally.

Heritage Corridor Comment

Car - access very good

Rail - good on certain routes

Bus average

Cycles – some good routes but requiring development

Walking – good

There is significant potential for adopting and actioning The Seven Principles of the WeShallNotBeRemoved campaign of the UK Disability Arts Alliance [15]

3.2.2. Combating or adapting to climate change

Climate change is an issue that has to be addressed. Strategies often include a reduction of greenhouse gas emissions, higher use of renewable energies or creating smart infrastructure. More specifically ideas that could be considered include:

- Aiming for carbon neutrality, e.g. by growing the infrastructure for bicycles and public transport, increased use of wind and solar energy, and reduction of heat energy consumption
- Using innovative lighting (such as adjustable LEDs) to avoid light pollution for the inhabitants, as well as for the natural environment
- Recycling old materials into new products, which can be used by residents and tourists
- Prohibiting cars in the sensitive areas to reduce traffic and air pollution, and to create zones for pedestrians, bicycles and public transport only

Heritage Corridor Comment

See public transport above

Recycling fits with current Redditch & Bromsgrove policies

Ditto for pedestrian etc. zoning

Worcestershire's Local Transport Plan 2018 – 2030

3.2.3. Preserving and enhancing the natural environment

Working with, not against, nature to ensure smart and sustainable future development of tourism destinations that guarantees responsible consumption and care for the environment. This can include:

[15] https://www.weshallnotberemoved.com/the-seven-principles/

- Organising events and festivals in the towns in an environmentally friendly way that - encourages the use of tap water, green electricity, reuse of waste materials
- Encouraging responsible and more enlightened consumption of local goods and services - organising educational events, reducing the consumption of disposable products, or introducing quality labels for companies, shops, artisans, locations, etc.
- Promoting green accommodations in the city by supporting them in their sustainable development and responsible practices regarding water, cleaning, waste, energy, food and landscape maintenance
- Valuing the natural heritage sites in destinations through physical and informational accessibility

Heritage Corridor Comment

These are key to a successful Heritage Corridor and a major objective is of course to value heritage sites

3.2.4. Spreading the flow of tourists

Knowing the capacities of the destination and managing the tourist flows is important to avoid over-tourism and to create a concept that is attractive and beneficial both residents as well as tourists. This can be done by:

- Showcasing for neighbourhoods and lesser known parts of the region/area, by promoting their specific history, characteristics and sights. This not only spreads and regulates the flow of tourists, but also supports local businesses in the more far flung parts of the region
- Promoting visitation during off-season. Methods could include organizing attractive events during low season or lower pricing

Heritage Corridor Comment

A key objective of the Heritage Corridor i.e. to take advantage of the tourist potential overspill from for example Stratford on Avon as well as raising the profile of North Worcestershire itself

3.2.5. Facilitating information for specific target groups

Digitalisation[16] is the process of changing existing business models in the light of new technology. Its purpose is value creation, using technology to generate new ways of thinking. Businesses can use digitalisation to expand into new markets, offer new products, and appeal to new customers. It's about pursuing different kinds of opportunities. Digitalisation is therefore an important method for making information accessible for visitors from other parts of a region, counties, countries and cultures. With the variety of social networks and travel apps, a carefully designed and targeted social media campaign is required with its target groups and the best ways to reach them identified. Examples include:

- Facilitating information by integrating it within specific social networks, such as Tik Tok for under 25s and for the longer term WeChat to reach Chinese travellers
- Providing up-to-date information and target group specific content that is auto generated for sales agents via an online presentation tool
- Sharing paperless information and travel planning ideas in an app

[16] Digitising vs Digitalising – What's the difference? - Sarah Finch - 30th September 2020 - foundry4.com/

Heritage Corridor Comment

A comprehensive digital marketing plan that includes a significant social media programme will be key to the development of the Heritage corridor project

3.2.6. Collecting information for smarter management

Digitalisation offers various tools/opportunities for understanding and developing understanding visitors and potential visitors better and thus, offer better services.

- Introducing smart Customer Relationship Management to provide visitors with highly relevant recommendations and advice, i.e. sending itinerary suggestions and thus reducing traffic in congested zones; providing real-time data on parking, local traffic, construction sites, etc.
- Encouraging local entrepreneurship, training, innovation, and networking in the tourism, heritage and cultural sectors, i.e. supporting digital hubs that can develop and promote smart initiatives and projects

Heritage Corridor Comment

For example delivering on aspects of the 'Tell me what you want report':

- We want space.
- We want connection.
- We want participation to be easy.
- We want our voices to be heard

3.2.7. Physical and virtual accessibility through innovation

Integrating innovative solutions into the planning for a Heritage Corridor for North Worcestershire will allow residents and visitors to see and experience the destination and its sites in a new way.

COVID-19 has had an enormous impact upon all areas of our daily lives. For the heritage and cultural sector, this has been no different where lockdowns have meant that, overnight, long-standing streams of visitors and volunteer support have dried up along with the associate revenue.

However, lockdown has also provided an opportunity for organisations to adapt their practices, including through innovative uses of digital technology. Is therefore remote assistance set to become a routine part of the 'new normal'? For example, virtual volunteering within the heritage sector is actually not a new concept. For many years, large organisations such as the Imperial War Museum and National Archives have facilitated online volunteering opportunities such as transcription or research contributions, enabling volunteers worldwide to contribute to internationally-significant heritage work on their own terms. However, some organisations have more recently been able to adapt this practice and take it further.

Recent circumstances have emphasised the need to be more adaptable in our approaches to work and life. What would have previously been a less accessible, office-based position set around particular office hours has become an entirely flexible opportunity. The social-distancing demands brought by COVID-19 have only emphasised how critical a sound grasp of even basic digital technology is required, whilst also suggesting that versatile, out-of-the-box thinking is needed to use the benefits of technology to create enriched experiences.

Digital solutions may make a real positive difference in effectively enabling the 'new normal' way of operation for many heritage and cultural organisations to once again do what they do best; support and share the heritage and culture we all know and love.

These digital technologies would include:

Photogrammetry (creating a 3D model by stringing together a group of photographs) makes it possible for heritage and cultural locations to have pieces of their collection accessible online. People can interact with these objects in a new way and from different angles, all from the comfort of their own living room.

Augmented Reality mobile apps can place historic reconstructions of sites over the current landscape to enable the public to visualise what used to be there, providing opportunities for storytelling to help bring inaccessible sites to life.

Mobile apps and virtual tours

There is an increasing awareness of the possibilities of heritage trail and self-guided tour mobile apps as an opportunity for interactive engagement with history, culture and the natural world while maintaining social distancing. Virtual tours have allowed digital access to sites that have been closed during lockdown, as people have been virtually wandering around such sites as the British Museum, the Louvre and the Van Gogh Museum.

Lockdown has provided us with opportunities to learn and space to reflect. Heritage roundtables and webinars have lent greater clarity to the day-to-day realities of what sites have been going through and what their focus points are. These priorities have included expanding audience engagement through digital opportunities and ensuring accessibility in digital communication for disabilities. Apps and virtual tours can be self funding providing suitable ways of monetising them can be developed.

Heritage Corridor Comment

For example:

As a first step in launching HCNW create a digital story / animation based on key themes to illustrate the heritage, culture and the natural world of the area

Creating Virtual Reality or 3D models of towns and villages to allow people to experience a place without leaving their home.

Integrating gaming and creative ways to learn about a site – engaging potential visitors through sightseeing apps, interactive maps, etc.

Utilising locals' and visitors' feedback – blog articles, social media posts, photos, etc. on digital platforms to design new experiences for future visitors

Many locations have already adopted a digital approach along these lines but there is significant potential for further development

3.2.8. Usage of cultural heritage for new creativity

History and cultural heritage are the drivers for many tourists to visit as well as for residents to become involved in locally based activities. Combining these aspects with new, creative ideas makes them continuously attractive, particularly for younger generations who will be making and embracing their own new traditions for the future.

- Integrating cultural values and characteristics into modern concepts and developments and showcasing the related unique selling proposition
- Creating new spaces to implement cultural heritage activities in overlooked or underdeveloped districts. This can generate new jobs, influence visitor flows and provide interesting offers for both tourists and residents
- Adapting heritage events and sites to modern times and developing them in a sustainable way to reduce environmental and social impacts

Heritage Corridor Comment

Some good recent examples in the area including:

The Bird Box built on the former Bromsgrove Market Hall site is a valuable community area of 1,900m² scheme incorporating a stage, creative seating and open areas

Bromsgrove has a big untapped asset in the writers / poets A E Housman and Geoffrey Hill. Housman is well-known, Hill perhaps less so, but he was described by The Guardian before his death a few years ago as the "greatest living poet in the English language". This world-class literary heritage has significant potential for putting Bromsgrove 'on the literary map'[17]

3.3 Review

3.3.1 The consultation amongst a wide variety of organisations both large and small has confirmed the wide ranging support for an initiative that will support and encourage the development of a new type of Regional Park. It will create improved collaborative and citizen engaged solutions that focus on the relationship communities have with landscape, culture and heritage by:

- Creating better heritage and cultural connectivity across North Worcestershire
- Improving physical and digital connectivity between sites and activities
- Benefiting from its close proximity with the proposed West Midlands National Park and links with the National Trust's 8 Hills initiative

The development by the National Trust of 'The 8 Hills project' while covering a more limited geographical area and with perhaps a rather more detailed and complex agenda than the HCNW project, underpins the opportunity that presents itself.

As a submission to the Bromsgrove Local Plan and following consultation with some 30 different organisations, the National Trust has proposed the adoption of a 12,000 hectare (47 square mile) Regional Park centred along the 8 Hills between Clent and Weatheroak in North Worcestershire.

3.3.2 Just to the north, the proposal for a West Midlands National Park has been adopted. 'With the youngest, fastest-growing, most diverse population in the UK, the imminent arrival of HS2 and the hosting of City of Culture 2021 and the Commonwealth Games, the West Midlands has a unique opportunity to re-discover a vast, hidden landscape that has been largely overlooked and undervalued for decades'[18]

'The West Midlands plateau…(this) immense rolling landscape, the nexus of the UK's major agricultural regions, with its complex infrastructure of canals, highways

[17] See Appendix 3

[18] national-park-for-west-midlands-131937689244917021.pdf

National Trust 8 Hills project area

and byways is married to some of the most beautiful, forgotten areas in Britain and awaits a re-imagining…

'…a new concept for the West Midlands National Park will not only enable social, cultural, economic and environmental change in the region,… a step towards many of the UN Sustainable Development Goals (SDGs) for the area. …a vision of what the West Midlands could become when the significance of its landscape is properly realized and celebrated…It will profoundly change the identity of the region.'

'…champions the relationship between people and place…that shapes our cultural identity, pride and self-confidence,

'…With 1,000 miles of tracks and trails, 1,000 lakes and 1,000 miles of rivers and streams and more canals than Venice. A mighty, rolling landscape… for serious hikers or gentle strollers…for runners, riders, …there is a huge diversity here…

'…it can also become a pioneer example for other cities and regions… a perfect storm of opportunity to re-imagine a long-forgotten landscape, creating a living, working national park, for jobs, education, good health and well-being, leisure and above all, for a high-grade, sustainable environment. Because the quality of our environment is equal to the quality of our lives, it is an equation as simple as it is compelling.'

3.3.3 The two initiatives of the 8 Hills project and the West Midlands National Park while having differences, nevertheless underline the cogency of the argument for establishing a Heritage Corridor for North Worcestershire which can add value to both. It would provide a strong sense of place and community memory for those who live there and by embracing contemporary culture and the creative arts it would be

a driver leading to 'traditions of the future' as well as promoting heritage. It would add value as the voice for attractions and culture in the region and lead a range of marketing activity to generate day visits to attractions and events.

3.3.4 Bromsgrove and Redditch would be the two contrasting urban anchors of what is essentially a regional park to create an engine for improving the urban and rural landscape, creating an identity and for promoting sensitive and sensible economic development. By encouraging better connectivity at all levels and between private and pubic stakeholders it will contribute place shaping expertise to support planning development. A successful regional park ultimately depends on cooperation between the public and private realms. Cooperation and coordination can bring advantages in bundling sources of funding and in integrating otherwise fragmented project activities into a cooperative development strategy, which not only offers ecological and socio-cultural improvements but also has an impact on economic structures.

3.4 Examples of Best Practice

3.4.1 There are many examples of regional parks / regional corridors in the UK, elsewhere in Europe and particularly in the USA where there are miles of natural waterways, almost forgotten canal systems, abandoned rail lines, historic paths and trails that served both Native Americans and early explorers, and historic roads such as the National Road, the Lincoln Highway, and Route 66. These heritage corridors serve as links to powerful themes of their past. Perhaps because of the abundance of these linear resources, the United States is a leader in developing, managing and sustaining heritage and cultural corridors.

3.4.2 Closer to home **The Wandle Valley Regional Park** is a vibrant but fragmented network of over 40 green spaces, and 12 nature reserves, linked by the riverside Wandle Trail, covering some 900 hectares. It is a strategically important asset for London, which provides significant environmental benefits, supports sustainable economic growth and is building an enduring social capital and resilience for its growing communities. The river Wandle itself is a tributary of the Thames to the south west of London. 15 miles of it is rare chalk stream habitat in good condition.

3.4.3 To achieve the vision and aims for the Wandle Valley, multiple organisations had to work together and in parallel, aligning their projects and resources where necessary. It required an agile, well networked, energetic and entrepreneurial organisation to work across administrative boundaries to unlock and create synergies between projects, secure best value out of investments, inspire and align stakeholders, communities and partners, and make the case for investment in economic terms, and at the highest levels.

Many people and organisations were to play a role in achieving the vision for the Wandle Valley. Ultimately, the Trust was wound up in 2020, after the initial funding from the Heritage Lottery Fund was spent, but nevertheless its strategic aims (see over the page) provide a guide to what can be achieved. The key lesson from the Wandle Valley experience is that any initiative needs to be sustainable.

Table: Strategic Aims

	Strategic Aims
Landscape	…sustainable and attractive… environment…character is protected… biodiversity, heritage and archaeology celebrated.
Heritage & Culture	… past and future) is celebrated, preserved and developed…accessible to the local community… attractive to visitors…heritage legacy is enhanced.
Health & Well Being	…a place for healthy living... physical and mental health… access (to) good quality public realm and greenspace.
Natural Systems & Resilience	…network of green and blue spaces… is maintained and enhanced…resilience to climate change increased.
People & communication	… feel a shared ownership of the park…actively engaged in development, management and enjoyment…support it through advocacy, volunteering, fundraising & partnership working.
Economic Growth	…becomes a driver of economic growth…strong business case develops for investment in heritage and the environment…collaborative economy develops …

3.4.4 **The Sherwood Forest Trust** set up in 2005 as a registered charity is the only charity entirely devoted to this famous heritage forest. They work at a grassroots level, with local communities, groups and councils. In 2009, the Sherwood Forest Regional Park Board was set up bringing together key organisations from across the East Midlands region who were committed to seeing the development of the Park. In 2014, The Sherwood Forest Trust was given an agreed brief to work on behalf of the Board to turn the concept of the Sherwood Forest Regional Park into a reality. Their vision is that by 2025, the Sherwood Forest area will be locally, nationally and internationally recognised as an area of outstanding natural significance and cultural heritage - a place where vibrant communities, economic regeneration and environmental enhancement thrive together in this inspiring natural setting.

3.4.5 The Trust's Strategic Aims are to:

- To conserve and enhance the nature and landscape of the region
- To facilitate the development of Sherwood Forest as a visitor destination respecting the environment
- To conserve and celebrate the culture, heritage and history of the region and encourage appropriate uses
- To encourage economic development and regeneration that will benefit local communities and the local economy whilst respecting the environment
- To facilitate community awareness of local natural heritage, empowerment,

understanding and well-being, and create opportunities for sustainable and healthy lifestyles

- To encourage recreation that respects the environment of the region
- To strengthen Sherwood Forest and Robin Hood as an iconic brand and identity for both visitors and locals

3.4.7 The latest accounts (Year ended 31 March 2020) show, that (the situation) became 'increasingly tight in financial terms with a net overall reduction of total funds on the balance sheet by nearly 50% from 2019. …there was a loss of income through fewer grant awards and a reduction in direct contract work. Generating new income remains a high priority for the Trust, but it is operating in a very challenging financial climate, made all the more difficult at the end of the year by the Coronavirus pandemic which did impact upon grants and project work that (they) we were due to undertake but have had to postpone.'

3.4.8 **Lee Valley Regional Park Authority** is responsible for a 26 mile long, 10,000 acre park with a huge variety of award winning green spaces, world class sports venues, ecologically vital wildlife havens, parklands, campsites, cycling, walking, white-water rafting, horse riding and nature reserves. The breadth and scale of leisure activities, sights and experiences on offer may be unique. It attracts approaching 5 million visits each year.

3.4.9 The park was created by a unique Act of Parliament as a "green lung" for London, Essex and Hertfordshire. The approach is to be community focused and commercially driven, to work with partners to produce a unique combination of activities, sights and experiences. In 1961 Alderman Lou Sherman, Mayor of Hackney, took up the challenge to regenerate the Valley. He inspired and persuaded 17 other local authorities to support him and in 1963 the Civic Trust was invited to undertake an appraisal of the Valley's potential as a vast leisure and recreational resource. The Lee Valley Regional Park Authority was formally constituted on 1 January 1967.

3.4.10 The Authority has a broad and dynamic remit with a duty to develop and preserve leisure, recreation, sport and nature throughout the Regional Park. Over the last half century Lee Valley Regional Park Authority has, with partners, transformed rubbish dumps, gravel pits, scrap yards and industrial sites into glorious award winning open spaces and world class sports venues that now attract more than eight million visits a year.

3.4.11 With hundreds of different experiences and days out, the park has brought into public use thousands of acres of land to create the 26 mile long park. With three London 2012 legacy venues, other hugely popular centres for sport and leisure venues, heritage sites, marinas, gardens, riverside trails, relaxing green spaces, campsites, nature reserves and internationally important wildlife habitats – the park is fulfilling its founders' ambition of a "green lung" for the region and a "playground for Londoners".

3.4.12 This work has been a catalyst for regeneration up and down the valley, boosting local economies and placing the Lee Valley Regional Park at the heart of the London, Stansted, Cambridge Growth Corridor. The park has grown by 700 acres since 2000 and the Park Authority has ambitions to acquire a further 2000 acres. It also has plans to bring more leisure opportunities to the region.

3.4.13 The Authority's goal is to be "To be a world-class leisure destination." Its broader objectives include:

- Improving the customer experience both at leisure sites and online
- Increasing leisure access, through online sales and booking facilities
- Introducing membership card facilities to boost customer service and operational efficiency
- Gaining customer insights and improving customer relationship management
- Enabling cross-selling of leisure activities between sites
- Driving revenues and cash flow through increased online accessibility, bookings and payments.
- Providing in-house event management and ticketing services.
- Enhancing authority-wide management capabilities and efficiency

3.4.14 Regional parks and heritage and cultural corridors depend on cooperation between the private and public sector and the integration of local open-space users. Cooperation and better connectivity brings advantages in bundling sources of funding and in integrating decentralised project activities into an over arching or umbrella like development strategy, which properly managed not only offers ecological and socio-cultural improvements but also has an impact on economic structures.

4. THE STRATEGIC CONTEXT

4.1 Background

4.1.1 In headlines, Redditch can be described as the youngest part of Worcestershire, while Bromsgrove has an older/aging population. Redditch is also more ethnically and culturally diverse than most other places in Worcestershire reflecting its designation as a 'new town' and where 100 languages are spoken according to the last census. Bromsgrove is generally more affluent than Redditch, but does have pockets of deprivation. North Worcestershire overall including Wyre Forest is an area 'combining old and new urban settlements, rolling green landscapes and small villages with an eclectic mix of history and culture, North Worcestershire is a place of tremendous business innovation, pioneering spirit and distinguished heritage of national and international significance'[19] . This is the opening paragraph to the strategy document endorsed by the three councils covering North Worcestershire.[20]

4.1.2 Published in 2019, the North Worcestershire Economic Growth Strategy while covering a slightly wider area than the proposed HCNW, nevertheless underlines the potential of the Heritage Corridor concept.

4.1.3 Redditch Borough and Bromsgrove District Councils have recently commissioned a "Leisure and Culture Study" and work is currently underway (Spring 2021). The work falls into four categories:

1) Parks and Open Space including needs assessment

[19] North Worcestershire Economic Growth Strategy Places | Businesses |People 2019-2024
[20] Bromsgrove DC, Redditch BC, Wyre Forest DC

2) Playing Pitch Strategy
3) Leisure
4) Culture

The Council's Development Services team has briefed the consultants commissioned to produce the study by the beginning of 2022. The advanced progress of planning developed across the local cultural sector has been explained in full and further work is scheduled to ensue to ensure connectivity between the thinking of the HCNW project and the Council's wider parks and open space planning.

4.1.4 North Worcestershire is home to world leading companies and a significant advanced engineering and manufacturing sector with 25 of the Top 50 fastest growing companies in Worcestershire based in the north of the county. It had the fastest growth in creative industries jobs (25%) in the Greater Birmingham and Solihull LEP area.

4.1.5 The strategy describes how the area has heritage of national and international significance including:

- Hagley Hall and Park - the last of the Great Palladian houses.
- Harvington Hall - with the largest surviving series of priest hides in the country
- Forge Mill Museum - one of the most unique museums in Worcestershire and the West Midlands; Redditch having once produced 90% of the world's needles
- Arrow Valley Country Park – 900 acres of parkland, excellent wildlife, 29 acre lake, water sports activities
- Clent Hills – a National Trust estate to explore miles of footpaths, bridleways and trails offering breathtaking panoramic views over the Cotswolds, Shropshire Hills and Welsh borders
- Royal Enfield with motorbikes now all over the world

To this list can be added the many other heritage and cultural sites listed in the 54 page gazetteer contained within Simon Carter's report[21] including sites relating to transport routes, settlements, trades and industry, historic events, buildings, natural and manmade landscapes, wildlife, social and economic history and links to other cultures.

4.2 Key Headlines

4.2.1 Some of the key observations and objectives from the Economic Growth Strategy with relevance to the HCNW proposal are:

- Bromsgrove outperforms Redditch and Wyre Forest in all but one basket of indicators (namely) Prosperity
- All of the districts…scored below the national average for both the Resilience & Sustainability measure and the Community, Trust & Belonging measure
- North Worcestershire's Gross Value Added falls behind …England and the West Midlands Combined Authority
- Continued work and support on regeneration and development projects must

[21] Ibid

be advanced …

- …high quality infrastructure, public realm and business space will be vital to complement (the area's)…inherent advantages of high connectivity, proximity to pivotal urban centres and natural beauty.
- There is an overall need for a 'North Worcestershire Infrastructure' package that captures improved intra North Worcestershire connectivity and improved inter Worcestershire connectivity for North Worcestershire as well as significant rail and road connectivity
- The creative industries in North Worcestershire have achieved significant growth in the past few years…
- North Worcestershire has heritage of national and international significance and this is reflected in the RSA Heritage Index (see overpage) that shows the area performing well compared to the national average score of 325 districts. ….the level of potential growth for all districts is high and the positive impact on the visitor economy significant

Royal Society of Arts Heritage Indices

	Total score	Historic built environment	Museums, activities and artefacts	Industrial heritage	Parks and Open space	Landscape and natural heritage	Culture and memories	General/ Infrastructure
Bromsgrove	128	161	166	133	44	289	82	200
Malvern Hills	32	80	[illegible]	176	4	195	27	66
Redditch	85	198	157	18	19	189	[illegible]	254
Worcester	10	22	9	1	122	113	86	82
Wychavon	79	110	255	200	15	166	112	53
Wyre Forest	37	107	64	7	23	82	166	83

Source: RSA Heritage Index (www.thersa.org/heritage)
Note: The rankings are for 325 English Local authorities. Traffic lights: green (top third, 1-108); amber (middle third, 109-217); red (bottom third, 218-325)

However Redditch in particular has significant potential for development of its heritage assets[22] .

Heritage potential ranking: top 10

1. Castle Point
2. Chorley
3. **Redditch**
4. Gravesham
5. Rochford
6. Tower Hamlets
7. Broxbourne
8. Eastleigh
9. Medway
10. Oadby and Wigston

[22] Pride In Place - The RSA Heritage Index 2020

In 2020, 157 local authorities in England had heritage potential in the Heritage Index; that is that they ranked more highly across their assets than their activities. The heritage potential measurement is a key area of change between iterations of the Heritage Index. For example, neighbouring Surrey local authorities Runnymede and Surrey Heath have, since the last iteration of the Heritage Index, moved out of the top 20 ranking for heritage potential. Both benefited from substantial investment from the National Lottery Heritage Fund.

- Priorities will focus on retaining the existing business base, supporting local businesses to expand and encourage new business formation and relocation to the area (including)
  - Working with key partners to attract investment in the area
  - Encouraging investment in knowledge intensive sectors
  - Encouraging investment in the creative industries sector

4.2.2 The creation of the HCNW would be a major contribution to achieving the objectives of the Economic Growth Strategy for North Worcestershire and also for supporting the objectives of Worcestershire's current Tourism Strategy[23]:

- To ensure that visitors experience good quality tourism experience…(and) to leave with a positive impression of the county
- To grow and promote the tourism offering in Worcestershire through greater collaboration
- To raise the profile of Worcestershire as a place to visit regionally, nationally and internationally working with the LEP to ensure a world-class visitor experience for Worcestershire
- To ensure that there is finance available to support tourism businesses and raise the profile of Worcestershire with business tourism visitors and other destination management organisations to increase visitor spend across the county

Paolozzi Mosaics (Redditch)

[23] Worcestershire Destination Management Plan 2016 - 2021

5. OPTIONS REVIEW

5.1 Introduction

5.1.1 To establish the Heritage Corridor for North Worcestershire requires resources both management and financial and a well developed business case for doing so, which is the ultimate aim of this consultancy project and of which this Plan is an integral part. However, there is merit in taking a step by step approach to the ultimate goal and by doing so test the underlying principles of a Regional Park / Corridor. There are a number of existing initiatives, plans and organisations that potentially overlap with the vision and aims and objectives of HCNW such as the website oneworcestershire.com which celebrates the county and worcestershire.org (Visit Worcestershire) acts as a destination management site. Both of these sites appear to be essentially 'passive'. Severn Arts promotes the arts in the county and has an interesting new initiative to compile an online directory of outdoor spaces that are willing to host cultural events. However, like both Worcestershire web sites they have a broad brush geographical responsibility. North Worcestershire Economic Development and Regeneration (NwedR) promotes and enables growth and development within North Worcestershire but with no particular focus on heritage, culture and the arts and covers a far wider area than the (currently) proposed Heritage Corridor.

5.1.2 On the other hand, there seems to be little point in the early stages of the HCNW in creating a brand new organisation with all the likely overhead costs etc. The business model of the traditional destination management organisation is probably now not sustainable given that the likes of Trip Advisor, booking.com, last minute.com etc. have all taken over the revenue earning marketing role for accommodation providers and visitor attractions, quite apart from the impact of social media.

5.2 Options

5.2.1 An early step will be to explore whether there is an existing local authority body and / or private sector organisation that could take on the exciting task of delivering HCNW. It could be a partnership of e.g. both Local Authorities, University of Worcester, the National Trust and others. Far more traction than the two local authorities can generate is required and it needs some degree of independence. Perhaps an alliance with the West Midlands National Park project might be feasible?

5.2.2 The organisation selected would have to have the management resource and capability to facilitate and manage the HCNW concept. Within the HCNW area there may be a body / company that has the ability to drive forward the initial development of the HCNW concept and identity. By doing so it could provide further critical mass to an organisation and ensure its long term sustainability.

5.2.3 In 2006, a report for the (then) Greater London Authority described the range of approaches to governance of strategic open space as lying on a continuum[24]. At one end of the range lie individual private and public owners and managers working independently to their own set of priorities and open space aspirations, while at the other end of the range lies a single management entity, independently funded, with full responsibility for all areas within the strategic open space.

[24] London Strategic Parks Project Report May 2006

Between these two approaches lie a host of partnership approaches that address the various challenges of strategic open space management to varying degrees. The report went on to consider this continuum of approaches in five broad groups, identifying the potential advantages and disadvantages of each approach in relation to the challenges of strategic open space management and concluding that there are no distinct lines between (the) approaches and there are many variations that blend from one into the next.

5.2.4 The continuum can be considered in five broad groups:

- Individual organisations
- An informal Partnership of supportive organisations
- A semi-autonomous, formalised Partnership of supportive organisations
- Independent Trust or Company
- A new entity

It is also important to recognise that the optimal organisational solution for the delivery of a significant new open space opportunity may not be a single structure, but may in fact change in response to the changing needs arising from setting up, delivering and subsequently managing a major project. The report suggested three stages can be considered:

- Transitional Stage
- Implementation Stage
- Management Stage

5.2.5 While written 14 years ago during which time there has been the emergence of Special Purpose Vehicles, (SPVs) Community Interest Organisations, Local Authority Trading Companies etc., the fundamental analysis in the GLA report of managing and developing the interface between public and private interests remains valid.

5.2.6 Cultural Compacts bring together local partners with a shared interest in maximising the civic role of culture with potential for funding from Arts Council England. Partners work together to create and deliver a plan to drive social and economic benefits from a 'thriving cultural ecosystem'. Compact partners can include business, universities, local authorities, the cultural sector and LEPs, and will pledge to align focus around defined goals, in order to unlock new resources for cultural projects. "The key," according to Graeme Thompson of Sunderland University, "is to bring together partners who will commit to a shared vision around the impact that culture can make across (a) city."

Compacts will determine and drive the contribution of culture to local industrial strategies and other local economic and social development plans, according to local priorities, including:

- Development of Creative and Digital Clusters
- Local skills strategies – growing, attracting and retaining talent
- Tourism and destination management plans

A Cultural Compact could be one way of unlocking the potential for a HCNW.

5.2.7 The foregoing outlines just some of the potential options / organisational models that might be adopted. The following section describes the next steps to develop the HCNW initiative.

6. THE WAY AHEAD

6.1 Background

6.1.1 The HCNW project is concerned with developing and enhancing the existing heritage and cultural offer within broadly the districts of Bromsgrove and Redditch for the benefit of residents and visitors alike and with supporting the initiatives on for example wellbeing, fitness, outdoor activities and community involvement of both councils. It is 'new' insofar that it will have an identity 'Heritage Corridor North Worcestershire', although further work is required on this aspect.

6.1.2 HCNW will facilitate discussion between existing organisations and encourage co-operation on projects and may in some cases be a channel for funding streams where the benefits of operating at 'arms length' from the Councils are apparent.

6.1.3 In developing the HCNW concept and realising the Vision there is a balance to be struck between creating a long list of 'wish list' of major projects and initiatives that have little chance of being realised and of being too timid and not creating the 'Wow' factor or being insufficiently bold. Furthermore, HCNW needs to be seen to be worth supporting and providing 'added value' in what could be described as a crowded market place.

6.1.4 The consultation that has taken place since 2019 to date (see Appendix 1) across a wide range of organisations and individuals indicates that there is wide level of support for the HCNW concept and desire to be involved. One of the outputs from this consultation process is an indicative list of some projects and initiatives that could potentially be within the umbrella of an HCNW initiative. These are listed and described in Appendix 2 and range from projects with a strategic aspect to ones with more local relevance to the location involved. Nevertheless, they indicate the potential that could be released by HCNW. However further development work is required to ensure that potential partners and stakeholders get 'buy in' to the project.

6.1.5 Just as the West Midlands National Park project will help to meet the UN's Sustainable Development Goals for 2030 [25], which pledges to improve sustainability and take urgent action on climate change so can the HCNW project support these goals namely;

People - …to ensure that all human beings can fulfil their potential in dignity and equality and in a healthy environment.

Planet - …to protect the planet from degradation…sustainably managing its natural resources…urgent action on climate change…

Prosperity - …all human beings can enjoy prosperous and fulfilling lives and that economic, social and technological progress occurs in harmony with nature.

Peace - …to foster peaceful, just and inclusive societies…

Partnership - …mobilise…a revitalised Global Partnership for Sustainable Development, based on a spirit of strengthened global solidarity…with the participation of all…stakeholders and all people.

AND …the lives of all will be profoundly improved and our world will be transformed for the better.

[25] https://sdgs.un.org/2030agenda

6.1.6 In July 2020, the West Midlands Combined Authority formally adopted the West Midlands National Park project as a key component of a post-Covid green economic recovery and likewise Bromsgrove and Redditch Councils could follow suit with the current Heritage Corridor project

Paraphrasing comment[26] on the West Midlands National Park:

'…, the Heritage Corridor for North Worcestershire is a unique opportunity to re-discover a vast, hidden landscape that has been largely overlooked and undervalued for decades. A game changer, it will become the benchmark to which others measure against and will demonstrate a truly holistic approach to the management of the environment in the most sustainable way for now and into the future'.

6.2 The programme

Taking the WMNP programme[27] as a model the next steps for the HCNW project programme are proposed as follows:

Programme Action Plan	HCNW activity	Date
Phase 1		
• Project management: Establish willing and active community to form project team for governance and advice, able to support, influence and make the development of the project happen project team • Establish key milestones, monitor programmes and progress • Resources: set up team	• Task Force /Steering Group Established heading up the current consultancy project • Consultant for early stages appointed to develop Action Plan • Initial consortium team in place • Initial consultation / research undertaken	Ongoing
Tasks – scoping and mapping		
• Of physical environmental, economic, digital and cultural infrastructure, analysis and examples of best comparable international practice, models of governance, finance and innovative public engagement, existing and potential engagement	• Initial report completed scoping the potential – The Carter Report including the gazetteer • Also see current report / Action Plan	Done By 31/3/21
• Establish and agree a 'calling card' / description/ strap line for the Heritage Corridor	• The vision 'thing' – see introduction to this Plan	Done
• Identify future resources / organisation needed for the project and return on investment expected	• On going – see options section	On going and Post 31/3/21
• Undertake market research / identity development on the Heritage Corridor name to establish a memorable brand	• To be commissioned	By 30/9/21

[26] https://www.bcu.ac.uk/architecture-and-design/research/catid/projects/creating-a-national-park-for-the-west-midlands

[27] Ibid

Tasks – scoping and mapping continued		
• Identify existing projects and groups / communities to capture immediate and tangible impact	• See current Report / Plan	Partly done
• Identify big moves, competitions and bids for implementation – for 2022	• Some activity - see current plan	Partly done
• Establish bids for funding for research and implementation	• To be done	Tba
• Building on existing network, establish new key players, partners and supporters whose aims and ambitions align with the projects including 3rd sector networks, HEIs, NGOs, businesses, charities and local authorities	• On going - further consultation required • Online / virtual conference of interested parties proposed for later in 2021	Ongoing Tba
• Undertake preliminary case studies for 2022 activities including Royal Enfield Festival etc.	• To be done	Tba
Phase 2 – Funding and Implementation		
• Knowledge and expertise from Phase 1 will inform and shape the development of strategy, policy, public engagement and communication of approaches to the delivery of Heritage Corridor for North Worcestershire • It will inform the development of significant funding applications to implement a range of specific physical, scale and cultural projects, engage communities to raise the profile of HCNW		Tba
Phase 3 – Implementation – in partnership		
• Create self sustaining and resilient organisation	• To be done once organisation structure agreed	2021
• Establish a regional network of partners to further the aims and objectives for HCNW	• To be done	2021 / 2022
• Advise on and establish a programme of exhibitions and festivals to support HCNW partners and stakeholders	• To be done	2021 / 2022
• Continue to build supportive constituencies	• Ongoing	2021 / ongoing
• Advise on the strategy for the physical implementation of projects, exhibitions and collaborations	• To be done	2021 / ongoing

A key part of this programme should involve engagement with the National Trust and with the West Midlands National Park team to establish the potential for support and collaboration.

6.3 Provisional list of projects

6.3.1 The following provisional alphabetical list is based on the discussions that have taken place during the preparation of this plan. Some are directly related to the programme e.g. the 'branding' exercise, while others might be regarded a part of a 'wish list' and /or should be undertaken regardless of the implementation of HCNW. Most of the projects require further development including costing, business case development etc. Detailed descriptions are in Appendix 1.

6.3.2 Preliminary list of projects in alphabetical order but with projects directly underpinning HCNW in **bold:**

- Arrow Valley Visitor Centre enhancements
- Artrix Theatre – feasibility study or development as a Community Arts Centre
- Avoncroft Museum of Historic Buildings Development
- Bromsgrove Court Leet archives cataloguing and digitisation
- **Digital story / animation based on key themes to illustrate the heritage, culture and the natural world of HCNW**
- **Environmental, Economic and Social Impact Study**
- Feckenham Village Tourism Study
- Forge Mill museum and visitor centre improvements
- Hewell Grange Feasibility
- **Identity and brand development for Heritage Corridor**
- Lickey Incline Interpretation
- Music School Development project - Bromsgrove
- Natural world wild life projects - Wild Worcester / Wild Bromsgrove / Wild Redditch
- Palace Theatre Upgrades
- Redditch Historic Archives & Local History Museum development
- Redditch Historic Trails
- Royal Enfield motorcycles Annual Event
- St John's Church, Bromsgrove – Development for community use
- Worcester and Birmingham Canal and the Tardebigge Locks Interpretation

7. CONCLUSIONS & RECOMMENDATIONS

7.1 Conclusions

7.1.1 Connectivity has become a defining feature of the modern economy and one of the significant trends of the 21st century. This is reflected in the increasing demand for resources to be invested in linking communities, economies and countries[28]. The wide ranging consultation across a range of organisations that has taken place both before the commissioning of the current Plan and during its preparation has indicated strong support for the principle of a Heritage Corridor North Worcestershire. An initiative that would connect and enhance link the many different aspects of the heritage, culture and creative economies and give space, connection, participation and voice to those who live and work in North Worcestershire.

7.1.2 Connectivity has several important attributes and in its most common form has a physical form and information. The large resources aimed at connectivity are aimed at lowering costs, often with an emphasis on physical connectivity. However, all network centric concepts share the simple idea that information sharing is a source of potential value. In commerce, such value is measured in terms functionality, reliability, convenience and cost. In addition, the quality of the connections matters. It is often the 'strength of weak ties' that sets the limits of interactions in a network. And there is ample empirical evidence that an entity (person, firm, geographical area) can enhance its network by focusing more on their weak connections. Ultimately, connectivity is largely about increasing interactions, productivity, competition, co-operation and market opportunities between participants.

7.1.3 There is strong evidence to show[29] that better understanding of our cultural heritage inspires a sense of awe and wonderment; it connects us to the past and influences our understanding of who we are today. Heritage shapes and defines our identity and provides crucially needed continuity and stability in an ever changing, fast paced world.

- Heritage enriches our everyday lives and is enjoyed by millions
- Heritage is a source of national and local pride
- Members of the public care and want to secure the future of our heritage
- Heritage enhances our experience and connection with place
- Heritage is the story of us: it promotes collective identity and belonging
- Heritage is important for our health and wellbeing

Setting up Heritage Corridor North Worcestershire has the potential for delivering on all these aspects, a point not lost by both the National Trust with their '8 Hills' project, nor by those aiming to establish a West Midlands National Park.

7.1.4 The Heritage Corridor for North Worcestershire (HCNW) will champion the relationship between people and place; a relationship that shapes cultural identity, pride and self-confidence and which celebrates the landscape, heritage and culture in its widest sense.

[28] World Bank Infrastructure Connectivity Japan G20 Development Working Group January 2019
[29] Heritage And Society 2019 – Historic England

7.2 Recommendations – Next Steps

- Agree the premise / 'calling card' of HCNW with key sponsors of the project
- Agree timetable for launching HCNW subject to external factors eg Covid 19 restrictions
- Scope out management / organisational structure to drive HCNW forward
- Establish initial budget
- Set up formal advisory group
- Continue advocacy and stakeholder engagement
- Agree timetable
- Set up conference / on line seminar to generate further 'buy in' to HCNW and for partners and stakeholders to build on this development plan and identify their roles and responsibilities in connection with it
- Identify future resources / organisation needed for the project and return on investment expected
- Commission market research / identity development on the Heritage Corridor name to establish a memorable brand
- Refine and develop existing projects and groups / communities to capture immediate and tangible impact
- Build on existing network, establish new key players, partners and supporters whose aims and ambitions align with HCNW
- Develop detailed Implementation Plan with provisional target date end 2021 into 2022

Orchestra of St John in Bromsgrove

APPENDIX 1 CONSULTATION

The following organisations and groups were consulted during the preparation of this plan.

Avoncroft Museum
Bromsgrove and Redditch Rail User Partnership
Bromsgrove Arts Alive
Bromsgrove Arts and Cultural Consortium
Bromsgrove Court Leet
Bromsgrove District Council
Bromsgrove International Music Competition
Bromsgrove Portfolio Holder for Leisure, Cultural and Community Services
Bromsgrove Society
Canal & River Trust
Conservation Officer RBC / BDC
English Heritage
Forge Mill and Bordesley Abbey
Forthright Arts
Friends of St John's
GBS-LEP
HCNW Steering Group Members
Heart of England Forest
Historic England
Moons Moat Conservation Group
National Trust
North Worcestershire Economic Development and Regeneration
Palace Theatre
Redditch Borough Council (Parks and Events Manager, Head of Planning Regeneration and Leisure, Strategic Planning and Conservation team)
Redditch Cycle and Bicycle Museum
Redditch History Society
Redditch Local History Museum
Redditch Portfolio Holder for Leisure, Culture and Digital
Royal Enfield (European Regional Team)
Reimagine Redditch
Reimagine Redditch Consortium
Rubicon Leisure
Severn Arts
Tell Me What You Want project – 1,000 plus organisations/ individuals consulted
Victorian Society
West Midlands Combined Authority
Worcester Birmingham and Droitwich Canal Society
Worcestershire County Council
Worcestershire Wildlife Trust

APPENDIX 2 – PROVISIONAL LIST OF PROJECTS

Development of an identity and brand for Heritage Corridor including research

A brief needs to be developed for the Heritage Corridor concept and for research into the name. This will follow once the final draft of the vision / calling card has been agreed.

The aim will be to:

- Create a clear compelling visual identity for HCNW (or the ultimate agreed name) that is creative, innovative and contributes to a 'sense of place'.
- Create memorable distinction and customer recognition
- Influence strategy, behaviour and communication and inspire a sense of belonging and a desire to visit
- Establish HCNW in the minds of residents, visitors, consumers, industry and media by being unique and distinctive
- Support value propositions that are emotive, encouraging residents and visitors alike to explore and engage
- Be relevant and add value to all sectors so that it improves linkages between wide range of activities, locations, destinations and services
- Be appropriate for communication in the UK and international markets
- Inspire a wide range of stakeholders and partners to work together on a single compelling proposition that brings benefits to all

Create a digital story / animation based on key themes to illustrate the heritage, culture and the natural world of HCNW

Digital storytelling has evolved over the years and its ability to enchant, transform and persuade makes it a formidable medium that can be adapted to changing circumstances. The use of new technologies allows the audience to join in with the storytelling process, thus impacting positively on engagement and facilitating the development of long lasting relationships. Allied with commissioned photography perhaps through a sponsored photographic competition, digital storytelling can:

- Create a narrative and illustrated realm to support e.g. the story of HCNW
- Establish links with the future visitor and strengthen relationships
- Provide all the necessary elements for pre visits and engagement
- Enable residents and visitors to enjoy heritage and culture through a rich user immersive experience
- Explain, complete, make understandable a topic, a subject, a work etc.
- Personalise the visit making it participatory and 'playful'
- Collect opinions and feedback on the experiences
- Create a visit context facilitating interaction
- Encourage the emergence of users communities, to keep contact, to enrich and extend present and future engagement
- Assist in preserving and exploring local culture and showing authentic experiences
- Develop cross-cultural understanding

Reimagine Redditch

Creative People and Places (CPP) is one of Arts Council England's major funding strands. Making transformative investments in areas identified as under-engaged by existing arts, heritage and cultural activity, CPP has so far supported projects in thirty-three localities across the country. The programme has an action research remit, as well as a commitment to putting communities in charge of cultural decision-making in the place they live.

The Reimagine Redditch team comprises a group of organisations across the cultural and community sectors who have come together in order to bid for CPP funding. The members are: Arts in Redditch, Bromsgrove and Redditch Network (BARN), Forthright Arts CIC, Redditch Borough Council and Severn Arts.

The team had prepared a bid for CPP to be submitted in March 2020. However, due to the pandemic Arts Council England temporarily closed the scheme to new submissions. Very recently Arts Council England announced that CPP is again open for new bids. Reimagine Redditch is therefore putting forwards a case for transforming Redditch through grass roots cultural participation as part of the programme. This bid combines the team's pre-pandemic creative visioning and consultation with work undertaken after March 2020. The bold, brilliant work proposed will celebrate and explore Redditch's cultural heritage and residents' everyday creativity – particularly the 100+ languages spoken in Redditch. If successful it will make a major contribution towards the Heritage Corridor for North Worcestershire's wider ambition to champion the relationship between people and place.

Beyond CPP, the Reimagine Redditch team is focused upon putting an action research and co-creation agenda at the heart of cultural commissioning locally – ensuring that communities are in the lead and have access to support which will enable them to participate in the production of outstanding creative work, which could potentially involve any art form, heritage resource or perspective. A headline project for the Heritage Corridor, Reimagine Redditch – no matter where it ultimately finds its funding – is an invaluable part of the grass roots movement contributing significantly to how we propose to work with communities and support new kinds of cultural initiative in North Worcestershire.

