

GREAT PLACE TEES VALLEY

Teesside University
Evaluation of Great Place:
Great Place Tees Valley.

EVALUATION FINAL REPORT

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EXECUTIVE SUMMARY



Great Place Tees Valley (GPTV) is a large-scale cultural programme funded by the National Lottery Heritage Fund and Arts Council England, managed by the TVCA. The programme combines five 'settlement' place-based projects, working closely with local communities and five 'cross-cutting' programmes of arts, heritage and cultural engagement activities, taking place across all five boroughs.

Through this varied approach, the programme aims to develop and extend existing cultural activity, practice and strengths of work in the Tees Valley in a way that is responsive to local needs and contexts.

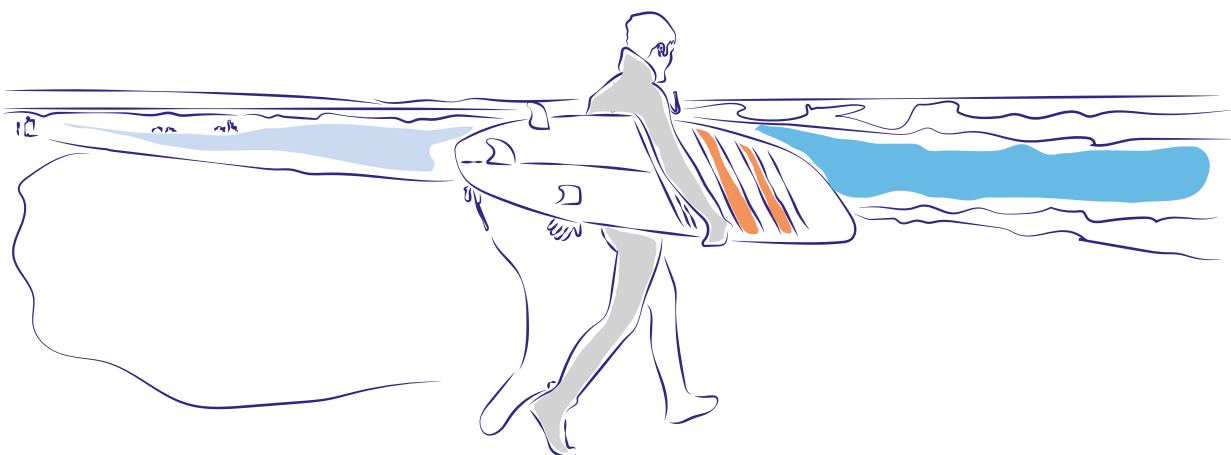
The programme ambition to increase audience participation and enhance community confidence through engagement with culture took its cue from the TVCA Strategic Economic Plan (2016-2026), that for the first time sought to foreground the cultural and creative sector in a discussion about the region's future. The Great Place programme partners shared an ambition with the newly formed Combined Authority to challenge the image the Tees Valley as characterised by industrial decline and post-industrial problems. While embracing landmark heritage assets, such as the Stockton and Darlington Railway, the Great Place programme aimed to reflect the values of Tees Valley today and its ambitions for the future, whilst also representing and celebrating the past with sensitivity and integrity.

The context for GPTV provided the programme with a unique set of opportunities and challenges that have informed the evaluation research and analysis:

1. How would the five Tees Valley boroughs bring together arts, culture and creative practices working with the new Combined Authority?
2. How would communities engage with the re-visioning of the area through culture, tourism and heritage?
3. How would this benefit them and be meaningful to them?

The University's role was to evaluate the overarching outcomes of the GPTV projects across the five local authorities and to disseminate the findings within the context of the Combined Authority's economic regeneration agenda. This remit was focussed on understanding the impact of the programme on communities and engagement. This work led to a number of exciting new projects and collaborations between the University, the Combined Authority and partners in the Great Place programme.

The University's evaluation is supported by a companion study: ARC Stockton (Stockton Art Centre) and Thinking Practice have led a Most Significant Change evaluation, focusing on the impact of sector training and capacity building work upon Tees Valley artists and creative practitioners. Whilst both evaluations are stand-alone studies, their findings complement each other and demonstrate the importance of investing in the sector to achieve better outcomes with participants and communities.



GREAT PLACE PARTNERS AND PROJECTS:

ARC Stockton

Greater Tees Practitioner Training

ARC created and delivered a training programme for creative practitioners to ensure that the Tees Valley has a skilled and experienced workforce to lead community engagement and participatory activity with socially excluded groups.

Darlington Borough Council

Heritage on Track

Groundwork North East and local artists worked with schools and communities in the Red Hall and North Road areas of Darlington, building engagement in heritage in the lead up to the 2025 bicentenary of the Stockton and Darlington railway.

Hartlepool Borough Council & The Northern School of Art

Creative Hartlepool

Empty Shop CIC led a programme of community engagement events around the heritage and cultural assets of Church Street and 'Creative Social', a programme of creative industry events for young people, introducing them to career and training opportunities in the sector.

Middlesbrough Council

Creative Factory

By putting independent artists and creative thinking at the core of its approach, Creative Factory actively builds the relationship between institutions and creative practitioners, creating a stronger, more resilient cultural sector for Middlesbrough and the Tees Valley.

Middlesbrough Institute of Modern Art (MIMA)

The Middlesbrough Settlement

MIMA have developed a long-term model of collaboration, working with residents and local organisations in North Ormesby to make creative projects that revisits the Settlement model and updating it, asks 'what might a Settlement for the twenty-first century look like?'

Redcar & Cleveland Borough Council

The Black Path

The project brings together community historians, artists, environmentalists and local residents to celebrate the historic Black Path in South Teesside, creating a striking and unique artwork along part of its length.

Reimagining the Steel Gala

Through intensive engagement with the Dormanstown community and Corus Sports & Social Centre, Tees Valley Arts supported partners to re-create the annual Steel Gala which has been held for many years in Redcar.

Social Life of Steel

In partnership with Tees Valley Arts, this project will enable the public to tell their own story of the social and cultural history of heavy industry in Redcar, collected as a unique archive.

Stockton Borough Council

Greater Tees Carnival

Stockton International Riverside Festival (SIRF) shared its professional experience and knowledge of carnival and celebration with communities across the Tees Valley. The project will create a high quality, vibrant community carnival model that is created with and by Tees Valley communities.

Theatre Hullabaloo

Drawing on Hullabaloo's pioneering child-centred artistic model through a dialogue between artists and children, the company developed two new productions:

- Lullabub: working with new parents and their babies on the theme of lullabies and creating a new play space.
- Spirits of the Sea: an immersive storytelling performance for children aged 7 years and above, that toured community venues across Tees Valley.

Tees Valley Arts

Real Tees Valley

Diverse groups of young people from across the Tees Valley worked with professional filmmakers to make a series of over 30 short films about young people's views on place and identity. Over 2,400 people watched films as part of the Visual Stories of Youth Film trail in pop up locations across Tees Valley.

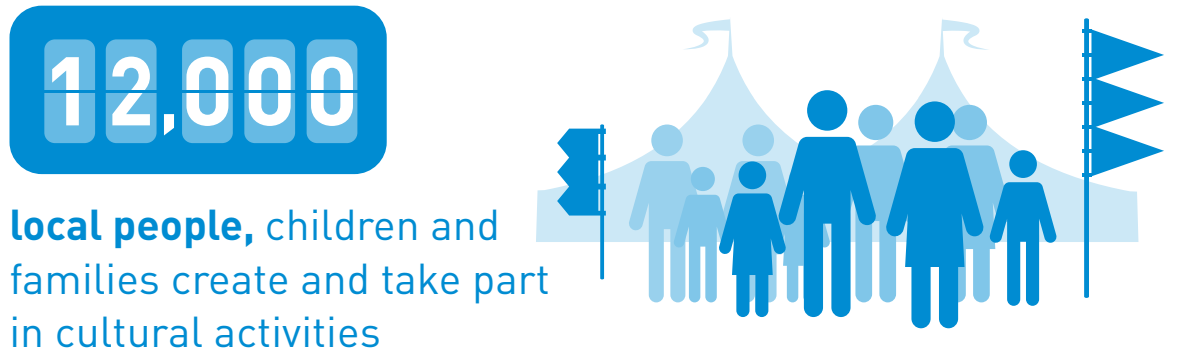
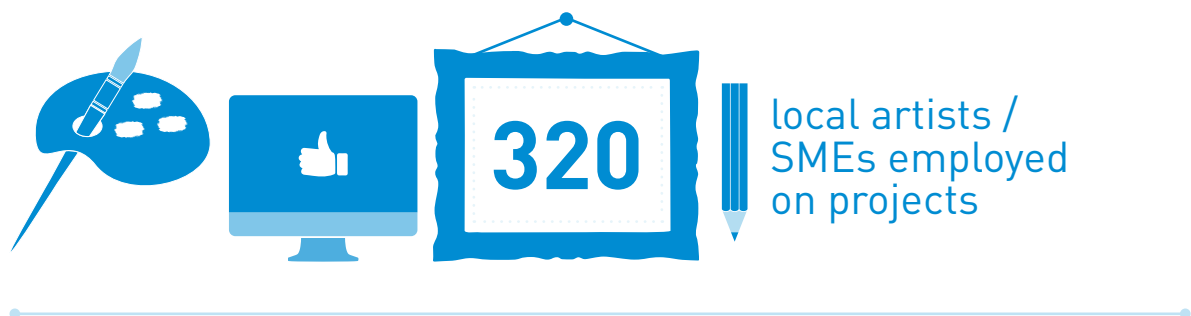
Tees Valley Museums

This consortium of the five Local Authority museum services have developed three pilot projects, to test new approaches to reaching and engaging visitors:

1. A Playful Welcome: Increasing family engagement.
2. "Museum by Me": Increasing community involvement and interest in local heritage.
3. My Heritage Story: Improving literacy through schools engagement.

Headline Findings SUMMARY:

Over a four-year programme (2018 - 2021) GPTV delivered:



The Six Headline Evaluation Findings Were:

1.

The reach and engagement with GPTV has been significant, including amongst diverse population groups and geographies



2.

GPTV has led to increased collaborative working across the Tees Valley for practitioners in the cultural, creative and heritage sectors

3.

The impact of the programme on children and young people, especially through the Real Tees Valley programme, has been transformational in respect of increased confidence and ambition and a positive sense of place





4.
Participation in the programme supported increased community confidence and sector capacity building

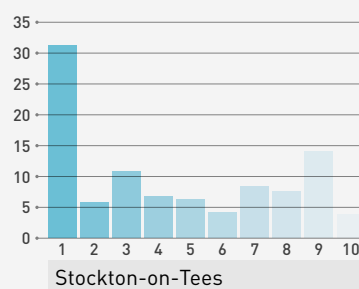
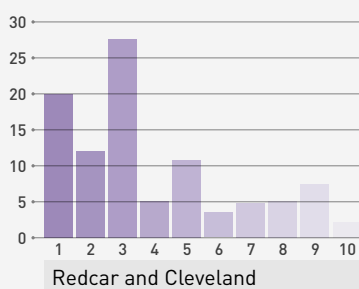
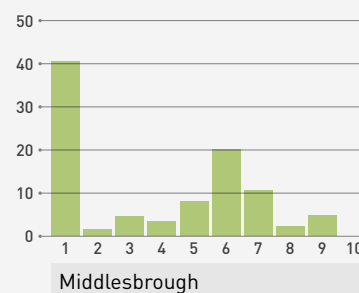
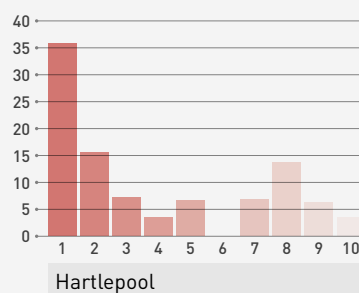
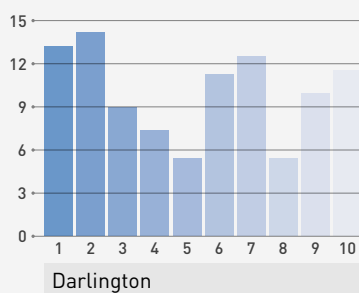
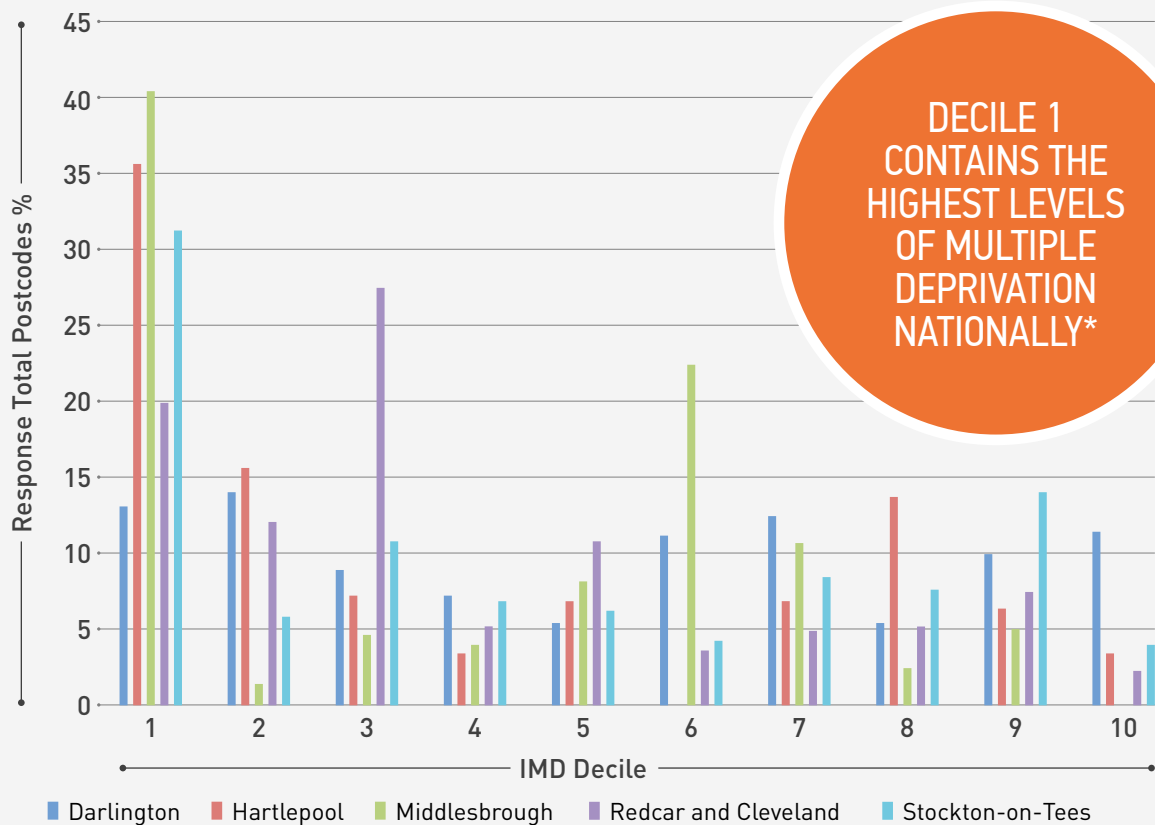
5.
The potential to coalesce the Tees Valley through culture and creativity was realised despite the area's varied geography