The Palace Theatre Improvements

The aim is to increase capacity to improve show/production attraction and increase audiences and improve accessibility and modernise the theatre internally whilst maintaining the traditional environment. Capital improvements include: remodelling the internal facilities such as the main entrance, box office and access arrangements, bar facilities, ground floor and upper circle to increase seating capacity by 90 seats to at least 500 capacity and improve access lobby's and the auditorium and relocate technical facilities a s required and improve studio facilities. Detailed costs and feasibility studies need to be undertaken alongside business planning to ensure the proposals are sustainable and successful going forward.

Arrow Valley Visitor Centre Improvements

The aim is to provide an attractive food and beverage offer as well as a hub for information and activities in the country park. The site is a valuable asset to complement the towns premier park and outdoor space, but requires a review of visitor expectations and requirements as part of the Leisure and Culture strategy to ensure a viable business case can be made to deliver a sustainable and successful facility in the future. Capital improvements to the site could include opportunities to improve the ground floor internal café space area, first floor conference rooms and basement lake activities. Options include:

‘a gym in the park’ including a holistic and wellbeing studio or indoor soft play educational facilities to complement the council’s recently refurbished outdoor playground. The environmental credentials of the building can be improved as well as the vista from the first floor mezzanine. In addition, improvements to the outdoor space and refurbishment of the outdoor bar/café/kiosk are being examined to include an outdoor event stage space within the visitor centre grounds to host a range of summer outdoor productions and music options. Detailed costs and feasibility studies need to be undertaken alongside business planning to ensure the proposals are sustainable and successful going forward.

Active Travel improvements

The aim is to improve accessibility and sustainable transport methods to, through and from the Arrow Valley countryside park to other leisure, heritage and cultural facilities in the town. Promoting active travel between all the sites with improved signage, surfaces and art/culture, heritage trails between leisure and cultural facilities around the town and increase cycling and walking providing improved cycle parking, storage, and electric charging points for bikes etc. There is a need to understand existing scope and costs and how connectivity can be improved to make amongst other the Forge Mill Museum/heritage centre and meadows more accessible and improve the pathways / shared cycle path from the Arrow Valley Country Park and Town Centre.

Artrix - as a Community Arts Centre

Artrix is an arts venue in Bromsgrove, just outside the town centre. The building designed by the renowned architect, Glenn Howells, opened in 2005. Before closure in 2020 owing to the liquidation of the operating trust, it hosted an eclectic programme of theatre and dance performances, cinema screenings, live music and comedy, both professional amateur. The three storey building has a seating capacity of approximately 300, a rehearsal room, gallery space and cafe-bar.

The Holding Trust that own and manage the building is currently exploring the possibilities of a new operating model fit for the future. Support for any outcome for this exercise could potentially be generated through the connectivity between a new operating model and the HCNW project.

Forge Mill Museum and Bordesley Abbey Visitor Centre Improvements

The aim is to create a more attractive Heritage Centre to increase attendances and widen the audiences based around the Forge Mill museum and Bordesley Abbey ruins and visitor centre and to develop Mill View kiosk/café as a destination food and beverage opportunity to help sustain the overall facility. Improvement plans could include converting the shop and ground floor of the visitor centre and provide a permanent roof over the cloisters to provide a café and orangery to provide an attractive café/tea rooms and function/gallery space on the ground floor.

‘Bordesley Abbey has the potential to be a more major tourism attraction for Redditch, but it needs a new approach’ (Carter). A step towards this would be to digitise the artefacts and history of the Bordesley Abbey site and providing a multi-functional display area on the first floor with rotating displays of local history. These could include the Mill and Abbey history and promotions and events to celebrate the traditional industries of the town including Royal Enfield motorcycles. This could be the first phase in creating a ‘home’ for local history and the telling of the cycle and motorcycle story.

The facility is a protected Site of Ancient Monument (SAM) which makes any significant

facility improvements difficult, but it could be worth exploring a temporary covered event space for 6 months of the year to enhance and build on the programme to provide educational opportunities and extend museum displays and a range of community events to attract a wider audience to the Heritage centre. The toddler/junior playground is an asset to the site but needs capital replacement in the next year or two to continue to attract family and school visitors to the site. Detailed costs and feasibility studies need to be undertaken alongside business planning to ensure the site is sustainable and successful going forward.

Redditch Historic Archives & Local History Museum

This is a three-year project to secure the history and heritage of the town of Redditch for future generations.

The project is ready to start when Covid restrictions are relaxed. The museum aspect has the necessary funding for year one and ongoing fundraising & sponsorships will fund subsequent years.

A key area where funding is still required is the establishment of an archives facility to:

- Create an archive for existing collections of historic artefacts
- Establish processes and procedures to prevent the loss of more artefacts in the future
- Establish a professional archiving facility to store, preserve and present the archives

In addition, the museum will then be able to:

- Provide displays at a town centre location attracting visitors in support of RBC Redditch Regeneration plans
- Develop digital facilities to allow public access to the archives

Plans are in place with the Worcestershire's Archive and Archaeology Service and local specialists to realise these ambitions, starting the 3Q2021.

The Redditch "HOG" Trails

(HOG = Historic, Old and Green – Working Title needs work)

This is a branding, signage, documentation and publicity project to link and promote historic, old and green assets of Redditch into a "joined up" visitor destination.

Many examples of it historic industrial roots, including 11 scheduled ancient monuments and many green area, like Moons Moat, survive today. (The HOG's) yet Redditch is still seen as the 'Needles & New town'.

This project would:

- Develop and erect an integrated signage infrastructure to attract and direct visitors to the HOGs
- Devise, sign and publish specific routes, guide visitors around the HOGs
- Develop and publish documentation, both paper and electronic app based, to help visitors interpret and enjoy each of the HOGs
- Promote the HOGs project

The Worcester and Birmingham Canal and the Tardebigge Locks

The W&B canal is of historical importance nationally and internationally many of the structures are listed and at 2.5 miles the Tardebigge flight of locks is the longest continuous flight in the country. The top lock was originally a boat lift, the first of its kind. There are many links to the story of the industrial revolution.

Tom Rolt met Robert Aickman on the canal boat Cressy at Tardebigge Wharf and the dilapidated state of the canal network at that time and it's imminent closure drove them to form the Inland Waterways Association. Rolt's book Narrow Boat gave the impetus needed for thousands of men and women to start volunteering to transform the derelict canal system into the waterway it is today. There is a volunteers group operating as the Worcester Birmingham and Droitwich Canal Society.

There is major potential for increasing visitors with many themes and stories linking the past to the present that demand effective digital and physical representation and which would also encourage outdoor recreation along the canal paths. Currently the heritage value of the grouping has little public interpretation There are limited access points to the reservoir and the church nearby has little public interpretation when it is not open, despite having links to Bordesley Abbey. Public facilities (café, toilets, parking, signposting, interpretation) are all missing, but a future interpretation plan for the area could address this, with the Canal and River Trust, who are anxious to develop community engagement taking the major lead.

The Lickey Incline

The Lickey Incline, between Bromsgrove and Blackwell is the steepest sustained main-line railway incline in Great Britain. The climb is a gradient of 1 in 37.7 (2.65% or 26.5‰ or 1.52°) for a continuous distance of two miles (3.2 km). Constructed originally for the Birmingham and Gloucester Railway (B&GR) and opened in 1840 it is located on the Cross Country Route between Barnt Green and Bromsgrove stations in Worcestershire. In earlier times many trains required the assistance of banking locomotives with associated logistical considerations to ensure that the train reached the top; now only the heaviest of freight trains require such assistance.

There are opportunities for improving footpath access as well as interpretation around some of the structures associated with the incline including the two listed structures on the Lickey Incline namely two Under Bridges. The graves of two men killed in a boiler explosion on the Lickey Incline lie in the churchyard of St John's Bromsgrove.

There are other railway remains in the area.

The events that led to the formation of the I Mech E began in the early autumn of 1846 are thought to have taken place at the Lickey Incline.

Wild Worcester / Wild Bromsgrove / Wild Redditch

Worcestershire Wildlife Trust has 17 wildlife sites and is also involved with reservoirs e.g. at Tardebigge and is keen to work with partners. They have an emphasis on mental health and wellbeing as well as getting people involved with the natural environment. **Heart of England Forest** has ambitions to develop into the Forest of Feckenham area from its original plantings at Dorsington near Stratford-on-Avon. It is following the concept of corridors - Worcestershire - Warwickshire and has a site at The Lenches near Redditch. Both WW and H of EF want to work with partners and their agendas match many of the ambitions of Bromsgrove and Redditch Councils. A project to facilitate collaboration with both organisations and with say the National Trust would cost little but potentially have a significant return.

Royal Enfield Annual Event

This would be part of an annual Redditch Festival of say 'Living the Dream' / life style event and involve perhaps a time trial around the eight or 10 hills of north Worcestershire. It would be in collaboration with Royal Enfield. Associated activities could be the sponsorship of a disabled serviceman / woman; a motor cycle ride from the ACE café (A transport

cafe since 1938, and a popular hangout for rockers, bikers and petrolheads ever since) to Redditch; a music festival; film festival etc. There is potentially a link with the Commonwealth Games as Royal Enfield's parent company is Eicher Motors based in India.

The Royal Enfield Company is currently involved with Rider Mania in India an annual gathering of owners and commemorates the spirit of motorcycling.

In France 'Wheels and Waves' is an annual summer festival taking place in Biarritz and other spots scattered on the Basque coast. As the name suggests, it's a motorcycle and surf festival. The event features five days of extreme motorcycling, surfing, skating, live music concerts, and wild partying. The combination of moto and surf sports seems quite natural for the south western coast of France!

Other organisations involved would include The Redditch Cycle And Motorcycle Museum Trust and the local Royal Enfield owners Club.

The first step would be the commissioning of a feasibility study to determine the business case for such an event including the commercial and financial aspects with the aim of creating as a minimum a 'cost neutral' event. This work will build upon the legacy of this international outreach work to date.

Bromsgrove International Musicians' Competition

There is a thriving classical music scene in the area perhaps best exemplified by the Bromsgrove International Music Competition which had its 40th anniversary in 2021. There is the potential for further development and for creating a 'mini Aldeburgh' using venues such as Bromsgrove School and St John's Church.

The first step would be the commissioning of a feasibility study.

Bromsgrove Literary Festival

Ledbury, just 45 minutes by road (38 miles) does very well out of its annual international poetry festival. Their heritage starting point is the former poet laureate John Masefield. Bromsgrove has, if anything, a stronger literary heritage base to start from with A. E. Housman and Geoffrey Hill. Housman is of course well-known within and without the poetry world. Hill perhaps less so, but he was referred to before his death a few years ago as the "greatest living poet in the English language" (The Guardian), which is quite something for a policeman's son from Bromsgrove. Potentially a relatively small revenue injection could Bromsgrove with a nationally acclaimed literary festival.

Avoncroft Museum of Historic Buildings

Avoncroft was a pioneer in the outdoor museums sector but along the way lost its leadership to for example, Ironbridge, the Black Country Museum and Beamish. Pre Covid it was capable of attracting some 30,000 visitors a year and has a volunteer base of around 80 people. It currently lacks a significant 'wow' factor as the windmill is out of commission, which when in operation and milling flour attract many visitors to the site. However Avoncroft has the potential for significant development, a key aspect of which would be to increase the dwell time of on site visitors.

Assessing Environmental, Economic and Social Impacts

In establishing HCNW there will be a need to provide a set of quantitative and qualitative decision variables that will guide and support policy-makers in making decisions. The ultimate goal of Impact Assessment is to analyse the positive and negative impacts associated with a given policy proposal, enabling informed political judgements to be made and identifying trade-offs in achieving competing objectives.

One way doing of this and for measuring the benefits of the heritage, culture and natural world within HCNW would be to utilize a tool such as Green Keeper[30]. 'Greenkeeper uses big data and research, to model the environmental, economic and social value of green infrastructure. It enables you to identify the complete value of a single green space or compare it with other similarly sized/local spaces. By collating these insights, it can also be used to build a whole portfolio or city-wide green infrastructure network value….The model that sits behind Greenkeeper can also be used to help…fully assess the impact an intervention may have on this value. What is the benefit of a modification or extension? What is the complete value of a new proposal? By interpreting the outputs of the model, (it) can help everyone make more informed investment and management decisions. Therefore ensuring urban green infrastructure can fully support and enhance urban (and rural) life for everyone.' This would of course link neatly with the United Nations' Sustainable Development Goals, the 17 interlinked global goals designed to be a "blueprint to achieve a better and more sustainable future for all" set in 2015 and to be achieved by 2030[31].

Other

The Carter report identified 'Top picks - heritage assets with greatest development potential' (in his opinion!) including:

Hewell Grange the Grade I listed house and the Grade II* Gardens & Park. The property is currently owned by the HM Prison and Probation Service estate, although the main House was taken out of commission as a prison in April 2020. Making Hewell Grange accessible for the public, particularly the ground floor of the House and the gardens and park would potentially be a significant (Carter said biggest) improvement in the heritage attraction of the area, and would (could?) substantially increase heritage tourism to the area.

Carter suggested acquiring Hewell Grange into some form of public/charitable ownership would provide the boroughs of Bromsgrove and Redditch with a star visitor attraction. The property is nearer to the town of Redditch, but lies within the Bromsgrove District boundaries.

There are clearly a significant number of hurdles to over come in doing anything with Hewell Grange and it would seem sensible to keep the situation under review. But in the short term there are other simpler 'quick wins' to achieve for the launch and development of HCNW than in devoting time and resource to a Hewell Grange project.

Feckenham Village, Church, Moated Site and Wylde Moor nature reserve and timber-framed buildings in surroundings.

Feckenham is a picturesque village with a high concentration of listed buildings, and is at the heart of the proposed area. If the marketing includes use of the term Forest of Feckenham, it will also become more prominent in the promotion of the area. It is a village with a strong community focus, and consultation about the potential impact of increasing tourism to the village would need to be carefully handled with residents who may see the downsides of more visitors (difficulty parking, increase in litter, noise, disruption) rather than the economic benefits to the village. It would be necessary to have a plan which includes offsetting these concerns from the beginning (potential parking sites away from houses at the edge of the village for example).

Feckenham was the subject of a Conservation / Character Appraisal in 2005[32]

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[30] http://www.greenkeeperuk.co.uk/

[31] https://sdgs.un.org/goals

[32] Character Appraisal for Feckenham Conservation Area DECEMBER 2005 for Redditch Borough Council by Nick Joyce Architects LLP

Redditch Palace Theatre

APPENDIX 3 - Stepping Stone 4: KEY PROJECT: Heritage Corridor

Stepping Stone 4: KEY PROJECT: Heritage Corridor			
Action	**Description**	**Partners**	**Timeframe/ Funding Required**
Creating a heritage corridor - forging new connections between physical, intangible and environmental heritage	Create a physical network of pathways and trails connecting heritage sites. Explore opportunities to extend and reevaluate heritage via, for instance, new public art commissions of site specific, participatory and temporary work, in response to the area's heritage. Key sites (e.g. Hewell Grange, Lickey Incline, Tardebigge Locks) to be curated and updated on an ongoing basis by heritage lead and key partners.	Lead: Avoncroft Museum Potential partners: Wythall Transport Museum Bromsgrove Society Norton Collection Museum Canal and River Trust	By 2022 Funding to be determined

Tell me What You Want

"We want space
We want connection
We want participation to be easy
We want our voices to be heard"

Bromsgrove Arts and Culture Consortium - Cultural Vision and Action Plan January 2020

APPENDIX 4 – BIBLIOGRAPHY

A wider range of reports and other literature has been consulted during the preparation of this plan including:

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The Royal Enfield Showcase – Redditch - 1 June - 13 July 2019 – Redditch Borough Council

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3. Bromsgrove District Council Arts and Culture Strategy (September 2022)

Bromsgrove District Council

Arts and Culture Strategy

A report by Strategic Leisure Limited

September 2022

Bromsgrove District Council

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1. Case for The Arts

1.1. The provision of arts facilities, activities and opportunities by local authorities is a non-statutory service which Councils, including Bromsgrove District provide and incur expenditure on under their discretionary powers.

1.2. It is generally accepted that networks of accessible arts facilities together with a range of sometimes challenging arts activities and opportunities contribute to the quality of life of the residents of an area including:

- Physical and mental health improvement;
- Community cohesion;
- Lifelong learning;
- Economic development and regeneration;
- Biodiversity and nature conservation; and
- Climate change reduction.

1.3. This view is borne out by the feedback received in relation to arts and cultural provision in the Community Survey undertaken by Bromsgrove District Council in 2021 and encapsulated in the Council's Vision for the services:

- To inspire everyone to celebrate our historic past and participate in building a brighter future through access to parks and open spaces, sports, physical activity, arts, heritage, culture and everyday activity. This will inspire our communities to lead longer, happier, healthier and more prosperous lives.

1.4. In addition the arts are being increasingly recognised as key drivers of recovery following the covid pandemic as evidenced by the Department for Digital, Culture, Media and Sport (DCMS) 'Levelling Up For Culture Places' initiative.

1.5. A number of studies have identified and quantified the benefits from investment in the arts. Whilst the benefits that accrue from arts activities may be indirect or supportive of other services, the outcomes of studies support the provision of and investment in the arts. Examples are:

1.6. **The 2019 Arts Council England report 'Contribution of the Arts & Culture Industry to the UK Economy' produced by the Centre for Economics and Business Research** concluded that, amongst other things, the sector:

- Contributes £10.8 billion per year to the UK economy;
- Contributes £2.8 billion per year to the Treasury through taxation; and
- Supports 363,700 jobs.

1.7. Whilst these levels of benefit were not achieved in 2020 and 2021 due to Covid-19, evidence indicates that, given the lifting of covid related restrictions by the Government and society 'learning to live with the virus' levels of engagement with the arts are increasing.

1.8. **In 2020 the Department for Digital, Culture, Media and Sport commissioned University College London (UCL) to respond to the 2019 World Health Organisation's report 'What is the Evidence on the Arts Improving Health and Wellbeing?'**. The UCL study reviewed and synthesised the findings of over 3,500 studies on the role of arts in improving health and wellbeing. In summary, the study concluded that evidence that can be trusted, or trusted in most situations, to guide policy exists for:

- The use of music to support infant social development;
- The use of book reading to support child social development;
- The use of music or reading for speech and language development amongst infants and children;
- The use of the arts to support social cohesion;
- The use of the arts to support wellbeing in adults;
- The use of the arts (other than reading) to support child social development;
- The use of the arts to support wellbeing in children and young people; and
- The use of the arts to support cognition in older age.

1.9. The outcomes of these and other studies demonstrate the benefits of and justify investment in the arts by local authorities and other organisations.

1.10. However, given the current context for the public sector, as well as the wider economy, of budget constraints and increasing costs it is becoming increasingly necessary for expenditure on discretionary services, including the arts, to be objectively justified & developed and delivered against a strategic framework.

2. Strategic Context

2.1. **Arts Council England (ACE)** invests money from the **Department for Digital, Culture, Media and Sport (DCMS)** and the **National Lottery** in the arts and currently has six Areas of Focus to guide that investment:

- Children and young people;
- Diversity;
- Leadership and governance;
- Resilience and sustainability;
- Developing a digital culture;
- Working with local authorities;

together with four Investment Principles:

- Ambition and quality;
- Dynamism;
- Environmental responsibility; and
- Inclusivity and relevance.

2.2. ACE invests public funds in support of its **'Let's Create'** vision and strategy, through which it wants England to be a country in which the creativity of all is valued and given the chance to flourish and where all have access to a range of high quality cultural experiences .'Let's Create' has three target outcomes:

- Creative people;
- Cultural communities; and
- A creative cultural community.

2.3. ACE is also tasked with distributing additional funds arising from the recently announced DCMS **Levelling Up for Culture Places** initiative which will commence in **2023**.

2.4. Further funding and support for projects and initiatives in excess of £300m annually is distributed by the National Lottery Heritage Fund against its current priorities of:

- Dynamic Collections;
- Digital Skills for Heritage;
- Thriving Places; and
- Business Support and Enterprise Development.

2.5. **Local authorities** support and incur expenditure on arts activities according to their local circumstances, priorities and need. Consequently, local authority arts provision and support differs from area to area: including, amongst other things, theatres, museums, heritage properties, public art, street theatre and events/festivals. Differing provision reflects the differing needs and priorities of individual areas and their residents.

2.6. Given constraints on local authority resources there is increasing reliance on ACE and other third party support for local initiatives which may not be led by local authorities but, rather, by community based, charitable or commercial organisations; or multi-sectoral partnerships. Within this model, local authorities are not eligible for a number of sources of ACE and other funding for the arts.

2.7. The reduced ability of local authorities to directly fund arts activities coupled with their ineligibility to directly access a number of funding sources signifies a shift in their role in arts provision from provider to **strategist, co-ordinator, enabler** and **commissioner**, working to ensure the roll out of arts activities and opportunities in their areas which will support the realisation of locally agreed visions, aims and objectives.

2.8. Bromsgrove District Council has a clear vision for its wider leisure and cultural provision: including the arts. From the vision, the Council clearly sees leisure and cultural provision supporting the health and well-being in the widest sense of their communities and providing opportunities for community development and volunteering. It should be noted that engagement by residents and visitors with arts and cultural provision is not dependant solely on location, but as much on the nature of the facility or attraction engaged with. In this context, borne out by user survey work, facilities and attractions in the Bromsgrove area draw users from the adjacent Redditch Borough Council area and further afield. This also works in reverse as Bromsgrove residents attend activities, attractions and facilities in Redditch. It should be noted that Redditch Borough Council has developed a similar vision for its leisure and cultural provision as that of Bromsgrove; facilitating opportunities for joint working between the Councils.

2.9. The strategy, once completed, will assist Bromsgrove District Council in developing its arts and cultural provision to ensure that provision contributes to the development and delivery of its Vision for Leisure and Culture services and its Corporate Plan priorities:

Bromsgrove District Council Corporate Plan to 2023

Bromsgrove District Council will 'enhance sport and cultural opportunities offered by the Council' and will measure progress by working with the Bromsgrove Arts and Culture Consortium, implementing the actions from the cultural inclusion and engagement plan from the 'Tell Me What You Want' initiative.

Priorities

- Economic development and regeneration;
- Skills for the future;
- Improving health and wellbeing;
- A balanced housing market;
- Reducing crime and disorder;
- Financial stability;
- High quality services;
- Sustainability.

2.10. The Bromsgrove District Council Corporate Plan recognises the contribution that leisure and culture can make to the realisation of its corporate and community priorities and the Council has committed to apply such services to drive community health and wellbeing. The future planning and delivery of these services should take these corporate/community plan priorities into account: either if Council only initiatives or initiatives that the Council is working up in partnership with other organisations. In this regard, arts and cultural services planning and delivery should focus on the delivery of activities and opportunities which will contribute to the delivery of the following corporate and community priorities:-

- Economic development and regeneration, including skills development;
- Improving physical, emotional and mental health and wellbeing;
- Reducing crime and disorder;
- Improved community safety and responding to anti-social behaviour
- High quality services;
- Sustainability.

2.11. There are, however, a number of challenges that the Bromsgrove District Council will have to meet when maximising the benefits to its area from the planning and delivery of arts and cultural services.

3. Issues and Challenges

Co-ordination, prioritisation and managing the successful delivery of strategic initiatives

3.1. Bromsgrove District Council has embarked upon, or is developing, a number of arts and cultural initiatives in partnership with local community organisations and ACE, as well as, in some cases, Redditch Borough Council. These initiatives have local community support and are attracting considerable funding. Consequently, they are influencing the development and delivery of arts and cultural activities in the two Council areas and are examples of the changing role of local authorities from direct provider to strategist, co-ordinator, enabler and commissioner. Given their level of support and their delivery of significant funding these initiatives have been taken into account in the development of the Arts and Cultural Strategy for the Bromsgrove District Council.

3.2. The initiatives are:

Tell Me What You Want?

3.3. Tell Me What You Want (TMWYW) is a community consultation undertaken in 2019/2020 and led by the Bromsgrove Arts and Culture Consortium with support from Bromsgrove District Council.

3.4. The project involved over 1,000 conversations with members of the public and organisations throughout Bromsgrove and asked respondents:

- What do the people of Bromsgrove District want from arts, culture and heritage?
- What barriers to engagement exist and how can these be addressed?

3.5. In summary the people and organisations of Bromsgrove said they wanted:

- Space;
- Connection;
- Participation to be easy; and
- Their voices to be heard.

3.6. The project identified barriers to people engaging with the arts together with what needed to be done to change things for the better. It also determined that broadly speaking 4 key groups of people were under engaged in arts, culture and heritage:

- Young people aged 15–20 years;
- Isolated elderly people;
- Lower socio-economic groups; and
- Parents with older children.

3.7. The project engaged with representatives of these under engaged groups to further investigate the barriers to their engagement and identified three primary goals:

- To widen participation in arts, culture and heritage;
- To elevate the wellbeing of the residents of Bromsgrove District; and
- To strengthen the communities of Bromsgrove District.

3.8. The project has developed a detailed action plan which sets out four routes to follow for the realisation of these goals by 2030. These are:

- Making connections – building a more connected Bromsgrove District through celebrating Bromsgrove's creativity and history;
- Making space – bringing arts, culture and heritage activity to local and everyday spaces;
- Making participation easy – working in partnership to widen participation in arts, culture and heritage; and
- Making our voices heard – diversifying governance and building a more flexible, dynamic and resilient cultural sector.

3.9. Implementation of the action plan has been limited to date.

Heritage Corridor North Worcestershire

3.10. Work has, however, progressed with the development of the Bromsgrove District's Heritage Corridor initiative (Key Project at Stepping Stone 4 of the Action Plan): which is described as:

> 'Creating a heritage corridor for Bromsgrove District – forging new connections between physical, intangible and environmental heritage:
>
> - Create a physical network of pathways and trails connecting Bromsgrove's heritage sites;
> - Explore opportunities to extend and re-evaluate heritage via, for instance, new public art commissions of site specific participatory and temporary work in response to Bromsgrove's heritage; and
> - Key sites (e.g. Hewell Grange, Lickey Incline, Tardebigge Locks) to be curated and updated on an ongoing basis by heritage lead and key partners.

3.11. In March 2020 a partnership between key organisations in the public, community and private sectors in the Bromsgrove and Redditch districts, supported and encouraged by the Bromsgrove District and Redditch Borough Councils was set up to assess the feasibility and economic impact of building on the Bromsgrove District's Heritage Corridor proposal by creating a **Heritage Corridor for North Worcestershire (HCNW)**: a wider area than proposed in the TMWYW action plan and incorporating both the Bromsgrove District and Redditch Borough Council areas.

3.12. In January 2021 with support and funding from the Greater Birmingham and Solihull Local Enterprise Partnership Cultural Capacity Fund consultants were appointed to develop the Heritage Corridor concept. In summary, the consultants concluded, amongst other things, that the HCNW had the potential to provide residents and visitors with the opportunity of enjoying outstanding natural beauty, participating in recreational activities and feeling part of a vibrant area. The protected areas, public open spaces, rights of way network, heritage buildings, historic sites and attractive towns and villages all provide opportunities for not only attracting day visitors and increasing overnight stays but also for current and potential residents to enhance their well-being.

3.13. The consultants also commented on the potential 'fit' between the HCNW, the National Trust's 8 Hills Initiative, and the proposed West Midlands National Park, which was conceived by the Birmingham City University and, in 2020, formally adopted by the West Midlands Combined Authority as a' key component of a post-Covid green economic recovery. Also, that the Bromsgrove District and Redditch Borough Councils could follow suit with the HCNW' which, it is anticipated, will:

- Promote and encourage participation in heritage, cultural, leisure, creative and natural world activities;
- Celebrate and increase awareness of the heritage, cultural, leisure, creative and natural world resources within the area among residents, visitors and potential visitors;
- Increase participation and use of open spaces and the leisure, cultural and heritage built environment;
- Increase footfall and revenue at heritage and cultural sites and events;

- Promote the area and its resources to the wider region;
- Be a vehicle for seeking funding for individual sites, events and initiatives;
- Emphasise the need for long term sustainability in all activities ;
- Promote partnering;
- Strengthen local, regional, national and international links: building on existing relationships for the benefit of residents, businesses and voluntary sectors within the area; and
- Support Covid recovery plans and activities.

3.14. The consultants' proposed next steps for the HCNW are:

- Agree the premise of HCNW with key sponsors;
- Scope out the management/organisational structure to take the initiative forward; possibly within the context of an ACE inspired Cultural Compact;
- Establish initial budget;
- Set up formal advisory group;
- Continue advocacy and stakeholder engagement;
- Set up conference to promote the HCNW and generate further 'buy in' from partners and stakeholders;
- Identify future resources needed for the initiative and expected return on investment;
- Establish a memorable brand for the HCNW;
- Develop and refine existing projects to maximise impact;
- Build on existing and establish new key players, partners and supporters of the initiative; and
- Develop detailed implementation plan.

Cultural Compact

3.15. In 2019 Core Cities UK and ACE launched the independent UK Cultural Cities Enquiry into the cultural resources of Britain's cities. The enquiry aimed at developing new models that will help culture thrive in our cities.

3.16. The Enquiry Board considered the recommendation of setting up Cultural Compacts to help places make a step-change in the strategic governance of culture and help more people and more places benefit from engaging with cultural opportunities.

3.17. Also in 2019 DCMS and ACE supported the creation of an initial 20 Cultural Compacts: partnerships designed to support the local cultural sector and enhance its contribution to development, with a special emphasis on cross-sector engagement beyond the cultural sector itself and the local authority. The purpose of a Compact is to facilitate the co-creation and co-delivery of an ambitious vision for culture in a place.

3.18. Within this model, ACE is considered to have a vital role in the evolution of Compacts and the presence of Local Government that is available to engage with the opportunity is considered to be of central importance.

3.19. The initial phase of the programme although slowed by Covid was considered to be sufficiently successful for additional Compacts to be supported and funded and, in late 2021, ACE agreed funding of £20,000.00 towards the establishment of a Cultural Compact across the Bromsgrove District and Redditch Borough Council areas. The National Trust, Canals & Rivers Trust, ACE, Heritage Lottery, Artrix Holding Trust and Rubicon Leisure have also joined the compact and it is understood that a number of additional organisations have expressed an interest in joining.

Reimagine Redditch: Community Engagement

3.20. Concurrent with TMWYW, during 2020 and 2021, a consortium of organisations in Redditch (including Redditch Borough Council) successfully prepared for and then applied to join Arts Council England's National Portfolio of Creative People and Places schemes. The consortium entitled the project "Reimagine Redditch"

3.21. The consortium is made up of the Bromsgrove and Redditch Network (BARN) who serve as the accountable body for the funds, Redditch Borough Council, Arts in Redditch, Forthright Arts and Severn Arts. The consortium has a long term vision of embedding artistic and cultural experiences into the heart of the community and worked together to obtain the views of people in Redditch

3.22. The outcome of the Reimagine Redditch community engagement was used as the basis for the successful bid to ACE for inclusion within the Creative People and Places (CPP) programme. Whilst focusing on the Redditch area, the Reimagine Redditch programme whose consortium members include the Bromsgrove and Redditch Network will undoubtedly develop opportunities that will have an onward impact upon a wider geographical area than just Redditch (including Bromsgrove).

Levelling up for Culture Places

3.23. In February 2022 the Department for Digital, Culture, Media and Sport announced a new initiative that will prioritise 109 locations, including Redditch, for new arts funding and support for cultural organisations in London to expand their operations beyond the capital so more communities benefit from their work.

3.24. ACE will oversee the distribution of Levelling Up for Culture Places funding which will become available to be bid for in 2023 and which aims to:

- Provide an additional £75m of funding by 2025 to make sure places which have been culturally under-served in the past get a better distribution of arts funding;
- Transform access to arts and culture across the country with plans to increase and better distribute funding for the sector to previously overlooked or neglected areas; and

- Generate more opportunities for people in the regions, with more arts jobs on offer and better access to cultural activities so people do not have to travel so far to see world-class art.

3.25. Key objectives of the Government's Levelling Up White Paper are by, 2030:

- Pride in place, such as people's satisfaction with their town centre and engagement with local culture and community, will have risen in every area of the UK with the gap between top performing and other areas closing;
- Well-being will have improved in every area of the UK, with the gap between top performing and other areas closing;
- The gap in healthy life expectancy between local areas where it is highest and lowest will have narrowed; and
- The Government, through the Department for Levelling Up, Housing and Communities announced, in March 2022, additional funding totalling £4.8billion and invited bids against that fund for levelling up projects to be undertaken in 2024/2025.

Management and co-ordination of Initiatives

3.26. Bromsgrove District Council has benefitted from, and will continue to benefit from, Government, ACE and third party partnership support and funding for the above programmes which, together, have the potential to revolutionise the arts infrastructure of the area, together with the adjacent Redditch Borough Council area. This partnership support and funding will increase the contribution that the arts and culture make to the achievement of other corporate and community objectives such as Health Improvement and Community Cohesion. It is also sensible for the Council to bid for further, appropriate funding sources such as the Levelling Up Fund to further support current and new initiatives. However, it is unclear whether the Council's involvement with and support for the programmes to date has been undertaken on an individual service basis or as part of a wider corporate programme with defined objectives and outcomes linked to the Council's corporate plan priorities and objectives. Given the 'reach' of arts and cultural programmes and the breadth of the benefits they deliver, the realisation of the current and future strategic arts and cultural initiatives to which this draft strategy relates should be undertaken on a corporate basis with the delivery of the strategic arts and cultural initiatives being incorporated into the Council's Corporate Plan.

3.27. Given the benefits that could accrue to the area it is sensible for the Council to continue to support the various initiatives already embarked upon and briefly described above, subject to the Council continuing to be able to continue to support or resource those initiatives in which they are partners. Given that the initiatives are partnership led, the Council should put management and monitoring processes in place to ensure that appropriate contributions are made to the delivery of its corporate and community priorities. It will be in the Council's best interest for it to regard the various initiatives as an integrated and corporate programme of activities to be developed and delivered according to programme management principles and overseen, on the Council's part, by an appropriately skilled and experienced project manager. Developing the initiatives as co-ordinated programmes will:

- Ensure positive contributions to the planning and delivery of initiatives to deliver corporate and community priorities;
- Deliver economies from a single governance and oversight structure;
- Ensure the involvement of all partners and stakeholders;

- Avoid duplication of effort and outcomes;
- Ensure consideration of outcomes from all the initiatives;
- Ensure prioritisation and co-ordination of delivery; and
- Facilitate integrated marketing and raising awareness of the programme.

3.28. This approach, together with the change in the wider strategic context for funding and support of the arts result in the Council becoming a commissioner of arts services for its area from a variety of partnerships and organisations and project managing their delivery.

3.29. The initiatives already in place and being considered by the Council have planning and lead-in times of up to three years and, given the scale of the initiatives when taken together and their collective ‘reach’ argue for the new project management approach to be put into place as a matter of priority for the initial period up to 31 March 2025, at which point it should be reviewed.

4. Issues and Challenges

4.1. The aim is for Bromsgrove District Council to achieve increased engagement with arts and cultural provision across the community, whether as a participant or volunteer. Given this outcome, it is a priority to facilitate sustainable, community-based, arts and cultural activities which provide opportunities for involvement as a participant or volunteer, together with skills development and training.

Community consultation

4.2. Considerable community consultation was undertaken during the Tell Me What You Want project which clearly identified residents' opinions on arts and cultural provision in the area and the barriers to accessing activities and opportunities.

4.3. Additional community and stakeholder consultation was undertaken as part of this study, the outcome of which is broadly in line with the findings of the earlier work and key points are summarised:

Bromsgrove

4.4. The majority of respondents feel that the arts, cultural and heritage facilities are very valuable but that there are a number of barriers to visiting them:

- Lack of time;
- Poor programmes of activities;
- Difficulty in obtaining information about the programmes of activities.
- Closure of the Artrix arts centre;
- Lack of interest;
- COVID 19; and
- Parking, access and fees.

4.5. Most respondents travel to arts, culture and heritage facilities by car.

4.6. The overwhelming response is that views are not actively sought on the operation of and/or the activities delivered at the arts, culture and heritage facilities.

4.7. The top five venues visited in each category are:

Table 1: Top five venues visited in Bromsgrove

Arts	Culture	Heritage
Artrix (before it closed)	Artrix (before it closed)	National Trust properties (no venues specified)
Worcester Museum and Art Gallery	London Museums and Art Galleries	St John's Church
Live music (no venues specified)	Stratford Theatre	Hanbury Hall
Avoncroft Arts Centre	Birmingham Museums	Birmingham Museums
Birmingham Galleries	Theatres and concerts (no venues specified)	Canal walks including Tardebigge Locks

4.8. Key findings from the consultation:

- There is overwhelming support for the Artrix arts centre to re-open;
- There are issues with parking at facilities and the fees that are charged for parking;
- Residents do not restrict their engagement with the arts and culture to the Bromsgrove District area; and
- There is a need to improve publicity/marketing to raise the profile of and promote the arts, culture and heritage offer.

Awareness and accessibility of arts facilities, activities and organisations

4.9. The outcome of the community, internal and stakeholder consultations undertaken in developing Tell Me What You Want, other strategic initiatives and this strategy, has consistently indicated a need for improved marketing and raising awareness of opportunities to engage with the arts in Bromsgrove.

4.10. The outcome of the consultation also indicated that individuals felt distant from arts venues and delivery and would engage more with the arts if there were more, and more diverse, community events undertaken in neighbourhoods and localities; obviating the need to travel as public transport was seen as a barrier – due to both cost and infrequency of service.

4.11. A common response to the consultation was that residents do not feel listened to in the planning of arts activities and opportunities. Also, there is a feeling that arts provision is mostly traditional and does not recognise the diversity of individuals and communities. Neither does current provision recognise the shift, accelerated by the recent lockdown, to digital access to and engagement with the arts.

Facilities

4.12. Bromsgrove District Council has no arts facilities within its portfolio. It does, however, own the freehold of the **Artrix** arts centre building which is currently closed as an arts venue and temporarily leased to the NHS Federation of South Worcestershire GP Surgeries as a Covid vaccination centre. There is, however, an established multi-sectoral arts infrastructure in the area including, in addition to community and voluntary organisations, a number of built facilities; the most significant being:

- The Avoncroft Outdoor Museum which is owned and operated by a charitable trust;
- The theatre and studio facilities owned and operated by the Bromsgrove School;
- Birdbox and associated pop-up spaces managed by North Worcestershire Economic Development and Regeneration; and
- Worcestershire County Council Libraries at Alvechurch, Bromsgrove, Catshill, Hagley, Rubery and Wythall.

Artrix

4.13. Artrix is a multi-purpose venue which includes a theatre, a studio, spaces for events and catering facilities. It opened in 2005 and is built on land owned by the Heart of Worcestershire College (HOWC) although its construction costs were met by the Bromsgrove District Council. It is understood that the Council owns the freehold of the building, leases the land on which it is built from HOWC and leased the building to a Holding Trust. Within this arrangement the operation of the building was delegated with tapering financial support from HOWC and Bromsgrove Council under a lease to the Artrix Operating Trust which is no longer in existence.

4.14. The cessation of the tapering financial support coupled with the effects of lock down and other restrictions in response to the Covid pandemic has resulted in the operating trust going into administration leading to the closure of the venue and the operating lease being handed back to the Holding Trust.

4.15. There have been no arts activities in the building since March 2020 and the building will be used for the foreseeable future by SW Healthcare, an NHS federation of South Worcestershire GP surgeries, as a Covid Vaccination Centre.

4.16. The arrangement with SW Healthcare provides a modest income stream which offsets the basic costs of using the building as a vaccination centre.

4.17. The Holding Trust, with support from the Council, is currently appraising the options for a future operating model for Artrix. At time of writing it seems unlikely that a model can be identified that will not require an operating subsidy from the Council and/or the Heart of Worcestershire College although recent investment has improved the energy efficiency and, consequently, the operational cost of the building. At time of writing it is understood that the Bromsgrove District Council is not in a position to subsidise the operation of the facility and the Holding Trust has yet to identify a preferred way forward for the venue.

4.18. It should also be noted that the adjacent Redditch Borough Council owns the Palace Theatre which it operates through its wholly owned LATCo, Rubicon Leisure Limited. Given the proximity of the two facilities and the existence of additional performance venues such as the Bromsgrove School, it is considered more appropriate for the consideration of the future of the Artrix to be undertaken in the wider context of the totality of the performance venues in the combined Bromsgrove District and Redditch Borough Council areas.

Conclusion

4.19. Bromsgrove District Council has embarked upon a number of new and significant arts and cultural initiatives. These initiatives, whilst supported by the Council but led by multi-disciplinary teams, clearly demonstrate the change in the role of local authorities from direct provider of arts and cultural activities to that of strategist, co-ordinator, enabler and commissioner; as does the requirement to investigate future models for the operation of the Artrix and other performance venues.

4.20. The various arts and cultural projects under development in Bromsgrove District have the potential to make significant contributions to the Council's corporate and community strategy priorities such as health improvement and community cohesion. As part of its commissioner role, the Council should ensure that the arts and cultural initiatives under development make contributions to the realisation of its community and corporate strategy priorities.

4.21. Arts and cultural initiatives that the Council can embark upon to address its community priorities have already been identified by the strategic projects embarked upon and described above. Future arts and cultural activity to assist in the delivery of the priorities should include:-

- Whilst the Bromsgrove area may not be currently regarded as culturally vibrant it does include a number of organisations that are committed to and active in arts and cultural activities. This local arts and cultural capital should be supported and developed by regarding the Bromsgrove District and, where appropriate, the adjoining Redditch Borough areas as a unique cultural asset in its own right; harnessing the energy and motivation demonstrated by the responses to the Tell Me What You Want, Reimagine Redditch and other projects;
- Building a distinct arts and cultural offer based on what already exists but which also includes ambitious plans for improved or new arts and cultural facilities to assist with the success of the town centres and also to ensure the availability of community arts and cultural facilities within localities so as to be accessible to communities;
- The development of the Bromsgrove District, together with the adjoining Redditch Borough area as a heritage destination, with associated economic benefits from increased visitor footfall and spend;
- Where appropriate, engagement with the Reimagine Redditch programme in partnership with the various communities of the District ; involving individual members of the community and community organisations in the design and delivery of activities and programmes to overcome the feeling of exclusion felt by some.

4.22. The development of these and the other strategic initiatives already embarked upon has been supported by significant engagement with the various communities of Bromsgrove and these relationships should be maintained by developing an awareness raising/marketing programme which involves community representatives in addition to stakeholders and potential funders such as ACE. This awareness raising process should include opportunities for individuals and community groups to propose and manage, with appropriate support if appropriate, arts based activities and programmes designed to address issues of importance to the communities such as addressing loneliness in older people and creating opportunities for different groups and communities to work together on projects.

4.23. The Council may also consider working with the CCG and other agencies on a Social Prescribing scheme, similar to "Exercise on Prescription" Schemes, extending the offer to address non-physical health and well-being issues by increasing the capacity of health professionals to meet the non-Clinical needs of individuals with long-term complex conditions.

4.24. Currently the various arts and cultural components dealt with in these strategies are disparately managed, with no obvious point of co-ordination. This is reinforced by the Council's organisational culture which allows the existence of vertical barriers between individual parts of the organisation and their teams. The successful delivery of the various arts and cultural initiatives require a shift to a more cohesive and strategic operational model based on a Programme/Project Management approach; with accountability for delivery of the programme being placed with the service department, with support and assistance as required from other parts of the organisation.

4.25. Community consultation has identified a number of areas, especially lack of input into the planning of activities and a need for improved marketing and awareness raising of the arts and cultural offer in the areas, which require improvement.

4.26. The nature and the patterns of use of the arts and cultural facilities and activities in Bromsgrove and Redditch are such that they provide services across both the Bromsgrove District and Redditch Borough Council areas. Residents do not restrict their engagement with the arts and culture to the facilities and opportunities in the Council area in which they live. For example, Bromsgrove residents patronise the Palace Theatre in Redditch and Redditch residents patronised the Artrix in Bromsgrove when it was open. Given this pattern of use and possible economies of scale that could be achieved, whilst recognising that Bromsgrove District and Redditch Borough Councils are separate and independent organisations**,** it is recommended that the planning and delivery of Arts and Cultural services in Bromsgrove District and Redditch Borough are undertaken jointly and in partnership where appropriate.

4.27. In addition, residents avail themselves of Arts and Cultural opportunities in areas outside Bromsgrove and Redditch. Conversely, residents of areas external to Bromsgrove and Redditch may avail themselves of arts and cultural facilities within the two Councils' areas. Developing the Bromsgrove District and Redditch Borough Councils' Arts and Cultural offers jointly and in partnership will assist in developing the visibility and marketability of the services in a region that includes a number of alternatives: a number of which, such as Birmingham, are significant in size and well established.

4.28. This draft strategy has been subject to consultation with a number of key stakeholders in the arts and cultural field. The responses received are broadly supportive of its direction and aims and have included references to specific issues and activities and these will be referred to the appropriate strategic partnership/initiative for consideration.

5. Recommendations

5.1 That Bromsgrove District Council considers and adopts the draft Arts and Cultural Strategy for Bromsgrove attached as the appendix to this report; and, in adopting the draft strategy notes and agrees:-

a) In addition to their intrinsic value, the contributions that the arts and culture can make to corporate and community objectives: including Health Improvement, Community Cohesion and Economic Development & Regeneration;

b) Priorities for the planning and delivery of arts and cultural services by the Council:-
- Economic Development and Regeneration; including skills development;
- Improving physical, emotional and mental health & wellbeing;
- Reducing crime & disorder;
- Improved community safety and responding to anti-social behaviour;
- Sustainability;
- High quality services.

c) Engagement with and support for the strategic arts & cultural initiatives detailed in the draft strategy; including, as appropriate, partnership working with the Redditch Borough Council:
- Tell Me What You Want;
- Heritage Corridor North Worcestershire;
- Bromsgrove and Redditch Cultural Compact;
- Levelling Up Fund;
- Levelling Up for Culture Places;
- Reimagine Redditch: Creative People and Places programme.

5.2 That the Head of Planning Regeneration & Leisure is instructed to develop:-

- A detailed Programme Management Plan, including i) outline timetable, ii) resource requirements, together with iii) outcomes and milestones, for the delivery of the strategic initiatives for incorporation into the Council's Corporate and Community Plan.
- Bromsgrove and Redditch Cultural Compact
- Heritage Corridor North Worcestershire;
- Levelling Up for Culture Places;
- Tell Me What You Want.

5.3 These Programme Management Plans to be regularly monitored and updated to reflect completion of initiatives and any additional initiatives embarked upon.

5.4 In partnership with other providers deliver strategies to respond to the key outcomes from the Tell Me What You Want and other community consultations:-

- A wish for greater diversity of and community involvement with arts and cultural provision;
- A wish for increased delivery of arts and cultural provision in neighbourhoods;
- A wish for greater community involvement in the commissioning and choice of arts and cultural activities;
- A wish for improved marketing and awareness raising of arts and cultural activities and opportunities.

5.5 For Bromsgrove District Council to produce a detailed and costed appraisal of the options available to those arts, culture and heritage facilities in the Bromsgrove District and Redditch Borough whom maybe so inclined to explore partnership approaches to achieve economies of scale that bring forward better financial sustainability.

5.6 That the Head of Planning Regeneration and Leisure reviews the suitability of the current staffing structure of her service area in the context of the of the Arts and Cultural Strategy for Bromsgrove and identifies and implements any changes required to ensure successful and efficient delivery of the strategy.

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4. Redditch Borough Council Arts and Culture Strategy (September 2022)

Redditch Borough Council

Arts and Culture Strategy

A report by Strategic Leisure Limited

September 2022

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Disclaimer

1. Case for The Arts

1.1. The provision of arts facilities, activities and opportunities by local authorities is a non-statutory service which Councils, including Redditch Borough provide and incur expenditure on under their discretionary powers.

1.2. It is generally accepted that networks of accessible arts facilities together with a range of sometimes challenging arts activities and opportunities contribute to the quality of life of the residents of an area including:

- Physical and mental health improvement.
- Community cohesion.
- Lifelong learning.
- Economic development and regeneration.
- Biodiversity and nature conservation; and
- Climate change reduction.

1.3. This view is borne out by the feedback received in relation to arts and cultural provision in the Community Survey undertaken by Redditch Borough Council in 2021 and encapsulated in the Councils' Vision for the services:

- To inspire everyone to celebrate our historic past and participate in building a brighter future through access to parks and open spaces, sports, physical activity, arts, heritage, culture, and everyday activity. This will inspire our communities to lead longer, happier, healthier, and more prosperous lives.

1.4. In addition, the arts are being increasingly recognised as key drivers of recovery following the covid pandemic as evidenced by the Department for Digital, Culture, Media and Sport (DCMS) 'Levelling Up For Culture Places' initiative.

1.5. A number of studies have identified and quantified the benefits from investment in the arts. Whilst the benefits that accrue from arts activities may be indirect or supportive of other services, the outcomes of studies support the provision of and investment in the arts. Examples are:

1.6. **The 2019 Arts Council England report 'Contribution of the Arts & Culture Industry to the UK Economy' produced by the Centre for Economics and Business Research** concluded that, amongst other things, the sector:

- Contributes £10.8 billion per year to the UK economy.
- Contributes £2.8 billion per year to the Treasury through taxation.
- Supports 363,700 jobs.

1.7. Whilst these levels of benefit were not achieved in 2020 and 2021 due to Covid-19, evidence indicates that, given the lifting of covid related restrictions by the Government and society 'learning to live with the virus' levels of engagement with the arts are increasing.

1.8. **In 2020 the Department for Digital, Culture, Media and Sport commissioned University College London (UCL) to respond to the 2019 World Health Organisation's report 'What is the Evidence on the Arts Improving Health and Wellbeing?'**. The UCL study reviewed and synthesised the findings of over 3,500 studies on the role of arts in improving health and wellbeing. In summary, the study concluded that evidence that can be trusted, or trusted in most situations, to guide policy exists for:

- The use of music to support infant social development.
- The use of book reading to support child social development.
- The use of music or reading for speech and language development amongst infants and children.
- The use of the arts to support social cohesion.
- The use of the arts to support wellbeing in adults.
- The use of the arts (other than reading) to support child social development.
- The use of the arts to support wellbeing in children and young people.
- The use of the arts to support cognition in older age.

1.9. The outcomes of these and other studies demonstrate the benefits of and justify investment in the arts by local authorities and other organisations.

1.10. However, given the current context for the public sector, as well as the wider economy, of budget constraints and increasing costs it is becoming increasingly necessary for expenditure on discretionary services, including the arts, to be objectively justified & developed and delivered against a strategic framework.

2. Strategic Context

2.1. **Arts Council England (ACE)** invests money from the **Department for Digital, Culture, Media and Sport (DCMS)** and the **National Lottery** in the arts and currently has six Areas of Focus to guide that investment:

- Children and young people;
- Diversity;
- Leadership and governance;
- Resilience and sustainability;
- Developing a digital culture;
- Working with local authorities;

together with four Investment Principles:

- Ambition and quality;
- Dynamism;
- Environmental responsibility; and
- Inclusivity and relevance.

2.2. ACE invests public funds in support of its **'Let's Create'** vision and strategy, through which it wants England to be a country in which the creativity of all is valued and given the chance to flourish and where all have access to a range of high quality cultural experiences.' Let's Create' has three target outcomes:

- Creative people;
- Cultural communities; and
- A creative cultural community.

2.3. ACE is also tasked with distributing additional funds arising from the recently announced DCMS **Levelling Up for Culture Places** initiative which will commence in **2023**.

2.4. Further funding and support for projects and initiatives in excess of £300m annually is distributed by the National Lottery Heritage Fund against its current priorities of:

- Dynamic Collections.
- Digital Skills for Heritage.
- Thriving Places; and
- Business Support and Enterprise Development.

2.5. Local authorities support and incur expenditure on arts activities according to their local circumstances, priorities and need. Consequently, local authority arts provision and support differs from area to area: including, amongst other things, theatres, museums, heritage properties, public art, street theatre and events/festivals. Differing provision reflects the differing needs and priorities of individual areas and their residents.

2.6. Given constraints on local authority resources there is increasing reliance on ACE and other third party support for local initiatives which may not be led by local authorities but, rather, by community based, charitable or commercial organisations; or multi-sectoral partnerships. Within this model, local authorities are not eligible for a number of sources of ACE and other funding for the arts.

2.7. The reduced ability of local authorities to directly fund arts activities coupled with their ineligibility to directly access a number of funding sources signifies a shift in their role in arts provision from provider to **strategist, co-ordinator, enabler** and **commissioner**, working to ensure the roll out of arts activities and opportunities in their areas which will support the realisation of locally agreed visions, aims and objectives.

2.8. Redditch Borough Council has a clear vision for its wider leisure and cultural provision: including the arts. From the vision, the Council clearly sees leisure and cultural provision supporting the health and well-being in the widest sense of their communities and providing opportunities for community development and volunteering. It should be noted that engagement by residents and visitors with arts and cultural provision is not dependant solely on location, but as much on the nature of the facility or attraction engaged with. In this context, borne out by user survey work facilities and attractions in the Redditch area draw users from the adjacent Bromsgrove District Council area and further afield. This also works in reverse as Redditch residents attend activities, attractions and facilities in Bromsgrove. It should be noted that the Bromsgrove District Council has developed a similar vision for its leisure and cultural provision as that of Redditch; facilitating opportunities for collaborative working between the Councils.

2.9. The strategy, once completed, will assist Redditch Borough Council in developing its arts and cultural provision to ensure that provision contributes to the development and delivery of its Vision for Leisure and Culture services and its Corporate Plan priorities: - .

Redditch Borough Council Corporate Plan to 2024

Redditch Borough Council will 'strengthen the vibrancy and viability of our town and district centres' and will measure progress by increased engagement with arts and cultural opportunities in town and district centres; including creative digital activities.

Priorities

- Economic development and regeneration;
- Skills;
- Housing growth;
- Improved health and wellbeing;
- Community safety and anti-social behaviour.

2.10. The Redditch Borough Council Corporate Plan recognises the contribution that leisure and culture can make to the realisation of its corporate and community priorities and the Council has committed to apply such services to drive community health and wellbeing. The future planning and delivery of these services should take these corporate/community plan priorities into account: either if Council only initiatives or initiatives that the Council is working up in partnership with other organisations. In this regard, arts and cultural services planning and delivery should focus on the delivery of activities and opportunities which will contribute to the delivery of the following corporate and community priorities: -

- Economic development and regeneration, including skills development.
- Improving physical, emotional, and mental health and wellbeing.
- Reducing crime and disorder.
- Improved community safety and responding to anti-social behaviour.
- High quality services.
- Sustainability.

2.11. There are, however, a number of challenges that the Redditch Borough Council will have to meet when maximising the benefits to its area from the planning and delivery of arts and cultural services.

3. Issues and Challenges

Co-ordination, prioritisation and managing the successful delivery of strategic initiatives

3.1. Redditch Borough Council has embarked upon, or is developing, a number of arts and cultural initiatives in partnership with local community organisations and ACE, as well as, in some cases Bromsgrove District Council. These initiatives have local community support and are attracting considerable funding. Consequently, they are influencing the development and delivery of arts and cultural activities in the two Council areas and are examples of the changing role of local authorities from direct provider to strategist, co-ordinator, enabler and commissioner. Given their level of support and their delivery of significant funding these initiatives have been taken into account in the development of the Arts and Cultural Strategy for the Council.

3.2. The initiatives are:

Heritage Corridor North Worcestershire

3.3. Work has progressed and Redditch Borough Council has engaged with the development of the Heritage Corridor North Worcestershire: one of the Key Projects that emerged from the Tell Me What You Want (TMWYW) community consultation undertaken by the Bromsgrove Arts and Culture Consortium in 2019/2020. The project is described as:-

> ‘Creating a heritage corridor – forging new connections between physical, intangible and environmental heritage:
>
> - Create a physical network of pathways and trails connecting Bromsgrove’s heritage sites;
> - Explore opportunities to extend and re-evaluate heritage via, for instance, new public art commissions of site specific participatory and temporary work in response to Bromsgrove’s heritage; and
> - Key sites (e.g. Hewell Grange, Lickey Incline, Tardebigge Locks) to be curated and updated on an ongoing basis by heritage lead and key partners.

3.4. In March 2020 a partnership between key organisations in the public, community and private sectors in the Bromsgrove and Redditch districts, supported and encouraged by the Bromsgrove District and Redditch Borough Councils was set up to assess the feasibility and economic impact of building on the Bromsgrove District’s Heritage Corridor proposal by creating a **Heritage Corridor for North Worcestershire** : a wider area than proposed in the TMWYW action plan and incorporating both the Redditch Borough and Bromsgrove District Council areas.

3.5. In January 2021 with support and funding from the Greater Birmingham and Solihull Local Enterprise Partnership Cultural Capacity Fund consultants were appointed to develop the Heritage Corridor concept. In summary, the consultants concluded, amongst other things, that the HCNW had the potential to provide residents and visitors with the opportunity of enjoying outstanding natural beauty, participating in recreational activities and feeling part of a vibrant area. The protected areas, public open spaces, rights of way network, heritage buildings, historic sites and attractive towns and villages all provide opportunities for not only attracting day visitors and increasing overnight stays but also for current and potential residents to enhance their well-being.

3.6. The consultants also commented on the potential 'fit' between the HCNW, the National Trust's 8 Hills Initiative, and the proposed West Midlands National Park, which was conceived by the Birmingham City University and, in 2020, formally adopted by the West Midlands Combined Authority as a' key component of a post-Covid green economic recovery. Also, that Bromsgrove District and Redditch Borough Councils could follow suit with the HCNW which, it is anticipated, will:

- Promote and encourage participation in heritage, cultural, leisure, creative and natural world activities;
- Celebrate and increase awareness of the heritage, cultural, leisure, creative and natural world resources within the area among residents, visitors and potential visitors;
- Increase participation and use of open spaces and the leisure, cultural and heritage built environment;
- Increase footfall and revenue at heritage and cultural sites and events;
- Promote the area and its resources to the wider region;
- Be a vehicle for seeking funding for individual sites, events and initiatives;
- Emphasise the need for long term sustainability in all activities ;
- Promote partnering;
- Strengthen local, regional, national and international links: building on existing relationships for the benefit of residents, businesses and voluntary sectors within the area; and
- Support Covid recovery plans and activities.

3.7. The consultants proposed next steps for the HCNW are:

- Agree the premise of HCNW with key sponsors;
- Scope out the management/organisational structure to take the initiative forward; possibly within the context of an ACE inspired Cultural Compact;
- Establish initial budget;
- Set up formal advisory group;
- Continue advocacy and stakeholder engagement;
- Set up conference to promote the HCNW and generate further 'buy in' from partners and stakeholders;
- Identify future resources needed for the initiative and expected return on investment;
- Establish a memorable brand for the HCNW;

- Develop and refine existing projects to maximise impact;
- Build on existing and establish new key players, partners and supporters of the initiative; and
- Develop detailed implementation plan.

Cultural Compact

3.8. In 2019 Core Cities UK and ACE launched the independent UK Cultural Cities Enquiry into the cultural resources of Britain's cities. The enquiry aimed at developing new models that will help culture thrive in our cities.

3.9. The Enquiry Board considered the recommendation of setting up Cultural Compacts to help places make a step-change in the strategic governance of culture and help more people and more places benefit from engaging with cultural opportunities.

3.10. Also in 2019 DCMS and ACE supported the creation of an initial 20 Cultural Compacts: partnerships designed to support the local cultural sector and enhance its contribution to development, with a special emphasis on cross-sector engagement beyond the cultural sector itself and the local authority. The purpose of a Compact is to facilitate the co-creation and co-delivery of an ambitious vision for culture in a place.

3.11. Within this model, ACE is considered to have a vital role in the evolution of Compacts and the presence of Local Government that is available to engage with the opportunity is considered to be of central importance.

3.12. The initial phase of the programme although slowed by Covid was considered to be sufficiently successful enough for additional Compacts to be supported and funded and, in late 2021, ACE agreed funding of £20,000.00 towards the establishment of a Cultural Compact across the Redditch Borough and Bromsgrove District Council areas. The National Trust, Canals & Rivers Trust, ACE, Heritage Lottery, Artrix Holding Trust and Rubicon Leisure have also joined the compact and it is understood that a number of additional organisations have expressed an interest in joining.

Reimagine Redditch: Community Engagement

3.13. Concurrent with TMWYW, during 2020 and 2021, a consortium of organisations in Redditch (including Redditch Borough Council) successfully prepared for and then applied to join Arts Council England's National Portfolio of Creative People and Places schemes. The consortium entitled the project "Reimagine Redditch"

3.14. The consortium is made up of the Bromsgrove and Redditch Network (BARN) who serve as the accountable body for the funds, Redditch Borough Council, Arts in Redditch, Forthright Arts and Severn Arts. The consortium has a long term vision of embedding artistic and cultural experiences into the heart of the community and worked together to obtain the views of people in Redditch

3.15. The outcome of the Reimagine Redditch community engagement was used as the basis for the successful bid to ACE for inclusion within the Creative People and Places (CPP) programme. Whilst focusing on the Redditch area, the Reimagine Redditch programme whose consortium members include the Bromsgrove and Redditch Network will undoubtedly develop opportunities that will have an onward impact upon a wider geographical area than just Redditch (including Bromsgrove)

Reimagine Redditch: Creative People and Places

3.16. Creative People & Places (CPP) is an Arts Council England (ACE) programme which focuses on parts of the country where involvement in Arts and Culture is significantly below the national average as is the case with Redditch. ACE believes that everyone has the right to experience and be inspired by Art. Consequently it wants to transform the opportunities open to people in those places to access and be inspired by a range of high quality cultural experiences.

3.17. Within the CPP bid, Reimagine Redditch is described as:

> "A launch pad – inviting residents to think big and, if they wish, propose a new name. Supporting Redditch's cultural recovery from COVID-19, we want to make sure that everyone who lives here has the chance to participate in building back better, using digital to enhance an amazing and much-needed physical offer, rather than as a substitute for it. We envisage a 10-year programme of activity, themed around interlinked strands. These strands reflect our knowledge of Redditch and its demography, as well as engagement with hundreds of people on-line and in person. Each strand reflects Redditch's 100+ languages.

3.18. The interlinked strands on which the submission is based are:

- 100 Spaces;
- 100 Moments;
- 100 Voices;
- 100 Vocations; and
- 100 Futures;

With 'Digital' as the cross-cutting theme.

3.19. Reimagine Redditch will be a 10 year programme of activity with regard to which the initial 3 year planning, set up and delivery phase commenced on 01 April 2022.

3.20. The Reimagine Redditch submission includes, subject to ongoing action research and community engagement, a detailed schedule of the activities to be undertaken and delivered over its three year life. The key stages in the detailed schedule are summarised:

- Setting up & recruiting to the initial organisation to deliver the programme;
- Developing & delivering projects & activities during the three years of the programme's life;
- Developing projects & activities for delivery during year 4 and future years of the programme's life;
- Developing a financially sustainable model for the future of the programme following cessation of ACE support on 31 March 2025; and
- Setting up & recruiting to the longer term, sustainable organisation to deliver the programme from 01 April 2025 onwards.

3.21. This initial phase which is also required to identify the business model, governance structure and funding for the subsequent 7 years of the programme has an anticipated budget of £1,369,212.00; of which £852,513.00 will be funded from the ACE Creative People & Places programme with the remaining funding to be contributed either as cash or value contributions by consortium members, partners identified or yet to be identified and income from charged for activities.

3.22. Of the non- ACE funding, the Reimagine Redditch budget assumes annual value and cash contributions of £56,984.00 and £2,000.00 respectively from Redditch Borough Council: totalling £170,952.00 and £6,000.00 over the initial 3 years of the programme.

Levelling up for Culture Places

3.23. In February 2022 the Department for Digital, Culture, Media and Sport announced a new initiative that will prioritise 109 locations, including Redditch, for new arts funding and support for cultural organisations in London to expand their operations beyond the capital so more communities benefit from their work.

3.24. ACE will oversee the distribution of Levelling Up for Culture Places funding which will become available to be bid for in 2023 and which aims to:

- Provide an additional £75M of funding by 2025 to make sure places which have been culturally under-served in the past get a better distribution of arts funding;
- Transform access to arts and culture across the country with plans to increase and better distribute funding for the sector to previously overlooked or neglected areas; and
- Generate more opportunities for people in the regions, with more arts jobs on offer and better access to cultural activities so people do not have to travel so far to see world-class art.

3.25. Key objectives of the Government's Levelling Up White Paper are by, 2030:

- Pride in place, such as people's satisfaction with their town centre and engagement with local culture and community, will have risen in every area of the UK with the gap between top performing and other areas closing;
- Well-being will have improved in every area of the UK, with the gap between top performing and other areas closing;
- The gap in healthy life expectancy between local areas where it is highest and lowest will have narrowed; and
- The Government, through the Department for Levelling Up, Housing and Communities announced, in March 2022, additional funding totalling £4.8billion and invited bids against that fund for levelling up projects to be undertaken in 2024/2025.

Towns Fund

3.26. The Towns Fund is a Department of Housing, Communities and Local Government scheme to which 101 towns, including Redditch, were invited to bid for funding of up to £25M to develop and deliver programmes to improve their local economies.

3.27. The Redditch proposal is led by a Towns Deal Board which represents public, private and voluntary sectors and wider stakeholders in the local community. It represents the future vision and ambition for Redditch of transforming a traditional New Town to a New Smart Town fit for the 21st century which will be a great place to work and an investment and visitor destination. There is a role for the arts and culture to play in the realisation of the New Town vision for Redditch. which should be reflected in the arts and cultural strategy for the area.

Management and co-ordination of Initiatives

3.28. Redditch Borough Council has benefitted from, and will continue to benefit from, Government, ACE and third party partnership support and funding for the above programmes which, together, have the potential to revolutionise the arts infrastructure of the area together with the adjacent Bromsgrove District Council area. This partnership support and funding will increase the contribution that the arts and culture make to the achievement of other corporate and community objectives such as Health Improvement and Community Cohesion. It is also sensible for the Council to bid for further, appropriate, funding sources such as the Levelling Up Fund to further support current and new initiatives. However, it is unclear whether the Council's involvement with and support for the programmes to date has been undertaken on an individual service basis or as part of a wider corporate programme with defined objectives and outcomes linked to the Council's Corporate Plan priorities and objectives. Given the 'reach' of arts and cultural programmes and the breadth of the benefits they deliver, the realisation of the current and future strategic arts and cultural initiatives to which this draft strategy relates should be undertaken on a corporate basis with the delivery of the strategic arts and cultural initiatives being incorporated into the Council's Corporate Plan.

3.29. Given the benefits that could accrue to the area it is sensible for the Council to continue to support the various initiatives already embarked upon and briefly described above, subject to the Council continuing to be able to continue to support or resource those initiatives in which it is a partner. Given that the initiatives are partnership led, the Council should put management and monitoring processes in place to ensure that appropriate contributions are made to the delivery of their corporate and community priorities. It will be in the Council's best interest for them to regard the various initiatives as an integrated and corporate programme of activities to be developed and delivered according to programme management principles and overseen, on the Council's part, by an appropriately skilled and experienced project manager. Developing the initiatives as a co-ordinated programme will:

- Ensure positive contributions to the planning and delivery of initiatives to deliver corporate and community priorities;
- Deliver economies from a single governance and oversight structure;
- Ensure the involvement of all partners and stakeholders;
- Avoid duplication of effort and outcomes;
- Ensure consideration of outcomes from all the initiatives;
- Ensure prioritisation and co-ordination of delivery; and
- Facilitate integrated marketing and raising awareness of the programme.

3.30. This approach, together with the change in the wider strategic context for funding and support of the arts result in the Council becoming a commissioner of arts services for its area from a variety of partnerships and organisations and project managing their delivery.

3.31. The initiatives already in place and being considered by the Council have planning and lead-in times of up to three years and, given the scale of the initiatives when taken together and their collective 'reach' argue for the new project management approach to be put into place as a matter of priority for the initial period up to 31 March 2025, at which point it should be reviewed.

4. Issues and Challenges

4.1. The aim is for Redditch Borough Council to achieve increased engagement with arts and cultural provision across the community, whether as a participant or volunteer. Given this outcome, it is a priority to facilitate sustainable, community-based, arts and cultural activities which provide opportunities for involvement as a participant or volunteer, together with skills development and training.

Community consultation

4.2. Considerable community consultation was undertaken during the Reimagine Redditch project which clearly identified residents' opinions on arts and cultural provision in the area and the barriers to accessing activities and opportunities.

4.3. Additional community and stakeholder consultation was undertaken within Redditch as part of this study, the outcome of which is broadly in line with the findings of the earlier work and key points are summarised:

4.4. The majority of respondents felt that the arts, cultural and heritage facilities are very valuable but that their views are not actively sought on the operation of, or the activities undertaken within, those facilities. Overall, respondents are satisfied with the facilities on offer.

4.5. Respondents in Redditch described access to arts culture and heritage as good, with heritage attractions being the most visited. A number of barriers were identified to engagement with arts, culture and heritage facilities:

- Lack of time;
- Poor programmes of activities;
- Residents do not restrict their engagement with the arts and culture to the Redditch Borough area;
- Difficulty in obtaining information about the programmes of activities;
- Expense;
- Poor transport links;
- COVID 19; and
- Parking, access and fees.

4.6. Most respondents travel to arts, culture and heritage facilities by car/motorcycle.

4.7. The top five venues visited in each category are:

Table 1: Top five venues visited in Redditch

Arts	Culture	Heritage
Artrix (before it closed)	National Trust properties (no venues specified)	National Trust properties (no venues specified)
Birmingham Museums and Art Galleries	Artrix (before it closed)	Swan Theatre, Worcester
Palace Theatre	Symphony Hall, Birmingham	Forge Mill Museum
Pop up art galleries	Birmingham Hippodrome	Arrow Valley Park
Town Centre Bandstand	London West End Theatres	N/A

4.8. Key findings from the consultation:

- Issues with car parking and car park fees;
- More publicity/marketing is required to raise awareness of what is on offer;
- Respondents feel disconnected from the Council and what is available;
- A feeling that increased investment is needed in arts, culture and heritage 'without cutting corners';
- There is a need for more and greater diversity of local community events and for the Council to work more closely with communities and groups;
- Better, more reliable and more affordable public transport links to assist travel to facilities and events;
- There are concerns about not feeling safe in and around the town when travelling to facilities;
- A feeling that the town is being neglected and frustration at 'missed opportunities'; and
- Recognition that the Covid pandemic has had a huge impact on services.

Awareness and accessibility of arts facilities, activities and organisations

4.9. The outcome of the community, internal and stakeholder consultations undertaken in developing Reimagine Redditch, other strategic initiatives and this strategy has consistently indicated a need for improved marketing and raising awareness of opportunities to engage with the arts in Redditch.

4.10. The outcome of the consultation also indicated that individuals felt distant from arts venues and delivery and would engage more with the arts if there were more, and more diverse, community events undertaken in neighbourhoods and localities; obviating the need to travel as public transport was seen as a barrier – due to both cost and infrequency of service.

4.11. A common response to the consultation was that residents do not feel listened to in the planning of arts activities and opportunities. Also, there is a feeling that arts provision is mostly traditional and does not recognise the diversity of individuals and communities. Neither does current provision recognise the shift, accelerated by the recent lockdown, to digital access to and engagement with the arts.

Facilities

4.12. Redditch Borough Council owns the Palace Theatre and the Forge Mill Needle Museum and Bordesley Abbey Visitor Centre which, together with Abbey Stadium Sports Centre, Pitcheroak Golf Course, Arrow Valley Visitor Centre and a number of Community Centres, are managed on its behalf by Rubicon Leisure Limited, the Council's wholly owned trading company (LatCo).

4.13. Redditch has an established multi-sectoral arts infrastructure including, in addition to community and voluntary organisations, a number of built facilities; the most significant being:

- Town Centre Bandstand,
- Paolozzi Mosaics; and
- Redditch and Woodrow Libraries provided by Worcestershire County Council.

Palace Theatre and Forge Mill Museum

4.14. It is unclear what appraisal of options for their operation and management was undertaken prior to the inclusion of these two arts facilities in what is, effectively, a leisure management contract and the placing of that contract with Rubicon Leisure Limited.

4.15. The structure of the Rubicon Leisure contract is such that buy-back of central services from the Council is required: denying the contractor the opportunity to engage with different providers and, possibly, reduce costs whilst increasing flexibility. The facilities are also dependent on the Council, through the management board, for the availability of capital to fund improvements and invest to save initiatives.

4.16. Having said that, from statistics collected by the Society of London Theatres, the occupancy and income levels of the 420 seat Palace Theatre compare favourably with those of other venues of similar size resulting for 2019/2020 in a deficit of £131,947.

4.17. The Forge Mill Museum is a unique piece of the country's industrial history which is managed with the adjacent Bordesley Abbey with a relatively low attendance rate, resulting for 2019/2020 in a deficit of £146,265.

4.18. Rubicon Leisure Limited has identified improvements to both the theatre and the museum which would result in increased net income. It is understood that these proposals have been put forward for capital funding from the Council but that a response is awaited.

4.19. Although currently managed within the Rubicon contract, there may be alternative options for the operation of the theatre and the museum given the development of the range of strategic initiatives described earlier in this paper. Such options may be identified by ongoing market engagement or soft market testing as the strategic initiatives develop. To some extent, any future consideration of the future operation of the Theatre and the Museum is dependent on decisions that may be taken regarding the future of the wider Rubicon Leisure contract. However, the consideration of the future of the Theatre and the Museum facilities should be undertaken in the context of the heritage and performance venues (including the Artrix in Bromsgrove) in the wider area and region.

4.20. The contract between Redditch Borough Council and Rubicon Leisure Limited relates to the provision of sports, leisure and cultural services within the Borough. Despite being a service contract, its management is not placed with the Development Services team. Rather it is managed as a facilities contract within the Legal/Estates service of the Council. In this arrangement, the Development Services team has little ability, other than through informal links, to influence the service specification and outcomes required of the theatre and museum.

Conclusion

4.21. Redditch Borough Council has embarked upon a number of new and significant arts and cultural initiatives. These initiatives, whilst supported by the Council but led by multi-disciplinary teams, clearly demonstrate the change in the role of local authorities from direct provider of arts and cultural activities to that of strategist, co-ordinator, enabler and commissioner; as does the requirement to investigate future models for the operation of Palace Theatre and the Forge Mill Museum.

4.22. The various arts and cultural projects under development in Redditch Borough have the potential to make significant contributions to the Council's corporate and community strategy priorities such as health improvement and community cohesion. As part of its commissioner role, the Council should ensure that the arts and cultural initiatives under development make contributions to the realisation of Community and Corporate Strategy priorities.

4.23. Arts and cultural initiatives that the Council can embark upon to address its community priorities have already been identified by the strategic projects embarked upon and described above. Future arts and cultural activity to assist in the delivery of the priorities should include:

- Whilst the Redditch area may not be currently regarded as culturally vibrant, having below the England average levels of resident engagement with the arts, it does include a number of organisations that are committed to and active in arts and cultural activities. This local arts and cultural capital should be supported and developed by regarding the Redditch Borough and, where appropriate, the adjoining Bromsgrove District areas, as a unique cultural asset in its own right; harnessing the energy and motivation demonstrated by the responses to Reimagine Redditch and other projects;

- Building a distinct arts and cultural offer based on what already exists but which also includes ambitious plans for improved or new arts and cultural facilities to assist with the success of the town centres and also to ensure the availability of community arts and cultural facilities within localities so as to be accessible to communities;

- The development of the Redditch area, together with the adjoining Bromsgrove area as a heritage destination, with associated economic benefits from increased visitor footfall and spend;

- The development of the Reimagine Redditch programme in partnership with the various communities of the Borough; involving individual members of the community and community organisations in the design and delivery of activities and programmes to overcome the feeling of exclusion felt by some;

- Capitalise on the prioritisation of Redditch by the DCMS as a location for new arts funding by bidding for Levelling Up funding that will become available in 2023 and, possibly, future years.

4.24. The development of these and the other strategic initiatives already embarked upon has been supported by significant engagement with the various communities of Redditch and these relationships should be maintained by developing an awareness raising/marketing programme which involves community representatives in addition to stakeholders and potential funders such as ACE. This awareness raising process should include opportunities for individuals and community groups to propose and manage, with appropriate support if appropriate, arts based activities and programmes designed to address issues of importance to the communities such as addressing loneliness in older people and creating opportunities for different groups and communities to work together on projects.

4.25. The Council may also consider working with the CCG and other agencies on a Social Prescribing scheme, similar to “Exercise on Prescription” Schemes, extending the offer to address non-physical health and well-being issues by increasing the capacity of health professionals to meet the non-clinical needs of individuals with long-term complex conditions.

4.26. Currently the various arts and cultural components dealt with in this strategy are disparately managed, with no obvious point of co-ordination. This is reinforced by the Council’s organisational culture which allows the existence of vertical barriers between individual parts of the organisation and their teams. The successful delivery of the various arts and cultural initiatives require a shift to a more cohesive and strategic operational model based on a Programme/Project Management approach; with accountability for delivery of the programme being placed with the service department, with support and assistance as required from other parts of the organisation.

4.27. Community consultation has identified a number of areas, especially lack of input into the planning of activities and a need for improved marketing and awareness raising of the arts and cultural offer in the areas, which require improvement.

4.28. The nature and the patterns of use of the arts and cultural facilities and activities in the Redditch Borough Council area are such that they provide services across both the Bromsgrove District and Redditch Borough Council areas. Residents do not restrict their engagement with the arts and culture to the facilities and opportunities in the Council area in which they live. For example, Bromsgrove residents patronise the Palace Theatre in Redditch and Redditch residents patronised the Artrix in Bromsgrove when it was open.

4.29. Given this pattern of use and possible economies of scale that could be achieved, whilst recognising that Bromsgrove District and Redditch are separate and independent organisations, it is recommended that the planning and delivery of Arts and Cultural services in Bromsgrove District and Redditch Borough are undertaken jointly and in partnership where appropriate.

4.30. In addition, residents avail themselves of Arts and Cultural opportunities in areas outside Bromsgrove and Redditch. Conversely, residents of areas external to Bromsgrove and Redditch may avail themselves of arts and cultural facilities within the two Councils' areas. Developing the Bromsgrove District and Redditch Borough Councils' Arts and Cultural offers jointly and in partnership will assist in developing the visibility and marketability of the services in a region that includes a number of alternatives: a number of which, such as Birmingham, are significant in size and well established.

4.31. This draft strategy has been subject to consultation with a number of key stakeholders in the arts and cultural field. The responses received are broadly supportive of its direction and aims and have included references to specific issues and activities and these will be referred to the appropriate strategic partnership/initiative for consideration.

5. Recommendations

5.1 That the Redditch Borough Council considers and adopts the draft Arts and Cultural Strategy for Redditch attached as the appendix to this report; and, in adopting the draft strategy notes and agrees:

a) In addition to their intrinsic value, the contributions that the arts and culture can make to corporate and community objectives: including Health Improvement, Community Cohesion and Economic Development & Regeneration;

b) Priorities for the planning and delivery of arts and cultural services by the Council:-
- Economic Development and Regeneration; including skills development;
- Improving physical, emotional and mental health & wellbeing;
- Reducing crime & disorder;
- Improved community safety and responding to anti-social behaviour;
- Sustainability;
- High quality services.

c) Engagement with and support for the strategic arts & cultural initiatives detailed in the draft strategy; including, as appropriate, partnership working with Bromsgrove District Council:
- Reimagine Redditch: Creative People & Places Programme;
- Bromsgrove and Redditch Cultural Compact;
- Redditch Towns Fund Bid;
- Heritage Corridor North Worcestershire;
- Levelling Up Fund;
- Levelling Up for Culture Places;
- Tell Me What You Want.

5.2 That the Head of Planning Regeneration & Leisure is instructed to develop:

- A detailed Programme Management Plan, including i) outline timetable, ii) resource requirements, together with iii) outcomes and milestones, for the delivery of the strategic initiatives for incorporation into the Council's Corporate and Community Plan.
- Reimagine Redditch: Creative People & Places Programme;
- Bromsgrove and Redditch Cultural Compact
- Heritage Corridor North Worcestershire;
- Levelling Up for Culture Places;

- Tell Me What You Want.

5.3 These Programme Management Plans to be regularly monitored and updated to reflect completion of initiatives and any additional initiatives embarked upon

5.4 In partnership with other providers deliver strategies to respond to the key outcomes from Reimagine Redditch and other community consultations:-

- A wish for greater diversity of and community involvement with arts and cultural provision;
- A wish for increased delivery of arts and cultural provision in neighbourhoods;
- A wish for greater community involvement in the commissioning and choice of arts and cultural activities;
- A wish for improved marketing and awareness raising of arts and cultural activities and opportunities.

5.5 That the Leisure and Culture Services team work closely with the Legal Services team on an ongoing basis to contribute to setting out future strategy and direction of travel for the Palace Theatre and Forge Mill Needle Museum/Bordesley Abbey Visitor Centre and in so doing deliver all key priorities as set out in this Arts and Culture Strategy.

5.6 That the Head of Planning Regeneration and Leisure reviews the suitability of the current staffing structure of her service area in the context of the of the Arts and Cultural Strategy for Redditch and identifies and implements any changes required to ensure successful and efficient delivery of the strategy.

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5. GRIN branding research and development strategy leading to the launch of the ReNEW project

a. ReNEW Research and Development Launch Document Attachment One

Cultural Compact for North East Worcestershire

ReNEW Brand Development

Cultural Compact for North East Worcestershire

The last 18 months have given us all the opportunity to help more folks across North East Worcestershire to have fun, enjoy life, and explore more what makes the area so famous, unique, interesting and beautiful. Without all of your efforts it simply wouldn't have happened!

We are now into another exciting phase as we launch our new brand. I hope that you will like it and will also be able to appreciate the huge amount of work which lies behind it. We hope that the brand and how we use it will help us to build better engagement with our residents and visitors and support our brilliant arts and heritage organisations. Its also worth saying that given we are managing this whole project on a shoe string, we hope that it will help us unlock additional resources to create even more pride in the area.

We owe a debt of thanks to lots of you who have helped make this happen. The Branding Task Group with Jo Slade, Richard Bromhall, Helen Armstrong, Yasmina Ashcroft, Steve Cowperthwaite, Philip Roberts, Jade Parker, Ben Clawson Chan, John Oxley have been consistently helpful. A range of others have taken up the invitations to attend consultation workshops and crucially further support has been provided, sometimes at the drop of a hat (!), by the likes of Leroy Mentos, Sue Yeng, Pete Sugg and the various young people in their networks who have been absolutely critical to helping us make the final decisions about design and most importantly the use of language. Nearly 1000 people have been involved in the engagement across a period of three months all just in the nick of time when we launch our grants programme. Special thanks are also due to our project managers, the Council team and of course the creatives at GRIN.

The evidence says that when local pride is apparent to the outside world, tourism will start to develop and North East Worcestershire will finally start to encourage visitors and see a greater economic impact. With that in mind our campaign has a focus on encouraging local people to take a closer look at what's already on their doorstep. Our aim is that by the time we reach the end of our three year activity plan all the other major strategic initiatives (Creative People and Places, Tell Me What You Want, Visit Worcestershire and prospectively 8 Hills) will have also matured and developed and a sense of how all of those large schemes continue to work together. We might also have brought a lot more local young people along the way with us too!

Please note this announcement is embargoed and we want to manage the release of this campaign so bear with us and enjoy taking a look at the visuals and animation but don'tshare more widely if you don't mind.

We'll be in touch.

As Ever

Jane Earl
Compact Chair

ReNEW

This concept plays on the idea of “putting Bromsgrove and Redditch back on the map”.

By plotting the furthermost points that span the borders of North East Worcestershire, we have created a clean, contemporary pentagon shape to symbolise how ReNEW is home to the area of North East Worcestershire. A sense of place is also established through the background map texture which is accurately based off the geographical North East Worcestershire area.

The pentagon is the core graphic device throughout the brand’s application, used alongside the main logo, supporting straplines and as containers for imagery.

The bold typography with the dynamic italic style is used to represent progression and the idea of moving forward. The use of angled headings also aim to create dynamic compositions that will engage the audience’s attention.

The vibrant green colour reflects the sense of place theme as it’s associated with landscapes within the heritage sector. The contrasting use of colour further creates a bold identity which will resonate and empower the local community.

ReNEW

Rediscover North East Worcestershire

View the animated logo

ReNEW

Rediscover North East Worcestershire

ReNEW

Rediscover
North East
Worcestershire

At ReNEW, we seek to connect and inspire our community through the power of heritage and storytelling.
We aim to foster a sense of belonging, pride, and unity by promoting cultural diversity, inclusivity, and the celebration of heritage for many generations to come.
We will foster a vibrant and connected community by encouraging individuals to embrace their roots, learn from one another, and thrive together.
Sharing Stories, Shaping Futures
ReNEW

ReNEW
Sharing Stories, Shaping Futures
At ReNEW, we seek to connect and inspire our community through the power of heritage and storytelling.

ReNEW
Name
Job Title
Number
Email
Website
Redditch
North East
Worcestershire
ReNEW

09:42
ReNEW
510
Posts
11K
Followers
1,142
Following
ReNEW
Rediscover North East Worcestershire.
Sharing Stories, Shaping Futures.
www.renew.co.uk
Follow
Message

ReNEW
Upcoming Events:
Guided Tours of Rosedene
Medieval Experience Weekend
Rediscover
North East
Worcestershire

9
ReNEW
At ReNEW, we seek to connect and inspire our community through the power of heritage and storytelling.
Sharing Stories, Shaping Futures

ReNEW
Rediscover
North East
Worcestershire
ReNEW
Rediscover
North East
Worcestershire

We specialise in providing exciting and considered creative across branding, digital and video campaigns and projects, tailored specifically for your organisations' aims and challenges.

grin.uk.com

5. GRIN branding research and development strategy leading to the launch of the ReNEW project

b. ReNEW Brand Research and Development (Thinking behind transition from Heritage Corridor to ReNEW

Attachment Two

Heritage Corridor

POSITIONING

[HC] is dedicated to engaging and inspiring all people to come together and learn more about their heritage to enhance their sense of pride in their local community. [HC] aims to ignite curiosity, and celebrate collective heritage through storytelling, engaging activities and empowering participation.

PURPOSE

We seek to connect and inspire our community through the power of heritage and storytelling.

We aim to foster a sense of belonging, pride, and unity by promoting cultural diversity, inclusivity, and the celebration of heritage for many generations to come.

MISSION

We will foster a vibrant and connected community by encouraging individuals to embrace their roots, learn from one another, and thrive together.

Through purposeful partnerships, we will ensure the availability of resources to develop an inclusive and fun calendar of activities that engage our local community, with a particular focus on the younger generation, and establish our area as a desirable destination for visitors.

We will promote and thrive on collaboration by providing ample volunteering opportunities, empowering everyone to share and enhance their experiences while making valuable contributions to the growth and wellbeing of our community.

By expanding our communication outreach to have a comprehensive digital and physical presence, we will ensure that our mission resonates with every individual we are dedicated to serving.

COMMITMENTS

ONE
To always have the community's best interest at heart and strive to create a positive impact on the area and its people.

TWO
To give people the opportunity to share their voices and to use their perspectives as guidance.

THREE
To consider all unique needs across communications, tools, and activities ensuring that everyone feels valued, appreciated, and included.

FOUR
To maintain an ongoing calendar of events that is exciting, accessible and that considers the community's diverse range of people.

FIVE
To give people the opportunity to donate their time and knowledge by encouraging them to participate and/or volunteer.

SIX
To collaborate with relevant partners and organisations that can help bring new ideas to life.

SEVEN
To incorporate new, interactive experiences that can provide young people with the inspiration and tools they need to connect with their heritage and actively participate in their community.

EIGHT
To have the courage to innovate, implement new activities, and allow for the brand to continue to evolve and grow.

KEY VALUES

INCLUSIVITY
We believe in creating a space that is welcoming and inclusive for all. Our initiative aims to connect a diverse community through shared heritage and activities.

JOYFUL
We aim to make learning and engaging with heritage and culture a fun and enjoyable process for people of all ages and groups.

PRIDE
We aim to enhance people's sense of pride in their local community and cultural heritage by sharing stories, celebrating landmarks, and empowering individuals to embrace their cultural identity.

STORYTELLING
We believe in the power of storytelling to connect people, bridge gaps, and foster understanding while preserving our collective heritage.

COMMUNITY
We aim to build a strong sense of community by bringing people together, facilitating connections, and promoting dialogue.

ENGAGING
We strive to create engaging experiences that ignite curiosity and spark conversations.

EMPOWERMENT
We strive to empower the next generation to embrace their cultural identity, explore their roots, and take pride in their heritage.

PERSONALITY

EXCITEMENT
Enthusiasm
Boldness
Imagination
Cheerfulness

COMPETENCE
Intelligence
Principles
Conscientiousness

SOPHISTICATION
Confidence
Experience
Understanding

SINCERITY
Wholesomeness
Trustworthiness
Honesty
Authenticity

RUGGEDNESS
Reliable
Determined
Robust

TONE OF VOICE

The tone of voice should be enthusiastic with casual language used when appropriate.

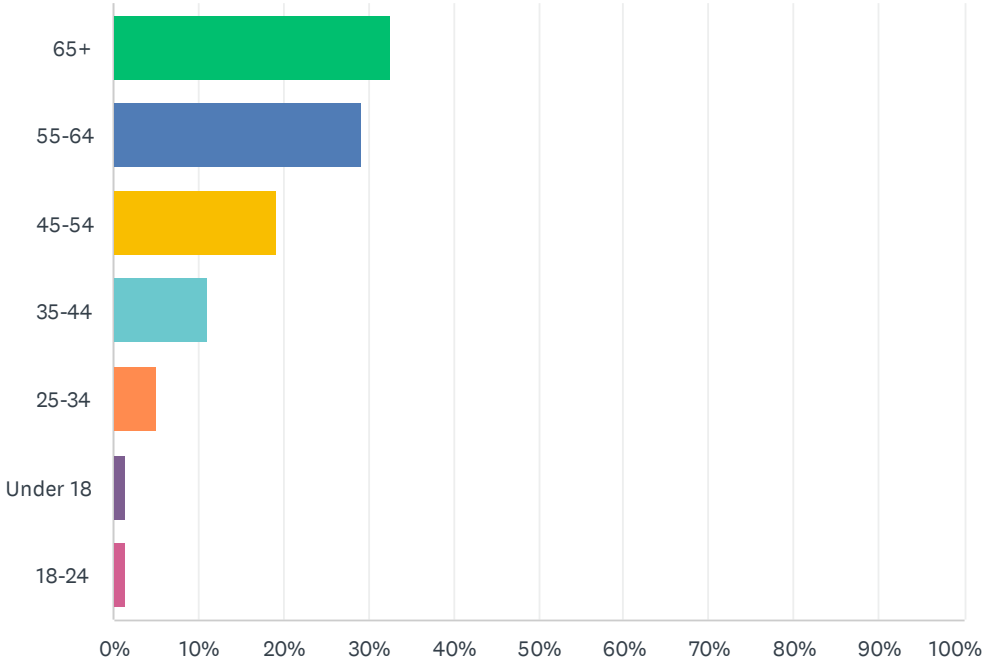
There should be a balance between funny vs serious as well as respectful vs irreverant to ensure the brand's authentic tone of voice which carries the necessary respect/seriousness towards the importance of heritage and community and conveys credibility without alienating or talking down at its audience.