6.
Some communities were harder to engage than others, meaning that initial programme aims had to be modified

Headline Findings:

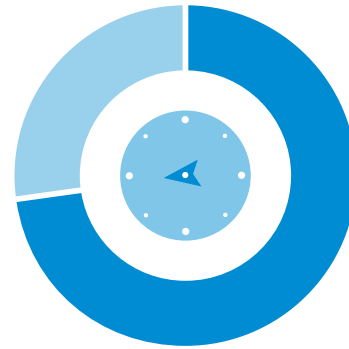
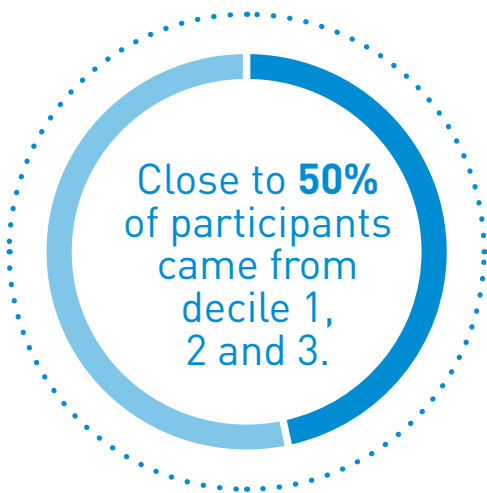
Local Authority Great Place Participation by Index of Multiple Deprivation (IMD) Decile



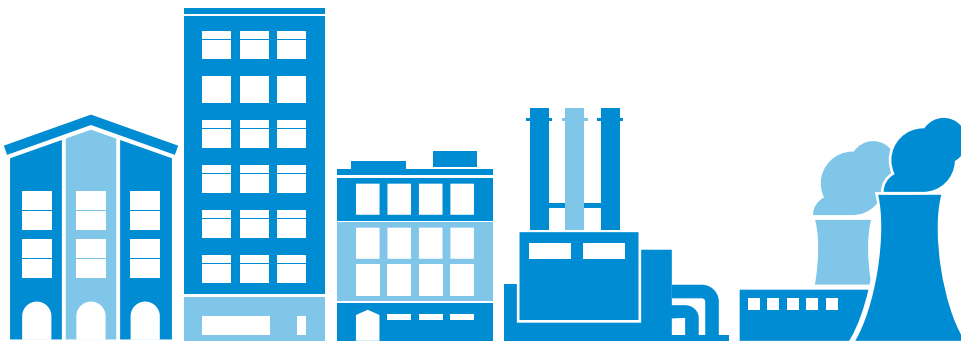
* "decile 1 contains the highest levels of multiple deprivation nationally" IMD 2019

Headline Findings:

Key outcomes across the IMD decile



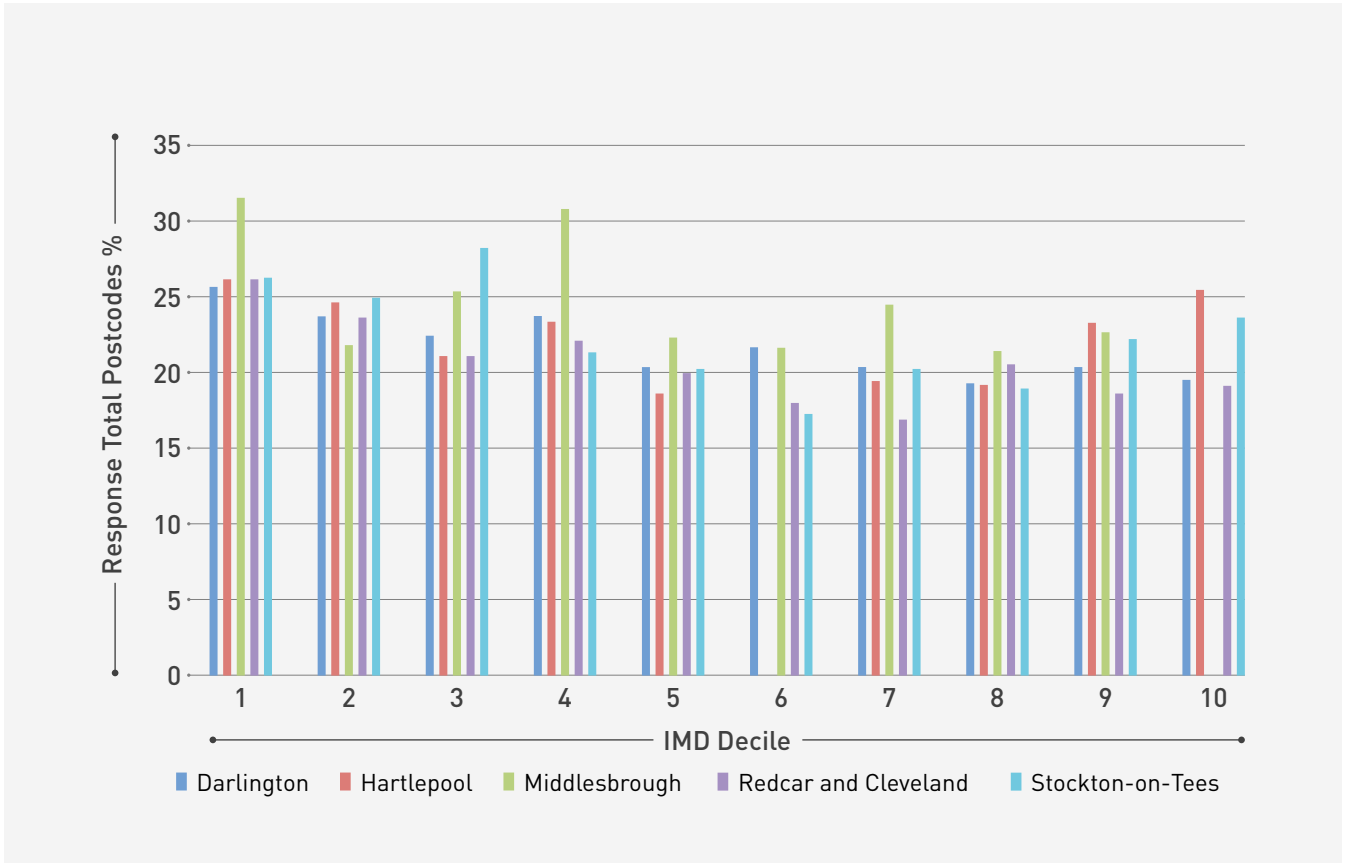
The programme also had reach beyond the Tees Valley with **18%** of participants visiting from outside the area.



26% of recorded participants were drawn from areas within decile 1 of the Index of Multiple Deprivation, consisting of some of the most deprived neighbourhoods in the country.

Headline Findings:

Participation in the programme amongst young people 5-24 across the IMD decile





GREAT PLACE GREATER TEES: THE TEES VALLEY CONTEXT

History and economy

Tees Valley, situated in the North-East of England and incorporating parts of historic County Durham and the North Riding of Yorkshire, was as the centre of the development of “carboniferous capitalism”¹⁰ in England and large-scale industrialisation of the area began in the 1820’s and expanded throughout the 19th century. A vital factor was the development of the railways, exemplified in the Stockton to Darlington line that brought coal from the Durham coal field to the Tees. Using its natural resources, iron ore from the Cleveland hills to the south and abundant coal from the Durham to the north, Tees Valley became a major centre for iron then, later, steel production. The chemical industry developed rapidly in the 20th century and the prevalence of these large scale heavy industries has significantly shaped social relationships and the built environment. Industries such as iron and steel and shipbuilding began to decline relatively early but the chemical industry was able to compensate for a time and the discovery of North Sea oil in the 1960s provided impetus to the sector.

After WW2, the North East of England was a designated development area in which government attempted to stimulate economic activity through financial incentives and active spatial planning, a period in during which the region’s dependency on large-scale heavy industry was reinforced. Entering the 1970s with government continuing to take an active role in the coordination and promotion of the regional economy (including the nationalised steel industry), there was optimism within the region about Tees Valley and the wider North East’s prospects. However, as the decade progressed, successive economic crisis and (reflecting international trends) widespread industrial restructuring hit the region badly. Job losses in the steel industry accelerated from the mid-70s and by 1984 employment in the industry had declined by about two thirds¹¹. The waning of steel employment was emblematic of a steep decline in manufacturing jobs including in the previously expanding chemical industry. While even today after relative decline manufacturing remains important for the region the 1990’s and 2000’s saw the expansion of service activities such as retail, customer service, health, and public administration, with a relatively low level of knowledge intensive business service employment.

Tees Valley today

The modern Tees Valley encompasses the local authorities of Middlesbrough, Redcar and Cleveland, Stockton, Hartlepool, and Darlington. In 2016, the areas formed a “combined authority” which holds selected powers and responsibilities over economic development and transport in the region. Subsequently, an independent regional mayor has joined the mix of governance institutions, bringing some additional powers and responsibilities and the hope of cementing a common sense of identity across a region that sits on the border of two historic counties and incorporates several distinct towns.

Economically, Tees Valley firms remain competitive in advanced manufacturing and the chemical and process industries although these sectors are now characterised by high levels of foreign-ownership, which presents opportunities (the ability to import managerial and technical best practice) as well as challenges (local capacity to influence investment decisions and the development of a ‘branch plant’ economy). Other positives include Teesside University, which is well integrated into the regional innovation system, particularly in relation to the digital and bioscience sectors (through DigitalCity and the National Horizons Centre respectively), and more generally through academic-business knowledge exchange. In this context, regional leaders continue to plan for the future. Along with skills development, physical infrastructure, business support and existing strengths in sectors such as advanced manufacturing, logistics and the process industries, The recent Tees Valley Local Industrial Strategy sets out plans to support clean energy, low carbon and hydrogen; areas of growing output and employment.

¹⁰ Asa Briggs (1990) *Victorian Things*. Penguin Books: London

¹¹ Emil Evenhuis (2018) Case Study Report: Middlesbrough-Stockton and Tees Valley, City Economic Evolutions working paper

Population

The population of Tees Valley stood at 674,284 in 2018¹². The region's population began to rise in the early 2000s after some years of decline, although the headline number masks differences between different local authority areas; the population of Middlesbrough and Redcar and Cleveland are still well below the levels of even thirty years ago although is projected to rise¹³.

GVA per head

Gross Value Added (GVA) provides a very broad headline indicator of economic growth and wellbeing. Tees Valley's GVA reflects the region's long term challenges, although there are significant localised differences. In the European context, GVA in Tees Valley and Durham is only 72% of the EU average. Within Tees Valley Darlington's GVA is comparatively high at around 90% of the UK average whereas GVA per-head in South Tees, incorporating Middlesbrough and Redcar and Cleveland, is among the lowest in the country at 59.2% of the national average.

Jobs

The unemployment rate in Tees Valley (6.8%) is low by its own historical standards but still well above the national average (3.9%). In September 2019, 282,200 Tees Valley residents aged 16-64 were in employment, an employment rate of 69%, still well below the national employment rate of around 76%¹⁴. The region has a relatively low concentration of people in higher skilled and higher paid jobs and is more reliant than many places on jobs in elementary occupations, leisure and retail. Health and disability are significant barriers to work; rates of employment among people with disabilities are low and rates of long-term sickness among the economically inactive are high.

Transport

Another significant barrier for people in Tees Valley is that of disconnection. Almost 65% of deprived neighbourhoods are classified as disconnected (which could indicate poor transport links or a skills mismatch). Creating new employment opportunities and providing efficient and affordable transport links to these opportunities, is needed to tackle low educational participation and low employment in these areas¹⁵.

Qualifications and education

Relatively few people in Tees Valley are qualified to level 4 and above (30.6%) compared with the national average (39.3%) and low skills remain a significant barrier to employment. Achievement and participation in academic education is lower than average and 12% of residents have no formal qualifications. Unless there is a significant change, the proportion of people with no qualifications is projected to be twice the national average by 2030¹⁶.

Income

Pay for full time workers are relatively low in the Tees Valley compared to the national average. Gross Weekly pay for full time workers is around £536, while it is £531 in the wider north east. These weekly wage levels are both below the Great Britain average (£587)¹⁷.

¹² ONS mid-year estimates

¹³ ONS population projections

¹⁴ ONS Annual Population Survey

¹⁵ TVCA Local Industrial Strategy

¹⁶ TVCA Local Industrial Strategy

¹⁷ ONS Annual Survey of Hours and Earnings 2019

Deprivation

Teesside has long term socio-economic challenges that developed throughout 20th century, and became relatively stark in the wake of the deindustrialisation of the 1970s and 1980s. Parts of Tees Valley have very high levels of deprivation and this is particularly clear in Middlesbrough. For example, the 2019 English IMD demonstrates that the local authority is, on many measures, the most deprived in England and that deprivation here is especially concentrated. Middlesbrough has 48.8% of its neighbourhoods in the top 10% most deprived in the country and 39.5% of its neighbourhoods in the top 5% most deprived; in each case, the highest percentage of any local authority.

Cultural and creative policy context

GPTV delivers its programme across all five boroughs in the TVCA area. The creation of an independent regional mayor and the hope of cementing a common sense of identity across the region has been an important context for the region's wide range of nationally significant cultural and creative institutions including MIMA, the Historic Quay in Hartlepool and the Kirkleatham Estate in Redcar. The Tees Valley Devolution Deal was one of the few Devolution Deals to have an explicit focus on culture and this was articulated in the commitment to work more closely with Arts Council England and with the Department for Culture, Media and Sport (DCMS) to develop a "strategic conversation".

In the 2016 the government commissioned report, 'Tees Valley: opportunity unlimited' (Rt Hon Lord Heseltine), reflected the aspiration that the newly devolved authority would help to improve the Tees Valley's national image whilst also empowering local populations to "fully embrace that the Tees Valley matters". The focus of the Heseltine report was to prepare the ground for the creation of the new South Tees Development Corporation, the first Mayoral Development Corporation outside of London. However, the report also emphasised the cultural, creative and tourist assets as areas of opportunity for the region's future. GPTV took its cue directly from this report and the context of a new devolution deal that for the first time sought to foreground the cultural and creative sector in a discussion about the region's future. The report noted the sensitivities of an area consistently identified as an industrial region while emphasising that Tees Valley's leaders were keen to rebrand the area and to look ahead. While embracing iconic heritage assets such as the Stockton-Darlington railway, and the Head of Steam, the ambition was to reflect the Tees Valley of today and the future, and to sensitively represent and celebrate the past. Since 2016, local private and public sector leaders and businesses have continued to be strongly in favour of new forms of growth and an associated rebranding of the area. The ambition to stimulate new meaningful forms of economic growth including in technology, arts and culture, to effect recovery from deindustrialisation, resonates with the idea of encouraging the growth of a 'creative class' (Florida, 2002).

Prior to 2020 the 'creative class' on Teesside was forecast to contribute 3,000 of the 25,000 additional new jobs by 2026 (Business Register and Employment Survey, BRES). But this projection has been radically adjusted in light of the experience of the coronavirus pandemic. Current estimates are a loss of 48.4% to Tees Valley's visitor economy in 2020, whilst 44% of creative, culture, tourism and hospitality businesses are projected to permanently close (TVCA, 2020). TVCA has responded proactively to these gloomy forecasts demonstrating continued appetite for growth in the creative and cultural sectors. On the 27 November 2020, TVCA agreed a £16.5million programme to support the long-term recovery of the creative and visitor sectors. The funds will be used to support business resilience, development and growth, attract new events to the region, grow local festivals and events and boost Tees Valley's profile as a visitor destination.

Evaluation methodologies:

GPTV promised to use culture and arts to connect communities across the Tees Valley and to coalesce a positive and authentic sense of belonging across the region. The evaluation of this ambition began with the creation of the 'Evaluation Framework' - a collectively agreed remit for the evaluation*. This agreed to examine the reach of the programme across the communities of the Tees Valley, to understand how diverse communities had been engaged and had benefitted from the programme, and to understand if this engagement had enhanced their sense of belonging to the area. It also sought to understand the extent to which culture had been embedded as measured by community engagement as well as reach¹⁸.

The evaluation drew on Theories of Change perspectives¹⁹. This used programme goals to investigate what the individual conditions were that helped achieve outcomes of reach and engagement. It gave each project the freedom to contextualize their place-based approaches in their community contexts and mapped individual project outcomes onto the overarching ambition of GPTV. This was an iterative process embedded in the work across the programme longitudinally, which allowed project partners to identify the barriers encountered to achieving the project's goals as well as their successes.

The shared evaluation aims:

- A. Understand the aims of each project in relation to place-making and place-shaping
- B. Understand how each project has impacted upon local pride and a positive sense of place
- C. To identify individual project successes and share them across the consortium
- D. Understand the contribution of your project to a sustainable legacy of cultural belonging and sense of place across the Tees Valley
- E. Discover the opportunities for, and barriers against, the GPTV project's ambition to coalesce and promote a positive and authentic sense of place across the region

* See Appendix for Evaluation framework document

¹⁸ This framework was co-curated with project partners at Teesside University in June 2018

¹⁹ Blamey & McKenzie, 'Theories of Change and Realistic Evaluation Peas in a Pod or Apples and Oranges?' Evaluation (Sage; 2007).

Map of Programme Outcomes:

	1. Collaborative Working	2. Impact on Children and Young People	3. Reach of Projects	4. Skills and Confidence Across Cultural Sector
ARC Stockton				
Greater Tees Practitioner Training	•		•	•
Darlington Borough Council				
Heritage on Track	•	•	•	•*
Hartlepool Borough Council				
Creative Hartlepool	•	•	•	•
Middlesbrough Council				
Creative Factory	•			•
Middlesbrough Institute of Modern Art				
The Middlesbrough Settlement	•	•	•	•
Redcar & Cleveland Borough Council				
Black Path Mural Project	•	•	•	•
Steel Gala			•	•
Stockton Borough Council				
Greater Tees Carnival	•	•	•	•
Tees Valley Arts				
Real Tees Valley		•	•	•
Beyond The River		•	•	•
Theatre Hulabaloo				
Lulabub/ Spirits of the Sea	•	•	•	

* (Artists/SME's supported)

Map of project outcomes: 1: Collaborative working

ARC Stockton

Greater Tees Practitioner Training

Outcomes of collaboration:	Project Highlight:
<ul style="list-style-type: none"> • 8 Stories • 6 collaborations 	Eight most significant change stories have been collected from across the Tees Valley, following approval, involving six other Great Place organisations.

Darlington Borough Council

Heritage on Track

Outcomes of collaboration:	Project Highlight:
Musical collaboration showcases heritage assets	The history and heritage of the life of George Stephenson, Robert Stephenson and Edward Pease is brought to life in musical collaboration between Locomotive Rhythm (Darlington) and Tees Valley Arts

Hartlepool Borough Council

Creative Hartlepool

Outcomes of collaboration:	Project Highlight:
Launch of ConTemporary in Hartlepool	Collaboration between Empty Shop CIC and Hartlepool BC to develop a new creative space for Hartlepool to coalesce art and culture in Hartlepool.

Middlesbrough Council

Creative Factory

Outcomes of collaboration:	Project Highlight:
Collaborative working in Middlesbrough and Hartlepool highlights the demand for arts and culture spaces and venues	<ol style="list-style-type: none"> 1. Collaborative delivery of project outcomes by Creative Factory and the Mima School of Art and Design. 2. New partnerships with Northern School of Art, Start Studio, Basecamp, Conversations in Painting.

Middlesbrough Institute of Modern Art

The Middlesbrough Settlement

Outcomes of collaboration:	Project Highlight:
<ul style="list-style-type: none"> • Two local food producers employed • Two local horticulture practitioners employed • Three heritage professionals employed • Ten individuals and organisations employed to run the programme 	How we eat: April – June [2019] Project underpinned by collaboration with local food/ heritage/ horticulture practitioners to plan and develop ideas, to develop products for 'How we Eat' and to deliver the summer programme

Redcar & Cleveland Borough Council

The Black Path

Outcomes of collaboration:	Project Highlight:
HLF funded Steel Stories Exhibition leveraged to enhance engagement with Black Path project	Collaboration between the project and the Steel Stories Exhibition at Kirkleatham Museum

Steel Gala

Steel Gala/ Re-Imagining the Steel Gala (RISG reported by Tees Valley Arts on behalf of Redcar & Cleveland Borough Council)	Steel Gala delivered in partnership with Steel Stories at Kirkleatham Museum
Participants report feeling more that they had engaged and having an increased level of community pride.	

Tees Valley Arts

Real Tees Valley

Outcomes of collaboration:	Project Highlight:
New networks formed and artists have collaborated on projects beyond the Real Tees Valley through meeting each other in this project contributing to legacy and sustainability of practice for individuals and organisations.	Collaboration between commissioned artists, curators at TVA and young filmmakers

Theatre Hulabaloo - Lulabub/ Spirits of the Sea

Outcomes of collaboration:	Project Highlight:
Outcome of collaboration: Greater understanding of how the arts can contribute to the achievement of health and wellbeing outcomes.	[Spirit of the Sea] The work on signposting and working to develop the learning pack with advice from CAMHS [Child & Adolescent Mental Health Services] ...

2: Impact on children and young people

Darlington Borough Council

Heritage on Track

Impact on Children and Young People:

Through performances held in schools and community settings targeting these areas [Red Hall, North Road, Middleton St George] with Locomotive Rhythm participants have a greater engagement with the heritage of S&D railway.

Hartlepool Borough Council

Creative Hartlepool

Impact on Children and Young People:

Two groups identified to take part in the TVA Real Tees Valley filmmaking project. Additional funding secured through #IWILL and artists contracted.

Middlesbrough Institute of Modern Art

The Middlesbrough Settlement

Impact on Children and Young People:

Work with Trinity Centre Youth Group contributed to young people's growing confidence and pride in their community demonstrated by the attendance of a group of young people (21) at the Art In Action Celebration event.

Redcar & Cleveland Borough Council

The Black Path

Impact on Children and Young People:

Young people involved in the development of a public walks programme that includes the Black Path and other industrial routes.

Stockton Borough Council

Greater Tees Carnival

Impact on Children and Young People:

Participation from a core group of young people working with Circus and music in Red Hill. The school reported positive behavioural change of the young people as a direct benefit of working with the Circus team.

Tees Valley Arts

Real Tees Valley

Impact on Children and Young People:

We know that at least one of the young people is hoping to make another film about the issue they have explored, they want to use the film to highlight their journey through their issue (which is [... the...] transition between being female and male

Beyond The River

Impact on Children and Young People:

We know that at least one of the young people is hoping to make another film about the issue they have explored, they want to use the film to highlight their journey through their issue (which is [... the...] transition between being female and male

Theatre Hulabaloo

Lulabub/ Spirits of the Sea

Impact on Children and Young People:

[Lullabub] Children were mesmerised by the immersive experience. It boosted their confidence and empowered them to discuss their feelings.



3: Engagement with new and diverse communities (reach)

ARC Stockton

Greater Tees Practitioner Training

Engagement outcome:	Reach of project:
All targets for placements and delivery with disadvantaged communities met and exceeded.	Placements and delivery with disadvantaged community groups allowed many groups and participants to take part in creative sessions for the first time.

Darlington Borough Council

Heritage on Track

Engagement outcome:	Reach of project:
713 participants engaged in Heritage on Track activity within targeted communities, many of these participants engagement with heritage for the first time.	Heritage on Track activities were designed in collaboration with communities in the Red Hall Estate where uptake of cultural and heritage activity has traditionally been low

Hartlepool Borough Council

Creative Hartlepool

Engagement outcome:	Reach of project:
55,000 participants recorded as engaging with a cultural project	Creative Hartlepool project leads report uptake and engagement with cultural projects across diverse population groups

Middlesbrough Council

Creative Factory

Engagement outcome:	Reach of project:
North East artists exhibit outside the area for the first time	Major events such as 'Art Weekender' create space for local artists to meet and network with practitioners beyond the region

Middlesbrough Institute of Modern Art

The Middlesbrough Settlement

Engagement outcome:	Reach of project:
'How can we help young people to overcome barriers to accessing the arts and culture?' showcasing the How We Eat programme was presented to the Engage conference, November 2019 (by invitation)	27 half-day sessions across eight locations were held 14 artists and business employed to facilitate these workshops

Redcar & Cleveland Borough Council

The Black Path

Engagement outcome:	Reach of project:
Awareness and appreciation of the project continues to grow within the local area.	Continuation of well-promoted workshop opportunities and the Black Path Open Day held at the Golden Boy Green Community Centre.