5. GRIN branding research and development strategy leading to the launch of the ReNEW project

c. ReNEW Branding Research & Development (Survey Raw Data) Attachment Three

Q1 What age bracket you are in?

Answered: 865 Skipped: 1



ANSWER CHOICES	RESPONSES	
65+	32.60%	282
55-64	29.13%	252
45-54	19.19%	166
35-44	11.10%	96
25-34	5.20%	45
Under 18	1.39%	12
18-24	1.39%	12
TOTAL		865

Q2 What is your occupation?

Answered: 856 Skipped: 10

#	RESPONSES	DATE
1	Commercial property investor	6/27/2023 12:13 PM
2	Retired podiatrist	6/27/2023 11:36 AM
3	Manager	6/27/2023 6:39 AM
4	Retired	6/26/2023 6:38 PM
5	retired	6/26/2023 5:24 PM
6	student	6/26/2023 2:14 PM
7	registered nurse	6/26/2023 2:12 PM
8	care assistant	6/26/2023 2:10 PM
9	student	6/26/2023 2:09 PM
10	student	6/26/2023 2:08 PM
11	Development Manager	6/26/2023 10:31 AM
12	Project Manager	6/26/2023 10:00 AM
13	Seamstress and Board member	6/25/2023 11:52 AM
14	Retired teacher	6/25/2023 11:02 AM
15	Work	6/24/2023 10:55 PM
16	Police Trainer	6/24/2023 3:15 PM
17	Administrator	6/24/2023 1:17 PM
18	Retired	6/24/2023 12:56 PM
19	Retired. (Psychiatric Nurse)	6/24/2023 12:17 PM
20	Charity Manager	6/24/2023 10:10 AM
21	Retired	6/24/2023 9:20 AM
22	Retired	6/24/2023 7:13 AM
23	Employed	6/24/2023 6:35 AM
24	Rnld	6/23/2023 10:22 PM
25	Student	6/23/2023 10:20 PM
26	Artist	6/23/2023 9:44 PM
27	Director	6/23/2023 9:19 PM
28	Retired	6/23/2023 5:51 PM
29	Carpenter	6/23/2023 4:11 PM
30	student	6/23/2023 11:41 AM
31	Retired	6/23/2023 11:25 AM
32	Consultant	6/23/2023 11:10 AM
33	local authority manager	6/23/2023 8:07 AM
34	Legal Services MD	6/23/2023 6:49 AM
35	Retired Railway Signalling Engineer	6/23/2023 12:10 AM

36	Fingerprint Expert	6/22/2023 10:42 PM
37	Town crier	6/22/2023 10:09 PM
38	Accountant	6/22/2023 10:07 PM
39	Health care	6/22/2023 9:12 PM
40	full time education	6/22/2023 9:12 PM
41	Nurse	6/22/2023 9:04 PM
42	Community Missioner	6/22/2023 8:23 PM
43	Marketing and communications manager	6/22/2023 6:48 PM
44	Shop assistant	6/22/2023 6:04 PM
45	Accountant	6/22/2023 5:01 PM
46	Retired civil servant	6/22/2023 5:00 PM
47	Business Development Consultant	6/22/2023 5:00 PM
48	Self employed	6/22/2023 4:53 PM
49	Retired	6/22/2023 4:46 PM
50	Artist	6/22/2023 4:23 PM
51	Medical Secretary	6/22/2023 4:08 PM
52	Management	6/22/2023 3:33 PM
53	sales manager	6/22/2023 3:09 PM
54	Head of HR	6/22/2023 2:49 PM
55	Director	6/22/2023 1:40 PM
56	Music teacher	6/22/2023 1:34 PM
57	Retired	6/22/2023 1:15 PM
58	Admin	6/22/2023 12:50 PM
59	Administrator	6/22/2023 12:16 PM
60	Retired	6/22/2023 11:01 AM
61	Retired	6/22/2023 9:46 AM
62	Chartered Engineer	6/22/2023 9:36 AM
63	Domestic cleaner	6/22/2023 9:31 AM
64	CEO	6/22/2023 8:34 AM
65	Administrator	6/22/2023 8:31 AM
66	Support work	6/22/2023 8:05 AM
67	Retired	6/22/2023 7:51 AM
68	Retired	6/22/2023 6:10 AM
69	Youth Work manager	6/21/2023 11:24 PM
70	Retired	6/21/2023 11:14 PM
71	Company Director	6/21/2023 10:41 PM
72	Civil servant	6/21/2023 10:33 PM
73	Exam officer	6/21/2023 10:20 PM
74	Retired	6/21/2023 10:06 PM
75	Administrator	6/21/2023 9:57 PM
76	Retired	6/21/2023 9:27 PM

77	Retired	6/21/2023 8:54 PM
78	Dance Teacher & Owner	6/21/2023 8:52 PM
79	Engineer	6/21/2023 7:27 PM
80	Sales Manager	6/21/2023 7:21 PM
81	Retired	6/21/2023 6:51 PM
82	youth worker	6/21/2023 5:54 PM
83	Teacher	6/21/2023 5:51 PM
84	Customer assistant	6/21/2023 5:36 PM
85	Architect	6/21/2023 4:51 PM
86	Management	6/21/2023 4:49 PM
87	Retired	6/21/2023 4:11 PM
88	Funeral Service Operative	6/21/2023 4:00 PM
89	Retired	6/21/2023 3:43 PM
90	Retired	6/21/2023 3:38 PM
91	Retired	6/21/2023 2:34 PM
92	retired	6/21/2023 2:24 PM
93	Retired	6/21/2023 1:28 PM
94	Parish Administrator for Church of England	6/21/2023 1:01 PM
95	Retired Civil servant	6/21/2023 12:59 PM
96	IT Contractor	6/21/2023 12:43 PM
97	Assessment manager	6/21/2023 11:37 AM
98	retired	6/21/2023 11:17 AM
99	Retired	6/21/2023 11:16 AM
100	Therapist and Director	6/21/2023 11:02 AM
101	Housewive	6/21/2023 10:40 AM
102	Retired	6/21/2023 10:38 AM
103	Sales assistant	6/21/2023 10:09 AM
104	Retired	6/21/2023 9:54 AM
105	GDPR Coordinator	6/21/2023 9:51 AM
106	Retired	6/21/2023 9:45 AM
107	Retired	6/21/2023 9:42 AM
108	Health and Safety Advisor	6/21/2023 9:41 AM
109	Chief officer	6/21/2023 9:15 AM
110	Retired	6/21/2023 9:10 AM
111	Property Manager	6/21/2023 9:07 AM
112	Retired Local Government Officer	6/21/2023 9:04 AM
113	Retired	6/21/2023 9:01 AM
114	Retired schoolteacher	6/21/2023 8:58 AM
115	Retired	6/21/2023 8:56 AM
116	Retired	6/21/2023 8:56 AM
117	Tutor	6/21/2023 8:49 AM

118	consultancy	6/21/2023 8:41 AM
119	Office admin	6/21/2023 7:59 AM
120	Admin assistant	6/21/2023 7:54 AM
121	Artist/semi retired	6/21/2023 7:47 AM
122	Retired	6/21/2023 7:43 AM
123	Stores & Equipment Co Ordinator	6/21/2023 7:18 AM
124	Retired	6/21/2023 5:55 AM
125	Specialist Mentor for Autism	6/21/2023 1:50 AM
126	Paramedic	6/21/2023 1:43 AM
127	retired accountant	6/20/2023 11:56 PM
128	Volunteer	6/20/2023 11:47 PM
129	Unemployed disability work placement	6/20/2023 11:42 PM
130	Professor emeritus	6/20/2023 10:54 PM
131	Unable to work	6/20/2023 10:47 PM
132	Retired	6/20/2023 10:39 PM
133	Receptionist	6/20/2023 10:11 PM
134	Hairdresser	6/20/2023 10:02 PM
135	Driver	6/20/2023 9:58 PM
136	Maintenance Engineer	6/20/2023 9:50 PM
137	Clinical physiologist	6/20/2023 9:30 PM
138	retired teacher	6/20/2023 9:28 PM
139	Social worker	6/20/2023 8:59 PM
140	RETIRED	6/20/2023 8:25 PM
141	Retired	6/20/2023 8:13 PM
142	retired	6/20/2023 8:00 PM
143	RETIRED	6/20/2023 7:56 PM
144	Retired	6/20/2023 7:53 PM
145	Carer	6/20/2023 7:52 PM
146	Planning officer	6/20/2023 7:46 PM
147	Teacher	6/20/2023 7:41 PM
148	retired	6/20/2023 7:36 PM
149	Store associate	6/20/2023 7:21 PM
150	Carer	6/20/2023 6:58 PM
151	Co ordinator	6/20/2023 6:57 PM
152	learning disabilities	6/20/2023 6:40 PM
153	Receptionist	6/20/2023 6:20 PM
154	Retired	6/20/2023 6:14 PM
155	Retired	6/20/2023 5:59 PM
156	Full time live in Carer	6/20/2023 5:34 PM
157	Decorator	6/20/2023 5:29 PM
158	Retired marketing manager	6/20/2023 5:17 PM

159	Secondary Teacher	6/20/2023 5:13 PM
160	PREFER NOT TO SAY	6/20/2023 4:46 PM
161	Retired now, previously medical technician	6/20/2023 4:39 PM
162	semi retired	6/20/2023 4:34 PM
163	Retired	6/20/2023 4:33 PM
164	Retired	6/20/2023 4:30 PM
165	retired	6/20/2023 4:26 PM
166	retired	6/20/2023 4:25 PM
167	Unemployed	6/20/2023 4:08 PM
168	Semi - retired	6/20/2023 3:58 PM
169	Admin	6/20/2023 3:55 PM
170	civil sevant	6/20/2023 3:51 PM
171	Retired	6/20/2023 3:47 PM
172	Commercial Co-Ordinator	6/20/2023 3:46 PM
173	Retired	6/20/2023 3:29 PM
174	administrator	6/20/2023 3:24 PM
175	retired	6/20/2023 3:22 PM
176	retired	6/20/2023 3:11 PM
177	Nurse	6/20/2023 3:06 PM
178	Retired	6/20/2023 2:56 PM
179	Retired teacher	6/20/2023 2:48 PM
180	Service engineer	6/20/2023 2:40 PM
181	Retired	6/20/2023 2:38 PM
182	Administration	6/20/2023 2:23 PM
183	Retired nurse	6/20/2023 2:20 PM
184	Graphic Artist	6/20/2023 2:17 PM
185	Self employed	6/20/2023 2:14 PM
186	House renovation	6/20/2023 2:09 PM
187	Social worker	6/20/2023 2:00 PM
188	Musician	6/20/2023 1:54 PM
189	personal trainer	6/20/2023 1:49 PM
190	Nurse	6/20/2023 1:28 PM
191	Support Worker	6/20/2023 1:26 PM
192	Solicitor	6/20/2023 1:26 PM
193	retired	6/20/2023 1:23 PM
194	Company Director	6/20/2023 1:20 PM
195	Service Manager	6/20/2023 1:18 PM
196	Publisher	6/20/2023 1:06 PM
197	Retired	6/20/2023 1:05 PM
198	Civil Servant	6/20/2023 12:46 PM
199	Purchasing	6/20/2023 12:45 PM

200	Retired	6/20/2023 12:43 PM
201	Retired	6/20/2023 12:42 PM
202	Retired	6/20/2023 12:24 PM
203	Project Management	6/20/2023 12:07 PM
204	NHS Primary Care Manager	6/20/2023 12:04 PM
205	Civil servant	6/20/2023 12:03 PM
206	Retired	6/20/2023 12:02 PM
207	Self employed	6/20/2023 11:59 AM
208	retired	6/20/2023 11:43 AM
209	Retired	6/20/2023 11:13 AM
210	Operating Department Practitioner	6/20/2023 11:11 AM
211	Consultant Medical Physicist	6/20/2023 11:11 AM
212	Retired	6/20/2023 11:11 AM
213	Judge	6/20/2023 11:01 AM
214	Retired	6/20/2023 11:00 AM
215	Retired	6/20/2023 11:00 AM
216	Retired	6/20/2023 10:50 AM
217	Analyst	6/20/2023 10:44 AM
218	Retired	6/20/2023 10:42 AM
219	Retired	6/20/2023 10:36 AM
220	Retired	6/20/2023 10:35 AM
221	It consultant	6/20/2023 10:35 AM
222	Retired	6/20/2023 10:25 AM
223	Retired	6/20/2023 10:24 AM
224	Retired	6/20/2023 10:19 AM
225	Administration	6/20/2023 10:19 AM
226	Teacher	6/20/2023 10:17 AM
227	Quality Manager	6/20/2023 10:15 AM
228	editor	6/20/2023 10:09 AM
229	Homemaker	6/20/2023 10:09 AM
230	Out of school club manager	6/20/2023 10:04 AM
231	Head ofvHR	6/20/2023 10:01 AM
232	Retired	6/20/2023 10:01 AM
233	Retired	6/20/2023 9:53 AM
234	Retired	6/20/2023 9:47 AM
235	Retired	6/20/2023 9:43 AM
236	Retired	6/20/2023 9:40 AM
237	Retired	6/20/2023 9:40 AM
238	Teacher	6/20/2023 9:34 AM
239	Sales Director	6/20/2023 9:29 AM
240	Freight Forwarder	6/20/2023 9:26 AM

241	retired	6/20/2023 9:24 AM
242	Receptionist	6/20/2023 9:23 AM
243	Retired	6/20/2023 9:12 AM
244	Retired	6/20/2023 9:08 AM
245	Local Authority Officer	6/20/2023 9:06 AM
246	Carer	6/20/2023 9:02 AM
247	Dental Nurse	6/20/2023 8:58 AM
248	Business Line Manager	6/20/2023 8:54 AM
249	Retired dentist	6/20/2023 8:51 AM
250	Ecommerce self employed	6/20/2023 8:51 AM
251	Retired	6/20/2023 8:46 AM
252	Manufacturing engineer	6/20/2023 8:43 AM
253	social worker	6/20/2023 8:43 AM
254	retired	6/20/2023 8:42 AM
255	Semi retired exam invigilator	6/20/2023 8:34 AM
256	Retired	6/20/2023 8:32 AM
257	Client Operations Manager	6/20/2023 8:32 AM
258	Retired	6/20/2023 8:32 AM
259	account manager	6/20/2023 8:25 AM
260	Retired	6/20/2023 8:24 AM
261	Engineer	6/20/2023 8:21 AM
262	Retired	6/20/2023 8:21 AM
263	Retired ex HGV driver	6/20/2023 8:20 AM
264	Customer Service	6/20/2023 8:05 AM
265	Retired	6/20/2023 8:01 AM
266	Electrical Design Engineer	6/20/2023 8:00 AM
267	Administrator	6/20/2023 7:54 AM
268	Retired	6/20/2023 7:39 AM
269	Marketing manager	6/20/2023 7:38 AM
270	Retired	6/20/2023 7:36 AM
271	Retired	6/20/2023 7:35 AM
272	Retired	6/20/2023 7:29 AM
273	Driver	6/20/2023 7:28 AM
274	Manager	6/20/2023 7:21 AM
275	Retired	6/20/2023 6:56 AM
276	Active retired	6/20/2023 6:54 AM
277	Retired	6/20/2023 6:51 AM
278	Accountant	6/20/2023 6:47 AM
279	Retired	6/20/2023 6:38 AM
280	student	6/20/2023 6:13 AM
281	Administration assistant	6/20/2023 5:47 AM

282	Retired teacher	6/20/2023 5:43 AM
283	Local authority	6/20/2023 5:33 AM
284	Retired	6/20/2023 5:25 AM
285	Machine operator	6/20/2023 5:09 AM
286	Teacher	6/20/2023 3:32 AM
287	College	6/20/2023 3:22 AM
288	Retired	6/20/2023 3:00 AM
289	Procurement consultant	6/20/2023 2:38 AM
290	Retired nurse	6/20/2023 1:33 AM
291	Retired	6/20/2023 12:54 AM
292	Retired	6/20/2023 12:21 AM
293	Nurse	6/20/2023 12:21 AM
294	Retired	6/20/2023 12:20 AM
295	Student	6/20/2023 12:10 AM
296	Retired	6/20/2023 12:04 AM
297	Retired School Teacher	6/19/2023 11:43 PM
298	Retired	6/19/2023 11:33 PM
299	Full time mum	6/19/2023 11:20 PM
300	Health Visitor	6/19/2023 11:14 PM
301	Retired	6/19/2023 11:09 PM
302	Teaching assistant	6/19/2023 11:03 PM
303	Charity manager	6/19/2023 10:55 PM
304	Retired	6/19/2023 10:48 PM
305	Office Manager	6/19/2023 10:46 PM
306	Retired Headteacher	6/19/2023 10:41 PM
307	Chef / teacher	6/19/2023 10:38 PM
308	Retired	6/19/2023 10:31 PM
309	Local government	6/19/2023 10:25 PM
310	Retired university lecturer	6/19/2023 10:23 PM
311	support worker	6/19/2023 10:18 PM
312	Teacher	6/19/2023 10:18 PM
313	Engineer	6/19/2023 10:16 PM
314	Teacher	6/19/2023 10:15 PM
315	Police	6/19/2023 10:09 PM
316	Retired	6/19/2023 10:07 PM
317	Business Data Analyst	6/19/2023 10:07 PM
318	Retired	6/19/2023 10:06 PM
319	Local government officer	6/19/2023 10:05 PM
320	Retail Worker	6/19/2023 10:03 PM
321	Professional musician	6/19/2023 9:58 PM
322	IT Digital Development Coach	6/19/2023 9:58 PM

323	Retired	6/19/2023 9:57 PM
324	Project planner	6/19/2023 9:52 PM
325	Retired	6/19/2023 9:50 PM
326	Music teacher	6/19/2023 9:41 PM
327	Retired	6/19/2023 9:36 PM
328	Retired	6/19/2023 9:34 PM
329	Managing Director, Healthcare	6/19/2023 9:31 PM
330	retired	6/19/2023 9:31 PM
331	Waitress	6/19/2023 9:27 PM
332	Undertaker	6/19/2023 9:26 PM
333	Homemaker	6/19/2023 9:24 PM
334	Retired	6/19/2023 9:22 PM
335	Tutor	6/19/2023 9:21 PM
336	Teacher	6/19/2023 9:19 PM
337	Assistant manager	6/19/2023 9:19 PM
338	Trainer	6/19/2023 9:16 PM
339	Energy Assessor	6/19/2023 9:15 PM
340	Company Director	6/19/2023 9:14 PM
341	Disabled	6/19/2023 9:13 PM
342	Administration	6/19/2023 9:11 PM
343	Police Trainer	6/19/2023 9:10 PM
344	Nhs	6/19/2023 9:02 PM
345	Retired	6/19/2023 8:59 PM
346	Paramedic	6/19/2023 8:58 PM
347	Teaching Assistant	6/19/2023 8:57 PM
348	Retired	6/19/2023 8:57 PM
349	Retired	6/19/2023 8:56 PM
350	Plumbing head of production	6/19/2023 8:54 PM
351	Bed maker	6/19/2023 8:53 PM
352	Retired	6/19/2023 8:48 PM
353	Retired	6/19/2023 8:48 PM
354	Retired	6/19/2023 8:47 PM
355	VCSE Community Engagement	6/19/2023 8:45 PM
356	Homemaker	6/19/2023 8:41 PM
357	Community Learning Disability nurse	6/19/2023 8:40 PM
358	Retired	6/19/2023 8:39 PM
359	Team coordinator	6/19/2023 8:38 PM
360	Carer	6/19/2023 8:36 PM
361	Carer	6/19/2023 8:33 PM
362	Retired	6/19/2023 8:33 PM
363	Retired	6/19/2023 8:32 PM

364	Sales	6/19/2023 8:29 PM
365	Finance	6/19/2023 8:28 PM
366	Lawyer	6/19/2023 8:26 PM
367	Accountant	6/19/2023 8:23 PM
368	Business Development	6/19/2023 8:19 PM
369	Transport Planner	6/19/2023 8:19 PM
370	Dental nurse	6/19/2023 8:16 PM
371	Local Government	6/19/2023 8:15 PM
372	Admin Assistant	6/19/2023 8:14 PM
373	Retired	6/19/2023 8:13 PM
374	Sustainability Consultant	6/19/2023 8:10 PM
375	Nhs	6/19/2023 8:10 PM
376	Retired Teacher	6/19/2023 8:09 PM
377	Retired	6/19/2023 8:04 PM
378	Nurse	6/19/2023 8:02 PM
379	Academic	6/19/2023 7:58 PM
380	Ex dancer. Now retired	6/19/2023 7:55 PM
381	Sales Manager	6/19/2023 7:55 PM
382	retired	6/19/2023 7:54 PM
383	Sonographer	6/19/2023 7:54 PM
384	Retired teacher/landscaper	6/19/2023 7:53 PM
385	Retired	6/19/2023 7:53 PM
386	Part time medical secretary	6/19/2023 7:52 PM
387	Retired	6/19/2023 7:51 PM
388	Podiatrist	6/19/2023 7:50 PM
389	Retired midwife	6/19/2023 7:48 PM
390	Teaching Assistant	6/19/2023 7:48 PM
391	teacher	6/19/2023 7:47 PM
392	Retired	6/19/2023 7:44 PM
393	Retired teacher	6/19/2023 7:42 PM
394	Teacher assistant	6/19/2023 7:42 PM
395	I was a nurse for many years in Redditch but now I am retired.	6/19/2023 7:42 PM
396	Retired	6/19/2023 7:40 PM
397	Retired	6/19/2023 7:39 PM
398	teaching assistant	6/19/2023 7:39 PM
399	NHS worker	6/19/2023 7:38 PM
400	Bank employee	6/19/2023 7:35 PM
401	Childminder	6/19/2023 7:35 PM
402	Shop owner	6/19/2023 7:34 PM
403	Retired	6/19/2023 7:34 PM
404	Accountant	6/19/2023 7:33 PM

405	Retired	6/19/2023 7:33 PM
406	Project Manager	6/19/2023 7:33 PM
407	Retired	6/19/2023 7:32 PM
408	Dinner lady	6/19/2023 7:30 PM
409	Music tutor	6/19/2023 7:29 PM
410	Teaching	6/19/2023 7:28 PM
411	Fundraising	6/19/2023 7:28 PM
412	Mental health nurse	6/19/2023 7:27 PM
413	Pharmaceutical	6/19/2023 7:26 PM
414	Retiered	6/19/2023 7:26 PM
415	Gardener	6/19/2023 7:26 PM
416	Teacher	6/19/2023 7:26 PM
417	Colledge	6/19/2023 7:24 PM
418	Retired	6/19/2023 7:24 PM
419	Administration	6/19/2023 7:23 PM
420	Manager	6/19/2023 7:23 PM
421	Nurse	6/19/2023 7:22 PM
422	Beauty consultant	6/19/2023 7:21 PM
423	Retired	6/19/2023 7:20 PM
424	Recruitment officer	6/19/2023 7:19 PM
425	Retired	6/19/2023 7:17 PM
426	Parent carer	6/19/2023 7:17 PM
427	Retired schoolteacher	6/19/2023 7:16 PM
428	Customer service coordinator	6/19/2023 7:15 PM
429	Retired Manager	6/19/2023 7:13 PM
430	PA	6/19/2023 7:11 PM
431	Gas Engineer	6/19/2023 7:11 PM
432	Engineer	6/19/2023 7:09 PM
433	Receptionist	6/19/2023 7:09 PM
434	Commercial Manager	6/19/2023 7:07 PM
435	Social worker	6/19/2023 7:07 PM
436	IT Project Manager	6/19/2023 7:06 PM
437	Human Resources advisor	6/19/2023 7:06 PM
438	Computer engineer	6/19/2023 7:06 PM
439	Administration	6/19/2023 7:06 PM
440	Retired	6/19/2023 7:06 PM
441	Work Experience - Job Coach	6/19/2023 7:05 PM
442	Actuary	6/19/2023 7:02 PM
443	Sales Administrator	6/19/2023 7:02 PM
444	Self employed	6/19/2023 7:00 PM
445	Retired electrical engineer and business owner	6/19/2023 6:58 PM

446	CEO	6/19/2023 6:57 PM
447	IT Manager	6/19/2023 6:54 PM
448	Legal regulator	6/19/2023 6:54 PM
449	Admin	6/19/2023 6:54 PM
450	Social worker	6/19/2023 6:54 PM
451	Diagnostic radiographer	6/19/2023 6:53 PM
452	HR Manager	6/19/2023 6:53 PM
453	Data coordinator	6/19/2023 6:52 PM
454	Manager	6/19/2023 6:51 PM
455	Fire officer	6/19/2023 6:50 PM
456	Lab technician	6/19/2023 6:49 PM
457	Solicitor	6/19/2023 6:48 PM
458	Unemployed	6/19/2023 6:47 PM
459	Retired	6/19/2023 6:47 PM
460	HR Director	6/19/2023 6:43 PM
461	Health and Safety Consultant	6/19/2023 6:42 PM
462	Unemployed	6/19/2023 6:42 PM
463	Senior manager in social care	6/19/2023 6:41 PM
464	Self employed	6/19/2023 6:41 PM
465	Talent & Leadership Practitioner	6/19/2023 6:41 PM
466	none	6/19/2023 6:41 PM
467	Business man	6/19/2023 6:41 PM
468	Talent Acquisition Specialist	6/19/2023 6:40 PM
469	Retired	6/19/2023 6:40 PM
470	Retired	6/19/2023 6:40 PM
471	Cafe owner	6/19/2023 6:40 PM
472	retired	6/19/2023 6:38 PM
473	Retired	6/19/2023 6:38 PM
474	manufacturer	6/19/2023 6:37 PM
475	Doctor	6/19/2023 6:37 PM
476	Administrator	6/19/2023 6:35 PM
477	Teacher	6/19/2023 6:32 PM
478	Teacher	6/19/2023 6:30 PM
479	Teacher	6/19/2023 6:30 PM
480	National Marketing Manager	6/19/2023 6:28 PM
481	Sales assistant	6/19/2023 6:27 PM
482	Administrator	6/19/2023 6:27 PM
483	Export administration	6/19/2023 6:26 PM
484	Retired	6/19/2023 6:26 PM
485	Kitchen assistant	6/19/2023 6:24 PM
486	retired	6/19/2023 6:23 PM

487	Nurse	6/19/2023 6:22 PM
488	Teacher	6/19/2023 6:21 PM
489	Accountant	6/19/2023 6:21 PM
490	Retired	6/19/2023 6:21 PM
491	Teacher	6/19/2023 6:20 PM
492	Stay at home mum	6/19/2023 6:20 PM
493	Retired	6/19/2023 6:20 PM
494	Retired teacher	6/19/2023 6:19 PM
495	Company Director	6/19/2023 6:19 PM
496	Retired	6/19/2023 6:19 PM
497	retired	6/19/2023 6:17 PM
498	Retired	6/19/2023 6:17 PM
499	Retired	6/19/2023 6:15 PM
500	Retired	6/19/2023 6:14 PM
501	Retired	6/19/2023 6:13 PM
502	Director, consultant	6/19/2023 6:12 PM
503	Retired	6/19/2023 6:10 PM
504	RETIRED	6/19/2023 6:10 PM
505	None	6/19/2023 6:05 PM
506	Cleaner	6/19/2023 6:04 PM
507	Retired nurse	6/19/2023 6:04 PM
508	Kitchen assistant	6/19/2023 6:03 PM
509	Teaching Assistant	6/19/2023 6:03 PM
510	Account Manager	6/19/2023 6:02 PM
511	Teacher	6/19/2023 6:02 PM
512	Social worker	6/19/2023 6:01 PM
513	Retired	6/19/2023 6:01 PM
514	Sales & marketing manager	6/19/2023 6:01 PM
515	Actuary	6/19/2023 5:59 PM
516	Retired	6/19/2023 5:59 PM
517	Operations manager	6/19/2023 5:58 PM
518	Business analyst	6/19/2023 5:56 PM
519	Driver	6/19/2023 5:55 PM
520	Emotional health	6/19/2023 5:54 PM
521	Human Resources	6/19/2023 5:53 PM
522	Nurse	6/19/2023 5:53 PM
523	Retail	6/19/2023 5:52 PM
524	Teacher	6/19/2023 5:51 PM
525	Retired	6/19/2023 5:51 PM
526	Housewife	6/19/2023 5:51 PM
527	Administrator	6/19/2023 5:50 PM

528	Psychiatric Nurse	6/19/2023 5:50 PM
529	Supervisor	6/19/2023 5:49 PM
530	Retired	6/19/2023 5:48 PM
531	Regional manager	6/19/2023 5:48 PM
532	Self employed	6/19/2023 5:45 PM
533	Retired	6/19/2023 5:45 PM
534	Retired	6/19/2023 5:45 PM
535	Accountant	6/19/2023 5:45 PM
536	Police officer	6/19/2023 5:45 PM
537	Retired	6/19/2023 5:44 PM
538	Retired	6/19/2023 5:43 PM
539	Retied	6/19/2023 5:43 PM
540	Manager	6/19/2023 5:40 PM
541	Retired	6/19/2023 5:39 PM
542	Retired	6/19/2023 5:38 PM
543	Retired	6/19/2023 5:38 PM
544	Retired	6/19/2023 5:36 PM
545	Retired	6/19/2023 5:34 PM
546	Retired	6/19/2023 5:33 PM
547	Pensions manager	6/19/2023 5:33 PM
548	Teacher	6/19/2023 5:33 PM
549	Retired	6/19/2023 5:32 PM
550	Leadership and CR&S tutor	6/19/2023 5:32 PM
551	Unable to work due to disability	6/19/2023 5:31 PM
552	Sales assistant	6/19/2023 5:31 PM
553	RETIRED	6/19/2023 5:30 PM
554	Retired	6/19/2023 5:30 PM
555	Office manager	6/19/2023 5:30 PM
556	Civil Servant	6/19/2023 5:29 PM
557	Teaching assistant	6/19/2023 5:29 PM
558	Carer	6/19/2023 5:29 PM
559	Retired	6/19/2023 5:29 PM
560	Sales assistant	6/19/2023 5:28 PM
561	Retired	6/19/2023 5:28 PM
562	Estate manager	6/19/2023 5:27 PM
563	Online Moderator	6/19/2023 5:27 PM
564	Engineer	6/19/2023 5:27 PM
565	Physiotherapist	6/19/2023 5:26 PM
566	IT manager	6/19/2023 5:26 PM
567	Teaching assistant	6/19/2023 5:26 PM
568	Retired	6/19/2023 5:25 PM

569	dietitian	6/19/2023 5:25 PM
570	Commercial surveyor	6/19/2023 5:25 PM
571	Retired	6/19/2023 5:25 PM
572	Consultant	6/19/2023 5:24 PM
573	Mental Health Practitioner	6/19/2023 5:23 PM
574	Shop assistant	6/19/2023 5:23 PM
575	Purchase Ledger Manager	6/19/2023 5:23 PM
576	Engineer	6/19/2023 5:22 PM
577	Retired	6/19/2023 5:21 PM
578	Self employed admin	6/19/2023 5:21 PM
579	Retired	6/19/2023 5:20 PM
580	Teacher	6/19/2023 5:20 PM
581	Retired	6/19/2023 5:20 PM
582	Student	6/19/2023 5:19 PM
583	Retired housewife	6/19/2023 5:19 PM
584	Retired teacher	6/19/2023 5:18 PM
585	Medically Retired Medical Secretary	6/19/2023 5:18 PM
586	Librarian	6/19/2023 5:17 PM
587	Revenues officer	6/19/2023 5:17 PM
588	Events Crew	6/19/2023 5:17 PM
589	Retired	6/19/2023 5:17 PM
590	Retired	6/19/2023 5:17 PM
591	Safety manager	6/19/2023 5:16 PM
592	Retired	6/19/2023 5:15 PM
593	Casual lifeguard	6/19/2023 5:15 PM
594	Global Finance Leader	6/19/2023 5:15 PM
595	Technology	6/19/2023 5:14 PM
596	Manufacturing	6/19/2023 5:14 PM
597	Office assistant	6/19/2023 5:14 PM
598	Teacher	6/19/2023 5:13 PM
599	Estimator / QS	6/19/2023 5:13 PM
600	Retired	6/19/2023 5:13 PM
601	Sisters	6/19/2023 5:13 PM
602	Nurse	6/19/2023 5:12 PM
603	Engineer	6/19/2023 5:12 PM
604	Analyst	6/19/2023 5:12 PM
605	Retirement	6/19/2023 5:12 PM
606	Retired	6/19/2023 5:12 PM
607	Retired	6/19/2023 5:12 PM
608	Retired	6/19/2023 5:12 PM
609	Store assistant	6/19/2023 5:12 PM

610	Retired	6/19/2023 5:11 PM
611	Teacher	6/19/2023 5:11 PM
612	Senior Solutions Architect	6/19/2023 5:11 PM
613	Performance manager	6/19/2023 5:11 PM
614	full time carer	6/19/2023 5:11 PM
615	part time tesco worker	6/19/2023 5:11 PM
616	Retired	6/19/2023 5:10 PM
617	Retired	6/19/2023 5:10 PM
618	just left school	6/19/2023 5:10 PM
619	Civil service	6/19/2023 5:10 PM
620	Student	6/19/2023 5:10 PM
621	Retired	6/19/2023 5:10 PM
622	Retired midwife	6/19/2023 5:10 PM
623	Self employed Business Coach	6/19/2023 5:10 PM
624	Retired teacher	6/19/2023 5:10 PM
625	Student	6/19/2023 5:09 PM
626	Student	6/19/2023 5:08 PM
627	company director	6/19/2023 5:08 PM
628	Network Engineer	6/19/2023 5:07 PM
629	Company Director	6/19/2023 5:07 PM
630	retired	6/19/2023 5:07 PM
631	Accountant	6/19/2023 5:07 PM
632	Retired	6/19/2023 5:06 PM
633	Nurse	6/19/2023 5:05 PM
634	Computer consultant	6/19/2023 5:05 PM
635	Retired	6/19/2023 5:04 PM
636	Beauty Therapist	6/19/2023 5:03 PM
637	Admin	6/19/2023 5:01 PM
638	Stay at home parent	6/19/2023 4:58 PM
639	Director	6/19/2023 4:52 PM
640	Governance Professional	6/19/2023 4:52 PM
641	Retired	6/19/2023 4:43 PM
642	Retired	6/19/2023 4:42 PM
643	Health and Safety Advisor	6/19/2023 4:42 PM
644	Retired	6/19/2023 4:42 PM
645	Retired	6/19/2023 4:41 PM
646	Sales representative	6/19/2023 4:41 PM
647	Home maker	6/19/2023 4:39 PM
648	Retired	6/19/2023 4:38 PM
649	Retired	6/19/2023 4:37 PM
650	Retired	6/19/2023 4:32 PM

651	Retired	6/19/2023 4:30 PM
652	Prison Officer	6/19/2023 4:30 PM
653	Administrator	6/19/2023 4:30 PM
654	Retired	6/19/2023 4:29 PM
655	Teacher	6/19/2023 4:25 PM
656	Retired	6/19/2023 4:24 PM
657	Retired	6/19/2023 4:24 PM
658	Retired	6/19/2023 4:23 PM
659	Student	6/19/2023 4:21 PM
660	Retired	6/19/2023 4:20 PM
661	Work in education	6/19/2023 4:17 PM
662	Retired	6/19/2023 4:16 PM
663	Retired	6/19/2023 4:16 PM
664	Nurse	6/19/2023 4:12 PM
665	IT Project manager	6/19/2023 4:10 PM
666	Retired	6/19/2023 4:09 PM
667	Retired	6/19/2023 4:09 PM
668	General Manager	6/19/2023 4:09 PM
669	sales exec	6/19/2023 4:08 PM
670	Administration	6/19/2023 4:08 PM
671	Veterinary Nurse	6/19/2023 4:07 PM
672	Retired	6/19/2023 4:03 PM
673	Company Director	6/19/2023 4:01 PM
674	Teacher	6/19/2023 4:00 PM
675	Retired	6/19/2023 3:59 PM
676	Marketing Manager	6/19/2023 3:57 PM
677	College Tutor	6/19/2023 3:54 PM
678	Insurance Broker	6/19/2023 3:51 PM
679	Admin assistant school	6/19/2023 3:50 PM
680	Retired	6/19/2023 3:50 PM
681	retired	6/19/2023 3:50 PM
682	Homemaker	6/19/2023 3:50 PM
683	Teacher	6/19/2023 3:48 PM
684	Self Employed	6/19/2023 3:46 PM
685	Community Nursery Nurse - NHS	6/19/2023 3:46 PM
686	Retired	6/19/2023 3:45 PM
687	retired	6/19/2023 3:44 PM
688	Retired	6/19/2023 3:43 PM
689	Teacher	6/19/2023 3:43 PM
690	Factory worker semi retired	6/19/2023 3:39 PM
691	retired	6/19/2023 3:36 PM

692	Shop assistant	6/19/2023 3:36 PM
693	Teacher	6/19/2023 3:34 PM
694	IT Technician	6/19/2023 3:34 PM
695	Account Manager	6/19/2023 3:34 PM
696	Sales	6/19/2023 3:32 PM
697	Retired	6/19/2023 3:32 PM
698	Business Owner	6/19/2023 3:30 PM
699	retired	6/19/2023 3:29 PM
700	retired	6/19/2023 3:29 PM
701	Retired	6/19/2023 3:28 PM
702	Retired	6/19/2023 3:28 PM
703	Retired	6/19/2023 3:25 PM
704	Retired	6/19/2023 3:24 PM
705	RGN	6/19/2023 3:23 PM
706	Accountant	6/19/2023 3:23 PM
707	Retired	6/19/2023 3:23 PM
708	Teacher	6/19/2023 3:23 PM
709	HR Manager	6/19/2023 3:22 PM
710	Housekeeper	6/19/2023 3:21 PM
711	Retired	6/19/2023 3:20 PM
712	Scientist	6/19/2023 3:19 PM
713	nurse specialist	6/19/2023 3:17 PM
714	Retired	6/19/2023 3:13 PM
715	Retired	6/19/2023 3:13 PM
716	Retired	6/19/2023 3:09 PM
717	Teacher	6/19/2023 3:09 PM
718	Retired	6/19/2023 3:07 PM
719	Housewife	6/19/2023 3:07 PM
720	Housewife	6/19/2023 3:05 PM
721	Secretary	6/19/2023 3:05 PM
722	Health care assistant	6/19/2023 3:04 PM
723	Company Secretary	6/19/2023 3:04 PM
724	Teacher	6/19/2023 3:02 PM
725	Retired	6/19/2023 3:02 PM
726	Retired	6/19/2023 3:02 PM
727	Project Manager	6/19/2023 3:01 PM
728	Civil servant	6/19/2023 3:01 PM
729	Retired	6/19/2023 2:59 PM
730	Teaching Assistant	6/19/2023 2:59 PM
731	Retired	6/19/2023 2:59 PM
732	Analyst programmer	6/19/2023 2:57 PM

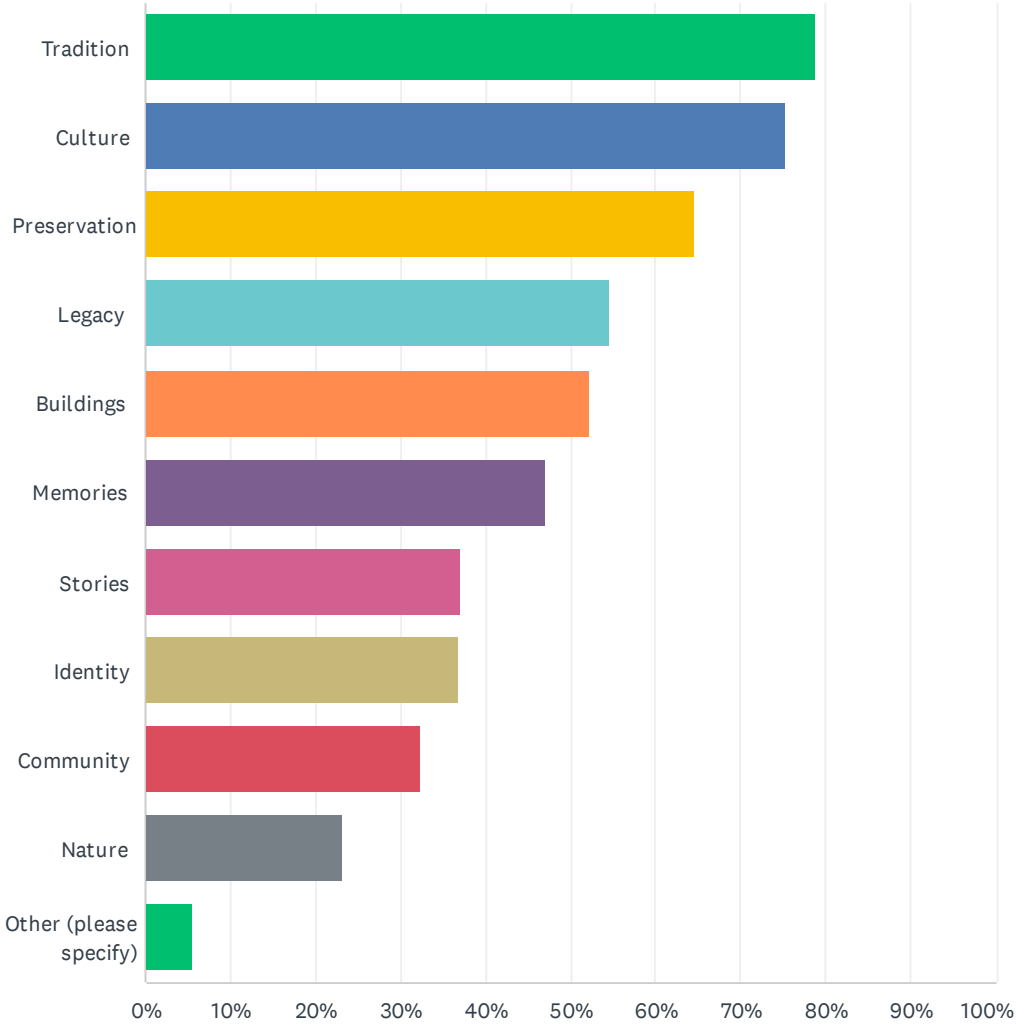
733	Office Manager	6/19/2023 2:56 PM
734	Senior Client Development Manager	6/19/2023 2:53 PM
735	Carer	6/19/2023 2:52 PM
736	Retired	6/19/2023 2:51 PM
737	Retired	6/19/2023 2:51 PM
738	Retired	6/19/2023 2:49 PM
739	Retired	6/19/2023 2:49 PM
740	Telcommunications	6/19/2023 2:46 PM
741	retired	6/19/2023 2:45 PM
742	Web Developer	6/19/2023 2:45 PM
743	Administration	6/19/2023 2:45 PM
744	teacher	6/19/2023 2:44 PM
745	Retired	6/19/2023 2:44 PM
746	Retired	6/19/2023 2:42 PM
747	Retirement	6/19/2023 2:42 PM
748	Retired	6/19/2023 2:42 PM
749	Registered Nurse	6/19/2023 2:42 PM
750	Nurse	6/19/2023 2:40 PM
751	Retired	6/19/2023 2:39 PM
752	Bereavement services technical officer	6/19/2023 2:37 PM
753	Student	6/19/2023 2:36 PM
754	Retired	6/19/2023 2:34 PM
755	Retired	6/19/2023 2:34 PM
756	Admin manager	6/19/2023 2:33 PM
757	Retired	6/19/2023 2:33 PM
758	Floor fitter	6/19/2023 2:32 PM
759	Software Engineer	6/19/2023 2:32 PM
760	Company Director	6/19/2023 2:31 PM
761	Retired	6/19/2023 2:31 PM
762	Retired	6/19/2023 2:31 PM
763	Quality controller	6/19/2023 2:30 PM
764	Human Resources	6/19/2023 2:30 PM
765	Financial Controller	6/19/2023 2:30 PM
766	Retired	6/19/2023 2:30 PM
767	Marketing copywriter	6/19/2023 2:29 PM
768	Accountant	6/19/2023 2:29 PM
769	Auditor	6/19/2023 2:29 PM
770	Retired nurse	6/19/2023 2:29 PM
771	Electrician	6/19/2023 2:28 PM
772	Machinist	6/19/2023 2:28 PM
773	Retired	6/19/2023 2:28 PM

774	Retirement	6/19/2023 2:27 PM
775	Retired	6/19/2023 2:27 PM
776	Retired	6/19/2023 2:26 PM
777	Retired	6/19/2023 2:24 PM
778	Retired	6/19/2023 2:24 PM
779	Retired	6/19/2023 2:23 PM
780	Retired	6/19/2023 2:22 PM
781	Legal Secretary	6/19/2023 2:21 PM
782	Student	6/19/2023 2:21 PM
783	Box Office Assistant	6/19/2023 2:20 PM
784	Manager	6/19/2023 2:20 PM
785	Finance Assistant	6/19/2023 2:20 PM
786	Retired	6/19/2023 2:19 PM
787	Teacher	6/19/2023 2:19 PM
788	None	6/19/2023 2:19 PM
789	Retired	6/19/2023 2:17 PM
790	Retired physiotherapist	6/19/2023 2:17 PM
791	Retired	6/19/2023 2:17 PM
792	Project Mgr	6/19/2023 2:17 PM
793	Retired	6/19/2023 2:17 PM
794	Executive Assistant	6/19/2023 2:16 PM
795	Retired	6/19/2023 2:16 PM
796	Retail assistant	6/19/2023 2:16 PM
797	Teacher	6/19/2023 2:16 PM
798	Charity Fundraiser	6/19/2023 2:16 PM
799	Retirement	6/19/2023 2:16 PM
800	Retired	6/19/2023 2:15 PM
801	Administrator	6/19/2023 2:15 PM
802	retired IT	6/19/2023 2:15 PM
803	Retired	6/19/2023 2:15 PM
804	Nurse	6/19/2023 2:15 PM
805	Retired	6/19/2023 2:14 PM
806	Unemployed	6/19/2023 2:14 PM
807	Retired teacher	6/19/2023 2:14 PM
808	Company director	6/19/2023 2:14 PM
809	Unemployed	6/19/2023 2:14 PM
810	Librarian	6/19/2023 2:14 PM
811	Solicitor	6/19/2023 2:13 PM
812	Retired	6/19/2023 2:13 PM
813	Marketing Director	6/19/2023 2:13 PM
814	sales	6/19/2023 2:12 PM

815	Nurse	6/19/2023 2:12 PM
816	Chartered Surveyor	6/19/2023 2:12 PM
817	Retired	6/19/2023 2:12 PM
818	Marketing Exec	6/19/2023 2:12 PM
819	FE Teacher	6/19/2023 2:12 PM
820	N/A	6/19/2023 2:11 PM
821	Manager	6/19/2023 2:11 PM
822	Retired	6/19/2023 2:11 PM
823	Retired	6/19/2023 2:10 PM
824	DIRECTOR	6/19/2023 2:10 PM
825	Retired	6/19/2023 2:10 PM
826	Retired	6/19/2023 2:10 PM
827	Promotions	6/19/2023 2:10 PM
828	retired	6/19/2023 2:09 PM
829	Health and safety officer	6/19/2023 2:09 PM
830	Learning & Development Specialist	6/19/2023 2:09 PM
831	Senior support worker	6/19/2023 2:09 PM
832	Retired	6/19/2023 2:09 PM
833	Retired	6/19/2023 2:08 PM
834	PhD Candidate	6/19/2023 2:08 PM
835	Nurse	6/19/2023 2:08 PM
836	Development manager	6/19/2023 2:07 PM
837	Nurse	6/19/2023 2:07 PM
838	Retired	6/19/2023 2:07 PM
839	Digital Marketing Executive	6/19/2023 2:06 PM
840	Retired	6/19/2023 2:06 PM
841	Nursery Manager	6/19/2023 2:06 PM
842	Lecturer	6/19/2023 11:47 AM
843	retired	6/19/2023 11:01 AM
844	CEO	6/19/2023 11:00 AM
845	Eduaction	6/19/2023 10:01 AM
846	Retired	6/17/2023 5:19 PM
847	Charity Trustee	6/17/2023 9:49 AM
848	Sports centre owner	6/16/2023 10:18 PM
849	County council employee	6/16/2023 8:35 PM
850	Arts Manager	6/16/2023 6:07 PM
851	Retired	6/16/2023 3:37 PM
852	video producer	6/16/2023 3:21 PM
853	Civil Servant (retired)	6/16/2023 3:14 PM
854	Retired	6/16/2023 3:10 PM
855	Photographer	6/16/2023 12:11 PM

Q3 What does the word heritage mean to you? (Select all that apply)

Answered: 866 Skipped: 0



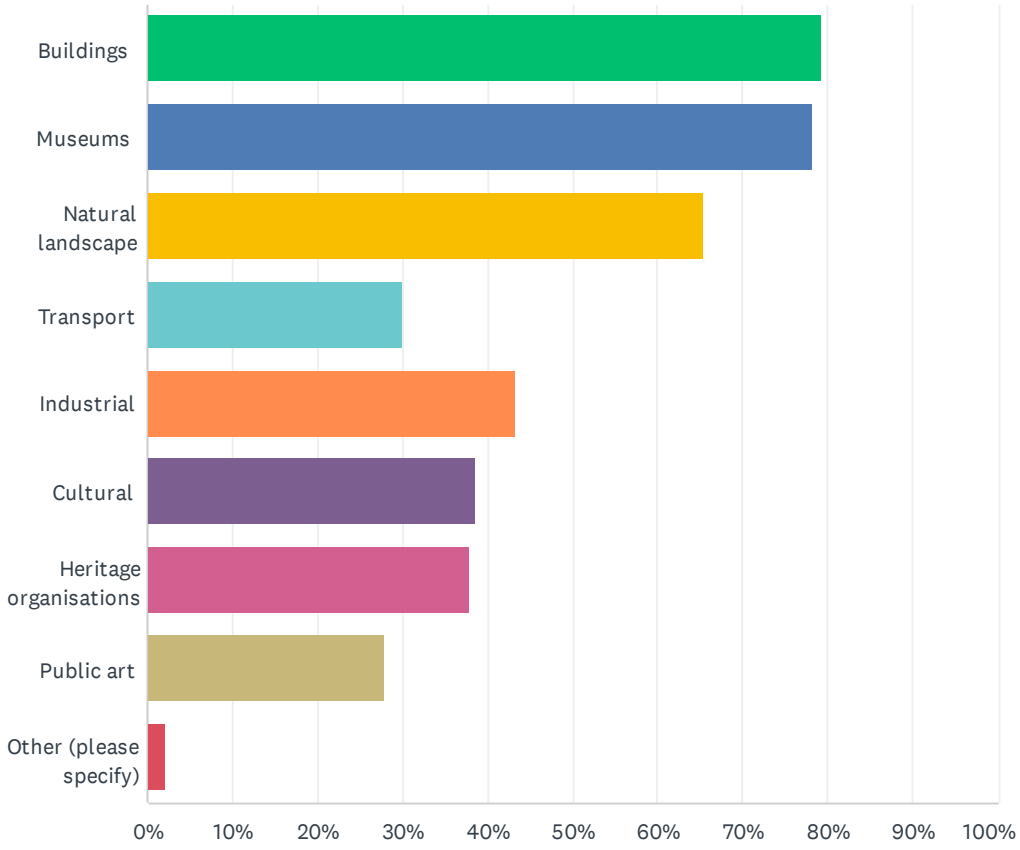
ANSWER CHOICES	RESPONSES	
Tradition	78.87%	683
Culture	75.29%	652
Preservation	64.55%	559
Legacy	54.62%	473
Buildings	52.31%	453
Memories	47.11%	408
Stories	37.18%	322
Identity	36.95%	320
Community	32.45%	281
Nature	23.21%	201
Other (please specify)	5.54%	48
Total Respondents: 866		

#	OTHER (PLEASE SPECIFY)	DATE
1	history	6/26/2023 2:14 PM
2	roots family	6/26/2023 2:07 PM
3	preservation of an identity's culture tradition and legacy	6/23/2023 11:41 AM
4	History	6/22/2023 10:42 PM
5	Other groups look at Nature concerns much more efficiently than I can The Community exists whether there is Heritage or not!	6/22/2023 10:09 PM
6	History, integration, community	6/22/2023 4:23 PM
7	history and discovery	6/22/2023 3:33 PM
8	Volunteering	6/22/2023 9:36 AM
9	History	6/21/2023 11:14 PM
10	Celebrating the Essence of who we are or what a place is without fear of offending or prejudice	6/21/2023 7:21 PM
11	Museums	6/21/2023 4:11 PM
12	Understanding and learning	6/21/2023 10:38 AM
13	Recording and Preserving History	6/21/2023 9:42 AM
14	All of above are ‘ ingredients’ needed to create a fair embracing society	6/21/2023 9:04 AM
15	Nature securing local parks green spaces where communities can mix from all ages where social events can take place	6/20/2023 6:58 PM
16	PREFER NOT TO PROVIDE SPECIFIC ANSWERS	6/20/2023 4:46 PM
17	History, archaeology, architecture	6/20/2023 2:48 PM
18	Everything we experience that makes us think and feel in new ways. The ways in which crafts & skills are passed on person to person.	6/20/2023 1:54 PM
19	folklore	6/20/2023 1:23 PM
20	Respect for past generations and their best achievements	6/20/2023 11:11 AM
21	Collective memory	6/20/2023 10:09 AM
22	Background	6/19/2023 10:46 PM
23	Faith	6/19/2023 9:41 PM

24	2	6/19/2023 9:26 PM
25	Roots	6/19/2023 9:14 PM
26	History	6/19/2023 9:02 PM
27	History	6/19/2023 7:55 PM
28	History	6/19/2023 7:39 PM
29	Old fashioned	6/19/2023 7:33 PM
30	All the above	6/19/2023 7:19 PM
31	History	6/19/2023 6:57 PM
32	Skills	6/19/2023 6:54 PM
33	I	6/19/2023 6:30 PM
34	Old	6/19/2023 6:19 PM
35	History	6/19/2023 5:53 PM
36	NHS	6/19/2023 5:49 PM
37	The history of people from a particular place and what has shaped the life of the people living there today.	6/19/2023 5:45 PM
38	Beliefs and practices which have been passed down through the generations and are still relevant today.	6/19/2023 5:31 PM
39	History	6/19/2023 5:12 PM
40	Transport Historical records Historic sites	6/19/2023 4:29 PM
41	England	6/19/2023 4:09 PM
42	History	6/19/2023 3:01 PM
43	Our heritage is what we have inherited from the past, to value and enjoy in the present, and to preserve and pass on to future generations.	6/19/2023 2:45 PM
44	History and lineage.	6/19/2023 2:29 PM
45	Na	6/19/2023 2:19 PM
46	Pastness, Inheritance, Public Artworks	6/19/2023 2:08 PM
47	Pride	6/16/2023 10:26 PM
48	Local history	6/16/2023 8:35 PM

Q4 What types of heritage are you aware of in North East Worcestershire? (Select all that apply)

Answered: 861 Skipped: 5



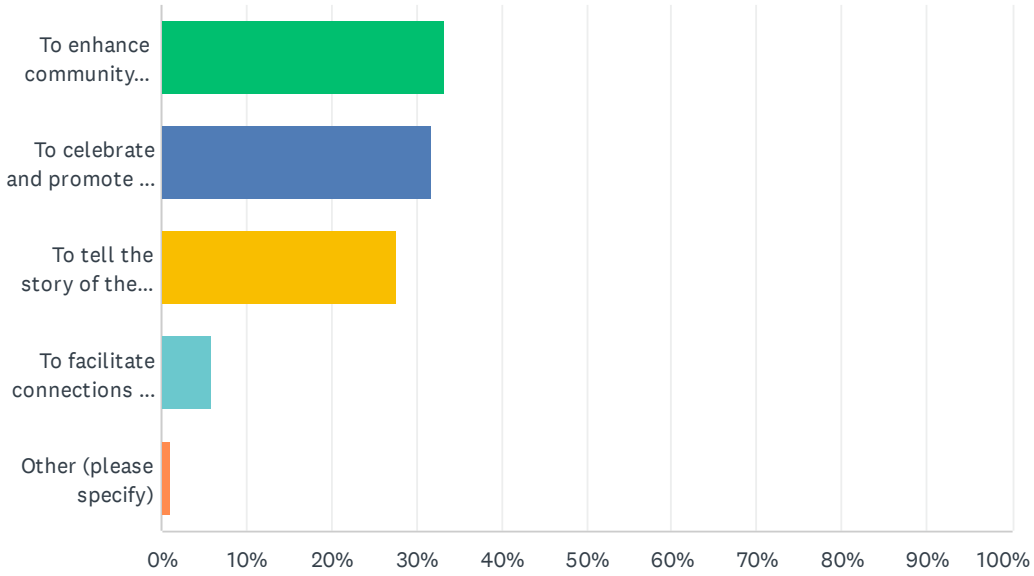
ANSWER CHOICES	RESPONSES	
Buildings	79.33%	683
Museums	78.16%	673
Natural landscape	65.39%	563
Transport	29.97%	258
Industrial	43.32%	373
Cultural	38.56%	332
Heritage organisations	37.98%	327
Public art	27.99%	241
Other (please specify)	2.21%	19
Total Respondents: 861		

#	OTHER (PLEASE SPECIFY)	DATE
1	The Landscape is there to enjoy and will always be there and I can't do anything about it. (until someone starts saying "The Blue Remembered Hills....." and then it's Heritage!)	6/22/2023 10:09 PM
2	None to be honest	6/20/2023 6:20 PM

3	ALL INCLUDING MANY ASPECTS OF LIFE NOW AND IN THE PAST	6/20/2023 4:46 PM
4	Speaking to neighbours/ residents	6/20/2023 2:14 PM
5	Orchards: fruit tree growing (mostly apples and pears), traditional cider & perry making techniques.	6/20/2023 1:54 PM
6	New town in the 70s for Birmingham overspill	6/20/2023 8:51 AM
7	Avoncroft, Hanbury Hall, Croome, Worcester Cathedral,	6/19/2023 8:36 PM
8	Needle mill museum primarily	6/19/2023 7:06 PM
9	Literature,Music	6/19/2023 6:47 PM
10	Bromsgrove has the Bromsgrove Society and the Word festival but we don't have anything like that. Redditch Pride was a great start but it was only one day. With our cultural and industrial heritage around needle making, could we have a festival celebrating handicrafts such as knitting, embroidery, sewing, crochet? There is a resurgence in popularity among young people for these crafts and it would be an opportunity to bridge the generation gap with older people helping younger people to get stitching!	6/19/2023 5:45 PM
11	Theatre	6/19/2023 5:43 PM
12	Unsure	6/19/2023 4:25 PM
13	none I'm afraid	6/19/2023 3:34 PM
14	None	6/19/2023 3:25 PM
15	No comment	6/19/2023 3:02 PM
16	None	6/19/2023 2:53 PM
17	Our heritage comprises of: the tangible - our historical sites, buildings, monuments, objects in museums, artefacts and archives. the natural - our waterways, landscapes, woodlands, bogs, uplands, native wildlife, insects, plants, trees, birds and animals. the intangible - our customs, sports, music, dance, folklore, crafts, skills, and traditions.	6/19/2023 2:45 PM
18	Bordesley abbey	6/19/2023 2:40 PM
19	None	6/19/2023 2:10 PM

Q5 In your opinion, what should be the core purpose of this initiative? Please select the most appropriate option:

Answered: 864 Skipped: 2

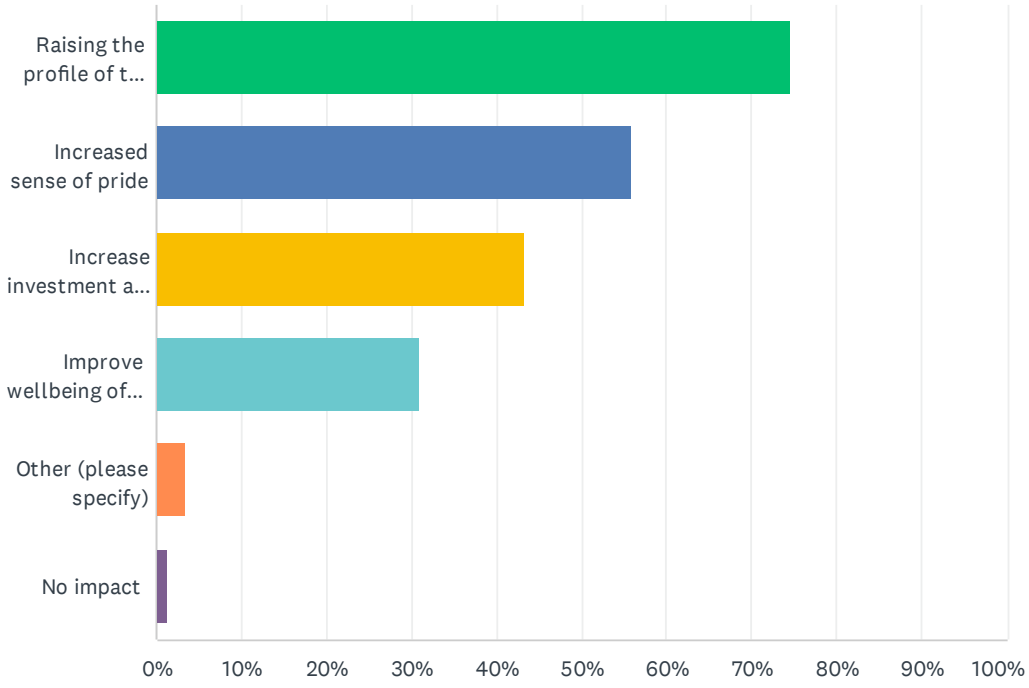


ANSWER CHOICES	RESPONSES	
To enhance community engagement and appreciation for local heritage	33.33%	288
To celebrate and promote the rich heritage of North East Worcestershire	31.83%	275
To tell the story of the area to visitors and increase awareness for local people	27.66%	239
To facilitate connections and collaboration between significant heritage places and spaces	6.02%	52
Other (please specify)	1.16%	10
TOTAL		864

#	OTHER (PLEASE SPECIFY)	DATE
1	I think the question is very unclear - not sure what you are trying to ask	6/23/2023 11:10 AM
2	To promote, enhance and get involved with community awareness, inclusion and support .	6/22/2023 1:15 PM
3	To celebrate and promote the connection of people and place	6/21/2023 8:41 AM
4	TO ENSURE (PLUS MANY OTHER THINGS) COUNCILLOR DORMER FAILS TO ACHIEVE HIS 'DREAM' OF DEMOLISHING REDDITCH LIBRARY!!!!	6/20/2023 4:46 PM
5	All are equally important	6/20/2023 1:20 PM
6	All the above is important	6/20/2023 12:42 PM
7	Not something I feel strongly about.	6/20/2023 9:43 AM
8	to celebrate the area with activities for local people in the community that have a broader appeal to the wider west midlands audience maybe teamed with artists and celebrities form the area	6/20/2023 8:51 AM
9	No comment	6/19/2023 3:02 PM
10	To utilise heritage as a resource to deliver positive benefits for the local community- building connections, improving personal and economic wellbeing	6/19/2023 2:11 PM

Q6 What do you think the value of this initiative will be to the community? (Select all that apply)

Answered: 860 Skipped: 6



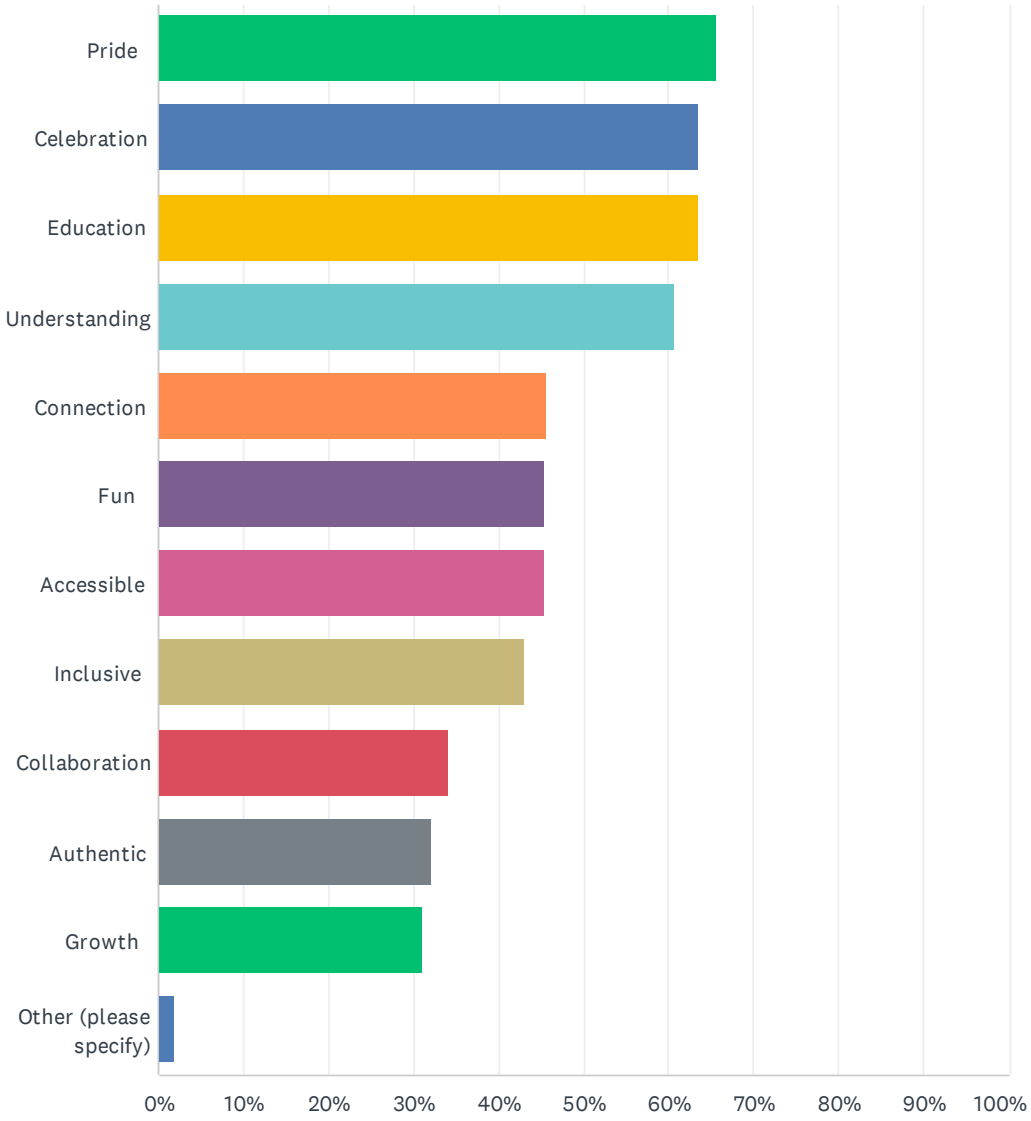
ANSWER CHOICES	RESPONSES	
Raising the profile of the historic importance of Redditch and Bromsgrove	74.53%	641
Increased sense of pride	55.93%	481
Increase investment and economic success within the area	43.37%	373
Improve wellbeing of residents	30.93%	266
Other (please specify)	3.37%	29
No impact	1.28%	11
Total Respondents: 860		

#	OTHER (PLEASE SPECIFY)	DATE
1	bringing others to visit and explore	6/26/2023 2:07 PM
2	No idea	6/24/2023 7:13 AM
3	Sorry I don't understand the question	6/23/2023 11:10 AM
4	Not sure	6/22/2023 5:01 PM
5	It depends what the initiative is!	6/22/2023 5:00 PM
6	Hopefully, it will increase community engagement and help break down apathy and barriers.	6/22/2023 1:15 PM
7	Volunteer work is good for the soul.	6/22/2023 9:36 AM
8	Belonging	6/22/2023 8:31 AM
9	Increase community cohesiveness connecting the past to present	6/21/2023 10:33 PM

10	Make residents aware of that which surrounds them i.e. educate and inform so that they may gain a sense of pride and through engagement and spending grow the local economy	6/21/2023 1:01 PM
11	TO HELP IMPROVE LOCAL DEMOCRACY NOW & IN THE FUTURE.	6/20/2023 4:46 PM
12	Bring visitors and economic benefit. Expand the offering at Avoncroft to interactive and use the building to supports Clubs and community groups. Make it less of a one off visit every 20 years to a living breathing used asset with Groups able to use it as a base - with Grant support.	6/20/2023 2:56 PM
13	Bringing much needed funding to community groups working with residents in the region.	6/20/2023 1:54 PM
14	educating young people in value of past and changing values	6/20/2023 1:23 PM
15	Hopefully	6/20/2023 11:00 AM
16	Increase people into towns and spaces across the area instead of people going out to other areas help build the areas backs up and stop them form degenerating	6/20/2023 8:51 AM
17	Will it work? Would the money be better spent elsewhere?	6/19/2023 11:20 PM
18	Unification around cultural identity. Leading by example.	6/19/2023 9:31 PM
19	Inter-generational recognition, awareness and transfer	6/19/2023 8:45 PM
20	Y	6/19/2023 6:43 PM
21	The cost to redditch residents	6/19/2023 5:51 PM
22	Intergenerational engagement	6/19/2023 5:45 PM
23	In turn, this would lead to investments.	6/19/2023 5:32 PM
24	But	6/19/2023 3:02 PM
25	Bit difficult to answer this as I have no idea what this 'initiative' is.	6/19/2023 2:29 PM
26	Na	6/19/2023 2:19 PM
27	Increased enjoyment of local heritage attractions in our area. New and interesting days out/activities for local people. A better sense of how our area was connected through history	6/19/2023 2:16 PM
28	Encourage collaboration between organizations interested in arts and heritage.	6/19/2023 2:08 PM
29	Potential to contribute to a sense of shared identity in an region that is quite fragmented.	6/19/2023 11:47 AM

Q7 What words would best communicate what this initiative should offer? (Select all that apply)

Answered: 866 Skipped: 0

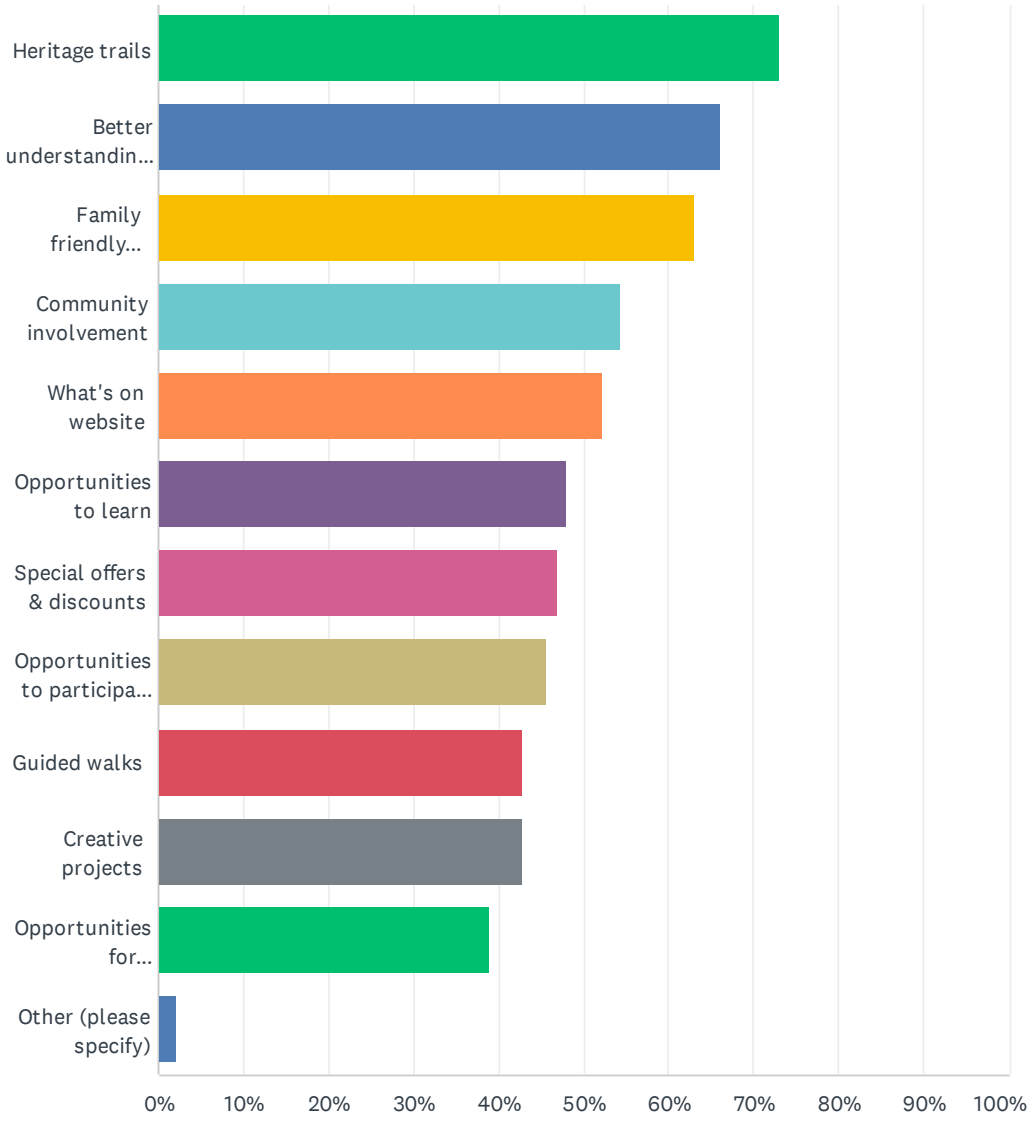


ANSWER CHOICES	RESPONSES	
Pride	65.59%	568
Celebration	63.51%	550
Education	63.51%	550
Understanding	60.85%	527
Connection	45.61%	395
Fun	45.50%	394
Accessible	45.38%	393
Inclusive	43.07%	373
Collaboration	34.18%	296
Authentic	32.22%	279
Growth	31.06%	269
Other (please specify)	1.85%	16
Total Respondents: 866		

#	OTHER (PLEASE SPECIFY)	DATE
1	What initiative are you referring to? Nothing was described at the beginning	6/23/2023 11:10 AM
2	Not sure about "Fun" specifically, certainly not comical - but unless People enjoy it they won't participate	6/22/2023 10:09 PM
3	Volunteer	6/22/2023 9:36 AM
4	Interest - education implies telling and teaching, rather than engaging people through interesting information and stories	6/22/2023 8:31 AM
5	Community	6/21/2023 5:54 PM
6	HELP REMOVE APATHY IN THE COMMUNITY	6/20/2023 4:46 PM
7	For everyday people and minorities - not just the rich and well connected who already probably know much	6/20/2023 2:56 PM
8	Passing on traditional skills and crafts, informing the community of their part in heritage through this process.	6/20/2023 1:54 PM
9	Ownership	6/20/2023 8:00 AM
10	The risk with "pride" is that it is often exclusive and taken over by populist narratives.	6/19/2023 5:32 PM
11	Remember, evolve, research	6/19/2023 5:31 PM
12	Pride should not be used due to other connotations	6/19/2023 4:09 PM
13	Knowledge	6/19/2023 3:50 PM
14	History	6/19/2023 3:01 PM
15	Revitalise	6/19/2023 2:29 PM
16	Fascinating, original, real-life	6/19/2023 2:16 PM

Q8 What resources would you like to see this initiative offer? (Select all that apply)

Answered: 866 Skipped: 0

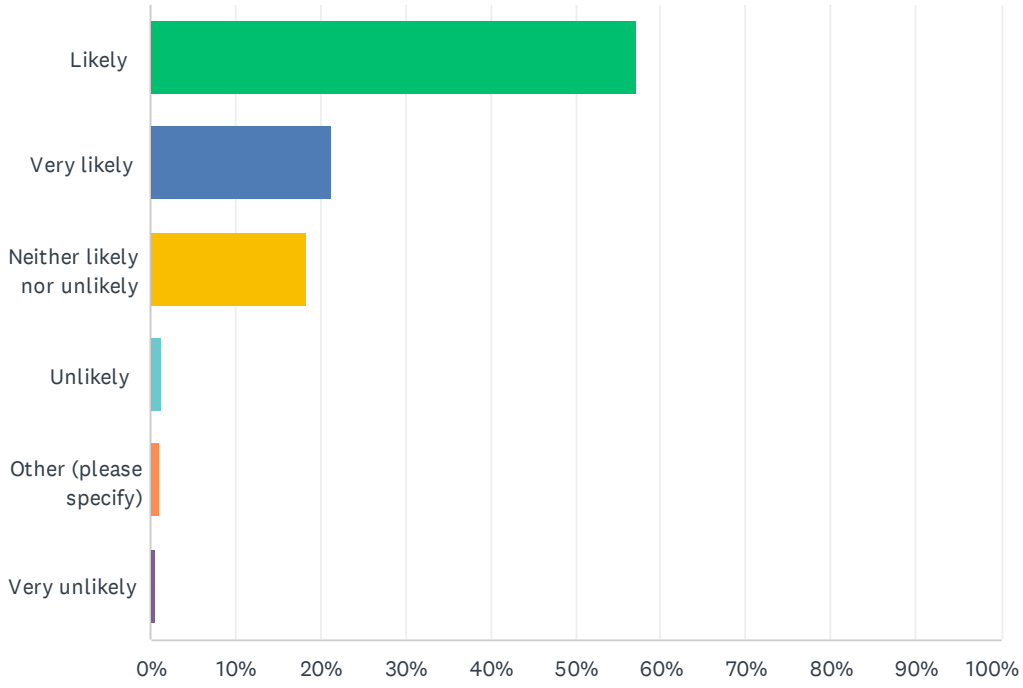


ANSWER CHOICES	RESPONSES	
Heritage trails	73.09%	633
Better understanding of heritage	66.05%	572
Family friendly activities	63.16%	547
Community involvement	54.39%	471
What's on website	52.19%	452
Opportunities to learn	47.92%	415
Special offers & discounts	46.88%	406
Opportunities to participate in projects	45.73%	396
Guided walks	42.96%	372
Creative projects	42.84%	371
Opportunities for volunteering	38.91%	337
Other (please specify)	2.19%	19
Total Respondents: 866		

#	OTHER (PLEASE SPECIFY)	DATE
1	Specific groups and projects on/including minority groups	6/22/2023 4:23 PM
2	commercial product development	6/22/2023 3:33 PM
3	Some free activities, not everyone can afford 'heritage' type prices and then this excludes part of the community	6/22/2023 8:31 AM
4	More well kept footpaths better bike lanes making events family friendly and encouraging green, healthy enjoyable event’s	6/20/2023 6:58 PM
5	PLENTY OF MONEY TO ACTUALLY FUND ALL THIS STUFF!	6/20/2023 4:46 PM
6	Make it useable and understandable and delivered to the less well off. Add free transport?	6/20/2023 2:56 PM
7	Funding to groups with relevant expertise. Wages as well as volunteers.	6/20/2023 1:54 PM
8	something more geared towards all groups of people as well as families were mid age people with no kids and the heavy theme of family with every initative leaves us out as there is nothing for us to get involved in - it may encourage all ages of people if there was some adult only things as well as it would help them meet new people and discover new groups and activities	6/20/2023 8:51 AM
9	Identify and protection of Heritage sites	6/20/2023 8:00 AM
10	Clear signposting and improving existing walk and cycle ways that will improve access around Redditch and to Bromsgrove	6/19/2023 11:14 PM
11	Links with schools through projects to raise awareness of local history, through community projects which add value and raise profile, would be great.	6/19/2023 8:26 PM
12	Inclusivity	6/19/2023 7:50 PM
13	All of the above	6/19/2023 7:19 PM
14	Local business inclusion	6/19/2023 5:53 PM
15	Workshops - kids holiday activities run by volunteers - a real museum for Redditch - a vibrant creative culture across the town	6/19/2023 5:45 PM
16	Better access for disabled	6/19/2023 5:12 PM
17	Celebrations, eg St George’s day etc.	6/19/2023 4:09 PM
18	Real-life stories and memories, opportunities to "have a go" or have hands on experiences	6/19/2023 2:16 PM
19	Partnerships with local businesses	6/16/2023 12:11 PM

Q9 How likely do you think it is that this initiative will increase your engagement with heritage?

Answered: 865 Skipped: 1

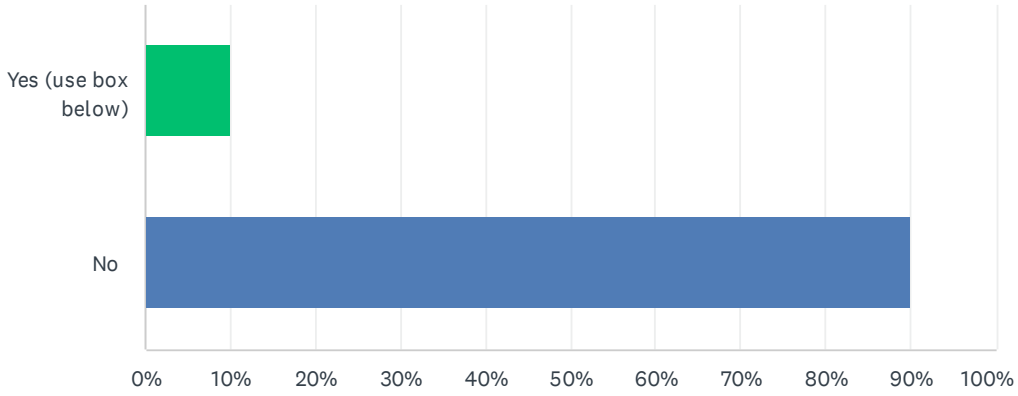


ANSWER CHOICES	RESPONSES	
Likely	57.23%	495
Very likely	21.39%	185
Neither likely nor unlikely	18.38%	159
Unlikely	1.27%	11
Other (please specify)	1.16%	10
Very unlikely	0.58%	5
TOTAL		865

#	OTHER (PLEASE SPECIFY)	DATE
1	It's not clear what action you are describing so unable to reply	6/23/2023 11:10 AM
2	As Town Crier and Trustee of the Norton Collection Museum and the Bromsgrove Festival, I am already inundated with Heritage and it would be very difficult to increase my involvement!	6/22/2023 10:09 PM
3	PREFER NOT TO SAY	6/20/2023 4:46 PM
4	How can you answer this question when you don't know what is going to be done!	6/19/2023 6:37 PM
5	Time will tell	6/19/2023 6:19 PM
6	Not sure if they'll be anything on offer usually there's nothing going on in Redditch	6/19/2023 5:30 PM
7	I already engage a lot	6/19/2023 2:36 PM
8	I am very engaged with Heritage but not in our most local area.	6/19/2023 2:16 PM
9	I don't come from Redditch so it doesn't interest me	6/19/2023 2:14 PM
10	Engage in what? If I'm made aware of something I might engage. It depends whether you can make it relevant to me	6/19/2023 11:47 AM

Q10 Do you have any additional thoughts or comments you would like to share about this initiative?

Answered: 829 Skipped: 37



ANSWER CHOICES	RESPONSES	
Yes (use box below)	10.01%	83
No	89.99%	746
TOTAL		829

#	IF YES, PLEASE COMMENT HERE:	DATE
1	'Make something happen', don't consign positive thinking to the bin.	6/27/2023 12:13 PM
2	we shouldn't forget that green spaces have a huge impact too physically and psychologically.	6/26/2023 10:00 AM
3	I am a volunteer for the Worcester Birmingham and Droitwich canal society and also with Canal and Rivers Trust. We take part in the Heritage open days organized annually by the National Trust. We have developed a guided walk around the heritage site of Tardibigge Wharf. We would be pleased to forge links with wider heritage initiatives and supports.	6/24/2023 12:17 PM
4	We should be more aware of the area as it is now and how it is changing.	6/24/2023 10:10 AM
5	We need to get Heritage to a wider, younger audience, so that they will take ownership as they Mature	6/22/2023 10:09 PM
6	There are many talented musicians of all abilities in Redditch and there is not enough opportunity to showcase such talent, eh. the likes of John Bonham. We need to attract people to redditch to see what we have to offer.	6/22/2023 9:04 PM
7	It needs to be advertised widely and in plenty of time.	6/22/2023 5:00 PM
8	Please broaden the lens. Celebrate ALL of us, not just the majority.	6/22/2023 4:23 PM
9	It is essential that this initiative receives full and prolonged backing from the local authorities and organisations (Police etc.) in order to succeed and flourish.	6/22/2023 1:15 PM
10	What is around needs to be known about. Currently you have to do a lot of searching and it would be good to have all the information in one place. I think it is important to engage all the arts to enable the heritage to come a live, storytelling, theatre, music, painting, textiles, sculpture. If you look across other regions they have so many opportunities for artists within cultural/heritage settings, sculpture trails, exhibitions (local artists, by which I mean art in the broadest sense), theatre productions. As an artist there isn't anything I really engage with in my local area, I take part in events mainly in Shropshire, Yorkshire and Gloucestershire.	6/22/2023 8:31 AM
11	Had a most lovely day at Witley court recently where there was a lovely display of	6/21/2023 10:33 PM

	traditionally fair games. The whole family enjoyed the day. There was also a really marvellous talk about light and how we got to film. I think we need more of these types of events that connect people from past to present. I think we sometimes forget to connect why we developed processes such as pasteurising milk with our present outlook on life wanting to return to paleo methods…a balance needs to be made but educating people in a fun way could really help society to own their actions.	
12	Great initiative. By linking all these sites & venues together one can promote each other as a group and increase footfall and appreciation. It will also increase business to local area.	6/21/2023 7:21 PM
13	I hope that people respond positively to this initiative	6/21/2023 4:49 PM
14	in current economic climate these activities need to be either free or at a low cost to the consumer i would suggest some form of outreach is established into primary and middle schools to educate whilst young minds are receptive but also possibility of volunteer recruitment in high schools ref. Duke of Edinburgh award	6/21/2023 1:01 PM
15	I gave the neutral response to question 9 because I already do quite a lot.	6/21/2023 9:42 AM
16	I would like accessibility to all events or Zoom meetings	6/21/2023 9:04 AM
17	Stop knocking down buildings of any interest & stop digging up anymore landscape	6/21/2023 7:43 AM
18	I think the natural spaces in Redditch and Bromsgrove could be used more for activities that promote better mental health and well being for local people and the historic buildings could be used as accessible spaces for learning about the history they hold but also be used for other community activities	6/20/2023 7:52 PM
19	Keeping local parks keeping green spaces,	6/20/2023 6:58 PM
20	THIS SURVEY: (i) How much has it cost? (ii) What % of the adult population in NE Worcs. has taken part? (iii) Other comments - I will not bother with here.	6/20/2023 4:46 PM
21	Splendid idea. Particularly important to consult with our local communities.	6/20/2023 4:25 PM
22	Lets actually achieve something for everyday people - and not just talk in circles. It needs funding - not going to consultants - but delivering to the community	6/20/2023 2:56 PM
23	I worry that much of our heritage is lost as unique old buildings and landscapes are destroyed for so-called 'progress'.	6/20/2023 2:48 PM
24	This is a low income area with a semi skilled workforce. People don’t have much money to spend. We need practical activities for good mental and physical health which are low or no cost to participants.	6/20/2023 1:54 PM
25	look at villages[eg Dodford the Chartist village] and less Redditch, more Bromsgrove.	6/20/2023 1:23 PM
26	I really hope this initiative gives a boost to the mainly volunteer run organisations who struggle to compete with the national and local branded heritage sites.	6/20/2023 1:20 PM
27	Thank you for asking me about my opinion on this initiative. Best wishes for its success	6/20/2023 12:42 PM
28	It would be good to be kept updated as the initiative takes shape & progresses	6/20/2023 12:24 PM
29	Bromsgrove and Redditch seem to be poor on cultural and heritage opportunities when compared with other areas.	6/20/2023 11:11 AM
30	I think music and art are not given enough priority. They are the things which are life enhancing for communities young and old	6/20/2023 11:11 AM
31	We need The Artrix back as soon as possible! This was an amazing focal point for the performing arts in Bromsgrove. Surely the council can get this up and running again soon?!	6/20/2023 11:01 AM
32	Use noticeboard at entrance to shopping centre! Whats on, and where and when	6/20/2023 10:24 AM
33	Promote it extensively within the local community. Lots of good initiatives/ projects seem to take place that the general community are unaware are even happening.	6/20/2023 10:19 AM
34	Sounds like a great initiative to raise the profiles of Redditch and Bromsgrove districts.	6/20/2023 10:15 AM
35	to engage with the younger generation from a school age so that they know about their local heritage	6/20/2023 10:09 AM
36	More Children's access and more automotive heritage activities	6/20/2023 9:29 AM
37	Investment in the artrix would be a great improvement for bromsgrove instead of building new projects that are not required	6/20/2023 9:23 AM

38	Needs to be more modern fun to link to the past heritage	6/20/2023 9:02 AM
39	I think a good idea would be the link the heritage with what is still in place today what was created that has left a lasting legacy for the communities. Sometime heritage looks at the past and if that item like needles the majority is now overseas then people can get down hearted from it that we are loosing everything we had. If we had some other things that have lasted over the years and are still really good today this would help people celebrate a timeline if growth and economy and look at what we could build so a discovery of heritage then and now and for the future that would get me more excited to see what is going to happen base don this	6/20/2023 8:51 AM
40	Please ensure you involve Redditch Ramblers to support walking trails.	6/20/2023 8:34 AM
41	Please stop demolishing historical buildings around Redditch and replacing them with bland poorly designed buildings that don't match the style of buildings in the area. Redditch is becoming an absolute eyesore.	6/20/2023 8:00 AM
42	Any initiative that promotes our very rich heritage can only be a good thing	6/20/2023 6:51 AM
43	I hope they can resurrect the Artrix	6/20/2023 5:43 AM
44	More Town Centre attractions drawing visitors in showing off Redditch history.	6/20/2023 5:33 AM
45	Sounds a good idea but in practice I worry its money that could be better spent elsewhere in the arts. Do we need a collaboration?	6/19/2023 11:20 PM
46	Redditch has so much to offer. When considering the sites - they should be made accessible. Use our existing walkways. Use examples from Holland with user friendly route signposting and information.	6/19/2023 11:14 PM
47	My mum's family goes back a long way in Bromsgrove. It's nice to feel a connection to the past. I've been all over the world and lived in lots of places in London and around Birmingham, but it's as though I've come back to my roots by settling in Alvechurch. It gives a sense of belonging. Good luck with the initiative, I hope it engages young people to care too.	6/19/2023 10:46 PM
48	A great opportunity to bring people together and educate about how the past can help the future	6/19/2023 10:41 PM
49	More advertisement for local events	6/19/2023 10:06 PM
50	Create competitions - get school children Involved -card designs, art project. Past and present Severn Arts music - pupils performances/ concerts Opportunities for music and dance - fusion of traditional and modern styles coming together Commissioning or inviting young composers to link musical genres from the past and present Build understanding between communities	6/19/2023 9:41 PM
51	The voice of the community is key, understanding what they value about the initiative	6/19/2023 9:26 PM
52	Please think about including information on the heritage of ethnicities.	6/19/2023 9:22 PM
53	Think we definitely need to engage the younger generation in all aspects of any decisions as they are the future of Redditch and bromsgrove	6/19/2023 8:57 PM
54	Any outcomes should engage already active organisations across districts in delivery.	6/19/2023 8:45 PM
55	As above, ignite the minds of schoolchildren and young people, by involving them in local history and give them a story to tell others. Enable placement of our towns within the Midlands, as part of our wonderful UK history - link to bigger stories to show our part in that - tell people WHY it's important, significant, interesting.	6/19/2023 8:26 PM
56	Make it diverse, colourful and inclusive to all communities	6/19/2023 8:10 PM
57	The green spaces are vital, ie parks, lakes etc that people can visit free. I do think events at these venues hower should have a nominal or realistic charge to help the Borough finances. Gym membership to be encouraged and walking for health, plus wellness programmes. Much of this exists anyway. Very impressed with the Redditch History Museum and Forgemill as someone who has lived here all my life it is great to see articles about old Redditch. Maybe more school involvement. I think Redditch does well anyway.	6/19/2023 8:09 PM
58	I’ve lived in Redditch for over 40 years. I cannot believe that the biggest town in Worcestershire is so barren with regards to shopping, and eating/entertainment. Redditch is not a ‘poor’ town, but treated as such. There is NOTHING to counter the idea that Redditch Is s**t. However, there is massive disposable income that doesn’t stay in Redditch, goes to	6/19/2023 7:53 PM