Steel Gala/ Re-Imagining the Steel Gala (RISG reported by Tees Valley Arts on behalf of Redcar & Cleveland Borough Council)

Engagement outcome:	Reach of project:
3,700 attended Steel Gala in an area where uptake of cultural events normally low	Workshops to promote the Gala and engagement of wider community to great a Steel Gala Board

Stockton Borough Council

Greater Tees Carnival

Engagement outcome:	Reach of project:
<p>Communities from across the Tees Valley enabled to travel to each Tees Valley town to attend SIRF</p> <p>Communities come together and generate a deeper understanding of the Tees Valley</p> <p>New arts companies seeking Arts Council support for the first time following engagement with SIRF</p>	<p>Remit for participation with SIRF extended through the inclusion of new and diverse art forms and by reaching out to participants and communities across the Tees Valley that have not engaged with SIRF previously</p>



4: Skills and confidence

ARC Stockton

Greater Tees Practitioner Training

Skills and confidence outcome:

Recruits demonstrated a strong impact on practitioners subsequent employment, confidence and skills.

Skills and confidence highlight:

Practitioner training to support leadership of cultural activity with marginalised groups.

Hartlepool Borough Council

Creative Hartlepool

Skills and confidence outcome:

Public dissemination of NSA work increases confidence of students and aspiring arts practitioners.

Skills and confidence highlight:

NSA [Northern School of Art] students work with industry professionals and shared their work with a public audience.

Middlesbrough Institute of Modern Art

The Middlesbrough Settlement

Skills and confidence outcome:

Artists and organisations report solidarity and increased confidence. NE artist are confident to exhibit at larger exhibitions of outside of the area.

Skills and confidence highlight:

major events such as Middlesbrough Art Weekender generate a great feel good factor. April – June [2019] two local food/ heritage/ horticulture practitioners and two artists were employed to plan and develop ideas.

Stockton Borough Council

Greater Tees Carnival

Skills and confidence outcome:

those attending and being part of the Gala reporting requests from the community for more of this type of activity.

Skills and confidence highlight:

Artist workshops with the local community, allowed the local community to see their efforts be part of the parade.

Tees Valley Arts

Real Tees Valley

Skills and confidence outcome:

Skills and confidence highlight:

The professional artists have worked extensively as a team, new networks have bonds have been formed and artists have collaborated on projects away from Real Tees Valley through meeting each other in this project.

Theatre Hulabaloo Lulabub/ Spirits of the Sea

Skills and confidence outcome:

Theatre practitioners at Hullabaloo strengthened their position as leaders in Early Years theatre generating interest from around the world for the show to tour.

Skills and confidence highlight:

Lullabub was watched by over 600 babies and their grown-ups and industry professionals.

Focus groups Analysis, Embedded Research Observation and Partner Q &A:

The cultural value of this programme as experienced by individuals is explored through ethnographic case-study work. Participant testimony and peer observation reinforces the view that the collaboration opportunity afforded by the programme has extended the reach of the arts, culture and heritage across the Tees Valley in new ways: As observed by project lead of Greater Tees Carnival:

“I hope to connect with an emerging Dancer, producer, and artist[..] who I have met through SIRF working with Protein and the ARC’s great place artist’s placement....I am working with xxx on a few days leading up to the Waterfront festival xxx is going to be shadowing xxx and learning production skills from xxx in that time and I will also look for other opportunities for xxx. I am then hoping xxx will play a role in the development of the SIRF elements of the Steel Gala. xxx is from Redcar and their local knowledge and ability to speak to people in a peer to peer way is a valuable thing in this type of project²⁰.”

Partner testimony reveals how individual project successes can lead to new innovations and collaborations. ARC’s training for cultural sector practitioners working with socially excluded groups was quickly adopted by Middlesbrough Council Town Hall music engagement programme: “ARC and Middlesbrough Town Hall (MTH) have worked closely on this project to deliver the second programme of practitioner training in Middlesbrough – the organisations have worked together in the past but never to deliver training”²¹. The programme mobilised existing networks to extend capacity in the cultural and creative sector. Participant testimony reveals how the programme has contributed to local pride and a positive sense of `belonging. Visitors to the Redcar and Cleveland Steel Gala reflected: “it was like attending the galas I attended as a little girl when my dad worked for British steel in the 70s and 80s... hope that this can continue to be an annual event, that it can attract visitors from across the region. I hope that a way can be found to keep the things that have made the Steel Gala so special in previous years, whilst growing naturally those artistic elements in future years”²². Co-ordinated by project partner, Tees Valley Arts, this feedback can be seen as progress towards the project objectives to recover the ‘under-celebrated culture and heritage’ of the Tees Valley and to militate against a declinist narrative of the region using the authentic voice of communities²³.

Embedded research observation:

Evaluation through embedded peer observation included attending project events, interviewing participants, observing their engagement and interviewing partners after key events. The following section summarises peer observation of two projects within the Great Place Programme: Heritage on Track, Darlington, and ‘How We Eat’, MIMA. Both projects shared an ambition to engage young people in the areas they worked in. ‘Heritage on Track’ developed a focussed engagement plan for communities within the Red Hall area of Darlington. MIMA ‘How we Eat’ worked with communities within the North Ormesby area of Middlesbrough.

²⁰ Great Place: Tees Valley, Programme Update April-June 2018, Stockton Borough Council, Greater Tees Carnival, p. 3.

²¹ Great Place: Tees Valley, Progress Report, Jan-March 2019, Stockton ARC, p. 1

²² Steel Gala 2019 Visitor Feedback, Tees Valley Arts (2019)

²³ Great Place: Tees Valley, Programme Update April-June 2018, TVA, p. 11



Red Hall socio-economic context:

Red Hall Estate is part of the Red Hall and Lingfield ward which places it in the most deprived 2 percent of LSOAs (Lower Super Output Areas) in England. In terms of income (2019 Indices of Multiple Deprivation) Red Hall Estate is within the 10 percent most deprived areas, this pattern is repeated in relation to employment and for the Health Deprivation and Disability. Most significantly for this project the Education, Skills and Training domain whose measures include data for children and young people as well as adult skills places the Red Halls estate among the most deprived areas nationally. For the Income Deprivation Affecting Children measurement²⁴ the Red Hall Estate is also in this category.

North Ormesby community and socio-economic context:

The North Ormesby ward is an area and ward within Middlesbrough which includes four LSOAs within its area. All of the LSOAs are amongst the most deprived LSOAs in England (decile 1). In terms of the Income domain which covers North Ormesby ward this is within the five percent of most deprived LSOAs in England. This pattern is repeated in terms of the Health Deprivation and Disability domain. Income Deprivation Affecting Children is in decile 1, amongst the 10 percent most deprived LSOAs in England. The Education, Skills and Training domain of the IMD 2019 shows that the area is consistently in the 10 percent of most deprived nationally. However, areas within the North Ormesby ward offer contrasts when examining the sub-domains including 'Barriers to Housing and Services' where three of the four LSOAs that make up North Ormesby ward are within the 10 percent least deprived LSOAS in England²⁵.

²⁴ Income Deprivation Affecting Children measures the proportion of all children aged 0 to 15 living in income deprived families.

²⁵ Ministry of Housing, Communities & Local Government (MHC&LG) (2019) English Indices of Deprivation 2019, <https://www.gov.uk/government/statistics/english-indices-of-deprivation-2019>

Population Data Covering North Ormesby ²⁶

Population (All Ages)	Young People (5 -24 inc.)	Young People (5 – 24 inc.) (% of Population)	Median Age of Population
1,384	338	24.4	34.8
1,684	426	25.3	34.8
1,241	373	30.1	31.9
2,998	851	28.4	31.8
7,307	1,988	27.2	33.3

Source: ONS (2020) Table SAPE22DT2: Mid-2019 Population Estimates for Lower Layer Super Output Areas in England and Wales by Single Year of Age and Sex

Overall the socio-economic context for the communities engaged with the MIMA 'How we Eat' and 'Heritage on Track' mirror the broader context of a region that is, on many measures, the most deprived in England. Given the emphasis on engagement with young adults in MIMA how we Eat it also important to note the population (demographic) of North Ormesby, with 27% of the population classified as 'Young People', which makes this one of the youngest areas in the Tees Valley.

Heritage on Track, Darlington:

The ambition of Heritage on Track, based in Darlington, was to build community engagement with railway heritage of international significance specifically with Red Hall, communities around North Road, and Middleton St George. Within Red Hall the project engaged with the NHS England funded Healthy New Towns programme with a shared focus on wellbeing, community asset building and aspiration (Healthy New Town Darlington, Annual Report of the Director of Public Health, 2018/19).

Project ambitions Heritage on Track:

- Participants have greater engagement with the heritage of the Stockton & Darlington Railway and the collections of the Head of Steam Railway Museum as a result of the programme.
- Greater promotion of the local heritage of communities participating in Heritage on Track, including how they have engaged with railways, and how their histories have changed.
- Heritage on Track encourages community cohesion, positive social engagement and healthy living.

Q & A with Heritage on Track project lead and Teesside University using TU Evaluation Framework Questions:

In broad terms what were the aims of your project in relation to place-making and place-shaping?

In terms of place-making and place-shaping the Heritage on Track project is aiming to help build community engagement in heritage of international significance in the lead up to 2025, as the bi-centenary of the first railway passenger journey on Locomotion No 1 in 1825 on the Stockton & Darlington railway. The project is also aiming to explore both the importance of the railways and local heritage within the communities of Red Hall, North Road and Middleton St George, which are based in close proximity to the track bed of the Stockton & Darlington railway. The programme is aiming to creatively explore and encourage engagement with railway heritage and to encourage participants to celebrate their own local history.

How did the specific steps you took when setting up the project enable those aims to be met?

We developed a project steering group who have overseen development and delivery of phase 1 of both the Heritage on Track community programme and the Heritage on Track creative programme which includes representation from Darlington Borough Council, The Friends of Stockton & Darlington Railway, The Healthy Towns programme, currently working in Red Hall and the Northern Echo heritage features writer. The Healthy Towns programme has already developed profile on Red Hall and encouraged a range of activity there.

²⁶ ONS (2020) Table SAPE22DT2: Mid-2019 Population Estimates for Lower Layer Super Output Areas in England and Wales by Single Year of Age and Sex <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/datasets/lowersuperoutputareamidyearpopulationestimates> (Accessed 21 October 2020)

We utilised Groundwork NE & Cumbria as a service provider to manage phase 1 of the Heritage on Track community engagement programme. These services included contacting local councillors and community representatives to raise awareness of Heritage on Track, engaging with schools and involving them in the lead artists selection for Heritage on Track, programming additional school activity, co-ordinating the programme steering group. Groundwork have significant experience of leading community engagement programmes, including those involving heritage within Darlington, and have established profile and networks within several of the communities Heritage on Track is targeting.

We utilised Tees Valley Arts as a service provider to manage phase 1 of the Heritage on Track creative programme. These services included developing and promoting a brief for the Heritage on Track lead artist (17 proposals received), devising and co-ordinating a mechanism to shortlist 5 proposals for further development, and co-ordinating exhibitions sharing each of the more detailed proposals within particular schools and at the Head of Steam railway museum, devising a mechanism to secure comment on these proposals, and working with Groundwork NE & Cumbria to encourage community and schools engagement in the selection of the lead artist through an event held at the Head of Steam railway museum on 3 July 2018. Tees Valley Arts has an established record of leading creative projects which involve local communities. The brief for the Heritage on Track lead artist and the selection process emphasised the importance of community engagement and involving people in the development of the creative programme, we are intent on developing the creative programme working with people who live around North Road, in Red Hall and Middleton St George, in close proximity to the track bed of the Stockton & Darlington railway.

In what ways did you feel your project could impact upon local pride and a positive sense of place? How would these objectives also influence participants' sense of identity?

The project aims to celebrate railway heritage of local, national and international significance alongside exploring the local heritage of particular communities on North Road, Red Hall and Middleton St George and by involving these communities in the selection of lead artists and in developing both the community (through Groundwork) and creative programmes of activity (through Tees Valley Arts) we aim to further develop and encourage local ownership of the 2025 rail bi-centenary. The Experience Darlington visitor economy strategy, recognises the strengths of Darlington as a railway town, a theatre town and a town to visit and the Heritage on Track programme aims to engage and involve Darlington residents in exploring railway heritage, and presents opportunities for their activity to be promoted within Darlington Borough Council cultural venues, including the Head of Steam railway museum, and within events, including the annual countdowns to the 2025 bi-centenary.

Project outcome highlights:

- 200 children had voted on which proposals would be shortlisted
- Over 120 children participants April-July 2018
- Over 50% did not know about the Stockton to Darlington Railway before the event
- 51 Children had never visited 'head of Steam' before the event

May 21st Event-researcher observation highlights:

The first event comprised between 20-25 people being taken along part of the original Stockton and Darlington Railway track to Dinsdale, and from there walking back along the track into Darlington with a history guide. This event will be filmed by Laura Degnan to provide some qualitative evaluation material. In July 2018 Heritage on Track also commissioned a film showing the event showing the children engaging in the day's events.