	Brum, Solihull etc…take a risk…. Canvas, advertise, promote…. COME ON…. We are better than this….	
59	Remember the past and include it in education and facilities. Keep good what is already good and progress to the future.	6/19/2023 7:42 PM
60	Reopen the artrix for arts & community	6/19/2023 7:40 PM
61	Needles & Nails	6/19/2023 7:33 PM
62	It would be great to get the Artrix open again as an arts venue.	6/19/2023 7:16 PM
63	Make it less commercial and more sincere and honest. Once you put too much focus on making profit the original cause is lost	6/19/2023 7:07 PM
64	I think this initiative should have a sense of ‘campaign’	6/19/2023 6:57 PM
65	Important points of contact for understanding, communicating and preserving heritage are libraries. Redditch must KEEP it's dedicated library building not squeeze into a tiny space in council offices!!	6/19/2023 6:49 PM
66	8	6/19/2023 6:47 PM
67	Restore old forgotten relics and buildings to put them to better community use in peoples daily lives.	6/19/2023 6:41 PM
68	Great initiative	6/19/2023 6:40 PM
69	Hope this helps in some way. Good luck.	6/19/2023 6:28 PM
70	Lot more should be done on and around boarsley abbey	6/19/2023 6:21 PM
71	Please concentrate on the positives of our rich heritage in our immediate area. Engage & educate residents, whatever their age. Create a living memory with recorded interviews of people's memories & their experiences of living & working here. Involve the communities that have established here eg Polish. Why did people move here?Involve schools, we need our children to know the history & take it forward.	6/19/2023 6:19 PM
72	GREAT IDEA. REDDITCH IS A LOVELY PLACE TO LIVE AND WE HAVE SOME GREAT HISTORY SUCH AS OUR NEEDLE INDUSTRIES AND MOTORBIKE HERITAGE. PLUS ARROW VALLEY PARK IS BRILLIANT.	6/19/2023 6:10 PM
73	It depends if this is going to be tick box initiative or actually mean something.	6/19/2023 6:01 PM
74	In the past, a committee has been set up to decide what happens. Can we have some 'real' people deciding what will happen and when please? And make sure that events happen all over REdditch not just the town centre and not just Arrow Valley or Forge Mill. Thanks.	6/19/2023 5:45 PM
75	This is the first time I have been made aware of this initiative. I am still a little unsure if it’s aims.	6/19/2023 5:45 PM
76	I never seem to know what is available or what is occuring. We havent had the free newspapers since covid. And there doesnt seem to be anywhere online where all the information could be gathered together. I rely completely on random items popping up on facebook via different community or charity groups	6/19/2023 5:43 PM
77	I live in Barnt Green/ Alvechurch for over ten years before I heard of Arrow Valley. The signage is still so poor that you wouldn't know it's there unless you were looking for it. Same with other "Heritage sites"/ local parks. It is a shame as more signage would help promote the area further.	6/19/2023 5:32 PM
78	I think it’s a brilliant initiative to increase community engagement with the local heritage and spread knowledge and awareness of the area’s history.	6/19/2023 5:31 PM
79	Redditch has nothing going for it. I moved to the area 10 months ago and have struggled to find groups / clubs to get involved with. There’s nothing here - especially if you work during the day - apart from Abbey stadium Redditch had very little to offer.	6/19/2023 5:30 PM
80	Ideas are fine but as soon as the voices of so called victims or people who were not in this country while Britten's were forging our traditions and history the whole project will be trimmed and twisted to fit in with them . Then as usual the funding will be withdrawn because it may cause afence. Watch this space.	6/19/2023 5:27 PM
81	This survey is a great idea and a great start. Keep asking, keep checking, find some guinea pigs. Too much 'heritage' is what the providers want to give us rather than what we want it to be. And keep the costs down, we don't have £20pp to burn.	6/19/2023 5:22 PM

82	I really do wish this area well . Redditch is such a vibrant town and I am exceedingly proud of what the projects like the Abbey Stadium has achieved so far	6/19/2023 5:18 PM
83	Redditch is an excellent place to live and we should express our gratitude to Redditch Development Corporation for their planning of the new town 50 years ago.	6/19/2023 5:10 PM
84	It needs to be well publicised	6/19/2023 5:10 PM
85	I am a Border Morris dancer so I am heritage!	6/19/2023 4:43 PM
86	Include redevelopment / opening of Artrix within plans	6/19/2023 4:38 PM
87	Effective communication and information is important at all stages with the various sections of the community.	6/19/2023 4:29 PM
88	It should concentrate on the English heritage which the area has developed. Modern “diversity” issues do not feature in our local heritage.	6/19/2023 4:09 PM
89	Better budget for promotion of events in the press and online.	6/19/2023 3:50 PM
90	Reopen the Artrix which celebrated culture and heritage	6/19/2023 3:43 PM
91	We need as a society to engage with people from all parts of the community and bring people together to help with mindfulness and give a sense of pride in themselves the local areas and our history (good or bad) and other people young or old	6/19/2023 3:39 PM
92	I absolutely love theatre production/stage shows.....and try to support our local theatre as much as possible.....sadly I can only afford to go once or twice a year.....some complimentary tickets would be so much appreciated!.....	6/19/2023 3:23 PM
93	Stress importance of volunteers, unsung hero's. Involvement gives a sense of being a part of progress. E.G. Palace Theatre, perfect ambience, fun, enjoyment and pride	6/19/2023 3:20 PM
94	Hope it gives Redditch back a soul not a hole	6/19/2023 3:07 PM
95	Promote events at forge mill for people who not on internet, and promote more on redditch in Worcestershire visitor guide, nothing on the Edwardian palace theatre or arrow valley lake or children’s events at forge mill, (Easter egg hunt excellent)	6/19/2023 2:49 PM
96	This should be viewed as a longterm project with a strategy that promotes pride, respect and a continuing historical perspective in the area.	6/19/2023 2:42 PM
97	It will be good to bring Bromsgrove and Redditch together so we can learn a lot about each town. Meet new people and gain more experience of what’s on in you local and branching out towns.	6/19/2023 2:42 PM
98	Because Redditch was known as a new town in the 70’s (i had a brand new home on Redditch development corporation. A brand new police station was built (which is to be knocked down) so much of Redditch character has been lost so its vital whatever can be done .. be done to promote Redditch and all its creative and artistry plus natural environment be saved preserved and encourage to the community to support its future for our children and Grandchildren.	6/19/2023 2:42 PM
99	Museum for the past industry in Redditch. A living museum showing casing Redditch ingenuity of the past and the future	6/19/2023 2:40 PM
100	It’s something we must do and really promote	6/19/2023 2:28 PM
101	More investment in local football. Local leagues are poor due to lack of teams able to participate due to extortionate pitch fees etc.	6/19/2023 2:16 PM
102	Hope it’s sucessful	6/19/2023 2:14 PM
103	access to dogs should be widely available. Free parking where available to help with the expense of visiting	6/19/2023 2:10 PM
104	Unfortunately society doesn't seem to be interested in heritage so I think you are fighting a loosing battle. Narcissism rules currently	6/19/2023 2:09 PM
105	You need to make this initiative relevant to young people from the region, not just visitors. Given the lack of community based investment in young people over the last decade, best of luck with that.	6/19/2023 11:47 AM
106	Please keep people in the loop !!! These things start .... Never to be heard of again !!!	6/16/2023 10:26 PM
107	lol	6/16/2023 3:37 PM

5. GRIN branding research and development strategy leading to the launch of the ReNEW project

d. Part 1 – ReNEW Brand Research and Development (Partner Engagement Lists) Attachment Four

CONSULTATION ATTENDEES

CONSULTATION 1 - Tuesday 4 July (1pm online)

- Louisa Davies
- Jonathan Cochrane
- Claire Beech, RBC/BDC graphic design team
- Conrad Palmer, Fairfield Village Flicks
- Lauren Ignjatovic, RBC/BDC Graphic Design Team
- Adrian Field, Kingfisher Shopping Centre
- Robyn Greenwood, RSC
- Helen Armstrong, National trust (8 Hills)
- Tim Mackrill, Palace Theatre/Rubicon Leisure
- Steve Cowperthwaite, Bromsgrove Arts Alive!

CONSULTATION 2 - Wednesday 5 July (9.30am online)

- Louisa Davies
- Jonathan Cochrane
- Gary Roskell, BARN, fundholder for Reimagine Redditch
- Jo Slade, Bromsgrove Society, Friends of St. Johns etc etc
- Clare wood, Dancefest - team leader for young people
- Denis Chick, Trustee at Transport Museum at Wythall
- Amelia Matthews
- Huw Moseley - B&R Council/Reimagine Redditch

CONSULTATION 3 - Wednesday 5 July (4pm online)

- Louisa Davies
- Jonathan Cochrane
- Richard Bromhall, Reimagine Redditch
- Zoe Willems, Director of Avoncroft Museum and Buildings
- Robert Elliot, Hereford and Worcester Chamber of commerce
- Owen Brown, (Marketing and Comms for Visit Worcestershire)
- Mark Axler, MAON

CONSULTATION 4 - Thursday 6 July (1pm in person)

- Louisa Davies
- Jonathan Cochrane
- Will Harpur, Reimagine Redditch
- Louise Braithwaite, Bromsgrove Independent Design Centre
- Richard Bromhall, Reimagine Redditch
- Kevin Ward, Norton Museum and Town Crier for Bromsgrove

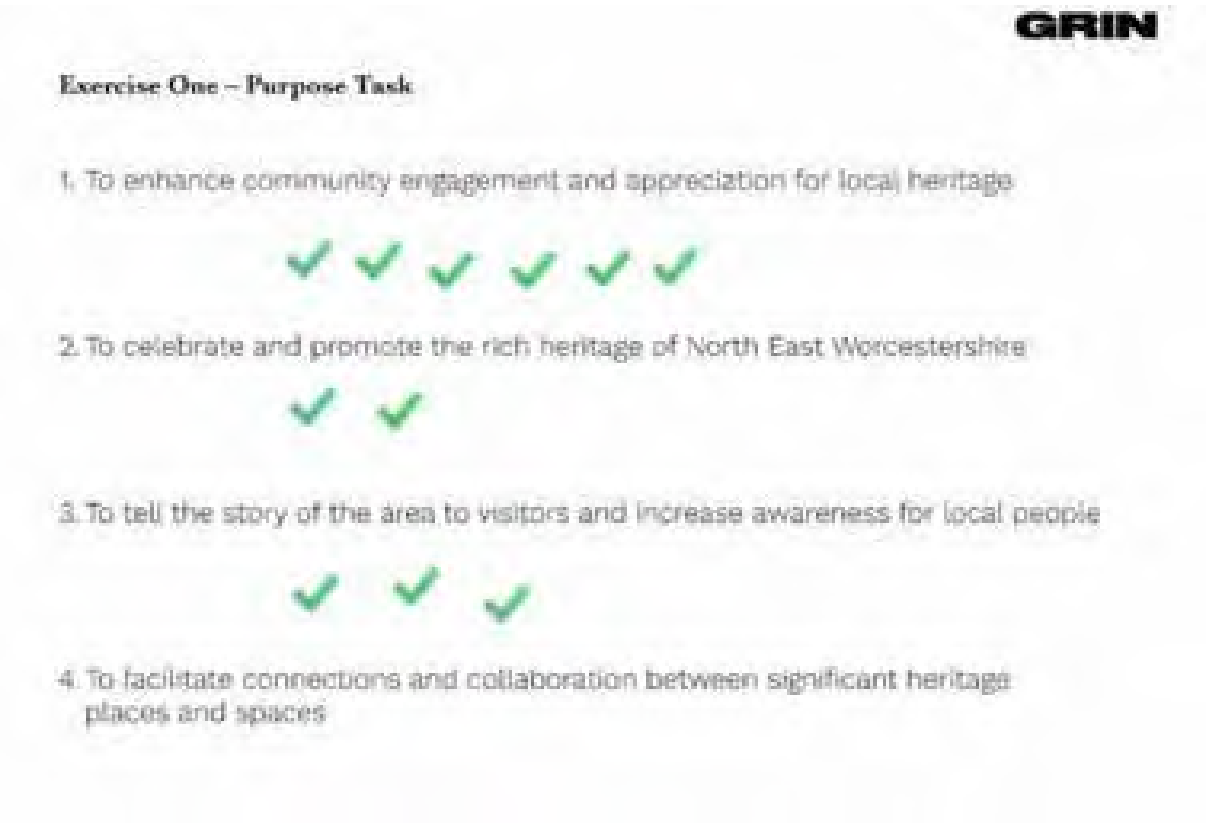
YOUTH CONSULTATION - Friday 14 July (6pm in person)

- 8 young people
- 12-24 years old (18, 16, 14, 15, 24, 14, 14, 13, 12)

QUESTION 1

WHAT do you think is the core purpose of the Heritage Corridor?

CONSULTATION 1



- All are interrelated
- For me, it's all of these - particularly the top 2 - allowing us to do the 4th better
- Option 1 feels like it has more legacy and the ability to be a bit self sustaining as well within the community
- Option 4 is a benefit of option 1
- No votes for 4th as this is what the HC enables them to do. By having an umbrella brand with lots of different places and spaces we can create more connectivity, more easily. If we create a digital trail that takes across the whole of the area going across different heritage areas and places we've made that connectivity happen but this almost feels like the next step. We have a brand and we can talk about the whole area and then the programming and the connection and joined working follows.

CONSULTATION 2

- 1,1,1
- 2,2,2,
- 3
- 1 for me if we don't start there we don't get anywhere, there's not enough engagement. Not enough appreciation
- Clearly we have to do all 4 but process starts with here we are, listen to us, now come and see us
- Number 4 is what we might do as a result of number 1
- And I think the task at hand here is to find a way to describe all of this in one or two words in a way that immediately grabs people as to how they can engage
- 100s of people from the survey responded in the same way
- The whole purpose of the HC is to provide a vehicle which could promote the heritage offers that are within the area, under an umbrella to **encourage** people to repeat visit. The how is bringing some capacity into the heritage assets and bringing in financial support to enable those organisations to further support themselves and a collaborative approach. We're creating a brand which is encouraging tourism into the area and encourages footfall, encourages people and communities to engage, for the organisations to have access to these fantastic areas and heritage assets which are within the area, to encourage these assets to keep going, ultimately that's what we've got to do, to bring money in from wherever we can, funding or people paying to visit so that these assets can stay alive, all of them are dependant on volunteer help and grant funding and all struggling to keep heads above water, so that was the whole idea of having a HC, which is quite well outlined in Simon's initial proposal,

CONSULTATION 3

- Interested in promoting access to Heritage to everyone
- HC is a result of a thorough piece of research work 'Tell me what you want' commissioned in Bromsgrove, which consulted around 1000 people pre 2020 and worked closely with lots of partners (before pandemic). One of the recommendations of that work, was the creation of a HC as a tool to bring together a number of different and quite significant Heritage assets across the region and promote and market them together and connect them meaningfully through activity, through content, through trails. Off the back of that recommendation a development plan was commissioned produced 2021. This report gave the HC more flesh and bones about what it was for and made a proposal for a branding exercise. For me this was an important priority, as to make the HC happen, we need the assets, we need the brand, we need the projects, the programming to draw all this together. The concen is with engaging people more with heritage locally and visitors, the connections and how the brand works alongside with Visit Worcs is really important. What we're here for is to help create a really exciting brand that will help sell, connect, promote and work collaboratively across a number of heritage sites and assets, important to say thats both tangible and intangible, it is about the places, sites, museums, built heritage, but also very much about the community and cultural heritage, industrial heritage of the area, the crafts, where there isn't necessary a place to visit but there's **a story to be told.**
- Since the Dev plan, we're also really looking at how we build the two areas, work of the compact is how we work as a team, piloting projects, **making the HC come to life**, what that means in real terms, all based on making the relationships work. Need to get to the stage that people know **what this is about in about 1,2,3 max words**. Sense of a call to action on the back of it. How we turn what Louisa said into 'this is what we're doing'. They know and they act.
- For me, the core purpose of the branding exercise is to turn it from an internal conversation into an outward facing brand. A lot of the inputs are from the insiders, already into heritage etc, that's reflected in the questionnaire. How do we get the voice and perspective of young people - these are a core audience that we want the brand to reach out to.

- 1,2
- 2 but achieved through 1 & 4
- 3,4

- 1,4

- It's interesting to see 4 come up more. One of the things that we've reflected in some of the other sessions, is that 4 is one of the ways in which we perhaps do 1 and 2. That without 4 makes it impossible to do 1 and 2. As that's then lots of individual places and spaces doing their own thing, whereas this is about a collective story. So for me it's about 1 and 2 but enabled by 4.

- What we've been doing a lot of around the Culture Compact has been about facilitating connections and collaborations and that's really important but at the end of the day, why do we want to connect, why do we want to collaborate, it should produce something, it shouldn't be connecting for connecting sake, it could lead to a inward facing group of cultural people who have lots of meetings. It's about saying what are we connecting for, what do we want to achieve through those connections.
- I'm probably thinking of number 3 with my visitor economy hat on from a VW perspective, prob not your purpose for the HC, the same for 4.
- Different people bring different perspective which is important
- You tell **storytelling** with your brand don't you?
- Yes a lot of our campaigning is about storytelling from comms POV, lots of opportunity for the HC to contribute to that. Cross collaboration exactly

CONSULTATION 4

- 3, 4, 2, 1, 1
- I'm actually here to facilitate connections and collaboration but it has also occurred to me while you were talking that that's just us and not bringing in the wider community, which is really what we need to promote. We've got to get bums on seats and people actually in, so perhaps community engagement and appreciation should be the most important.
- I've put 3 but I agree with aspects of everything that's down and more as well.
- But like you were saying, it's about how we involve people more because I think we do have areas of our community that are less engaged with what perhaps comes out through the Council and what's going on. And again, like others here, I'm here as a facilitator as I see my role as connecting with other groups so that we can work together in the future.
- I've lived here since 1979 when I was 6, and I know a little bit about industry because of where I used to live in town. I lived in off Glover Street, where there was small industry and it was needle making and then batteries during the war and so I know a lot about that because I've lived here a long time and I've had neighbours who were quite elderly over that period of time, who know all about the town and talk about what it used to be like.
- When I talk to other people and they ask where I'm based and I say "North East Worcestershire" and they say "Worcester" and I say "no Redditch" and their response is "Ohh Redditch, isn't that a horrible new town, hasn't it got a terrible ring road system and everyone gets lost when they try and go there" and the answers to all those things are kind of yes, but I love it here. I've had opportunities to work all over the place and I haven't, I've stayed.
- I think that the young people are less aware of what our town has been - we've got 1000 years of history, really. But people are not so aware of what that is other than perhaps going on school trips to the museum.
- I think we need to let local people know what's here so that they feel pride in where we are and they can celebrate and when people come to stay they can say "let's go to Avoncroft" or "come and have a look at something" or join an activity and do something together.
- I've put the first one. And full disclosure, this is a really important part of our practise and how we work. But thinking about it, that really feeds into how those other things can happen. So facilitating connections and collaboration between significant heritage places and spaces, we might have a sense of what those already are. But if we enhance community engagement, there might be heritage sites that we don't necessarily think of as heritage but that could be borne out by those kinds of work.
- That's kind of a call to action. You're saying that engaging with the community will draw out other heritage assets?
- I don't want to make any assumptions but possibly we might talk about Forge Mill or the Abbey. You know those sorts of places, but there might be others that we might not think about in that way. And increasing awareness for local people

or if you're doing more in community engagement then naturally you'll have more awareness of that. So it feels like that one kind sits under the other three and there's an opportunity there to kind of feed into those.

- I see a really strong link. Definitely #1, partly because it's our bread butter but actually it has to be all about that because ultimately you want people to go. You want people to use it, you want people to enjoy and appreciate it. But looking through the list and prioritising, I thought #4 for setting up those collaborations and connections between those places that have this offering that you have to expand, that you have to facilitate and make that happen. But if it's not linked to #1, what was it all for?
- I found out last week that Redditch United, has a 130 year history. It holds a Guinness World Record and is founder of what is now the National League - that is a significant bit of heritage that I imagine would not necessarily be at the top of the list in relation to heritage.
- We've been having quite a lot of conversations about the sort of tourism agenda and I really do believe that genuine, authentic community led placemaking, driven through thinking about heritage and stories of identity will improve the place and make it a more pleasant place to live and that will lead to more people wanting to visit. We want to make it grow from the ground up.
- There's already loads here that people and tourists could come and visit and come and see but I think you can't do that tourism bit without the without the community engagement and placemaking.
- We're winners and losers because of the way our New Town road system works, our family members who say I've never been to our house twice the same way in 25 years.
- When you're driving around, it's great because there's never a traffic jam, but there's no pavements next to the road. You never see any people, so if you get lost you can't ask them.
- It's a fantastic road system as it takes the traffic away from our residential areas, which is really good. But that also means that people driving through that don't see our residential areas. They go in to the shopping centre and then they just get taken away.
- It is a slightly isolating experience driving around.
- The Clover leaf - one of handful in Europe. The road system in the centre of the town, which takes you in all these various directions, is shaped like a clover leaf. So if you see it from the sky, that's what it looks like.
- It's quite an interesting emblem idea (the clover leaf).

QUESTION 2

HOW will the Heritage Corridor achieve its purpose?

CONSULTATION 1

- Getting everyone working together as a team across the whole area so everyone can see that there is far more going on across the area than everyone realised
- Raising public awareness, publicity aspect
- Lots of hidden heritage, little things that are overlooked and making an awareness of that to people who live here. People don't know what's on their doorstep and it gives people a sense of pride when they realise that it's down the road and they have something to do with it.
- It will help to promote to the outside area that North East Worcestershire isn't a one trick pony (more than old buildings, needles and nails) and there is more that they should be singing and dancing about.
- A big part is through the activity plan and ideas around creating digital trails, young curators, grant schemes etc.
- We achieve it through creating a magnet of the concept and encourage people to use the brand across their activity and say that they are part of this initiative.
- By using the brand, you are saying that if you visit you will expect to have a great day out and a really interesting experience and sign post to go somewhere else.
- **A magnet that starts to attract lots of activity** as it gives them credence and credibility in the area.
- A key goal is helping to build audiences for different people who may not have heard of the other organisations/assets.

- Whisper campaign (embedded within the community) not just them, it's the legacy within the community. Not marketing as such and having the messages and empowering people to have a whisper campaign. Thinking about it in terms of how the community are talking to each other.

CONSULTATION 2

- Bringing people together is great but unless they know who we are and where we are, we're never going to come together.
- Bit confused as to why we're here. We're here to move the brand forward but the brand needs to give a message that there is a group of great heritage organisations that we need to see but we have to start with number 1. Are we getting ahead of ourselves?
- Bringing people who are already aware to activities etc but through **different ways**, such as large scale projects in heritage properties, community cast as part of that, different ways of engaging the cast to get them to this task.
- how we do it is by creating a brand, then we promote that brand, then within that brand we have all the information about what people want to visit and that encourages people to come and gives the people in the individual assets the option to go to their funders and say we we're working in collaboration to engage more people in heritage and that gives people the opportunity to raise more money. This is where it's been for 5 years. We've got to get past asking questions about what it wants to be. It's already there what it wants to be, we've got to move forward to the point where we get this brand together and we promote and we put our capacity and we put our time into actually doing something and making that happen, so it's of use to people and achieves what it set out to do 5 years ago but it's all there, we've answered the questions in the survey, weve said what we want it to be, what our organisations are, said what our needs are, where we need capacity, it's all there just to be moved forward as far as I can see.
- That was a brilliant summary. I think we all agree with Jo but you have to, as you've got this job, to define what's in this region and what the word heritage means and you come down from that into how do we then show how we define heritage area and the heritage sector, how do you define that with museums and experiences. If you're looking at it as a punter out there, you might see heritage as something old, they have to first understand what Worcester is talking about when it talks about heritage in it's county, then come down and flush out the areas that we're working within, what our museum does, what the needles museum does, what the dance - all that stuff does and thats your top message. The brand will come out of what we define that to be. Are we joining up heritage, what are the words. The brand is really important here, that has to wake people up to the heritage opportunities in Worcestershire. A heritage trail doesn't really mean anything to mr & mrs average punter who have got money in their pocket, want to go our and see something. and don't want to go far and spend too much money. They need to **understand what it is, what it does, what it tells them in an umbrella.**
- I understand Jo's frustration, it's been going 5 years for you but not for us. You need to engage with new partners in order to do that, part of that is for new partners getting ownership under the brand and the direction, so I can appreciate those at the beginning who just want to get on with it but now's the stage where you're actually widening the partnership, lot of people getting involved and this is fairly new to me and I'm welcoming the opportunity to get engaged with it. One of the things we sometimes are focussing on is heritage organisations and that's not what I'm thinking about as heritage, there are HO and they're really important but it's as much about the local mosque down the road that doesn't think it's a heritage venue that we need to include. So that first thing about community engagement and appreciation for local heritage, it's not just about heritage organisations, it's about them appreciating heritage all around them.
- We have defined what the HC is in a sentence, which we shared at the conference and in lots of meetings, in that 'It's an open grouping of heritage assets working collaboratively to increase engagement and that includes built and natural heritage museums and heritage attractions, crafts and industries, sites and works of interest, collections and stories.' A broad and inclusive definition of heritage that relates to cultural heritage and memories as much as it relates to a museum, which I think is really important and if we can achieve that will allow us to achieve a more wider/diverse audience. We need to encourage people to go to the things that they feel comfortable with and also **trying something new** that they wouldn't normally go to. They would go to a museum that they wouldn't usually go to because it's part of this thing that they are connected to through their own heritage, that would be a positive thing. As well as marketing, the thing that would make the HC pop and fizz and **be exciting** would be to have the joint collaborations in terms of trails and programming, content and curation,

working together a bit more holistically, to tell that wider story through work we do together. More than marketing and signposting, the brand has to be that thing that sits across everything and encapsulates all the brilliant work that everyone's doing.

- Marketing and signposting is really important but it's about people in the community realising that spaces are relevant to them, along with places and finding ways for them to realise that and **seeing things in a new way.**

CONSULTATION 3

- Be brilliant if we had a website to showcase all the great places to go to, lots of info about access, programming and activities and that used the brand as it's name etc.
- Agree but with caveat, how do we reach the people we want to reach, 1) identify who we want to reach with it, they need to know where to look. Concerned with over duplicating things already talked about within our inner circles. How do we link in the VW campaign - this is about reaching outward and bringing people in and I see this HC useful, pilot subset to link in with the VW model, see this as one of the routes to a wider group of people. Most likely people looking to do something in worcs, they'll go to a more established site first.
- Got the VW brochure, you have the names of high profile Worcs assets - Malvern Hills etc, big brands in themselves, I imagine this brand would sit in a similar size and scale, we'd hope anyway, within that worcs offer.
- We're developing a tourism grown plan for the county next x amount of years, heritage is some of the stakeholder sessions that we've done, some of the wider research, heritage is one of the most fantastic assets that we have, so that's going to feature heavily across some big campaigns, involving this in a section in our website would be great, whether it's a heritage lead and lookat this for other parts of the county to join this together, and tailor it with itineraries, blog posts, heritage open days, lot of scope to work together on 100% and have it as a sub message, which is in our marketing plans going forward.
- In my mind there's a venn diagram between this new brand and the work VW, 2 circles and bit in the middle where they overlap. To get people to visit places like Avoncroft is a core purpose of both brands but I think there's other stuff in the mix with the HC that we have to keep sight of, which is that wider definition of **heritage being anything from the past that we want to hold onto in the present and that we will continue to value in the future.** Which means that the definition of heritage that we're considering is broader than the built heritage and is also about cultural and community heritage and it might not necessarily be that thing that drives visitors to the area but there's definitely something how, if we invest in young people in a curatural, programming space, marketing space, around heritage and ask them what they get excited about and what they value, or involve communities in projects that combine thinking about their heritage, their story with placemaking activity, that we start to make the place nicer, more pleasant and more interesting for people to visit. There's a connection between the local people feeling that pride and belonging, that engagement in the place they where they live and the connection of that with their heritage and their identity and then the longer term, the other picture about the visitor economy and it's not entirely straight forward. What we've got to remember when we're talking about this brand is the inner circle that overlaps with VW and the things that don't in an obvious or immediate way.
- There are so many different sites doing so many complimentary things, that actually a recommendation from your report might be a site map of how these sites are going to work together. The collective sites are for the benefit of the visitor in order that the organisations that are hosting information on them can be found, problem is you'll have people who are looking for heritage and organisations wanting to be found by visitors to multiple sites and visitors not being able to find their way through and the consequence then becomes that the visitor and the organisation are united and divided by the same problem, they can't find each other quickly or easily. They're turned off heritage by their experience of the website.
- The strategic shift in economic terms are organisations talking not just to themselves but to their visitors, too many websites, too much info, nobody finding the info quickly and simply.
- What we want to do is certainly not 100% what VW want to do, we're a little more focussed we can go into a bit more micro detail but I love the analogy of the Malvern Hills, it has an identity of an area, it's not just the hills, it's the area, where people, live, work, trade, play, have a pride, a sense of belonging, a sense of identity and ownership so they can use the Malvern Hills tag, the brand, as part of celebrating and promoting what it is they do. In terms of this as a branding exercise, rather than the whole exercise of doing all the collaborations, we need our own version of the Malvern Hills for this area.

- Coming late to the project and the term HC was used to describe this group of things in this area but another description used was that we're the hole in the polo mint inbetween Bromsgrove and the Cotswold, it's about saying what are we going to fill that hole with? We can't go to the wider world and say we're the hole in the mint, let's be more positive, what's our equivalent of the Malvern Hills. I see that as being the important thing to come out of this branding exercise. That then becomes the brand that the website would encompass and we can then drill down into community events but it would be the link that VW would have to the broader world. Click on that within VW and get access to the wider depth that we could provide from our collaborations.
- If the website is the call to action, the central point of this project, then the brand needs to be reflective of SEO terms, Worcestershire as our brand and name is a massive key word for seach engines such as google, a lot of our traffic comes from there, that's from outside visitors searching for inspiration. People probably not going to be searching for heritage corridor so it's how we develop that brand into a piece where it's linking up with search engines and those key terms being picked up for that website, so you're going to be tapping into far new audience. Heritage has great figures on google but a secondary word that describes the project and what it does.
- Search engines are optimised and work together, maybe an area of funding, a whole collaborative piece around these search engines and websites, support the organisations and support the people, get the rules right that could be built in beyond the brand.

CONSULTATION 4

- If you want to get involved in stuff that's a bit offbeat and a bit unusual from what most people do, it can sometimes be quite hard to find out. It would be good to have everything grouped together so that if I've got a bit of time and want to do some volunteering or take part in more activities in my community I can find a cluster going to whatever it is,
- When I was looking for things to do post COVID, it was quite hard for me to get through that. I went to the Council's website and the information available wasn't as clear or accessible as I think it could have been in terms of hear some stuff to get engaged with.
- I also think we've got some challenges because we have quite a large youth population. We have quite a young and under 25 profile and there seems to be a bit of a gap in the middle. We have good bits of targeted youth provision and some good services for people who are older, very mature or people who are living with dementia. But I think there's a gap in the middle for people like me who come into middle age and think what would I like to do now I don't have to work 300 hours? That block of people is a little bit missed out at the moment.
- The people that are easiest to engage in cultural activity and heritage-based activity are the young people and retired people and it's the age group in the middle who are stretched (looking after kids and parents).
- More local elements that can appeal to everyone and some sort or hub where you can go and see something where all this information is available.
- I think the other way we can do that is by partnering up organisations. So perhaps someone gets in touch with you through a Council website and they are then referred on to where they can find that activity I.e. a reading club on a Tuesday.
- I think the nature as well of the way some organisations run on voluntary basis makes it quite hard for us to give a consistent approach to everybody. We can't always phone people back straight away.
- It's got to promote people to take a step, hasn't it? So as soon as you see it you go "okay, that's easy enough, I'll go do that now". And as soon as you've done it, you're in the world that we're trying to get them to inhabit, but it's how the word triggers that action.
- I think it's really important that once we have the brand, we also have the activity that sits under the brand and I think it's got to be more than just going "these are all the things that are happening or these are all the places you can visit and here's a link to their website", who's there we've linked to their website. We've got to identify the projects and the schemes and initiatives that do #4 here and create those connections and collaborations that become public facing.
- This isn't my proper answer but it just stuck out to me based on when we were talking about the road system and how people have got those great stories about Redditch historically but then say "oh God, it's all changed since 1965. It's awful.." There's probably something about that.
- I think particularly with heritage stuff (and it's not always like this and people who are doing this work now are doing it in really interesting ways) but I think potentially perceptions of heritage, where people aren't regularly engaging can see it as stuffy.

- If we're actually trying to achieve getting more people into it, should it be branded as entertainment? Because you go to a museum, it entertains you for a while. Everything that we're doing really is actually for people's entertainment. Would that help at all?
- It's the making and doing aspect of things as well. I think people carry good memories of stuff they've actually had a hand in doing. Whatever their ability to participate might be and that's going to vary for everybody.
- Making and doing is so important. It's intergenerational as well. Older generational used to mend everything by hand.
- What's it's got to do with me? How do I relate to this? Which then helps you feel that you own you own brand.
- Through doing things you can connect to the heritage I.e. the mosaics are an art form that feels really traditional, like the Greeks and Victorian swimming pools, whereas if you're taking part in something that where you're actually making some form of mosaic it then becomes relevant and brings it to the present.
- If you're taking the kids to their classes and looking after parents, fun's great. What else can you do with that hour and a half when you're sitting in the car reading a paper?
- It is how much has changed in such short a time (using a phone box at Avoncroft for example), but the things that we still need to do, we still need to communicate with one another. We've just found ways of doing things differently.
- Perhaps it's more about how do people occupy their time and if we can drag them away from the screens, tv, the things that they are used to? It's occupying their time more than entertainment and in a good way.
- Trying to provide activities that different age groups can enjoy is where the fun comes into it.
- I think it's sometimes being able to tell them why they're going to enjoy it as well. Because sometimes people can't imagine what it's going to be like if they make the effort to go to that place.
- This is such an oversaturated market. There's so much out there. Images. Brands. Things people want you to do. People are hiding from all of those things. I avoid it. How do you cut through that?
- Actually when it comes down to it, I still fully engage with the ones that are relevant to me and useful to me when I want them. It's not to be concerned about because as long as you're making sure you're doing the right thing for the right people at the right time and you'll get your messages out and you've done your research it should all be relevant (this process is making sure of that). I think that mitigates that risk quite a lot.
- It's about what drives people and how we are helpful to them.

QUESTION 3

WHY is the initiative needed, why does it exist?

CONSULTATION 1

- A lot of the heritage is overlooked i.e. Paolozzi mosaics at the shopping centre.
- Lots of interesting stories to be told and it's hard in the West Midlands to find a space and to put that across as it's a crowded market place
- Trying to bring Redditch and Bromsgrove up the list of places to visit in the area
- Some people think heritage isn't for them so feeling welcome is important - can the brand project be a strong message that heritage can be for them?
- People have a perception that heritage is ancient stuff
- There is so much out there - they have a span of heritage ranging from iron age to present day. People don't know what's happened in the last 50 years let alone 500 years.
- There is so much information that people can relate to, and if people can relate to it because of an interest they have they will take ownership and create greater pride in this part of the region
- People don't appreciate the impact that Redditch has had on the world. The area contributed a lot and people should be proud of where they are from.
- Promote wellbeing in our area through creativity and heritage
- Engaging families, perhaps in days out that can be had throughout the corridor - collecting visits together into groups for a full day's activity perhaps?

CONSULTATION 2

- Young people is also about redefining heritage as a way in - their skatepark, the outdoor space they hang around in - and engage them from there.

- Increased pride and awareness
- It's hard to engage people unless you have some kind of identity (part of one big partnership)
- It has to be multi purpose, get funding in, get people involved, show that we can run multiple events
- Importance of collaboration, helps with engagement, cross marketing within themes, get as many new areas as possible and engage with as many new people in the community as we can. Survey results v interesting, age group v high. Struggling with younger age group engagement, we struggle with that all the time, the more we can collaborate across all assets the better you'll get that engagement, Umbrella thing ticks all the boxes and will help **everyone working together and promoting each other and supporting each other**.
- Strong sense of **ownership**, when you see this brand feel like your **part of something**, which then generates the pride and awareness at same time about what's really important about where you are and where you're from. That encourages people to come from outside of the area, because they'll have a strong sense that it's got something about it. The call to action should be that people feel like they want to add to that sense of belonging and get involved with it.
- We all have problem with young people engaging but schools are the way into that, if someone doesn't have access or they're not part of being outdoors and doing all those things associated with heritage then school is the answer and for them to realise heritage is important to them, otherwise they'll become adults, they're our future audience, who have no sense of knowing that they are part of the heritage around them.
- Young people, issue being going on for years, trying something new, such as massive retailers - speedo, did a weird campaign because it was the way to catch the attention of new people, so its about getting some of those ideas. **Redefining** what's interesting and how it's made interesting. A website and a brand aren't how they're grabbed, it's not just about how it's seen but how it's used and put in practise. This changes all the time, even from a year ago.

CONSULTATION 3

- Louisa's definition of heritage, I think it's economic and social benefit, a connection of people and place. For me part of the social responsibility, is **maintaining our past in the present for people in the future**. That has economic and health benefits. Avoncroft is a wonderful place you can spend days walking around it.
- It's a valuable question for Avoncroft to consider. We all feel very strongly, we're not just here to preserve the past in aspic, we want this to be a relevant and contemporary space as well as a space that preserves and protects, it **brings the past to life** is the key thing. A lot is about making this **relevant to contemporary audiences** and that's what we're going to be trialling this year. Explaining something in the past but linking it right through to the present - working lives on the land and how that's changed over the years and what that means today and what that means to you about the price of bread in the supermarket. Again, it does link into what VW is doing, it's telling stories, that are not just of the past, they're integrating people into those stories.
- It's going back to that storytelling message and how you do that, whether that's through interpretation or when you're at a site or experiences, or perhaps heritage open days etc, where things are available to the public which aren't usually etc, creating that into it's own experience for the younger market. Storytelling is big theme which can link into what we do in our wider campaigns
- I guess going back to the why, why do we think storytelling is important, it feels to me this is a common thread of humanity, this is how we make connections, this is how we feel like we belong, how we overcome differences, because we tell stories to each other
- There's something about values and what we value, having that connection to the past but forward looking. Something talked a lot about in schools and education is British values but the values of our community, what we value, how we explain the past, present, future. I think it's important for people and place to know where you are, where you come from, why this is important, perhaps to give some sense of local pride.

CONSULTATION 4

- The business about people who will share their individual lived experience and they'll be quite positive but then go along with the narrative or they weren't necessarily challenge it, because for whatever reason, they're embarrassed, they just go along with it. There's some real value in bringing that together somehow and showing all the individual people who have all these really shared positive experiences.
- Birmingham's a really good recent example. For me, the perception changed during the games last year. I saw people around me and online change the way they were speaking about Birmingham.
- During the games they were interviewing people about who come to Birmingham for the games, and asking them what they thought about Birmingham or what did they expect and what was the reality? This woman responded "I just thought it was going to be grey weather. It was so colourful." It's interesting that the impression of an area's heritage is still what people expect.
- What I've noticed is when there have been little opportunities to have something really, really cool happen in the area, for instance, you give a microphone to somebody who people worship and they use the word "Redditch" or they say "good evening, Redditch", there's this effect that heritage of that culture has it impacts on the way people then think/feel about where they are.
- It isn't this daunting task that we have got the Commonwealth Games here but there are little ways to hook in and get people feeling great about the place and maybe there's some action there around what the activity plan and all the money we're trying to get to make some of this actual thing we're creating actually happen.
- We have waves of different arrivals from all over the world. Polish community, Caribbean, Indian, Pakistani, Syrian.

QUESTION 4

What do you think should be the future ambitions/long-term goals for the Heritage Corridor? Or what would you like to see achieved by the HC in 3-5 years?

CONSULTATION 1

- People from outside the area have heard of or visited the area because of the brand
- Increase in visitor numbers to the area
- Increasing numbers of people participating or volunteering and getting involved in their local space
- Inclusivity and diversity - to have the widest possible representation of heritage and cultural heritage of different communities i.e. refugee community. How do we create something that grows with us and doesn't restrict us rather than focus on the obvious bits of heritage?
- **Something for everyone**
- Amazing to have a platform like Birmingham What's On. This would help people who don't have websites to upload things on to it and promote their activity. There is a huge amount happening, something that integrates and pulls that information together would be a real asset for everyone to connect everyone together. Some kind of hub would be incredibly useful.
- Local engagement first leads to placemaking and then the place becomes more attractive to visit in an authentic way.
- There needs to be a a greater buy in by local people to make it a success (they will be the volunteers). It is special, it is important - current sense of apathy that needs to be changed.
- Create a sense of pride and awareness of what's going on so that people from the outside who visit are welcomed.
- Big advantage of the brand umbrella that covers some of the heritage activities is sign posting other events and presenting other things that might be of interest to them.
- How do they encourage repeat visitors?

CONSULTATION 2

- Basically the brand has to be multi-purpose - appeal to funders, engage the community, show cohesion in the sector
- More local communities recognising the assets in their community that aren't traditionally recognised as heritage
- getting people, talking. people saying come to this area
- More people going and participating
- Increasing numbers and also increasing the diversity of the people that are able to participate in culture and heritage, who live locally and also people who are visiting the area and that this new brand is a known thing that people are aware of outside the area, so that we've built some profile and the offer and if you asked people in Bimingham for example, they'd be like oh yes we spent the weekend in Bromsgrove, went to all these places and had a brilliant time. The sense that we've broken through slightly, into people consciousness.
- We've got to see organic growth from people talking about what they've experienced to their neighbours and friends, so marketing is done by the visitors. We're seeing it in the museum, people say they came because their friend told them that it was great, we need to get to that position. Talking about not just our own organisation but others all across the region. It needs to be 'come to this region because there is so much to see. We did xxxxxx and saw xxx etc etc. That's what we need in 5 years time. Spending less and less time talking about who we are and what we are because people are talking about us and demanding to come and see what we do because it's great.
- All of these things are of a consequence of those visitors to me, all of those organisations and heritage places are in a better stable position, volunteering is more secure, financially more secure. Has been a challenging time leading to the pandemic which was horrific, it really disrupted how those organisations worked, how they function and their finances, this work has got to support them. To stabilse those organisations and assets because without that, the brand won't work anyway. It's the other side of what we're talking about, we want the engagement to create incredible revenue, it will increase volunteering but this is the core thing.
- Absolute heart of it it's got to **encourage people to take action**. It's got to drive people to make a decision to do something, predominantly to engage. That's the key, to use this brand as a call to action, to get people to engage and participate, to come, to do etc.
- All the smaller parts of this organisations, local authorities, parish councils etc, are all have our materials to promote, towns, cities, villages etc need to help their local attractions bring people in. So the brand is established and with **messaging - 4/5/6 key messages in plain English what this is all abou**t. All the small organisations use these messages to support us and to support them with local visitors - free publicity. Engage locally.

CONSULTATION 3 and 4

It was decided to move onto values as it was felt this question was being discussed and answered in the WHAT, HOW and WHY questions.

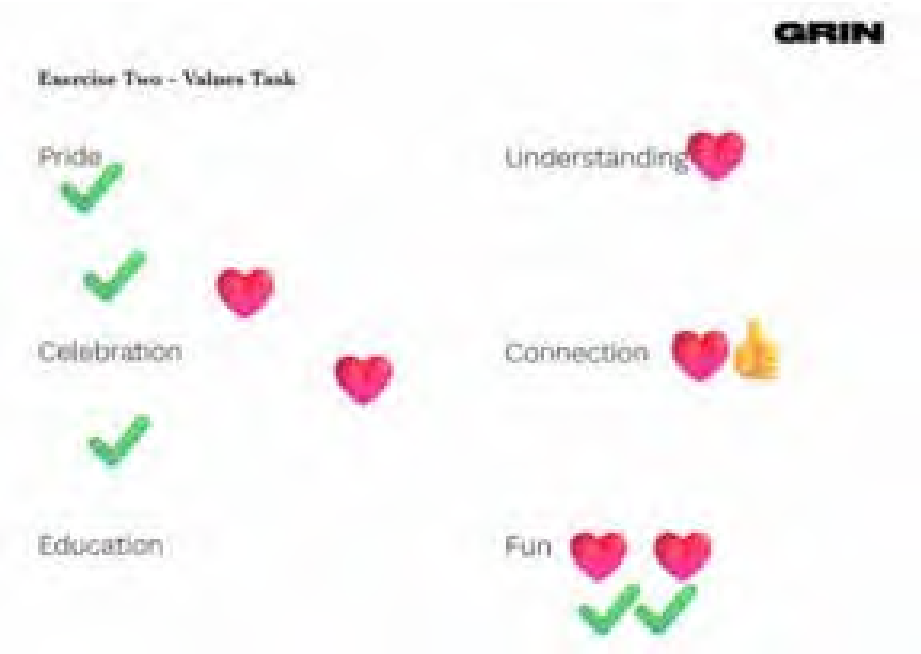
QUESTION 5

What are the top three words/values (out of the 6 on the whiteboard - results from the survey) would you use to describe the Heritage Corridor? Think logically and then with heart

CONSULTATION 1

- Is it worth doing if it isn't a fun experience?
- Travelling and connecting from one place to another was important at the conference

CONSULTATION 2



- Pride and awareness
- Ownership
- Connection and understanding are fundamental Then the education/fun and then the celebrating
- Connection, Pride, Fun
- Celebration, education, fun
- I took my guys to Hanbury, what they enjoyed to most was the fun element, if I can't put the fun element in there we'd struggle/

Completely agree Gary… heritage is anything from the past we want to hold on to And feels important in the present

It's important the brand feels confident

CONSULTATION 3

Pride, connection, fun

Pride, fun, connection

Pride, understanding and connection

Connection, Pride, Celebration

Pride, fun, understanding

Identity, belonging

- I'm quite passionation about education but in terms of a visitor attraction as opposed to a formalised education setting and even in a formalised education setting, I think education happens best through fun. But having a celebratory attitude. Different levels here, some are how you go about doing something and some are your ultimate purpose in doing it. **You want to make connection but you do that through education, understanding and fun**.
- Connection - the stronger word I would say on my list is **belonging**
- Survey said, pride, celebration, education
- Identity and belonging are really strong, has to reach across wider communities
- Community and identity in the original list of values
- From who's perspective are you looking at this - people thinking of coming to it, or people who currently work in it. When I'm thinking of a great place to work, I'm thinking that I have pride in my organisation, I don't mean fun like we're having a party, I mean that it's a good place to work, I feel I belong. I also understand why I'm here and the difference I'm making to the people that I'm serving. No one wants to ask a guide who's a sad sack, equally, because you've got pride in place and it's a fun and interesting place to go, the way they use technology, but you also get more out of it for understanding and education. Externally or internally.
- If you're someone who works in a heritage organisation you may have more of an understanding of what the brand is trying to achieve, than you would if you were a member of the public, this is about the values that we want to put in and therefore hope that the public will go oh yes when I see that brand I know I'm going to have a really fun experience or I know I'm going to have a really celebratory experience. That's what the brand of M&S makes you think you're going to get quality food, that expectation what you would get from this brand.
- Whatever sits between inside and outside something that we all connect with, brings everyone together, maybe for the first time. Which is why I love living in england with all the architecture and history. Worc is a great county and feel a great connection with people.
- I didn't include education as it has more formal kinds of ways of learning and qualifications and it's more of an appreciation and understanding, taking something away from that heritage site or experience or story and it's more about appreciation after making that connection other than direct education.
- Education is something that's done to you, learning is something that you do.
- Yes definitely, it's about that learning and understanding and appreciating what that is and the heritage history behind it
- Social learning
- They sit it layers, not mutually exclusive, We want people to have pride in their sense of place and sense of belonging but our aim isn't to just be a jingoisitc oh I'm from here so it must be good. We want that to come from a place of understanding and recognition, so people aren't just saying oh isn't Bromsgrove great, they're saying we've got this and that on our doorstep and isn't it fantastic. An educated sense of pride.
- I can't think of a word that I would use less when trying to engage with young people, trying to escape the drudgery, the hamster wheel of the working week and school and so on. This is about engaging with feeling better. People have a very mixed relationship with these words. But I can see portion of the community be very excited about that and be very excited and driven by that but as you say, those aware and those not aware what is the common ground? Learning scared my son off, I know that.

CONSULTATION 4

- Celebration, Connection, Pride
- Understanding, Connection, Education
- Pride, Connection, Fun
- Pride, Connection, Fun
- Pride, Connection, Fun
- Understanding links to Education or Learning
- Celebration links to fun
- Connection again. Education. And well, education comes with understanding. If we can get that across then we've succeeded. The understanding of the education and connection. I'm thinking more in terms of connection, not just between the groups but with the wider community.
- And I think you'll get there by making sure that it's fun, people can see their relevance, it connects to them, they have some pride in it and getting them involved.
- I think you've got to be careful about education. As an educational professional of 25 years standing, when you say "what's education" people are going to imagine sitting at a desk coming to do stuff they didn't really enjoy. You've got to be careful about how you frame that.
- I'm not thinking in in terms of classroom but getting more knowledge across. It's awareness.
- It's education about what the place is, what it's got and what's here. So is it forward slash awareness as well?
- A magnet where everything is drawn to it, but it is a vehicle to showcase everything, but is not necessarily seen as an authority about everything. It's just to make those connections, to showcase heritage, to get people to be aware and to travel.
- That's something that came out of yesterday's consultation, making sure that when people come to Avon Croft, they're educated about the story of those buildings and that's very much their job. I think the Heritage Corridor can do pride, connection and fun and when it comes to the education and understanding to some degree, it's almost like over to the likes of the Norton Collection or to the likes of Avoncroft. Because actually that's when people get stuck into something that they get that education. But in terms of what the values of the Heritage Corridor brand are as opposed to all of the individual organisations that are part of it, for me, it's pride, connection and fun.
- I started just thinking wordy stuff about heritage. It's like inheritance. What do we inherit? And it's how you think about that as well. A lot of people would think that if you inherit something, that's something most people will welcome usually because it's becoming yours.
- That's a really nice way to think about something that is a shared thing as well.
- We all have that word in the community. We are born out one community so what do we get from one another? What's left to us? What do we then want to pass on?
- It might be something you're born into, inherit, your birthright. And if people think about their cultural identity, for example, in the same way as they do of, you know inheriting some money or a house I think that's quite an interesting connection.
- Just to reiterate, I went for Pride, Connection and Fun. I think for lots of reasons that others have given. I did hover over celebration but I'm a little bit unsure because celebration felt too historical to me in that it was about this is what is here and it's great, and that could potentially mean that or suggest the new things or the future isn't considered as much. And the thing about education, I just wanted to make a point about it being talked about like old people spreading awareness about people who might not know heritage things in in the area, but also there is also an opportunity for some other people like us around this table to find out things that might be a bit hidden as well i.e. Redditch United.

QUESTION 6

How would you describe the Heritage Corridor's personality?

Elite vs Mass Appeal

Serious vs Playful

Conventional vs Rebel

Authority vs Friend

Mature & Classic vs Young & Innovative

CONSULTATION 1

CONSULTATION 2

- Mass appeal 10, 10, 9, 9, 9
- Playful 5, 7, 8, 8
- Rebel 8, 6 (more rebellious, conventional is clearly not working for young people)
- Friendly 8, 8, 7
- Young & Innovative 7, 9.5, 8

CONSULTATION 3

- Mass appeal 10, 10, 8, 8, 9
- Playful 7, 5, 7-8, 7-8, 7
- Rebel 6, 6, 6-7, 5, 5
- Friendly 9-10, 9, 9, 7, 7
- Young & Innovative 6-7, 6-7, 6, 5-6

- something for everyone somewhere within the corridor offer
- does more authority make people feel important or part of something
- we are a **gateway**?
- trusted, authentic - underlying values - we're not making things up - to that extent we are 'serious' - but we can present in playful, engaging ways, participative
- The one I want to go more towards the left is the second one, I suppose we're not selling ping pong balls, I love playful installations and art but in terms of the brand, a little part of me wants to edge a little bit close towards ...
- This place is a really big deal?
- Yes it's about importance and not being flippant about it.
- This is a bit of a generalisation i do hope there will be something for everyone in what the corridor has to offer, that's in the programming and content and collaborations and projects the things we do as heritage places, assets and stories, so the brand has to have that mass appeal but doesn't mean it has to be super serious, something about not being flippant. Good history in Birmingham around George Dawson and his vision of Everything to Everybody, really interesting in cultural democracy, we don't make cultural heritage elist, we make it to be something for everyone, but that comes down to us then living to the values that we say we want to sign up to when we start thinking about how we role this out as a program once we have our new shiny brand.
- Made me think authoritative and whether people it made people feel part of something that has gravitas, if it feels more important does it make them feel part of something that's quite significant, a sense of authority there, I don't know. Something v anti establishment.
- I think the authority needs to sit in individual places, when you go to a place and speak to someone, you expect them to know about what you're looking at, you expect them to know what they're talking about, that's when I think the authority swings in. The job of an umbrella brand is less to be about academic or informed or really knowledgeable about all of the heritage.
- That's the point I was going to make, as an individual organisation and then behind the scenes, I would be far more to the left, as Avoncroft, we should take our buildings and research and conservation very seriously we have to meet certain rules and regulations about how we look after the past, but even we as an organisation present has to be broader and wider, as the umbrella brand as the region, it's about saying we're a gateway and we need to be far more on the inclusive and welcome 'come inside', so people with their niche/serious interests can find their way through to that but we're not excluding them up front to whom the word education is scary etc. Some of the work we're doing, promoting and reenactment groups, how they present to the public is on the fun and playful. I know these groups have done very thorough serious research on living history, so what they're doing is authentic and isn't just dressing up, but we don't have to labour that point, for the vast majority, it's fun and engaging and that's great as they get in touch with heritage and history. It's like Horrible Histories, I think is appalling as sometimes they over simplify things but they're a gateway, they make it attractive, they create a way in and those that have that interest to go deeper, then find that level of seriousness and level of research, once their in the doorway but we've got to get them in the door first.
- I agree with what people are saying about being accessible and inclusive to the widest possible population, you don't have to say anything in an very authoritative way, you can use the words please do this, please find that, to become accessible to all audiences, did you know such and such, isn't this an interesting fact. All those things but less formal, more engaging, which goes back to your point Jonanthan about engagement and belonging and participation. We're the experts and we're give you this huge paragraph of reading to do and which turns people off, there needs to be new way of thinking that the new brand can promote, that attracts new audiences. Once we can get them in the door, we can steer them to other avenues.

- List of words we looked at, although you're testing what words that came out of the survey, Jonathan used words such as identity and belonging which I think are key. Some words are just below the radar that pick up the other things that have been said.

CONSULTATION 4

- Elite vs Mass Appeal - 9, 9, 7.5, 8, 8
- Serious vs Playful - 7, 5, 5.5, 6, 8
- Conventional vs Rebel - 5, 8, 7, 6, 5.5
- Authority vs Friend - 9, 10, 9, 6.5, 7.5
- Mature & Classic vs Young & Innovative - 5, 5, 8, 5, 5
- Deliberate strands - different for different people
- Mass appeal for the first one. Right at the end.
- In the middle for playful because you want to get the serious message across but in a playful way. Otherwise, people won't take it seriously then.
- More rebel. Rebel is my instinct for everything but I didn't want to suggest doing something really left field because it might cause damage and alienate the enthusiasts who are already engaged.
- I'm halfway to Rebel for a similar idea that you don't want to go fully rebel. But if you stay conventional, you're not going to get anywhere.
- I go way over towards friend for this really. Full friend.
- I was more friend but I was a bit more conservative. I suppose in my head and something I think of with friend is the Comic Sans font. It's a bit too twee.
- It's going to be different things to different people, isn't it? Beause everyone's got different friends.
- There's a degree to which the authority thing can give them all their trust, like a gravitas so it's a respected brand.
- That word Trust is a great word. It's kept me in the middle between the middle and friend, so I'm definitely going towards friend but need to feel trust.
- Sometimes you can be really pally but sometimes what you want is just to know that actually this is a real/proper thing.
- I'll be down the middle for mature & classic, but not because I'm a coward. I was actually thinking of people who are my age and older and especially for the older people who I know as well, they're the most playful as well, but they've got so much knowledge and life experience. So if you call that mature & classic, but they've still got loads of ideas and creativity and they're the cheeky ones.
- I'm absolutely in the middle because if you're young and innovative... no, no. I've seen too much of youths who have put me off youths. But mature and classic, you're not going to be able to reach them so you're in the middle again.
- It's interesting as well because when you think about some of the people who've come out of Redditch over the years like John Bonham and Led Zeppelin, at the time they are young and innovative but when you look at that age group now as it's matured, they're probably more over the other end. So what do you want to change during the course of your life?

QUESTION 7

Who do you think the Heritage Corridor appeals to or should appeal to? Who would be the top 3 target groups?

CONSULTATION 1

- Recently retired, students as part of educational visits within school/college, local audience with access to car
- Families, young people, mature audiences

CONSULTATION 2

- Families with children are eager to learn
- Families with children also spend money
- Families and friends
- Families, intergenerational
- Enthsusiats - Enthusiasts will generally come anyway and don't spend any money
- the next generation of heritage lovers. that doesnt have to mean young, just eager to learn whatever the age or situation
- Those people least engaged - so probably young people? also those that find it harder to access, so families on lower incomes. Must make it appeal to a more diverse audience
- I agree Gary, those who don't realise they will enjoy heritage space, places
- On the flip side it's important that families without money get access
- I see families as a broad thing, there's no typical type
- Although ideally we want a family group with age profiles, grandparents who have the history, parents, kids. Grandad telling his grandson about getting the bus to school and the grandson says why didn't your mum give you a lift in the car - it starts the conversations going. Get the family interest then. The nostalgia kicks in and that's why you tell friends about it and gets things moving. The wider family do spend the money, tea and cakes etc. Great to see family interacting and chatting about it all.

Ownership and feeling part of something is key

CONSULTATION 3

- Ran out of time to complete this question

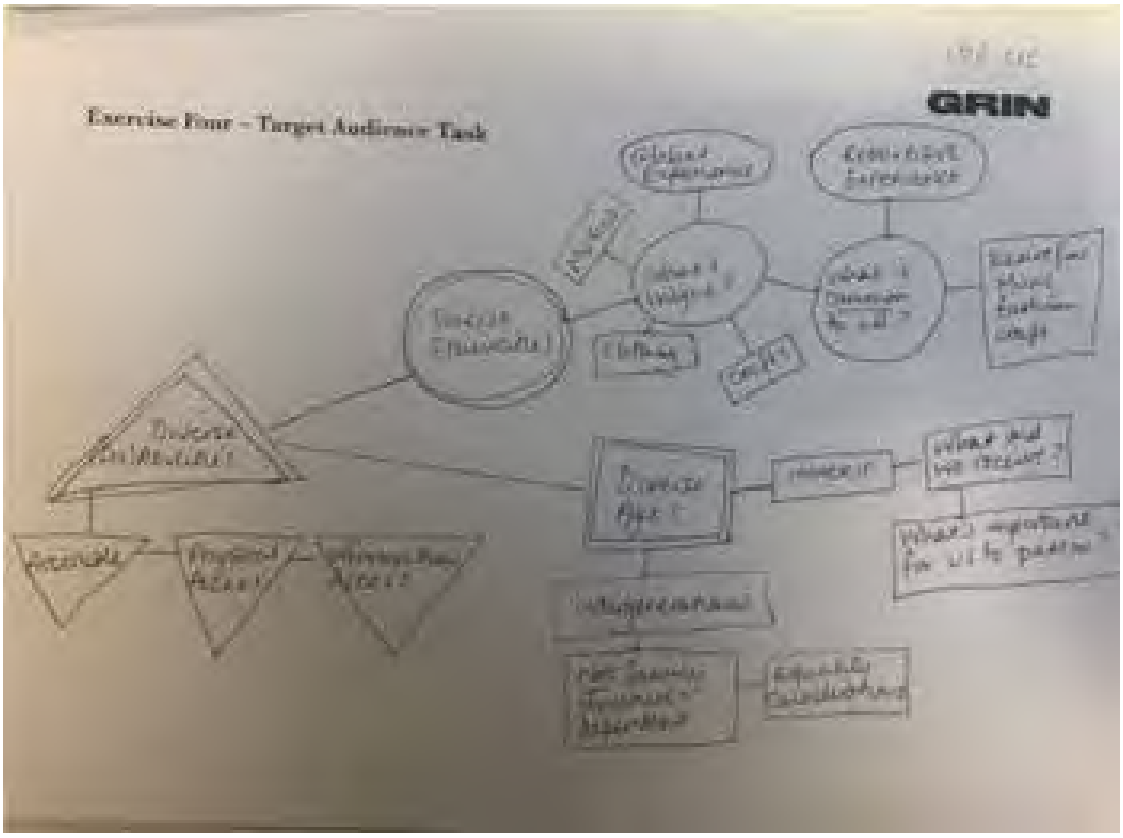
CONSULTATION 4

- Asian community
- Older people
- Young people (13-25)
- People of global majority heritage

- Families
- Diverse audiences - British Pakistani, Polish, Working Class communities
- Depends on what the approach is... community engagement has different audiences
- Working age adults
- The already engaged (50+ I assume), in as much as they can be champions and flag-bearers/ambassadors for young people
- Young people (future customers/engagers)
- Frontline families
- Core EMs (based on local demographic stats)
- Everyone – which isn't very helpful!
- Everyone's so different. They've got different drivers. Is it about what they've got to do to work out why it's relevant to them and they and they are going to be lured into doing that?
- I worry about the something for everyone as it's difficult, isn't it?
- I think the job of getting the heritage enthusiasts to go to properties and museums is sort of done and this isn't what this is about. It's much more about trying to diversify that audience and not by just having the right brand, but living those values through the work that we do as a group of organisations.
- I think it's about the perceptions thing again because I might say this to be really awkward but definitely target people who are more mature and older and retired. But just do it in a way, potentially, that challenges their perceptions of themselves and what they could do, and what might be fun, and who they might do it with. They are the flag bearers aren't they? Potentially your ambassador, champions and your way in.
- Are younger people going to them? You don't like your mom and dad but you might listen to your nan and grandad.
- I find it very, very natural to want to connect, but some people are very, very nervous of it, and I think it tends to be from, from my perspective, it's what then drives apathy because they're not connected. It's the action of getting them to connect.
- Struggled with this one. We need to attract everybody. But the one thing that has popped into my head is the Asian community as you never see them.
- There's been some really interesting work done around young people and how involving young people in heritage is key.
- Some university researchers working in partnership with Arts Connect saw that actually if you involve young people in heritage projects that they determine and lead themselves, then A) they develop skills, B) they connect with other people, and C) they developed that belonging and ownership that we've been talking about the place that they're from. The combination of those three things can help reduce regional inequalities, because if they do all three of those things together, then they will feel more attached to their place, to their community and therefore more likely to stay in that place rather than take, say, for example, if they just learn new skills, then they would probably take them somewhere else. An example of this is Liverpool Museums who asked people to record their memories on an app and this young Yemeni boy, aged 14, contacted the director of the museum and said this is all very well but my family are from the Yemeni community, my grandmother on grandmothers, on both sides have got really fascinating stories to tell but your app is completely inaccessible. As a result, the young lad has developed a huge amount of skill and a huge amount of connections within his community and he's been invited to speak at conferences and webinars. He feels he can deliver that work that connects with his community, but also within that mainstream context of the of the cities museum.
- Music cuts and visual images cut through those language barriers.
- It's helping people want to stay which is a really powerful thing for the councils.
- I completely echo the thing about diverse audiences and wanted to also mention the largest demographics after White British, are British Pakistani and Polish communities.
- Also wanted to mention working class communities as well. There will obviously be some overlap with the British Pakistani and Polish communities as well. But working class communities because that's a big focus for us and there are significant barriers to engagement in heritage with those groups.
- Working age adults because they probably are also a way into young people as well.
- Access to things outside of conventional working hours as well. I think there's a lot of shift workers, certainly in Redditch. That's an interesting difference actually, about types of work and how people might categorise

themselves as whether they're working class or not working class between the two towns, because I think there's a perception in Redditch that Bromsgrove is a bit posher.

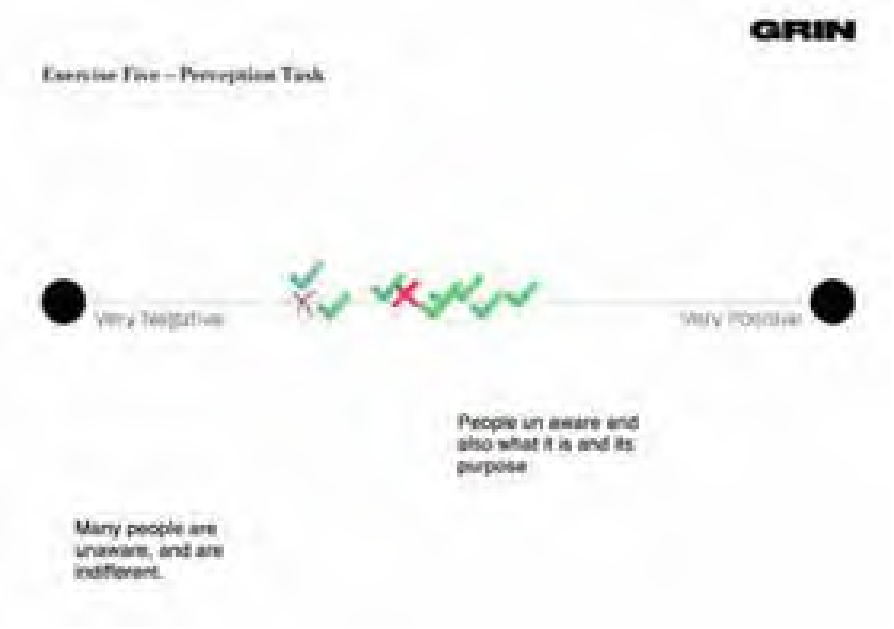
- Different industries - current workforce in Redditch is more semi skilled industrial food preparation and light industry, whereas Bromsgrove is quite different.
- Some parts of the arts have been quite good at providing after work or lunch hour opportunities I.e. rush hour concerts in Symphony Hall. Making it possible for someone of a working age to engage with heritage.



QUESTION 8

What do you think the current perception of Northeast Worcestershire's heritage is? (scale - not aware to very aware)

CONSULTATION 1



- Interesting to ask people whether they are not aware or very aware about the heritage in North East Worcestershire instead
- Difficult to answer if you aren't from the local area

CONSULTATION 2, 3, 4

- Ran out of time to answer this but felt it was an unnecessary question at this stage, discussions were already had around this.

QUESTION 9

How do you think the Heritage Corridor should be perceived by its target audience?

CONSULTATION 1

- Instil pride
- A lot of negativity about the area from outside (disparaging comments made) and overcoming this
- Encouraging a sense of ownership in local people - our canal system, our Avoncroft
- Awareness - people who have no idea what's around here
- There is a negative impression of the area, especially Redditch. People are negative about the new town development and destruction of the town centre. They should be singing about the achievements and not knocking themselves down. Division between old and new town.
- Have a brand that people can associate themselves with i.e. Stoke-on-Trent celebrate that they are from the Potteries
- Overshadowed by other areas
- A strong sense of **identity and belonging**
- Mark of quality
- A call to action, create a challenge to embrace their local patch
- Important to make people feel welcome for heritage to feel relevant to them
- People associated with the brand. People being the mouthpiece.
- I always find it weird that people don't usually use the future when thinking about heritage... usually just the past and present.

CONSULTATION 2, 3 and 4

- Ran out of time to answer this but felt it was an unnecessary question at this stage, discussions were already had around this.

QUESTION 10

What are the key benefits that the Heritage Corridor will delivery to you and the community?

CONSULTATION 1, 2 and 3

- Ran out of time to answer this but felt it was an unnecessary question at this stage, discussions were already had around this.

CONSULTATION 4

- Greater pride in local areas
- Improved awareness of activities
- Improved employment in heritage and culture - Improved retention of talent locally, perpetuates 'virtuous cycle' - "can't be it if you can't see it"
- Pride and belonging is one of the most important.
- People aren't proud of where they live at the moment. I'm walking on the High Street and half the shops closed and everybody is complainng and the traffic
- Heritage makes people angry. People feel, feel angry about it. It drives them and makes them passionate about the place where they live. If they're threatened or they're taken away it makes people upset.
- Huge uprising about the Artrix
- There was not a massive outcry when the announcement of one of the Wetherspoons was going to close. And that kind of was symbolic of the demise of the town centre. And there's also enormous controversy over proposed plans to knock the library building down and move the library into the town centre.
- Key benefit of an initiative like this is to inject positivity and to make people proud of where they live.
- One of the most striking things we got back from our consultation was people go to Birmingham, people go to Worcester, we want people to come to Redditch.
- People spending considerable time in the area of Warwick, Stratford, Cotswolds, Malvern but actually got a day trip opportunity here – chocolate truffle rather than the proverbial mint.
- Looking inwardly for a bit a minute, I think it would give all of the heritage organisations, you know, a really clear thing to collaborate on. That everybody would hopefully understand and want to be part of and then hopefully you create that magnet.
- Wouldn't it be great for it not just to be 100 odd people on our ezine and everyone wants to be part of the compact and what it's up to.
- I think we need to keep people here as well. People go to school, go to university, they go away and they never come back. There is quite a limited range of employment opportunity available. And we're just wondering if we can improve the cultural offer or the awareness of the cultural offer over time that builds more interest and income, then we're going to retain more people in those sectors.
- Do do do - As in, what would an engaged customer or potentially engage your customer do when they are there? What are we going to do with our kids when we are there? All the positives from when you go and engage with those heritage locations or experiences is what you actually did when you were there.
- So many conversations with so many other parents about how their kids behaviour massively changes when they're away from those devices and in those different environments.
- The stuff that comes from doing is much more emotionally involving. Those are things as well, I think are less available to young people, particularly in education at the moment that's been much greater emphasis on scientific knowledge and academic knowledge. Gives a negative message to people whose strengths lie elsewhere so important to provide opportunities for people to show those strengths which are not assessed by schools.

YOUTH CONSULTATION - Friday 14 July (6pm in person)

Discussion-based session with questions used as prompts

What do you do for fun?

- Chill
- Nothing
- It's really hard to find stuff to do in Redditch
- You have to go outside of Redditch to actually find something to do for more than an hour
- There isn't much here for younger people

Do you think it's because there isn't anything to do or you haven't heard about it?

- It could be a mix of both
- Around the general area there are things like the trampoline park and you could go to town but when it comes to things like music (me and my friends are in a band) there aren't any music places for young people to go to. We can't go to or play at the pubs. For us, we'd have to travel outside of Redditch to do shows so it can become quite complicated.
- It's money as well. Especially for young people who don't have money. You could go to the cinema, or do all these nice things but moneywise that's when it becomes an issue.

If you went into town with your friends on the weekend, what would you typically do?

- Go round town on the bus (Jonathan was doing the same thing 35 years ago)
- Get kicked out of town

Where do you go if you are travelling outside Redditch to do something?

- Usually Birmingham. More concerts and more options for shops, food and everything. It's not hard to get to from here. Easy to get to on the trains.

What else do you do?

- I work. I don't go to school but I do work. I help my mom and dad out.

How do you feel about Redditch?

- I think with the way it is now, it's also not the most convenient for me as I go to college in Worcester. It's a big journey. My mom doesn't work in REdditch so there isn't a big reason for me to stay here.IF it got better and there was more things for us to do then I probably would stay. It's not the worst place in the world, I obviously grew up here.
- With how it is now, I spend most of my time inside because there isn't much to do. We are looking at moving to Worcester as it's more convenient. I went to Worcester College as they didn't offer the courses I wanted in Redditch (performing arts). It's not convenient to stay here.
- Get rid of the security guard at the shopping centre - everybody hates him. He kicks us out if we are just sitting in the bus station.
- It's alright.

Have you grown up in Redditch?

- I've lived here my whole life

How does that make you feel?

- It makes me feel a bit sad as all my friends live here

Are there things that you like about Redditch?

- No (everyone)
- I'll jump in as I've lived in other places. I've lived in Birmingham and moved back to Redditch. I like Redditch and that's because now I'm older, it's got everything that I need and it's close to me - Tesco, McDonalds. I've come from busier places which made me feel more anxious, lots of people, traffic jams everywhere, so coming back here is quite nice. Family and friends are all here. Everywhere is quite busy compared to Redditch.

Have you all lived in Redditch all your life?

- Yes (everyone)
- My dads side lived in Oxford and London so I switch it up between the two places and it's a vast difference between those places and here. To be fair, I did prefer Redditch to Oxford and London. I sometimes feel good about it. Oxford is a wonderful place for old people and London is too busy.
- There isn't much to do in Redditch but everything is close together so it's easy to get there. With a bit of work it could be better.

What do you think of when you say the word 'heritage'?

- 2 x History
- 2 x Old
- Ancestry
- Historic
- Fairground
- 2 x Family
- 2 x Future

Redditch heritage

- the music scene. Teen bands, gigs. The Golden Cross, The Railway. Redditch Town Centre (How I remember the palm trees), the REDI Centre, Needle Works
- Heritage makes you think of how far places have come and ancestry. A lot of people's families have lived here a long time. Redditch has got a lot of history and heritage. It's cool to see how far we've come and if we can make it better.

Do you guys have a history? Do you have a history of some kind? What's your past about? Do you have a past you are proud of?

- No
- My dad owns a recording studio in Redditch and he is very proud of the bands and the music that's come out of that
- This place (REDI Centre) is really good and the studio is really good and useful. Usually you have to pay to use recording studios and it's not cheap but the fact that we can come here and use it for £1 a week is super useful to us as a band.
- You don't hear of many famous people coming from Redditch

Are you aware of any types of heritage in this area?

- Needle Works
- Statue of John Barham
- Forge Mill
- Famous for making needles - very niche. Apart from that, I wouldn't know anything.

Is that a big deal?

- No. I don't think people care unless you give them more context. More context makes it more interesting.

Have you been to the Needle Works?

- No

Anyone been to Forge Mill?

- Yes. It was alright.

What would make you want to visit or take part in an activity in Redditch?

- Gigs
- The Lake, GlasonBeoley, Morton Stanley - places that have plenty of room to gig or something to put on once a year. Most people will enjoy music of any kind.
- Sleep

- I don’t really know

If you had the opportunity to do anything? What would you really like to do?

- No response

If you saw anything on social media, what would interest and make you want to go (in terms of the look of the ad)?

- Font choice - don’t use Comic Sans
- It shouldn’t look super duper business professional but don’t make it childish like a school presentation
- Bright colours can stand out but too many in one post/ad can make it look childish and put people off

Do you ever see anything on social media and it catches your interest?

- I don’t get many advertisements on social media for events, it’s normally random products
- Everything

Are you more likely to stop scrolling when you see a video or gif over an image?

- Yes, I prefer a video
- Mamma Mia London experience showing people jumping around having a great time and it made me stop and watch
- You can only gather so much from a picture, you see more from a video and what’s happening

Do you ever see things on your socials about what’s going on in Redditch?

- No (everyone)

What apps do you use? What have you been on today?

- All of them - Instagram, Twitter, TikTok, Tumblr and more probably
- Snapchat
- Facebook - not so much

Are there large groups/networks of young people on these social networks?

- Yes (everyone)

Is it possible to get young people’s attention?

- Yes (everyone)

How?

- Snapchat story

What would that story be?

- Post where you are
- You put something on there and everyone will see it
- Say if I’m at the fair and tell everyone what I’m doing within seconds everyone has got it and is replying asking about it
- If I’m on holiday and post, people ask “where is that?” “what are you doing?”

Do you use filters still i.e. personalised event filters?

- Not really, people use them left nowadays

What about TikTok? Why would you use it?

- Because it’s there, it’s what I do

Do you do that a lot? Do you go on every day?

- Pretty much

How long do you spend on social media?

- 4 hours (TikTok)
- 35 mins (TikTok)
- 1 hour 24 mins (TikTok)

- 13 hours (Snapchat)
- 4 hours (TikTok)
- 6 hours (Snapchat)

Do you post funny things?

- No, just about the fair, what's on and what time it opens and stuff
- I send it to all my mates

Does the past make people angry? Do people feel passionate about the past?

- Depends what it's about
- Tommy Wilson was angry because they wanted to move where the fair is
- Tommy won the court case - the fair is staying
- They tried to do in Bromsgrove too

Is there something that's happened in the town over the past few years that people still talk about?

- No (everyone)

If we create a brand that helps to put Redditch and Bromsgrove on the map, will that change your feeling towards where you live? Did you have any benefit? Can you imagine a project making everyone feel proud of Redditch?

- There should be a festival
- I have a lot of friends and family that don't live in Redditch and a lot of them make fun of Redditch so being able to say "it's actually quite a cool place, it's not whatever you're making it out to be" and would be nice to say that "a lot of stuff happens here. A lot of cool things are happening recently It's not terrible like you're saying it is."
- The hidden things that we don't know about. People don't know about this place so imagine what we don't know about. If we could go online and find out what's going on that would be helpful.

Do you like or dislike any of these logos (examples provided)?

Dislike:

- 3 x English Heritage - doesn't say anything about what it is
- SPAB - really boring, just a red box

Like:

- National Trust
- 3 x Reimagine Redditch - feels more modern
- Bromsgrove Arts Alive
- 2 x Air - looks more modern, the trees and emblems on other logos feel old
- WMHBT - I like the fake architecture
- Glasgow City Heritage Trust - i like that there are 4 different images
- Hanbury Countryside Show - feels vintage in a nice way
- A logo means a lot to a brand so if you have something like the top left one (English Heritage) it doesn't say anything or tell you what it's about.

5. GRIN branding research and development strategy leading to the launch of the ReNEW project

e. Part 2 – ReNEW Brand Research and Development (Consultation Attachments with Compact Partner Engagement) Summary Attachment Four

Consultation Summary

Week commencing 3rd July 2023

5 completed consultations: 3 on teams, 2 face to face

4 consultations were with heritage and cultural organisations.
These were an engaged group of people participating and working within heritage, who know about the Heritage Corridor and may have already taken part in the conference and recent survey.

The organisations involved were; Avoncroft Museum and Buildings, Bromsgrove and Redditch Council, BARN (Bromsgrove and Redditch Network), Bromsgrove Arts Alive!, Bromsgrove, Independent Design Centre, Bromsgrove Society, Friends of St. Johns, DanceFest, Fairfield Village Flicks, Hereford and Worcester Chamber of commerce, Kingfisher Shopping Centre, MAON, National Trust, Palace Theatre, Reimagine Redditch, RSC (Royal Shakespeare Company), RBC/BDC, Transport Museum, Visit Worcestershire.

1 consultation was with young people aged 13-19
This was a group of people who aren't aware of and do not necessarily participate and engage with heritage and cultural activities.

Objective of the consultations
These sessions were part of a brand strategy for the Heritage Corridor brand identity suggested by GRIN. It was our proposal that the brand should be the result of a considered and relevant approach.
The brand is the starting place where your audience will connect with the initiative and understand it's purpose. At the same time the brand is there to provide clarity on "why you do, what you do" to all internal and external partners and people. When your brand is working it can provide inspiration, direction and imagination.

When it is not working it can be noisy corporate jargon that no one understands or wants to be involved in. It's also important to realise that a successful brand is more than just a logo, colour palette or nice fonts. A successful brand is the representation of your values, your ethos, and the principles of the organisation. It is how these elements ultimately combine to define both the way you work (internally) and provide a service to your end users (externally). Therefore, telling your story correctly is important. You want to get it right, tell the world exactly who you are, what you do and how it can benefit your target audience.

By inviting and including these organisations and partners, we were encouraging them to have a direct influence on how the heritage of Northeast Worcestershire is represented, ensuring that it authentically reflects the unique spirit of their community.

It's worth noting that discussions around the brand's role was summarised as; '*the brand will help sell, connect, promote and work collaboratively across a number of heritage sites and assets and that these are the places, sites, museums, built heritage, but it's also about the community and cultural heritage, industrial heritage of the area and the crafts, where there isn't necessary a place to visit but there's a story to be told.*'

Questions asked during these sessions were slightly different than those of the survey. The questionnaire asked more generalised heritage questions to an audience not necessarily engaged or who don't readily participate in heritage. The group of questions for the consultations were to encourage discussion around brand values, key

messages and positioning of the new brand. The conversations were lengthier and more in-depth the smaller the group was.

Due to the known lack of engagement with young people and considering the aim to reach a wider and more diverse audience, a consultation was held specifically with this group. The session was tailored to them, asking more open questions about social habits and leading to open discussions around what appeals when looking for information about things to do. The information regarding this session is at the end of the set of 10 questions.

QUESTION 1

WHAT do you think is the core purpose of the Heritage Corridor?

1. To enhance community engagement and appreciation for local heritage
2. To celebrate and promote the rich heritage of Northeast Worcestershire
3. To tell the story of the area to visitors and increase awareness for local people
4. To facilitate connections and collaboration between significant heritage places and spaces

Group 1 voted for number 1 (6 out of 11)
Group 2 voted 50/50 for 1 and 2
Group 3 mainly 1 and 4
Group 4 mixture but mainly 1

- 1 was most widely discussed as the core purpose *'I thought #4 for setting up those collaborations and connections between those places that have this offering that you have to expand, that you have to facilitate and make that happen. But if it's not linked to #1, what was it all for?'*
- Most said 4 was what might be done because of 1, that the heritage corridor allows them to do 4
- The word 'encourage' was used a great deal, encourage footfall, encourage people, encourage tourism, encourage participation.
- There was some understanding that the corridor is a vehicle which enables everything else to happen, such as promoting access to heritage to everyone
- Lots of discussions about how the corridor functions and what its role is: work of the compact is how we work as a team, piloting projects, making the HC come to life
- Few comments about that the corridor needs to be a call to action (going and doing), it needs to turn it from an internal conversation into an outward facing brand.
- Storytelling was raised a few times about the importance of it via campaigns
- Some people saying that their role in it all is as facilitator but how difficult it was to engage everyone
- It was clear to people who live in the areas that stories are passed down and talked about from older generations to mid-generations
- General feeling that there is a negative perception of the areas, mainly from young people and outsiders
- The Redditch Road system pros and cons were discussed with the clover leaf outline mentioned as worth considering when looking at the identity but would need similar aspect to promote Bromsgrove for it to work.

Summary

Community engagement should be the focus, with the brand bringing the initiative to life as an external vehicle to encourage and enable action. Storytelling via campaigns, could be used to appeal to and engage a wide and diverse audience and change negative area perceptions into positive appreciation and conversations.

QUESTION 2

HOW will the Heritage Corridor achieve its purpose?

There appeared to be four key areas of how the initiative would achieve its core purpose of community engagement. Through existing heritage organisations and partners, through the community, through the brand and through activity.

Through existing organisations and the Heritage Corridor:

- Working together as a team, collaboratively – telling that wider story through work we do together.
- Raising awareness – lots of comments about people not knowing of all the diverse types of heritage around them
- Promoting the areas to outsiders
- Bringing people to heritage in lots of different and new ways
- It's not just about heritage organisations, it's engaging with new partners to reach a wider and more diverse audience and it's about heritage they've never even considered
- Links to the Visit Worcester tourism growth campaigns in which heritage will feature heavily and a section on the website
- This is about reaching outward and bringing people in
- Keeping sight of the main definition of heritage being anything from the past that we want to hold onto in the present and that we will continue to value in the future.
- Ensuring that we don't lose track of the broader aspects of heritage
- We've got to identify the projects and the schemes and initiatives that do #4 here and create those connections and collaborations that become public facing.

Through the community:

- Getting the community to tell one another and talk about places, events, activities
- Wake people up to the heritage opportunities in the area
- Encourage people to go to the things that they feel comfortable with and trying something new that they wouldn't normally go to.
- It's about people in the community realising that spaces are relevant to them, finding ways for them to realise that and seeing things in a new way.
- Consulting and engaging with younger people, asking them what they get excited about and value
- Pride, ownership, belonging and identity are key phrases
- I think there's a gap in the middle for people like me who come into middle age and think what would I like to do now I don't have to work 300 hours?
- It's intergenerational
- It's about what drives people and how we are helpful to them.

Through the brand:

- Using the brand as a magnet to attract everyone to it and encouraging everyone to use the brand across their activity to say they're part of the initiative, giving them credence and credibility
- The brand must be that thing that sits across everything and encapsulates all the brilliant work that everyone's doing.
- I imagine this brand would sit in a comparable size and scale to the Malvern Hills etc. It has an identity of an area, it's not just the hills, it's the area, where people, live, work, trade, play, have a pride, a sense of belonging, a sense of identity and ownership so they can use the Malvern Hills tag, the brand, as part of celebrating and promoting what it is they do. In terms of this as a branding exercise, rather than the

whole exercise of doing all the collaborations, we need our own version of the Malvern Hills for this area.

- What's our equivalent of the Malvern Hills
- The brand needs to be reflective of SEO terms
- It's got to prompt people to take a step

Through an activity plan

- Have a website/a hub, cluster of information available somewhere
- Everything that we're doing really is actually for people's entertainment
- It's the making and doing aspect
- Through doing things you can connect to the heritage I.e., the mosaics are an art form that feels traditional, like the Greeks and Victorian swimming pools, whereas if you're taking part in something that where you're actually making some form of mosaic it then becomes relevant and brings it to the present.
- Trying to provide activities that different age groups can enjoy is where the fun comes into it.
- I think it's sometimes being able to tell them why they're going to enjoy it as well.
- Making sure you're doing the right thing for the right people at the right time, you'll get your messages out and you've done your research it should all be relevant (this process is making sure of that). I think that mitigates that risk quite a lot.

Summary

- Working together to raise awareness was key, along with ensuring that the wider more unknown aspects of heritage were communicated to ensure people were able to discover new ways of engaging with heritage. Collaborating with Visit Worcester was crucial to enable the brand to be outward facing and have a larger reach.

- It was felt that the community must play its part too, to tell heritage stories, to try things they wouldn't usually do, see things in a different way and to realise that there are places and spaces relevant to them. Young people are key to ensure the future of heritage engagement, so their voices must be heard. Pride, ownership, belonging and identity were key phrases to an aim for emotional relevancy and attachment to the brand.

- The brand is the magnet that brings everything together and is the catalyst to make things happen. It must convey a certain gravitas and kudos and have the same scale as the Malvern Hills area. It needs to encourage people to act. It should be seen as a vehicle to showcase everything, not necessarily seen as an authority about everything. It's just to make those connections, to highlight heritage, to create awareness.

- An activity plan will help to get the brand out there, via a website as a hub of information. A fun and entertaining plan that entails making and doing, encapsulating all audiences and age groups.

Overall, the Heritage Corridor plans to achieve its purpose by effectively promoting the diverse heritage of North East Worcestershire, fostering collaborations, and attracting a wider audience through engaging activities and a strong brand identity.

QUESTION 3

WHY is the initiative needed, why does it exist?

Redditch and Bromsgrove's profile of great places to visit needs to be raised, with the brand cutting through everything else being marketed within the West Midlands. The economic and social benefit of the initiative is clear by maintaining the past in the present for people in the future.

There was consensus that Redditch has impacted the world so much and people just don't realise it. Therefore, the initiative needs to help people to feel welcome, making heritage appropriate for a contemporary audience. If it's relatable, people will go and pride of where they are from will increase. Maybe creating a sense of well-being through heritage and creativity is the answer.

A wider, more diverse group of new people need to get involved with heritage, across as many areas and in as many ways as possible. The brand needs to create a connection for everyone to work, support and promote each other.

There needs to be ownership, feeling like you belong somewhere and are part of something. Once you create that, more people from outside will want to come as it's got something about it. The call to action should be that people feel like they want to add to that sense of belonging and get involved with it.

Heritage needs to attract young people, so it's about redefining heritage as a way in. Trying something new and a bit different in how it's used and put into practise. Utilising schools is important to engage at an early age, as they don't have a sense that they are part of the heritage around them.

Heritage is often overlooked and can feel stuffy and ancient and yet there are so many interesting stories to be told. Storytelling is key, it's a common thread of humanity, this is how we make connections, this is how we feel like we belong, how we overcome differences, because we tell stories to each other.

Summary

Heritage needs to be redefined, to be made more relevant to attract and create understanding with a wider more diverse, contemporary audience. A sense of belonging and being proud of where people are from and telling stories around this is key to raising awareness of area profile and generating outside appeal.

QUESTION 4

What do you think should be the future ambitions/long-term goals for the Heritage Corridor? Or what would you like to see achieved by the HC in 3-5 years?

- → People from outside of the area having heard or visited because of the brand.

- → A multi-purpose confident brand that appeals to funders, engages the community and shows cohesion in the sector. Something that grows with us and means something to everyone, a brand that instils a sense of pride by encouraging local engagement.

- → It's got to have encouraged people to act, to drive people to decide to do something, to engage. That's the key, to use this brand as a call to action, with simple key messages, to get people to engage and participate, to come, to do etc.
- → Creating an increase in visitor numbers, especially from a wider and more diverse group of people who are participating or volunteering and getting involved within the widest possible representation of culture and heritage of different communities.
- → More local communities recognising the assets in their community that aren't traditionally recognised as heritage.
- → People talking about what they've experienced, creating an increase in demand and therefore revenue, which leads to the stabilisation of assets and organisations.

→ A platform like What's On, a hub that integrates and pulls everything together, helping people to connect and promote their own activities, signposting other events and presenting other things that might be of interest.

QUESTION 5

What are the top three words/values would you use to describe the Heritage Corridor?
Pride, Understanding, Celebration, Connection, Education, Fun.