This event was a community pitch to select an artist to deliver the Heritage on Track project. Community representatives, representatives from Friends of Darlington & Stockton Railway, and local schoolchildren, representing the communities who were engaged in the Heritage on Track scheme, were invited to the Head of Steam Railway Museum on July 3rd in order to engage and participate in deciding which artist's pitch would be successful. The event itself was organised by Groundwork NE & Cumbria and Tees Valley Arts, and was designed to ensure that the communities engaged would be at the heart of decision making regarding the activity that was to take place along the track bed of the original Stockton & Darlington Railway. Five artists were invited to make their pitch, and the community representatives were encouraged to ask questions, talk to the artists, and then ultimately to vote on their favourite.

The school children demonstrated a high level of engagement with the process. They were keen to take up the opportunity to ask questions to each artist after they had pitched their proposal, and the nature of the questions showed how engaged they were, with questions and statements such as **'why do you like history'**, **'why do you want to work with children'** and **'you know lots about the railway'**. There was a lot of audience participation involved in some of the artist's pitches and both the children and adults engaged with the various artists.

Over lunch time the children could be heard talking about the performances by the artists in ways that showed **they had engaged with the heritage aspect of the day**, they were **excited to learn more about the railway, the Pease and the Stevenson families**, and they enjoyed their time at the museum itself, as it had been **the first time some of them had visited**.

Prior to this event proposal boards had been placed within Corporation Road Primary School, Red Hall Primary School, and St George's Primary School for members of the community and the school children to look at and comment on, and **200 children had voted on which proposals would be shortlisted**, so it is clear that this event was aimed at empowering the community through decision making.

Phase 1 of project culminated in 'Locomotive Motion' delivering sessions to over 120 year 3 and year 4 children in 4 local schools and a scout group. These sessions demonstrably engaged the children with heritage and art, as the summary of the evaluation questionnaires show.

Although many children (68) **knew about the 1825 Stockton and Darlington railway** before the session, **67 children did not**. When asked if they had learnt anything new about the railway all children questioned answered yes. The sessions were also able to showcase Head of Steam as a great place to visit, with **51 children saying they had never visited before**. All children questioned felt that they had learnt more about history in their area, with the vast majority also keen to learn more about their local heritage. There were many positive comments regarding how they feel about their local area after the sessions, many mentioned **they were proud and happy to live in the area, and they enjoyed learning about the history of the trains and the railway line, and Darlington more generally**.

The commissioned film, together with the peer observation, shows how the individual project objectives were met whilst also demonstrating the contribution made by Heritage on track to promoting and coalescing a positives sense of place through engagement with industrial heritage.

MIMA – ‘How we Eat’, North Ormesby

“The projects, creative in nature, are a reimagining of the Settlement model, and as such address the various needs of the communities being engaged with, with the emphasis being on engaging with the community on their own terms rather than taking a ‘helicopter’ approach. The activities on offer will encompass craft, music, theatre, art, cookery etc., with the development of the programme coming from conversations with residents” (MIMA Report, 2019)

Researcher Q&A with MIMA, with specific reference to ‘How we Eat’:

In broad terms what were the aims of your project in relation to place-making and place-shaping?

We are working with residents and local organisations in North Ormesby to make creative projects that address the needs of the community on their terms. Our programme develops opportunities for creative activity and supports the creation of new narrative for the place. By drawing on the rich heritage of North Ormesby and the wider area, together we develop a programme that is for and about the place.

In revisiting the Settlement model and updating it, we ask ‘what might a Settlement for the twenty-first century look like?’. With local people, partner organisations and artists, we are developing activities in craft, design, technology, music, theatre, art and cookery that support learning, develop cohesion and build towards social activism. Each programme comes from conversations with constituents and links with bigger public health and cohesion agendas.

How did the specific steps you took when setting up the project enable those aims to be met?

- Developed local partnerships to build on existing work and creative collaborative approach. Attended and presented at numerous area events and meetings.
- Spent time with existing projects and with residents to develop a sense of the area’s assets, communities and needs.
- Directly addressed and linked with wider agendas outlined for the area.
- Made links with history and heritage of the area in order to think through new narratives for the place.
- Shifted and shaped programmes based on feedback and evaluation.
- Developed Design Thinking workshops to gather ideas and feedback that informs future commissions.

In what ways did you feel your project could impact upon local pride and a positive sense of place? How would these objectives also influence participants’ sense of identity?

- More opportunities for residents from different backgrounds to meet and communicate
- The development of new skills
- Opportunities for creative activity
- A programme led with those who live in the place
- New perspectives on the area from visiting artists and experts
- New creative commissions for the place that local people have a stake in
- Events and products that speak about the place in interesting, future-focused and positive terms
- Shaping new narratives with a place that is often talked about in negative terms

The ‘How we Eat’ programme was the first of MIMA’s programmes. The programme delivered creative cooking lessons to a youth group that already existed at Trinity Centre, North Ormesby, and focused on exploring the nutritional value of food, linking to the **food poverty in North Ormesby and bigger public health agendas**. The group invited both artists and food professionals to join and deliver content and help the group celebrate the area’s diverse cultural influences. The young people also developed a soft drink, using fruits they had foraged, developed their own recipe booklet with graphic designer Jo Deans and created tableware that was also displayed at MIMA.

Researcher embedded observation:

In 2019 researcher **peer observation was conducted with the group of young people MIMA had been working with for their project 'how we eat'**. The observed event was the culmination of all the work the young people had participated in with MIMA, and bringing the group together for a meal, celebrating their accomplishments. The working objectives for the event were:

- To be creative, imaginative and aspirational with our actions: To demonstrate what is possible with small, positive acts.
- To bring people and places together- Community engagement: volunteers take ownership encouraging pride of place
- To re-activate disused spaces/ unloved greenspaces
- For good health and wellbeing: To be outside, to exercise, and to improve air quality, to encourage better eating; a better understanding of healthy eating / cooking.

The work produced in the artist led sessions (dinner ware, a tablecloth) were on display in one of the galleries, and seeing work on display gave produced a palpable sense of achievement amongst participants. They were **noticeably engaged with the other art work on display, asking questions about the artists, discussing which they liked best etc., and for many this was the first time they had visited an art gallery.** When asked they were also excited to share their experience of the other parts of the project they had worked on (making a recipe book and producing a carbonated drink from elderflowers they had picked themselves), and to share what they had learned including making a recipe booklet and when asked three of the group said **they had cooked a meal at home since being part of the 'How We Eat' group.** Discussions with the group revealed that these sessions had had an impact in terms of self-confidence and pride, but moreover it was clear that the group itself was cohesive and supportive.

Did 'How we eat' meet its working objectives?

The activities enjoyed by the youth group supported a demonstrable growth in confidence, communication skills, well-being, and practical skills such as knife skills and cookery skills. They also increased community engagement in an area with traditionally low uptake of formal cultural activity. Integral to the success of these activities has been the emphasis placed on **collaborative work and the value attached to sitting down together as a group to eat, strengthening community bonds in the process.**

The objectives of the project were ambitious and spoke to the programme aims very clearly. The project offered focussed success in engaging young people through a social making approach involving practical cooking activities and both promoted healthy eating as well as harnessing community assets to create new understandings positive of place. These were significant achievements given the community socio economic context of North Ormesby. The project was less successful in bringing to life the 'settlement' principle which involved re-purposing physical space and creating an infrastructure for similar engagement that would leave a sustainable legacy.

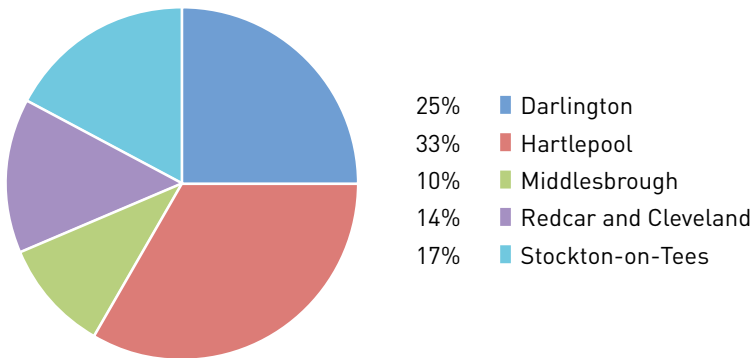
KEY DATA ANALYSIS

As part of the evaluation the University mapped the participant postcode data to regional social economic data and specifically to the Indices of Multiple Deprivation. All the graphs below utilise a combination of postcode data recorded within each Lower Layer Super Output Areas (LSOA) across the Tees Valley and IMD data. The analysis combined two methods of presenting data. In one every full postcode has been counted once whilst the other summed the total number of times each postcode appeared. Both approaches produced similar results as represented in the graphs and figures.

Taken together the methods revealed the reach of the programme within disadvantaged communities across the Tees Valley. Engagement has not been confined to Tees Valley's major urban centres but has extended across the combined authority areas. This demonstrates that Great Place Tees Valley achieved its objective to engage the whole Tees Valley in the programme's cultural and creative offer. The reach of the programme has also challenged national trends of engagement with arts and culture as predominantly the domain of socio-economic privilege. 26% of recorded participants were drawn from areas within decile 1 of the Index of Multiple Deprivation, consisting of some of the most deprived neighbourhoods in the country. Close to 50% of the recorded participants came from decile 1, 2 and 3. Over two thirds of audiences were from the Tees Valley Combined Authority areas with many of the participants consulted (40%) attending cultural activity and venues in their local area for the first time. The programme also had reach beyond the Tees Valley with 18% of participants visiting from outside the area. External visitor data confirmed national trends of engagement with creative and cultural activity, with a much lower figure (8%) of recorded participants being drawn from very deprived areas.

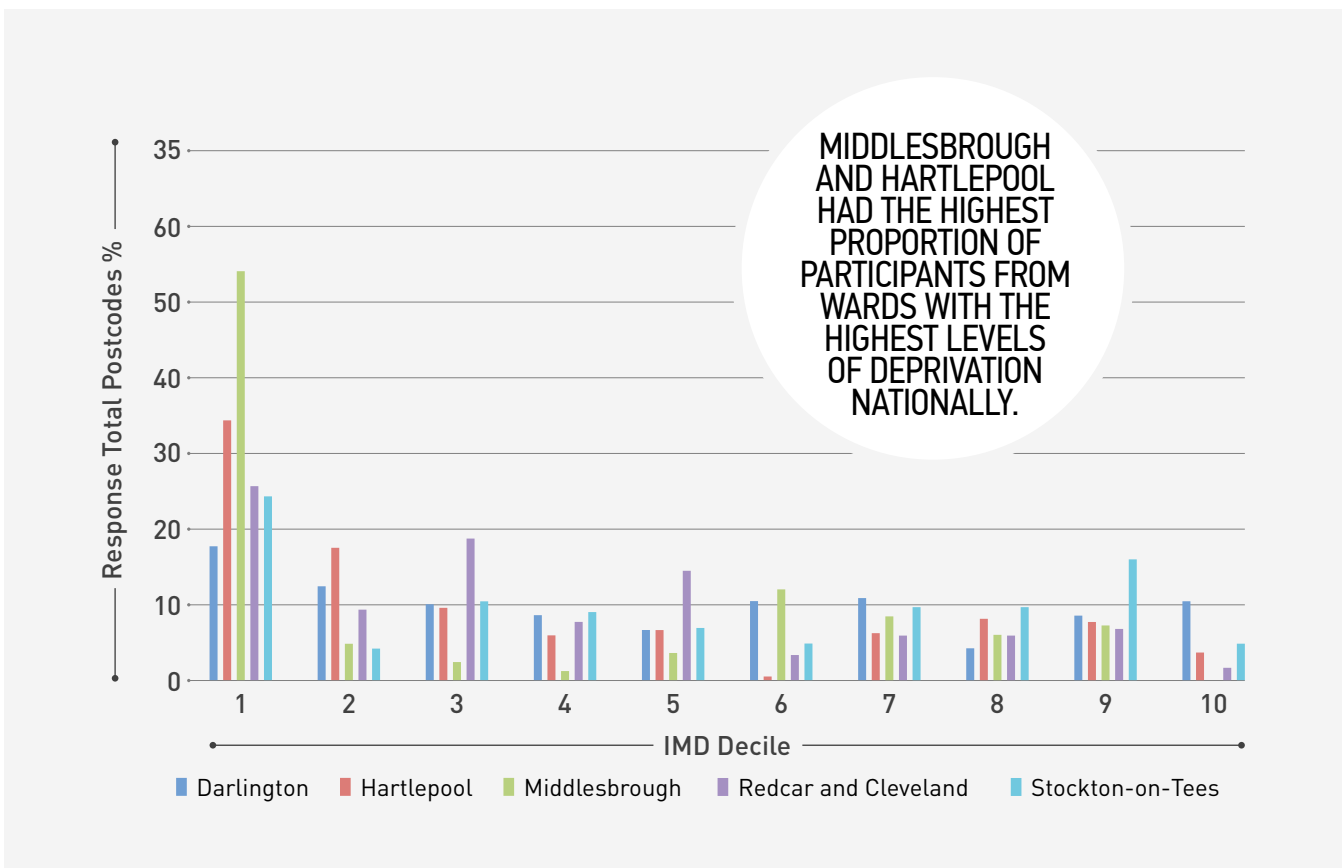


Great Place Evaluation-data analysis of reach



THE HIGHEST PROPORTION OF PARTICIPANTS CAME FROM HARTLEPOOL FOLLOWED BY DARLINGTON

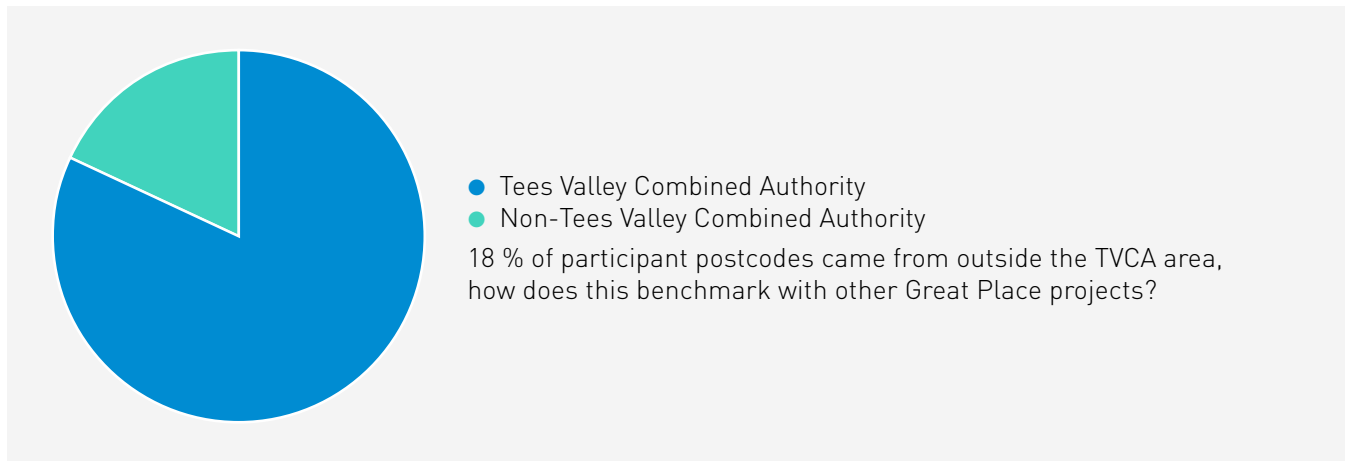
TVCA Local Authority participation by IMD Decile



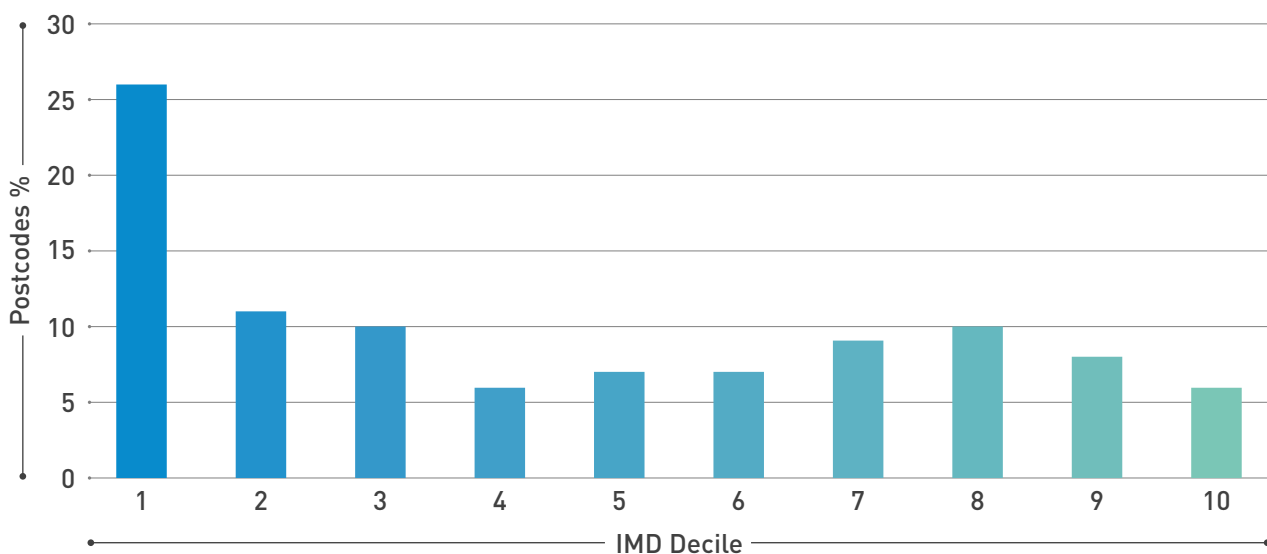
MIDDLESBROUGH AND HARTLEPOOL HAD THE HIGHEST PROPORTION OF PARTICIPANTS FROM WARDS WITH THE HIGHEST LEVELS OF DEPRIVATION NATIONALLY.

This figure shows that there was a high concentration of young people participating in GPTV in areas of the more deprived deciles of the Tees Valley (especially in Middlesbrough in IMD Decile 1,3 and 4 and for Darlington Decile 3 with demonstrating reach across of the programme

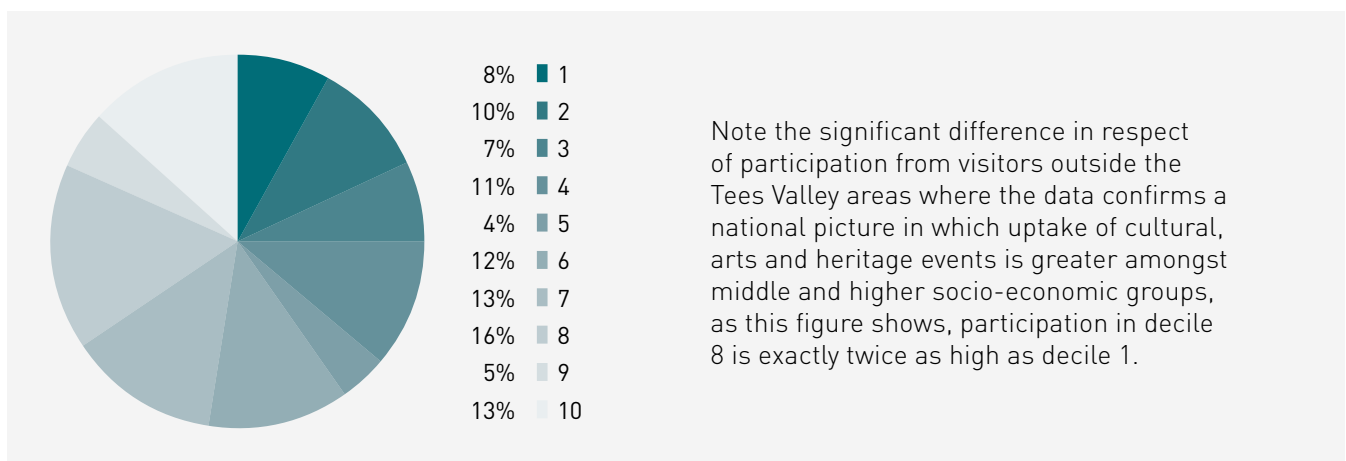
Proportion of participants within and external to TVCA areas



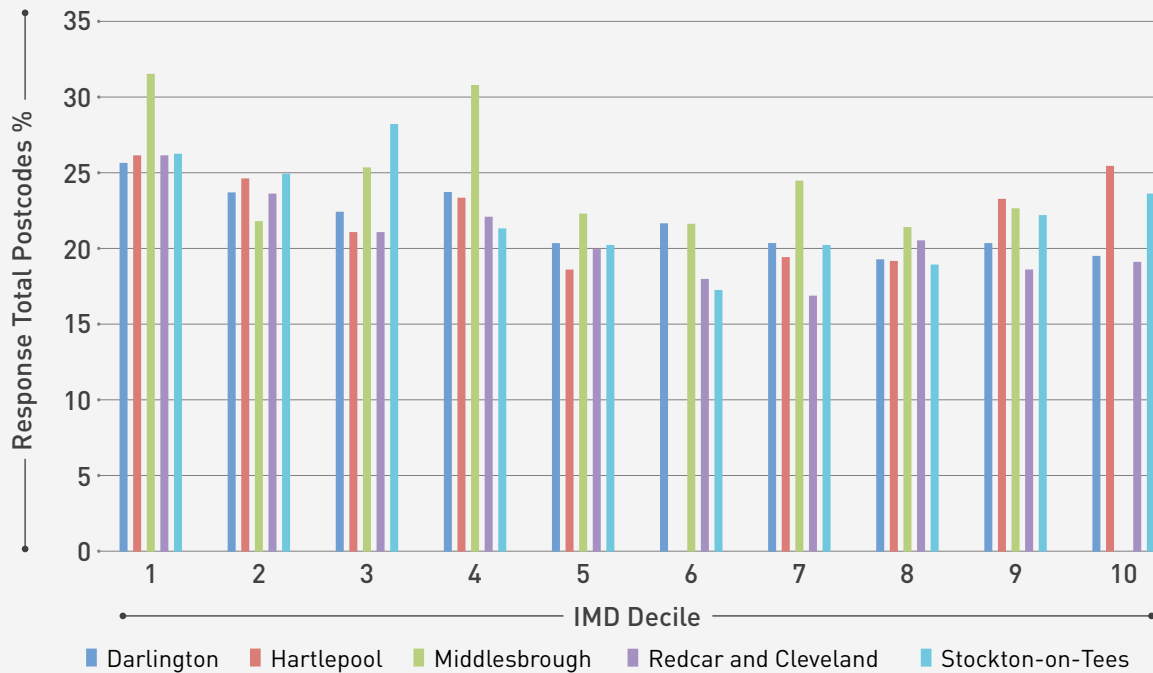
Percentage of Recorded Full Postcodes by Index of Multiple Deprivation



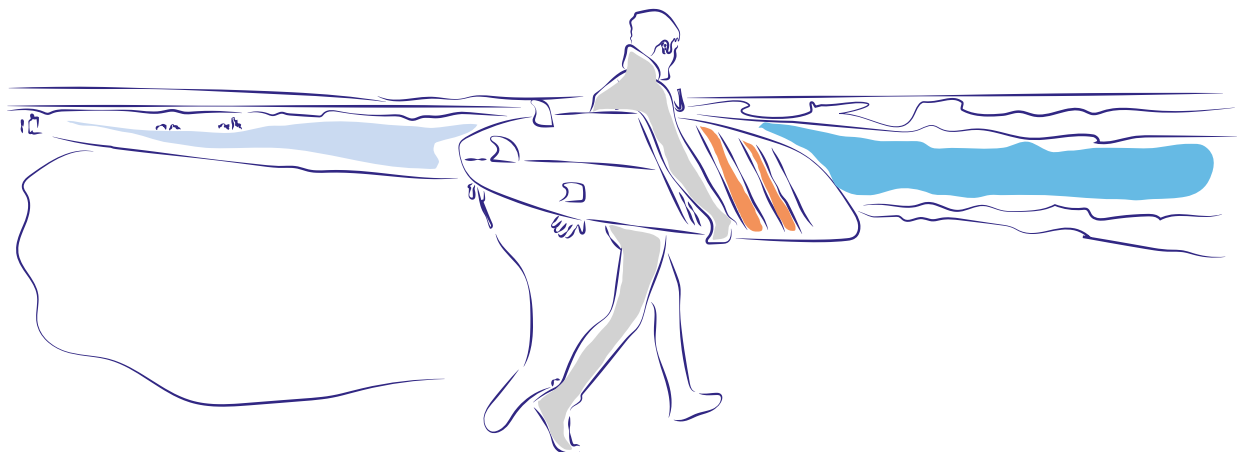
Percentage of Non-TVCA Recorded Full Postcodes by Decile of Index of Multiple Deprivation



Participation in the programme amongst young people 5-24 across the IMD decile



The total number of young people aged 5 to 24 years inclusive in the TVCA area living in LLSOAs (which contain the 824 'unique TVCA postcodes' ie recorded involvement in a Great Place activity) is 112,567. Across the TVCA area this represents 22.2% of the total TVCA area population (ONS (2020) Mid-Year Population Estimates 2019 by LLSOA where a TVCA unique postcode was recorded). From this it can be noted that there was a high concentration of young people participating in areas of the more deprived deciles of the Tees Valley (especially in Middlesbrough in IMD Decile 1,3 and 4 and for Darlington Decile 3 with a definite reach across authorities to the lower deciles of deprivation).



Case Study-Real Tees Valley:

Along with the Greater Tees Carnival (SIRF) Tees Valley Arts Real Tees Valley project was distinguished by its ambition to run its Great Place project for young film makers across the five boroughs of the TVCA. For this reason, as well as for its focussed engagement with a cohort of young people, the project was selected for particular attention through evaluation.

About Tees Valley Arts

Tees Valley Arts is a charity that uses the arts to create social change. It promotes arts that offer challenges to the status quo and help shape social change. As a charity Tees Valley Arts is committed to serving its constituents as cultural producers, galvanising creative action and championing positive change. Over the course of one year Teesside University worked alongside Tees Valley Arts as embedded researchers to understand the ambitions, successes and challenges of the Real Tees Valley project and to reflect on how the project spoke to and incorporated the programme aims of GPTV. The project was selected as a case study because of its explicit ambition to engage a group of young people in constructing a new narrative for the Tees Valley through the medium of film.