Pride, Connection, Fun were the most popular words chosen. (Survey said Pride, Celebration, Education)

→ Pride – we want people to have a sense of belonging of where they're from and to be able to talk about why makes it so great. Belonging was mentioned a lot, along with identity and understanding to reach across wider audiences.

→ Connection - Whatever it is that sits between those on the outside (non-aware) and those on the inside (aware) that brings everyone together. It's about connecting to a wider audience as well as between organisations. Travelling and connecting from one place to the other was important at the conference.

→ Fun - Is it worth doing if it isn't fun? I think especially for children, if we didn't put the fun into it, we'd struggle. Making sure it's fun so people can see its relevance to them, it connects them, they have some pride in it and gets them involved.

Education low/no scores but with people commenting a great deal that education happens best through fun but with a celebratory attitude. It seems a more formal way to engage with heritage, it's more about appreciation and understanding after making a connection. It's creating awareness and learning that way. The brand needs to inspire and encourage people to go somewhere to experience something with pride, connection and fun and then it's over to the asset, building, activity to educate and create awareness.

Inheritance was a word well received during one discussion. *A lot of people would think that if you inherit something, that's something most people will welcome usually because it's becoming yours* – reiterating that it's a shared sense of belonging, ownership, identity and therefore pride. *We all have that word in the community. We are born out one community so what do we get from one another? What's left to us? What do we then want to pass on?* Which would be said for heritage itself, which is anything from the past, that we want to hold onto in the present and continue to value in the future. *if people think about their cultural identity, for example, in the same way as they do of, you know inheriting some money or a house I think that's quite an interesting connection*.

'This is about the values that we want to put in and therefore hope that the public will go oh yes when I see that brand, I know I'm going to have a fun experience, or I know I'm going to have a celebratory experience. That's what the brand of M&S makes you think you're going to get quality food, that expectation what you would get from this brand.'

QUESTION 6

How would you describe the Heritage Corridor's personality?

Elite vs Mass Appeal
Serious vs Playful
Conventional vs Rebel
Authority vs Friendly
Mature & Classic vs Young & Innovative

→ Elite vs Mass Appeal - Quite clearly, all people leant towards the right of the scale, with almost 100% saying that mass appeal was important.

→ Serious vs Playful - mostly to the right in favour of playful (mostly 7/8) with some erring on the side of caution and suggesting there is an element of seriousness in terms of the work behind the assets, places and stories, creating gravitas and sense of importance. It was felt that there must be some 'serious' elements of trust and authenticity but that we need to present in playful, participative, engaging ways to create a way in.

→ Conventional vs Rebel – mixed votes here with most people choosing middle to around 7, clearly not wanting to alienate those already engaged with heritage but wanting to appeal to a wider audience by not being conventional.

→ Authority vs Friendly – the majority chose friendly as an important characteristic of the brand, as words such as 'welcoming' were discussed earlier. However, thought was given to being taken seriously, that we still need to ensure that people feel it's significant, trusted, respected and being part of something important.

→ Mature & Classic vs Young & Innovative – again many leaned more towards the far right but some middle ground due to the known age of the already engaged from the survey – 80% aged 45+. This is about ensuring there is an opportunity to communicate to a younger and more diverse audience and not to be too patronising to older audiences who also love creativity and fun.

Summary

All answers leant towards the right-hand side of the spectrum with some elements of caution when referring to the brand as playful and rebel. An element of authority was required to ensure people understood that the brand is significant and trusted but there is clearly the need to present in an appealing way to a more contemporary, diverse and younger audience without alienating existing enthusiasts.

Some phrases such as there needs to be 'something for everyone somewhere' in the brand offer and that the brand is the gateway for this.

A reference was made about George Dawson in Birmingham and his vision of Everything to Everybody, really interesting in cultural democracy, we don't make cultural heritage elitist, we make it to be something for everyone, but that comes down to us then living to the values that we say we want to sign up to when we start thinking about how we role this out as a program once we have our new shiny brand.

Key word found with reference is 'stimulus'. This seems an important phrase for this brand too.
The 'everything to everybody' ethos, which fuelled a significant movement for public welfare and cultural participation in nineteenth-century Birmingham, and which historians of the Victorian city from Asa Briggs to Tristram Hunt have acclaimed as a major stimulus to the development of modern civic culture.

QUESTION 7

Who do you think the Heritage Corridor appeals to or should appeal to? Who would be the top 3 target groups?

→ Young people aged 13-25 - Students as part of educational visits within school/college.
Some university researchers working in partnership with Arts Connect saw that if you involve young people in heritage projects that they determine and lead themselves, then A) they develop skills, B) they connect with other people, and C) they developed that belonging and ownership

that we have been talking about the place that they are from. The combination of those three things can help reduce regional inequalities, because if they do all three of those things together, then they will feel more attached to their place, to their community and therefore more likely to stay in that place

→ Families with children (but in the broadest sense, intergenerational - as they spend money but also the story telling of grandparents to grandchildren. Younger people are most likely to listen to grandparents than parents)

→ Local community who might not think it is for them (those who do not realise they will enjoy places/spaces etc). They will also tell people about their experiences.

Diverse audiences – and people who usually have barriers to participation. British Pakistani, Asian, Polish, Working-Class and underserved communities (t's much more about trying to diversify that audience and not by just having the right brand, but living those values through the work that we do as a group of organisations.)

Workers - access to things outside of conventional working hours as well and people within different industries. Some parts of the arts have been quite good at providing after work or lunch hour opportunities I.e., rush hour concerts in Symphony Hall. Making it possible for someone of a working age to engage with heritage.

- Families on low incomes (must create wide appeal)
- Friends
- Out of area visitors
- Under 50s
- The next generation of heritage lovers
- Tomorrow's volunteers
- Recently retired
- Those already connected to other known services (NHS)
- Older isolated people
- The already engaged - target people who are more mature, older, and retired. But just do it in a way, potentially, that challenges their perceptions of themselves and what they could do, and what might be fun, and who they might do it with. They are the flag bearers, aren't they? Potentially your ambassador, champions and your way in. -bearers/ambassadors for young people

QUESTION 8

What do you think the current perception of Northeast Worcestershire's heritage is? (Scale - not aware to very aware)

People thought this was a tricky question to answer as it depended on whether you were from within or outside of the area. It was felt generally that it should be whether people were aware or unaware of what it is and its purpose. It was felt that people were unaware and were indifferent.

Three of the consultations ran out of time to answer this but it was felt that it was an unnecessary question at this stage, discussions were already had around this.

QUESTION 9

How do you think the Heritage Corridor should be perceived by its target audience?

→ As a mark of quality.

→ With pride, to look to it for inspiration to be positive about their areas.

- → Something relevant to them, encouraging a sense of ownership in local people that they can associate themselves with, which will generate a sense of belonging and identity.

- → As a call to action. A challenge to embrace their local area.

Three of the consultations ran out of time to answer this but it was felt that it was an unnecessary question at this stage, discussions were already had around this.

QUESTION 10

What are the key benefits that the Heritage Corridor will delivery to you and the community?

- → Greater pride and sense of belonging in local areas
- → Improved awareness of activities
- → Improved employment in heritage and culture - Improved retention of talent locally
- → Opportunity to inject positivity and to make people proud of where they live
- → We want people to see Redditch as a destination, specifically set out to visit and explore for the day. People go to Birmingham, visit Worcester etc, Redditch and Bromsgrove must have the same appeal.
- → There is quite a limited range of employment opportunities available. The initiative can improve the cultural offer or the awareness of the cultural offer over time, that will build more interest and income and retain more people in those sectors.
- → The theme of action was discussed widely. *The stuff that comes from doing is much more emotionally involving*

Three of the consultations ran out of time to answer this but it was felt that it was an unnecessary question at this stage, discussions were already had around this.

Youth Consultation

Young people expressed their leisure activities as limited, with responses like "Chill" and "Nothing" indicating a lack of engaging options within the town. They felt that to find more enjoyable activities, they had to travel outside Redditch. The lack of entertainment for young people with low or no income was also a prominent concern.

While some respondents acknowledged that there might be some activities in the general area, they highlighted the absence of music venues for young bands, which compelled them to travel elsewhere for shows. Financial constraints further restricted their options, making it challenging to afford certain activities like going to the cinema. They believed that these factors contributed to the scarcity of things to do in Redditch.

When asked about their feelings towards Redditch, opinions varied. Some participants expressed a sense of attachment to the town due to family and friends being there, while others felt limited by the lack of convenient opportunities, especially when considering college or work locations.

The participants associated "heritage" with terms like "History," "Old," "Ancestry," and "Fairground." They recalled the music scene in Redditch, such as teen bands and gigs, as part of the town's heritage. This led them to appreciate how far the town had come and the importance of preserving and improving its heritage.

To effectively engage with young people, the project needs to leverage social media platforms, particularly Snapchat stories, which the participants frequently use. They recommended using fonts that aren't too childish or overly business-like and advised against overwhelming visuals with bright colours. Videos were preferred over images or gifs as they provide more context and attract attention better.

The participants emphasised the importance of hosting a festival in Redditch to create a sense of pride and excitement about being part of the community. They believed that by showcasing the town's positive aspects, they could counter negative perceptions from outsiders. Additionally, they highlighted the significance of uncovering hidden gems in the area and sharing information about local events online.

Regarding logos, the participants preferred modern designs that were visually appealing and conveyed a clear message about the brand's identity. Dull and simplistic logos were disliked, as they lacked meaning and failed to communicate the essence of the brand.

In conclusion

Community engagement is at the heart of this initiative, which will galvanise everything else. Community in this instance means a contemporary audience, which is a wider, broader group of people from diverse age, cultural, social and working backgrounds.

The new brand is a gateway and a vehicle, bringing the initiative to life, raising awareness and helping to reinvent heritage to create mass appeal. This will then facilitate connections across people, activities, organisations, spaces and places.

The brand needs to be a call to action, the catalyst to start an evolution of engagement, local participation and appreciation. Encouraging people and particularly younger people, to be active and to try things they wouldn't usually do and to recognise and discover assets not traditionally recognised as heritage.

Storytelling is to be celebrated and promoted through campaigns, activities and channels which give new ways to access redefined heritage.

An activity plan, via various communication channels, including digital and social media, will raise the profile of the new confident brand, inspiring those further afield to view Redditch and Bromsgrove as significant destinations.

People felt that pride, connection and fun were key values to describe the new brand, therefore it needs to encapsulate feeling like you belong somewhere and being part of something, which is crucial for brand relevancy and authenticity and will act as a stimulus, especially for young people to get involved. It gives a sense of identity and which in turn will draw visitors.

The word inheritance was discussed in relation to this and was seen as a way that could instil ownership and belonging, identity and therefore pride. It is something most people would welcome, usually because it's becoming yours.

In terms of a Ven diagram, in one circle we have people that are engaged and aware of heritage and in the other circle are people unaware and not engaged. The brand needs to find that connection in the middle of the two.

Fun must be a consideration to how the initiative is represented. The brand needs to appeal to young people without patronising them and alienating older enthusiasts.

The identity needs to be considered as contemporary and vibrant with a clear message about its purpose.

It needs to be a trusted and respected brand and one which conveys gravitas but with an element of playfulness, aiming to be something for everyone.

Young people aged 13-25 were seen as one of the top 3 audience types to target, along with intergenerational families - with grandparents being key to storytelling to their grandchildren – these tend to spend most of their time and money being active across heritage assets. Local community also ranked high, in particular those people who might not think it's for them.

A website would be necessary to be a hub of information which will not only connect and support all assets and organisations but will signpost to events and present areas that may be of interest depending on age group and background.

A festival could be highly beneficial for fostering community engagement, showcasing local talent, creating a positive perception of the town, generating economic impact, attracting young people, and promoting the town's heritage.

Success also looks like increased visitor numbers, ideally from young people and those from under-represented groups, which leads to financial reward and stability for all those involved within heritage.

Success is also a brand that is a stimulus to effect change in heritage engagement and participation across the area, creating positive perceptions and which results in a true sense of local pride.

Key Points:

- Community engagement is crucial for sustainability and achieving the purpose of the Heritage Corridor.
- An outward-facing brand can effectively promote and connect heritage assets.
- Targeting young audiences, engaging branding, and community-led placemaking will attract tourists.
- Strategies include fostering collaboration, raising awareness, and presenting the region as diverse.
- The initiative aims to address overlooked heritage, increase awareness, and generate economic and social benefits.
- Future ambitions include increased awareness, visitor growth, community engagement, and positive word-of-mouth marketing.
- Key values are "Connection," "Pride," and "Fun."
- The personality is friendly, playful, and has mass appeal.
- Target groups include families, young people, diverse audiences, and working-age adults.
- The brand should instil pride, raise awareness, encourage ownership, and focus on the future.
- Key benefits include greater community pride, improved awareness, employment opportunities, and talent retention.

Overall, the Heritage Corridor aims to engage the community, promote heritage assets, and create positive change while celebrating local identity and fostering a sense of belonging. By embracing a friendly and playful brand, the initiative seeks to attract diverse audiences and build a strong, inclusive heritage experience for everyone involved. The envisioned virtuous cycle of community engagement, pride, and economic benefits reinforces the corridor's positive impact on Northeast Worcestershire.

5. GRIN branding research and development strategy leading to the launch of the ReNEW project

f. ReNEW Brand Research and Development (Heritage Corridor Rebranding Report Development Stage) Attachment Five

GRIN

HERITAGE CORRIDOR

Research Report & Branding Direction

Purpose of this deck

This deck looks into the key findings from the survey and consultation sessions conducted by GRIN to inform the rebranding process of the Heritage Corridor initiative.

The data helps us to understand the general perceptions and opinions of different groups of people who were both aware and/or already engaged with the initiative and those who were not aware of it.

The ‘not aware group’ were split into two for the purpose of this report - the ones that shared their thoughts through the heritage survey and the youth group that participated in one of the consultation sessions.

Looking through their unique perspectives and most importantly the common themes that emerged across these groups, provided valuable information regarding what the community wants from the initiative and its future brand.

Contents

- Summary of research findings per group
- Emerged common themes
- The brand outcomes

Summary of findings from survey and consultation sessions

- Key highlights per group
  - Group 1: Not aware - general public (survey)
  - Group 2: Not aware - youth (consultation)
  - Group 3: Aware (consultation)
- Common themes, concerns and considerations

1.General public not aware/engaged with HC (survey) - **Not aware general public**

GRIN

SURVEY SUMMARY

PERCEPTIONS OF HERITAGE	COMMUNITY BENEFITS	DESIRED OUTCOMES
• This group has a more traditional view of what the word heritage means, connecting it to ideas of **past history and legacy.** • They are also more likely to associate the word with more **physical, tangible elements** and when it comes to Northeast Worcestershire's existing heritage, again locations are top of mind with the top 3 being **Buildings, Museums and Natural Landscapes.**	• For this group the point of such initiative should be to ***'Enhance community engagement and appreciation for local heritage'*** and ***'Celebrating local heritage'*.** • For them, the initiative should bring more tangible and easily observed benefits to the community helping to **raise the historic importance of their local area** and strengthening their **sense of pride.** • They also highlight the **importance of creating a sense of community and belonging, connecting people and bringing joy.**	• **Pride and connectivity** are key factors and show that respondents want to feel happy about where they live and want it to be **celebrated and talked about.** • They hope this could enhance the community spirit by **connecting people through fun activities** that can appeal to different community groups while also attracting visitors.

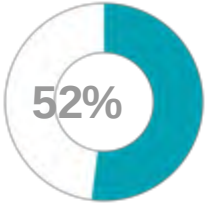
Source: Heritage Survey, n=866

1.General public not aware/engaged with HC (survey) - **Not aware general public**

STATS

PERCEPTIONS OF HERITAGE

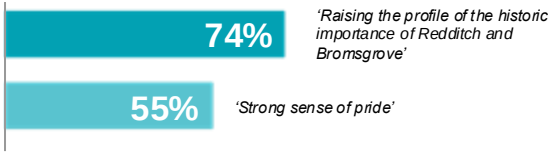
*'What does the word **heritage** means to you?'*



of respondents associate the word **heritage** with buildings

COMMUNITY BENEFITS

'What should the value to the community be?'



Most used words to describe their desire were:

DESIRED OUTCOMES

78% of respondents agree that this initiative will **encourage them to participate** and get **involved with the heritage** in their area

22% of respondents were mainly **unaware or sceptical**…

"I don't know what I'm supposed to be engaging with"
"Nothing goes on in Redditch"
"I'm engaged with heritage but not in my local area"

Keywords used to describe what the initiative should offer:

More than **61%** **Pride, Celebration, Education and Understanding**

More than **43%** **Connection, Fun, Accessible and Inclusive**

Source: Heritage Survey, n=866

2.Young People who are not aware of HC (consultation) - **Not aware youth**

GRIN

CONSULTATION SUMMARY

PERCEPTIONS OF HERITAGE	DESIRED OUTCOMES	BRAND CONNECTIONS
• Although this group make the typical associations to the word heritage such as buildings, history, old and ancestry, they also raise the point of it being connected to **family and future** due to realising that some families have lived there a long time. *"It's cool to see how far we've come and if we can make it better."*	• A festival is seen to be an **exciting aspect** of having a branded event that could help to make them **feel proud to be part of something.** • This would also enable them to **tell friends and family** outside of the area that it is in fact a cool place where many things happen. • They agree that it can be difficult to know what's happening and that **online information geared towards their age would be helpful** to support having access to relevant information.	• They spend a vast amount of time on social media and are most likely to watch and share content across these platforms. • They agree that regarding communications and/or advertising, they prefer a style that is **not too professional or childish, and doesn't use too many bright colours.** • When looking at heritage and arts organisations' logos, the **more colourful and artistic** (Reimagine Redditch and AIR) **are deemed as modern. Others like different images to depict vintage aspects without making it look old. They also agree a logo needs to say something about the brand or clearly tell you what it's about.**

- Overall, this group can be fairly **negative about their area** and tend to look for activities in other places, citing the fact that **there isn't much for younger people with low or no income.**

Source: Heritage consultation with youth group

Youth engagement considerations & thought starters

GRIN

CONSIDERATIONS:

- It's important to be present where they are in order to resonate and successfully reach/engage this group (speak the same language of social media platforms).
- It can be difficult to find relevant information regarding locally promoted activities and they feel like they don't get to know about it.
- There may be a sense of pride and heritage knowledge that probably got lost or stopped being shared with younger generations.

THOUGHT STARTERS:

- Encourage younger people to be active and to try things they wouldn't usually do to help them to recognise and discover assets not traditionally recognised as heritage.
- Enhance the idea of storytelling as a more fun, experiential way to engage with educational content.
- Highlight the importance of heritage and how things were made/done in the past that are still impacting us today - and will likely continue to do so in the future, especially if we appreciate and preserve it.
- Dedicated hub and social channels promoting a calendar of events and highlighting interesting, local attractions - to help enhance sense of pride and drive participation.
- Promote and encourage new, young talents to share/present their craft in these festivals and/or events.
- Increase collaborations and presence within both physical and digital locations relevant to these groups such as schools, youth centres, social platforms, sports clubs, arcades etc.
- Use moments such as lunch time or afterschool clubs to run special group activities or outings connected to exploring local heritage.
- Incorporate technological innovations such as VR/AR tools to help them experience heritage and storytelling in a more immersive and engaging way.

3.People who are participating and working within heritage (consultation) - **Aware groups**

GRIN

CONSULTATION SUMMARY

THE HC INITIATIVE

- For this group, the HC initiative's core purpose should be to ***'To enhance community engagement and appreciation for local heritage'.***
- They agree that keywords such as **encourage, celebration, storytelling, connections, collaboration and action** are the ones that best represent its purpose.
- Due to their existing engagement with the initiative, they have a clear vision as to why this is needed with the main points being:
  - To raise Redditch and Bromsgrove's profiles of great places to visit.
  - To help people to feel welcome, making heritage relatable for a contemporary audience.

"Maybe creating a sense of pride and well-being through heritage and creativity is the answer."

"There needs to be ownership, feeling like you belong somewhere and are part of something."

"Heritage can feel stuffy and ancient and yet there are so many interesting stories to be told. Storytelling is how we make connections, is how we feel like we belong."

THE BRAND FACTOR

- They believe the brand needs to be the **magnet that brings heritage and people together**, working as the catalyst to make things happen.
- It needs to **inspire and encourage** people to take action.
- It needs to help make connections, highlighting the importance of heritage and bringing more awareness to it.
- They agree that the top three words/values they would you use to describe HC are **Pride, Connection and Fun.**

"The brand needs to create a connection for everyone to work, support and promote each other."

THE PEOPLE FACTOR

- They strongly believe that the **community must play its part** to guarantee the initiative's success. Either by telling their stories, being open to try new things and to realise that there are a variety of ways for them to participate.
- In their opinion, the main focus audiences should be:
  - Young people (13-25) - Students as part of educational visits within school/college.
  - Intergenerational families - maximise opportunity to connect grandparents knowledge and storytelling to grandkids (legacy and pride).
  - Local adult community.

"Some university researchers working in partnership with Arts Connect saw that if you involve young people in heritage projects that they determine and lead themselves, they can develop skills, connect with other people, and develop a sense of belonging and ownership about the place that they are from."

Source: Heritage consultations with engaged groups

3.People who are participating and working within heritage (consultation) - **Aware groups**

STATS

THE BRAND FACTOR

How would you describe the Heritage Corridor personality?

Elite vs Mass Appeal

- It's unanimous that the need for the brand is to appeal to all and it is one of the most important aspects that needs to be achieved.

Serious vs Playful

- Mostly in favour of playful with some cautious and suggesting there is an element of seriousness in terms of the work behind the initiative, therefore, the importance of ensuring the brand personality also reflects **trust, credibility and authenticity.**

Conventional vs Rebel

- Most people feel there is a need to find a good balance between these, especially to ensure the brand doesn't alienate those already engaged with heritage while adapting to appeal to a wider and younger audience.
- A balanced sense of rebellion can give the brand the plasticity it needs to continue to **grow and evolve** while staying true to its core values.

Authority vs Friendly

- The majority agree that friendly is an important brand characteristic, especially in order to feel welcoming. However, the brand also needs to be taken seriously to ensure people can trust and respect it.
- **Credible** instead of authority can help achieve this balance since it conveys **trust and reliable** without feeling too top-down or exclusive.

Mature & Classic vs Young & Innovative

- Although the more mature audience voted more in the middle, this is about ensuring there is an opportunity to communicate to a younger and more diverse audience.
- The key message here should be that creative, youthful and innovative don't need to be 'whacky' or out of place.
- Similarly to the balance of conventional vs rebel, a **youthful and innovative brand allows itself to evolve and remain relevant.**

Source: Heritage consultations with engaged groups

Common themes

PERCEPTIONS OF HERITAGE	BRAND CONNECTIONS	DESIRED OUTCOMES
• Not aware groups have the same initial perception of heritage associated to old, historic and more physical aspects such as buildings and museums. • And although the aware groups had a broader sense of the meaning of the word, all participants agree that it's **important to redefine the concept of heritage** in order to resonate across these different groups and become something people can **identify, relate and want to participate in.**	• All groups agree that the brand needs to find a balance between conveying its **fun, enjoyment bringing and welcoming factors while still being credible, reliable and informative.** • This is particularly important amongst the not aware groups which are not fully engaged yet with the initiative and can still have **reservations and doubts** about it having a substantial positive impact on the community. • The brand needs to aim for emotional relevance and attachment through **pride, ownership, belonging & identity.**	• They all want the initiative to **increase community engagement, connection and sense of pride**. They want to be proud of the area they live in and want others to know of its important heritage too. • They all want an **inclusive approach** where different generations, backgrounds and cultures can share stories and learn from each other in **fun and new ways.**

KEY ACTIONS		
Heritage needs to **relate, welcome and include.** Be relevant across different groups instead of alienating those who are not yet engaging with it.	The word **credibility** is key - since authority can feel stiff, top-down and alienating. Warm and credible may be the better balance: • Warm - welcoming, friendly and joyful • Credible - knowledgeable, reliable and assertive	Ensure activities and events are **accessible** to all so people have **equal opportunities** to participate.

Source: Heritage survey and consultations

Common themes

HIGHLIGHTED BARRIERS:

- **Disengagement and potential scepticism from not aware groups.**
  NEEDS:
  - Ensure the community is **inspired and encouraged** to take action through their personal interests and experiences (to tell heritage stories, to try things they wouldn't usually do, see things in a different way and to realise that there are places and spaces relevant to them).
  - It's vital to address this doubt towards the initiative through clear and to the point communications - avoid fluffy/empty messaging and promises. Ensure there are clear and consistent examples of **direct benefits** to justify initiative's efforts and its importance.

- **Heritage needs to be redefined, to be made more relevant to attract and create understanding with a wider, more diverse contemporary audience.**
  NEEDS:
  - Initiative must communicate the **wider remit of heritage.** It's about experiences and memories as well as the traditional sense of preservation and buildings.
  - Ensuring that the wider, more unknown aspects of heritage are communicated to ensure people are able to discover **new ways of engaging with it.**
  - Respondents would like **more physical resources, with trails and family friendly activities being the most important, which would also engage younger generations.**

- **Area not currently seen as a hub for interesting events.**
  NEEDS:
  - Community involvement website to **help create awareness, bring people together and increase knowledge about heritage** locally and to visitors.
  - Restore/enhance sense of pride and that their area can also be a **sought after destination** as much of the adjacencies.
  - An activity plan will help to get the brand out there. A **fun and entertaining** plan that entails making and doing, encapsulating all audiences and age groups.
  - Dedicated 'What's on' website & info hub to help **spread upcoming events and activities** and encourage sign-in.

OTHER KEY NEEDS:

- Promote inclusivity, accessibility (free and easy to access), clear and consistent communications, easily share the concept of heritage and what does it mean to the community, digital solutions and social presence (be present where the community is already engaged).
- Holistic approach to heritage that connects people through culture, storytelling and shared history that brings prosperity while promoting both physical and mental wellbeing.

Source: Heritage survey and consultations

To Summarise

THE INITIATIVE NEEDS TO…	THE BRAND NEEDS TO BE…	SO THAT THE COMMUNITY CAN…
Have something for everyone in the community and connect people through fun activities and knowledge to enhance the locals' sense of pride.	Inclusive, joyful and fun and function as a bridge that reaches beyond/pushes the boundaries of age, gender, ethnicity etc.	Thrive, connect and feel proud to live in this area.
Raise the profile of the local area to be a destination of fun and exciting events/activities that inspire locals and attract visitors.	Diverse, youthful and relatable. Resonate with different people by speaking their language and being present where they are.	Feel inspired to take action, participate and feel empowered to bring their own contributions to help the initiative to continue to grow.
Redefine the concept of heritage in order to resonate across different groups and become something people can identify, relate and want to participate in.	The magnet that brings heritage and people together, enhancing their senses of pride, connection and fun.	Learn from each other's knowledge and experiences using connectivity and storytelling to enrich their culture now and for future generations.

Source: Heritage survey and consultations

The Brand Outcomes

Based on the findings from the survey and consultations we can now look into broader brand definitions…

Purpose

Brand Purpose: Connecting Communities through Heritage and Storytelling

OPTION 1:

We seek to connect and inspire a community through the power of heritage and storytelling. We aim to foster a sense of belonging, pride, and unity by promoting cultural diversity, inclusivity, and the celebration of heritage for many generations to come.

OPTION 2:
Our purpose is to connect and inspire a community through heritage and storytelling. We foster inclusivity, cultural diversity, and pride, creating a welcoming space for collaboration and growth. Our platform encourages exploration and celebration of local heritage, encouraging individuals to embrace their roots, learn from others, and thrive together. Ultimately, we aim to be a catalyst for unity, empathy, and community prosperity.

Mission

Our mission is to empower our community, provide opportunities for people to come together, and create a positive impact for all through embracing and celebrating our shared heritage. Strategic collaborations will ensure resources to develop an inclusive calendar of activities to engage our local community as well as making our area a destination for visitors.

In summary, our mission is to create a future where our heritage is preserved, shared, and celebrated, unity is paramount, and our community is the guiding force.

- Through heritage and storytelling, we will inspire connection, and a deep sense of pride and belonging.
- Through creating an inclusive and fun activities plan, we will engage younger generations so they can feel proud to live in their area and will be inspired to participate.
- We will promote and thrive on collaboration, giving everyone the chance to develop and share their experiences through volunteering opportunities.
- Our brand will speak to all and we'll increase our communication reach to have a more comprehensive digital and physical presence.

Positioning

We are dedicated to engaging and inspiring all people to come together and learn more about their heritage to enhance their sense of pride in their local community. We aim to ignite curiosity, and celebrate our collective heritage through storytelling, engaging activities and empowering participation.

Resulting positioning lines (to be selected/discussed)

- Discover the Heart of Heritage: Uniting Stories, Celebrating Diversity
- Preserving the Past, Embracing the Future: Where Heritage Comes Alive
- Heritage Redefined: Connecting Communities, Inspiring Generations
- Connecting Our Heritage, Fostering Our Pride, Embracing the Fun
- Unite in Heritage, Flourish in Diversity, Celebrate the Journey
- Heritage Rediscovered, Stories Reimagined, Community Renewed
- Past Embraced, Present Engaged, Future Enriched

Brand Pledges/Commitments

GRIN

1. To be community-centric, giving people the opportunity to share their voices and to use their perspectives as guidance.
2. To consider all unique needs across communications, tools, and activities ensuring that everyone feels valued, appreciated, and included.
3. To always have the community's best interest at heart and strive to create a positive impact on the area and its people.
4. To maintain an ongoing calendar of events that is exciting, accessible and that considers the community's diverse range of people.
5. To give people the opportunity to donate their time and knowledge by encouraging them to participate in suitable activities.
6. To collaborate with relevant partners and organisations that can help bring new ideas to life.
7. To have the courage to innovate, implement new activities, and allow for the brand to continue to evolve and grow.
8. To incorporate new, interactive experiences that can provide young people with the inspiration and tools they need to connect with their heritage and actively participate in their community.

Brand Values

INCLUSIVITY

JOYFUL

PRIDE

STORYTELLING

COMMUNITY

ENGAGING

EMPOWERMENT

- **Inclusivity:** We believe in creating a space that is welcoming and inclusive for all. Our initiative aims to connect a diverse community through shared heritage and activities.
- **Joyful:** We aim to make learning and engaging with heritage and culture a fun and enjoyable process for people of all ages and groups.
- **Pride:** We aim to enhance people's sense of pride in their local community and cultural heritage by sharing stories, celebrating landmarks, and empowering individuals to embrace their cultural identity.
- **Storytelling:** We believe in the power of storytelling to connect people, bridge gaps, and foster understanding while preserving our collective heritage.
- **Community:** We aim to build a strong sense of community by bringing people together, facilitating connections, and promoting dialogue.
- **Engaging:** We strive to create engaging experiences that ignite curiosity and spark conversations.
- **Empowerment:** We strive to empower the next generation to embrace their cultural identity, explore their roots, and take pride in their heritage.

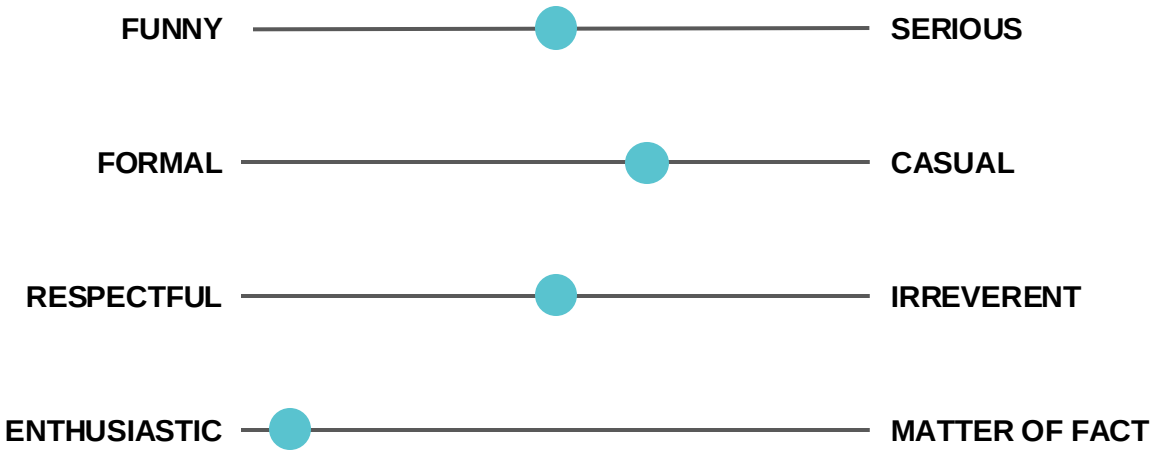
Brand personality

EXCITEMENT	SINCERITY	COMPETENCE	SOPHISTICATION	RUGGEDNESS
Enthusiasm Boldness Imagination Cheerfulness	Wholesomeness Trustworthiness Honesty Authenticity	Intelligence Principles Conscientious	Confidence Experience Understanding	Reliable Determined Robust

Based on the 'Dimensions of Brand Personality' framework, JL Aaker

Tone of voice

The overall insights gathered from the survey and consultations have been combined, especially regarding the perceived HC brand personality question (consultation) with the Four Dimensions of TOV framework to build the below scale



NOTE:
Finding the right balance between FUNNY vs SERIOUS as well as RESPECTFUL vs IRREVERENT are key to ensure the brand's authentic TOV, which carries the necessary respect/seriousness towards the importance of heritage and community and conveys credibility without alienating or talking down at its audience.

Based on 'The Four Dimensions of Tone of Voice' framework, J Nielsen

Next Steps...

Name Ideation

Brand Identity

Brand Guidelines

5. GRIN branding research and development strategy leading to the launch of the ReNEW project

g. ReNEW Branding Guidelines Final Attachment Six

ReNEW

Rediscover North East Worcestershire

Brand Guidelines 2023

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About us

ReNEW is dedicated to engaging and inspiring all people to come together and learn more about their heritage to enhance their sense of pride in their local community. ReNEW aims to ignite curiosity, and celebrate collective heritage through storytelling, engaging activities and empowering participation.

Our brand aims to express our pride in being from North East Worcestershire. This is showcased through the pictures we use, which only feature local people and represent our diverse and inclusive community.

This guide contains everything you need to know about our brand. For more information or advice about using our brand identity, please contact the ReNEW team.

renew@bromsgroveandredditch.gov.uk

Purpose

We seek to connect and inspire our community through the power of heritage and storytelling.

We aim to foster a sense of belonging, pride, and unity by promoting cultural diversity, inclusivity, and the celebration of heritage for many generations to come.

We will always have the community's best interest at heart and strive to create a positive impact on the area and its people, giving them the opportunity to share their voices and to use their perspectives as guidance.

Vision

We will foster a vibrant and connected community by encouraging individuals to embrace their roots, learn from one another, and thrive together.

Through purposeful partnerships, we will ensure the availability of resources to develop an inclusive and fun calendar of activities that engage our local community, with a particular focus on the younger generation, and establish our area as a desirable destination for visitors.

We will promote and thrive on collaboration by providing ample volunteering opportunities, empowering everyone to share and enhance their experiences while making valuable contributions to the growth and wellbeing of our community.

By expanding our communication outreach to have a comprehensive digital and physical presence, we will ensure that our mission resonates with every individual we are dedicated to serving.

Values

Our collateral should channel our values:

Inclusivity
We believe in creating a space that is welcoming and inclusive for all. Our initiative aims to connect a diverse community through shared heritage and activities.

Joyful
We aim to make learning and engaging with heritage and culture a fun and enjoyable process for people of all ages and groups.

Pride
We aim to enhance people's sense of pride in their local community and cultural heritage by sharing stories, celebrating landmarks, and empowering individuals to embrace their cultural identity.

Storytelling
We believe in the power of storytelling to connect people, bridge gaps, and foster understanding while preserving our collective heritage.

Community
We aim to build a strong sense of community by bringing people together, facilitating connections, and promoting dialogue.

Engaging
We strive to create engaging experiences that ignite curiosity and spark conversations.

Empowerment
We strive to empower the next generation to embrace their cultural identity, explore their roots, and take pride in their heritage.

Tone of voice

The tone of voice should be enthusiastic with casual language used when appropriate.

There should be a balance between funny and serious as well as respectful and irreverant to ensure the brand's authentic tone of voice which carries the necessary respect/seriousness towards the importance of heritage and community and conveys credibility without alienating or talking down at its audience.

"ReNEW is all about boosting local pride and getting everyone involved. We host fantastic events, partner up with amazing organisations, and offer activities that are a lot of fun! Join us as we unearth hidden stories and honour the heritage that defines North East Worcestershire."

Brand personality

Brand collateral should consider the brand's personality. This is made up of the following keywords that encapsulate ReNEW and the way the brand should be perceived.

Excitement
Enthusiasm | Boldness | Imagination | Cheerfulness

Competence
Intelligence | Principles | Conscientiousness

Sophistication
Confidence | Experience | Understanding

Sincerity
Wholesomeness | Trustworthiness | Honesty | Authenticity

Ruggedness
Reliable | Determined | Robust

Strapline

ReNEW's strapline 'Sharing Stories, Shaping Futures' creates a distinction between the activity plan's heritage and culture strands, embracing the need to redefine "heritage" to appeal to diverse groups/encourage participation.

Storytelling and connectivity through sharing act as the vehicle to engage with the past and create new ideas for the future leading to sense of belonging.

The campaign aims to renew community spirit by organising inclusive activities and eventually attracting visitors, aligning with the goal of fostering community and dialogue.

Primary logo

ReNEW's logo is an integral part of the brand's identity and therefore must be highly visible at all times.

The primary wordmark can be used in black on a white background as shown or using any of the colour combinations shown on the following page.

It must not be reproduced at a size less than 50mm wide.
If needed at a smaller size, the secondary logo may be used.

ReNEW

Rediscover North East Worcestershire

ReNEW

Rediscover North East Worcestershire

ReNEW

Rediscover North East Worcestershire

ReNEW

Rediscover North East Worcestershire

ReNEW

Rediscover North East Worcestershire

Secondary logo

ReNEW's secondary logo is a simplified wordmark which features neither the strapline 'Rediscover North East Worcestershire' nor the map. This allows the logo to be used at a smaller size.

This logo may also be suitable for use when the 'Rediscover North East Worcestershire' strapline is used as a heading on collateral.

It must not be reproduced at a size less than 25mm wide.

ReNEW

ReNEW

ReNEW

ReNEW

Logo application

In order to create a consistent brand image, the ReNEW logo must only be used as instructed in these guidelines.

A minimum area of surrounding space around the logo is required across all visual communications.

The clearance area must be relative to the size of the logo and is therefore equal to the size of the letter ‘R’ from the wordmark as demonstrated here.

Logo misuse

Logos must be used as supplied and must not be rotated, skewed, distorted or recoloured.

The following examples show how the ReNEW logo should NOT be used.

Colour palette

These colours make up the primary identity for the ReNEW brand and should form the backbone of all communications.

ReNEW Green should only be used as an accent colour where appropriate. It will largely only feature within the ReNEW logo, while Midnight Black, Charcoal and Ivory make up the majority of collateral.

Tints of Midnight Black and Charcoal may be used sparingly.

ReNEW Green
RGB: 49/204/134
CMYK: 67/0/66/0
HEX: #31CC86

Midnight Black
RGB: 35/35/35
CMYK: 71/65/64/74
HEX: #232323

Charcoal
RGB: 46/45/45
CMYK: 69/64/63/63
HEX: #2E2D2D

Ivory
RGB: 255/243/237
CMYK: 0/4/4/0
HEX: #FFF3ED

Typography

Open Sans is the brand’s core typeface.

For all digital and printed collateral, ReNEW uses the typeface in two weights: Extrabold Italic and Regular.

Headings and subheadings should be set in Open Sans Extrabold Italic.

Body copy should be set in Open Sans Regular.

Tracking should be set to 0 unless legibility is affected.

Open Sans Extrabold Italic

ABCDEFGHIJKLMOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!-+=–()[]”/\:;~#£%&*

The quick brown fox jumps over a lazy dog.

Open Sans Regular

ABCDEFGHIJKLMOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!-+=–()[]”/\:;~#£%&*

The quick brown fox jumps over a lazy dog.

Typography

When the primary typeface is not available, Arial may be used. This may be appropriate for Microsoft applications such as Powerpoint and Word.

Headings and subheading should be set in Arial Black Italic.

Arial Regular is used for body copy.

Arial Black Italic

ABCDEFGHIJKLMOPQR
STUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!-+=–()
[]”/\:;~#£%&*

The quick brown fox jumps
over a lazy dog.

Arial Regular

ABCDEFGHIJKLMOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!-+=–()[]”/\:;~#£%&*

The quick brown fox jumps
over a lazy dog.

Photography

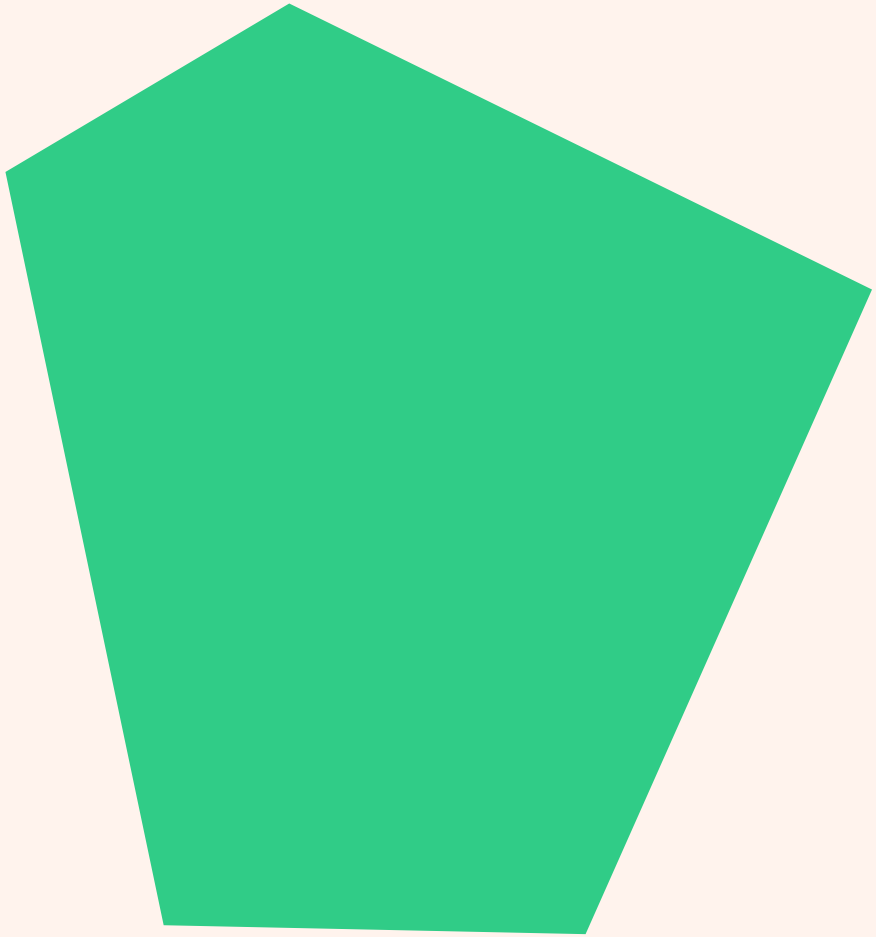
ReNEW's photography should be people focused, showing the diverse, vibrant community in a natural, unposed manner. It should showcase local people engaging with the exciting events and activities that ReNEW have organised. A community-centred approach will also ensure the brand is communicating the 'Sharing Stories' element of ReNEW's mission. Imagery may be housed within the brand's shape where appropriate. Cut-out imagery may also be introduced. See our applications for examples of how this can be used.

Graphic Devices: The Shape

The pentagon shape has been created by plotting the furthermost points that span the borders of North East Worcestershire.

This shape is flexible and can be used across collateral in a number of ways. It may be used in any of the colours from the colour palette although it is important to remember that ReNEW Green should only be used sparingly.

The shape can be rotated, enlarged or obscured to suit designs. It can also be used to house photography (including cut-out imagery), copy, pull out information, stats and quotes.



Graphic Devices: The Map

A sense of place is established through the map graphic which is accurately based off the geographical North East Worcestershire area.

This graphic should be used to add subtle interest to backgrounds. When using the graphic, the following opacities should be used:

ReNEW Green on Ivory: 30%

Midnight Black on Ivory: 10%

Ivory on Midnight Black: 10%

The map graphic may be enlarged and obscured however, it must not be rotated. This ensures that the map is geographically correct.

Applications

The following pages in the document show examples of how the ReNEW brand works across a variety of digital and printed collateral.

These examples demonstrate how the colours, typography, photography and graphic devices are used together to represent the brand's identity.

ReNEW
Rediscover
North East
Worcestershire
ReNEW
Rediscover
North East
Worcestershire

9
ReNEW
At ReNEW, we seek to connect and inspire our community through the power of heritage and storytelling.
Sharing Stories, Shaping Futures

09:42
ReNEW
510
Posts
11K
Followers
1,142
Following
ReNEW
Rediscover North East Worcestershire.
Sharing Stories, Shaping Futures.
www.renew.co.uk
Follow
Message
ReNEW
ReNEW

ReNEW
Upcoming Events:
Guided Tours of Rosedene
Medieval Experience Weekend
Rediscover
North East
Worcestershire

ReNEW
Name
Job Title
Number
Email
Website
Redditch
North East
Worcestershire
ReNEW

At ReNEW, we seek to connect and inspire our community through the power of heritage and storytelling.
Sharing Stories, Shaping Futures
ReNEW

rediscovernew.co.uk

Guidelines accurate as of January 2024

ReNEW