About Real Tees Valley

Real Tees Valley is a film project that recruited young people and developed their skills as filmmakers to tell their own stories of their experience of living in the Tees Valley. A group of professional filmmaker mentors were recruited to lead this work with the young people. Taken together the films made by the project seek to generate new narratives for the Tees Valley that challenges and refutes a declinist preoccupation with the legacy of deindustrialisation.

The outputs of this project were 27 films that explored themes of culture and place. 25 of these films have been shown to the public and can be accessed via live link-[here](#) The films were curated by the lead filmmaker and mentor Maxi Bianco and Tees Valley Arts curator, Miki Rogers.

The curatorial team worked with the young filmmakers to embed and reflect the themes of place, culture, diversity and community life within each film. The first phase of the evaluation explored how these themes were expressed within each film through a thematic mapping exercise. This is explored which visual techniques, and which sites and landscapes across the region were selected by the young filmmakers to tell their story. This was used to gauge the level of engagement with the wider project and programme ambitions of coalescing a positive sense of place across the Tees Valley amongst the young people involved in the project. The second phase of the evaluation consisted of a series of follow up interviews and focus groups that shared this analysis with the group and allowed them to reflect back upon, and offer their own assessment of the interpretation provided through evaluation.

FILM ANALYSIS

Theme: 01 Place

Roseberry

By Harry Twohig

[▶ Watch film](#)



Local Pride:

The film focusses on the contrast between the urban environment of Middlesbrough (at the start of the film) and the rural environment near to Middlesbrough with a focus on Roseberry Topping.

Place Shaping:

The Tees Valley is represented positively in terms of visual amenity once the initial urban video sequence is completed. The film challenges the 'stereotype' of the Tees Valley and the area around Middlesbrough in particular as being highly industrial and heavily urbanised.

South Park

By Jake

[▶ Watch film](#)



Local Pride:

The focus of the film is on South Park in Darlington. The audio and video components of the film emphasise the tranquil nature of the park.

Place Shaping:

The park is presented as a tranquil environment, the diversity of wildlife is emphasised giving voice to the idea that environmental assets are community assets and an important part of the region's heritage.

The narrator expressed a desire to capture Darlington as it is now for posterity, as something to share with pride in posterity.

Middlesbrough

By Jared Boyle

[▶ Watch film](#)



Local Pride:

The film is focussed on the urban environment and specifically pubs and night-time economy bars, the narrator speaks with pride about the urban sociability of Middlesbrough, belying often negative stereotypes.

Place Shaping:

The representation of the Tees Valley is positive. The film imaginatively represents a range of visually appealing modern and historic buildings in Middlesbrough.

Farming

By Molly Drew

[▶ Watch film](#)



Local Pride:

The film focusses on the contrast between the urban environment of Middlesbrough (at the start of the film) and the rural environment near to Middlesbrough with a focus on Roseberry Topping.

The film shows how the farm owner sees the broader landscape as firmly rooted in agriculture and the historical agricultural uses of the land.

Place Shaping:

The rural environment and images are dominant with long distance shots representing desire to show the urban environment of Middlesbrough and its surroundings as a smaller part of the overall rural environment thus challenging a narrative of a predominantly industrial landscape.

Aspirations of young people are represented through the narration of the filmmaker's aims and ambitions to study to be a vet. The farmer reflects sympathetically on this ambition seeing the value in what the young people are doing and their reasons for doing this. The film emphasises a culture of inter-generational understanding and of shared values.

Shoreline

By Anna Nappa

[▶ Watch film](#)



Local Pride:

The focus of the film is the shoreline in the Hartlepool and the importance this has for the narrator.

Place Shaping:

The region is shown positively with the shoreline featured heavily before moving to a modern marina environment showing a vibrant social nightlife which belies external negative media representation of the area and emphasises the importance of environmental and cultural assets to young people.

Theme: 02 Culture

Music Culture

By Daniel D'Arcy

[▶ Watch film](#)



Local Pride:

The focus is on the local music scene in Hartlepool and his involvement in this. The film identifies Hartlepool as a town with a thriving live music scene across genres and a thriving talent base and a love for music culture.

Positive Places/Place Shaping:

Hartlepool and (by extension) the region is represented as a location in which there is the opportunity for the individual/ groups to develop their talents.

The film shows a range of venues of differing sizes and audiences who are enjoying live concerts in differing music styles.

Deadland

By Ryan Whitelock & Ryan Welsh

[▶ Watch film](#)



Local Pride:

The film focus is on skateboarding in a group across a range of locations, mainly urban in designated skateparks and open streets.

The film shows the diverse age range and ethnicities of people who are members of this skateboarding group and shows the skills which they have acquired and that this is a group as well as a solo activity.

Positive Places/Place Shaping:

The filming uses the urban landscape effectively as a backdrop for the skateboarders as they ascend street furniture a range of architectures and buildings from different periods are seen.

The film also shows a positive engagement from local people towards the skateboarders: when a local man requests to try a skateboard and when he only has a short ride before stopping he is 'cheered on' by the group. As in 'Molly', 'Deadland' emphasises a culture of inter-generational understanding and of shared values.

Displaced

By Mohammed & Maxy

[▶ Watch film](#)



Look at me I am the boss, this way with the tent.

Local Pride:

The film focus is on Mohammed's journey from Syria to Hartlepool when his home was destroyed during war. It uses footage he took on his mobile phone alongside film of his day to day life in Hartlepool..

It emphasises the aspects of his life in Syria that he valued, his family, friends, his school and his hopes for the future. Footage unflinchingly represents the privations he underwent including the physical toll of walking for days without sleep and the loss he feels over the end of his previous home life.

Positive Places/Place Shaping:

Hartlepool is represented as the happy conclusion to the journey from Syria. Mohammed is seen in snooker hall playing with friends where he reflects: 'everything you have in Hartlepool-I like this'.

Pasteque

By Ryan Welsh

[▶ Watch film](#)



Local Pride:

(What does the film focus on):

Black and white film of young people skateboarding as members of a group in a range of urban locations during the day and at night.

Positive Places/Place Shaping:

(How is the region represented):

The film represents the urban environment as a place of safety, fun and excitement with open areas in which group activities are enjoyed.

Street Game

By Maxy Bianco

[▶ Watch film](#)



Local Pride:

The film is set in an urban environment and shows the use of street furniture in the skills development of a young footballer.

Place Shaping:

The film suggests how it is possible to use an apparently constrained urban environments to promote fitness and sporting skills development.

Surflepool

By Elliot Whysall

[▶ Watch film](#)



Local Pride:

The focus of the film is on surfing in the sea at Hartlepool.

The film shows that surfing can be a social, collaborative activity and a way of keeping fit and engaging positively with the environment and developing friendships

The film shows the group as a part of an exhibiting community of support and engagement even to the extent of loaning surfboards to members.

Positive Places/Place Shaping:

The shoreline and natural landscape is represented affectionately with a focus on the natural seashore environment and the wider experience of nature including an emphasis on community and local heritage assets such as the picturesque representation of the old Pier.

Build

By Chris Healey

[▶ Watch film](#)



Local Pride:

The focus of the film is on bodybuilding and the skills, dedication and commitment which is required to body build and take part and be placed in competitions.

The film is highly introspective and focussed on the personal dedication required to excel in the sport but it also shows the bodybuilder as a part of a wider bodybuilding community.

The film shows the determination which is needed to address the individual's long term aims in terms of bodybuilding, 'If you are passionate about it you are going to do whatever it takes.'

Positive Places/Place Shaping:

In the film bodybuilding is represented as a as a way of disciplining oneself, as a way of setting and attaining goals.

Theme: 03 Diversity

Female Rugby Coach

By Lucy Weallans

[▶ Watch film](#)



Local Pride:

The film focus is on the role as an under 13's Rugby Assistant Coach.

The film emphasises the value placed on attendance at the Rugby Club from a very young age. It is implicit the film narration that membership of the Rugby Club has been integral to personal confidence and to a strong sense of belonging to a community.

Positive Places/Place Shaping:

The area is conveyed as having a high level of community involvement with the Rugby Club which has supported the progression of the filmmaker from spectator, to participant and finally to coach.

The presenter also discusses the way in which she feels undertaking the Level 1 training course has built up her self-esteem confidence. It confounds gendered stereotypes of sporting leadership and the opportunities this provides to young women.

Luke

By Luke Devey

[▶ Watch film](#)



Local Pride:

The film focuses on the ongoing transition of Luke from female to male.

Luke discusses how people they know are intrigued by the process they are undergoing and ask questions which are curiosity driven but do not offend.

Place Shaping:

The people who know and work with this community are presented by as tolerant and understanding.

Luke also talks about the positive responses they have received on social media postings about their transitioning. The film shows that diverse communities are supported by communities with shared cultural values and by strong bonds that cross generations.

The is explicit in conveying the school and college experience as harmonious and lacking in discrimination.

Theme: 04 Community

Corner House

By Corner House Youth Project

[▶ Watch film](#)



Local Pride:

The film features activities at the Corner House Youth Project. The discussion and descriptions of activities are narrated by the children and young people attending the project.

young people emphasise the importance of the two Youth Workers who are present when they need to discuss something with them.

Youth Workers interviewed reflect on the importance of supporting aspirations amongst young people.

Positive Places/Place Shaping:

The Corner House Youth Project is celebrated by the young people featured in the film who are articulate advocates of the sense of community and confidence they gain from attending.

This gives the audience a sense of who the important people are in the community lives of these young people (the adults employed as Youth Workers in this project)

Darlo Dean

By Dean

[▶ Watch film](#)



Local Pride:

The film is about the voluntary activities of Dean (5 years) at the Firthmoor Community Centre in Darlington.

Place Shaping:

The film presents a range of people who are actively engaged in their local community in Darlington and who are or engage with community centre staff. The film advocates for this activity as evidence of 'community spirit' in the area in which it is based.

Football Coaching

By Kieran Janicki

[▶ Watch film](#)



Local Pride:

The film focusses on the narrator's role as a Level 2 football coach in Redcar and his perceptions of the football club and its place in the local community.

Place Shaping:

The location is represented as one in which there are strong community bonds supporting individuals to grow in confidence.

The narrator identifies the team as a community in its own right made up of players with diverse ethnic backgrounds.

From Syria to Hartlepool

By Nasim Daraj & Ammar Haskal

[▶ Watch film](#)



Local Pride:

At the start of the film both film-makers give short biographies of themselves and how they met at college through playing in a football team

Place Shaping:

The film represents the area as one that is facilitative and supportive of people and one in which incomers are not marginalised.

Tees Valley on my Mind

By Nina Bianco

[▶ Watch film](#)



Local Pride:

The film is a series of short vox-pop films of people in the Town Centres of Middlesbrough and Stockton-on-Tees on the subject of, 'What is on your mind today?'

Whilst interviewees are from a wide age range and include men and women they are predominantly working class.

Place Shaping:

The film shows urban town centres populated by a groups of individuals. Visually as a large group they appear as homogeneous. However, at the individual level their responses show they all have different concerns and issues at that moment in time.

Alisha

By Alisha

[▶ Watch film](#)



Local Pride:

This film illustrates the self-narrated history of the presenter over the previous year and a half of her life.

In the film the history described is one where the presenter started to 'get into trouble' at school which escalated following the death of a grandmother. This eventually led to her having 17 Anti-Social Behaviour Orders against her and at Christmas running away from home.

Place Shaping:

The film shows that it is possible for a young person with a troubled past and challenging behaviour to make positive changes in their life.

The presenter then describes how she re-thought her previous behaviour and became involved with group and dance activities with other young people at Urban City and has obtained a level two qualification in Youth Work and has received praise at school for improved behaviour.

Sadie

By Sadie Rogers

[▶ Watch film](#)



Local Pride:

The film uses both black and white sequences and colour sequences which include photographs of the young woman presenter in the past and in the present as montages.

The presenter describes her long standing suffering from anxiety and how this caused her to 'freeze' at school and engage in unintended distancing behaviours 'hurting' those around her.

The film then includes a description of how she found the previous year at college as difficult and she started to isolate herself from social relationships and started to become depressed and attempted suicide at Christmas.

The presenter then describes how she started her portfolio by taking photographs of Stockton Railways station but this developed into taking photographs of locations (predominantly urban and suburban) from the bus.

The imagery in the film then changes to photographs of herself in social situations with friends and she describes how she sees this as part of a sequence of the journey of her life towards recovery.

The film changes to full colour as the presenter describes how she sees her life now and in the near future. She describes her difficulty in finding employment and comments that this is an area wide problem and describes the activities she is undertaking to earn money.

Place Shaping:

The area in this film is presented through imagery of social activities with friends and travelling with buses in urban and suburban areas.

The film identifies the area in which the presenter lives as one in which it is difficult to find employment regardless of qualification level.

The presenter identifies the area as one in which, from her perspective, there is a lack of support for young people of her age to assist them in succeeding compared to the support available in other areas.

The presenter comments that despite these issues she would not want to move away.

Impact of the Project: Online Views & Most Viewed Films Online

Reach of the Project (Online)*			
	Views Recorded	Percentage of All Views**	Percentage of All Views **
Online Viewing	2,205	100	

Most viewed films			
	Views Recorded	Percentage of All Views**	Percentage of All Views **
Darlo Dean	1,300	59	62
South Park	327	15	16
Trailer for the films	116	5	6
Middlesbrough	94	4	4

*Data from Tees Valley Arts Film Venue Numbers **Percentages rounded to nearest whole number (ex trailer)

Reach of the Project (Film Trail)*		
Film Trail Venue	Attendances Recorded (to date)	Percentage of Attendances**
Darlington Head of Steam	407	10
Boro Hub	305	8
Redcar Pavilion	754	19
Hartlepool Station	1,570	40
Stockton Preston Park	855	22
Evening Event	28	1
Wintertide		---
Overall Attendance Total	3,919	100

*Data from Tees Valley Arts Film Venue Numbers **Percentages rounded to nearest whole number

Excerpts from the Real Tees Valley Follow up Focus Group with Young Film makers:

In the following excerpts the young film makers engaged in the Real Tees Valley project reflected on what hopes they'd had for the project, what impact the process of making the film had for them personally and what their hopes were for next steps.

Young Film maker 1

I thought it'd be really interesting because I just finished my degree at Teesside University in filmmaking. I thought it'd be interesting to like try and like use the skills that I've just learned to like help other people make films about the area, because that's the kind of community work that I was passionate about.

Young Film maker 2

So I was introduced to the project by my Lecturer at Middlesbrough College, and at that time period of time, I just learned about, well, got taught documentary filmmaking and so the style and wanted to progress in that and just find the journey of failing and succeeding with creative documentary.....I was inspired how the director was able to capture all these different emotionsI was wanting to develop and see where I could network and connect with you and organisations like to Tees Valley Arts and find funding and learn how to write and develop.

Young Film maker 3

After uni I just stagnated and I hadn't really written anything so this was just a good way for me to get my teeth back into my skill.

Young Film maker 4

Kind of hope that like maybe people would see them and see that like the culture in the area that we live in isn't what people think from the outside, and that you know there's a lot of young people who are actually trying to do something creative in this area.....and Hartlepool got a really bad rap on and this was my way of being able to do something to show people Hartlepool isn't as grim, andyou know there are some absolute gems in the town and you have to find the silver linings and that was me finding myself.

Young Filmmaker 3

I think it'd be good to maybe fund more creative projects over here.

Young Filmmaker 4

Even the art college here....if you ask any careers' advisors and almost any school or college, about what jobs are in the creative sector, they don't like they really don't know....

Young Filmmaker 3

It's even worse if you don't have a degree, that's wrong as well.

Young Filmmaker 2

There is not that many creative job opportunities in this area....and like it's really difficult sometimes to like find opportunities like this in your area and a lot of people get stuck at a wall, and like think that maybe they're not good enough, because there's, they haven't had any opportunities.

Young Filmmaker 1

I used to live in London, and after London, I was like, nope, I'm done, I'm going to hide back in my shell, and I was like, until I came to this group and, and sort of discovered Tees Valley Arts...I'd absolutely no clue what was accessible to me in the local community so this is absolutely fantastic.

Young Filmmaker 2

Like the film world. It's like the technical aspects like and a lot of, like, for me personally I've been to a lot of job interviews, it's like big companies like IBM BBC, and there's like, I'm the only woman in the room quite a lot. So there's a massive like demand for technical roles like sound engineer. I know there's a lot of people in this area who actually would be interested in learning that but it's like getting your hands on that really expensive equipment.

Summary of focus group findings:

- Many of the film makers shared an aspiration to challenge prevailing caricatures of the Tees Valley through their films. They felt strongly that negative media representations of local areas, and especially Hartlepool, were important to challenge
- Many of the film makers saw the experience of making the films as cathartic and in some cases the project had been decisive in helping to navigate through times of personal crisis and conflict
- They felt that their films could help to challenge the prevailing view that the north east was a predominantly 'white' culture
- They felt more funding was needed for projects such as these
- They expressed frustration over the lack of knowledge or understanding from educational providers regarding 'creative careers'. This, they felt, was not simply a case of formal education, but rather the lack of opportunity to get your hands on the technical experience required for entry into sectors such as film

CONCLUSION

1. GPTV ACHIEVED ITS OBJECTIVE TO ENGAGE THE WHOLE OF TEES VALLEY IN THE PROGRAMME'S CULTURAL AND CREATIVE OFFER

The reach of the programme surpassed national trends of engagement with arts and culture amongst lower socio-economic groups:

- 26% of recorded participants were drawn from areas within decile 1 of the Index of Multiple Deprivation, consisting of some of the most deprived neighbourhoods in the country
- Close to 50% of the recorded participants came from decile 1, 2 and 3
- Over two thirds of audiences were from the TVCA area, with many of the participants consulted (40%) attending cultural activity and venues in their local area for the first time
- The programme had significant reach beyond the Tees Valley with 18% of participants visiting from outside the area

2. GPTV ACHIEVED ITS OBJECTIVE TO INCREASE PARTNERSHIP AND COLLABORATION IN THE CULTURAL AND CREATIVE SECTORS

The programme demonstrated a series of successful collaborations and partnerships, including the Greater Tees Carnival (Stockton Borough Council) and Tees Valley Arts, delivering projects that reached across all five boroughs

- Over 70% of project partners reported collaborative working as a key contributor to their success
- Collaboration between cultural organisations and other public sector agencies, charities, health providers and creative businesses increased by on average 12%
- New local cultural partnerships and effective collaborations will be key assets in the future delivery of a regionally responsive skills offer

3. THE PROGRAMME ACHIEVED ITS OBJECTIVE TO INCREASE A POSITIVE SENSE OF PLACE AND BELONGING, ESPECIALLY AMONGST CHILDREN AND YOUNG PEOPLE

22% of all participants in the Great Place programme were children and young people aged 5-22 years

- Significant participation amongst young people within the most deprived Wards of Tees Valley
- The success of the Great Place projects amongst children and young adults was a result of shared programme values on the importance of placing young people at the heart of the creative process
- Projects across the Tees Valley were united by a commitment to co-creating creative content with high levels of participant involvement
- Feedback from young people provided powerful evidence of the programme assisting them to use the creative process to advocate for an optimistic and positive narrative regarding the place where they live
- The 'Real Tees Valley' (Tees Valley Arts) project produced 27 films by young people that were screened across the region, providing a powerful visual counter-narrative for areas too often represented as blighted by dereliction and decline

4. PARTICIPATION IN THE PROGRAMME SUPPORTED INCREASED COMMUNITY CONFIDENCE AND SECTOR CAPACITY BUILDING

Participants showed a demonstrable willingness to take part in a range of cultural activities, leading to improved skills and confidence

- The programme offered networking and capacity building for practitioners and early-career creatives in the cultural and heritage sectors
- The programme successfully delivered practitioner training to support leadership of cultural activity with marginalised groups
- The programme supported public dissemination of the work of young artists and students that increased confidence and led to enhanced career opportunities
- Participation in the programme helped local artists to exhibit at larger venues outside of the area

5. GPTV HELPED IN COALESCING THE AREA THROUGH ENGAGEMENT WITH CULTURE, CREATIVITY AND HERITAGE

- Qualitative data demonstrated increased participation and engagement and willingness to travel across the Tees Valley for cultural events and activities
- Participation data was uneven across the region (with over 50% of recorded participants residing in Darlington and Hartlepool)
- Whilst participation data revealed that people from all parts of the Tees Valley engaged in the Programme, reach was not confined to major conurbations
- The potential to coalesce the constituent areas of the Tees Valley around culture and creativity was achieved in spite of the constrained geographies of a number of its major conurbations





6. PARTICIPATION OBJECTIVES IN SOME PROJECTS WERE DIFFICULT TO MEET

Some communities, including re-settled groups and Roma communities, did not engage in spite of targeted participation initiatives

- It was not possible to establish reasons for lack of engagement which created challenges for evaluation as only the views of those who did engage has been evaluated
- Evaluation mitigated this by ensuring that focus group findings including the views of participants from a diverse range of communities including from varying ethnic and socio-economic backgrounds
- Overall GPTV was highly successful in engaging audiences from areas where uptake of cultural activity has historically been low, although this was not always possible to achieve

The evaluation confirms that a number of significant changes can be seen across the lifetime of GPTV. In particular, the rise of a shared vision and the willingness of Local Authorities to support and develop an infrastructure for culture has noticeably improved during the lifetime of the programme. Equally significant has been the way, through their cultural outputs, including films, local carnivals, art exhibitions and performances, participants in the programme have shown how proud they are to live in the Tees Valley.

The evaluation revealed the reach of the programme within disadvantaged communities across the Tees Valley. Engagement has not been confined to Tees Valley's major urban centres but has extended across the combined authority areas. This demonstrates that Great Place Tees Valley achieved its objective to engage the whole Tees Valley in the programme's cultural and creative offer. The reach of the programme has also challenged national trends of engagement with arts and culture as predominantly the domain of socioeconomic privilege.

RECOMMENDATIONS:

1. Future investment in Tees Valley culture, creative and heritage assets must prioritise engagement of the area's most important asset: its people.
2. Future investment should also focus on providing opportunities for the many young people who have an ambition to stay in the region to develop creative careers.
3. GPTV benefits will only be sustained with further investment in policy, infrastructure and venues, skills and training.

The evaluation of the GPTV revealed how it is possible to empower communities and businesses with tools in advocating for the regeneration they need. Focus groups with the Middlesbrough Institute of Modern Art (mima) and Heritage on Track reveals how both organisations engaged the local community in an artistic vision that addresses the heritage and cultural provision they need, both in the context of a crisis in housing and unemployment. Tees Valley Arts, a third sector arts based organisation, mobilised a group of young film makers to create a powerful counter-narrative about place as part of TVA's broader ambition to create 'cultural congress' in support for the empowerment of local communities. These examples can be seen as a realisation of the observation in the Heseltine report that "The local enthusiasm for this agenda is impressive and the Combined Authority – and the elected Mayor - has the potential to give all each area a voice and galvanise cultural activity, acting as a unifying force that projects a positive image of the area". In addition, the success of a number of projects that worked across the Tees Valley region demonstrates that partnership and collaborative working can sustain and in fact be sustained across a diverse and polycentric region.

This confidence was achieved by placing communities at the heart of the creative process. Therefore the evaluation strongly supports the view that cultural regeneration can only be achieved with residents holding an equitable stake in development. In spite of the gains made through increased engagement and local confidence, further growth and collaboration remains constrained by considerations such as uneven access to the internet (exacerbated during the time of the pandemic), as well as local transport infrastructure. Whilst the evaluation evidenced a willingness to travel across the region for cultural events, the report supports the view that strategic investment in mass transit is a requirement of effective cultural regeneration.

Overall, with the investment provided through the Great Place Programme the Tees Valley's cultural and environmental assets have been harnessed to provide a meaningful and positive impact on people's lives. However, the benefits accrued from increased confidence and a positive sense of place will only be realised if this is sustained through investment in policy, infrastructure and venues, skills and training, especially for the many young people who have an ambition to stay in the region to develop creative careers.

However, investing in short term capital arts and culture projects or importing large-scale events (such as festivals) is no panacea for sustainable economic or social re-newel (Florida, 2017). In many cases culture-led regeneration relying on this approach has been superficial, fiscally vulnerable with limited local engagement or legacy benefits (such as local jobs). As evidenced by the Great Place Tees Valley Programme successful local engagement with arts, culture and creativity works best when it builds on trust and collaboration. Moreover, flagship organisations can lead the way drawing on the rich seem of grass roots activity as can be seen in the evaluation of MIMA's programme activity.

This new commitment to giving local communities a voice in the story of their pasts, as well as their ambitions for the future, was extended across the Teesside through GPTV. Whilst this took its cue from the (TVCA) ambition to foreground culture in a vision of the region's future, the project developed its own rooted localism and sought to engage communities in the re-branding of the area in a way that would benefit and engage even the most 'hard to reach' populations across the Tees Valley.

The evidence of reach of the programme challenged national trends of engagement with arts and culture as predominantly the domain of socio-economic privilege. 26% of recorded participants were drawn from areas within decile 1 of the Index of Multiple Deprivation, consisting of some of the most deprived neighbourhoods in the country. Close to 50% of the recorded participants came from decile 1, 2 and 3.[1] Of the participants consulted at the end of the programme 40% reported that they were attending cultural activity and venues in their local area for the first time.[2]

The evaluation of the GPTV programme has been a rich and rewarding exercise. It has drawn on a wide range of research methods to reveal an unprecedented engagement with culture across a range of settings and communities. The most important finding is that the programme's reach has been exceptional across the Tees Valley in parts of the area where uptake of culture in arts and heritage has traditionally been low. Taken together the projects represent a collective effort to work towards the growth of the region through creativity.

THE EVALUATION FRAMEWORK

Part 1: Project Aims

- This section seeks to document aims, early steps toward fulfilling those aims, and the rationale behind steps taken at each significant point of the process.
- It is likely to be revisited and updated as and when significant steps are taken and processes are refined.
- Given the varying timescales of the projects it is anticipated that for some this part of the document could be completed very early on whereas for others it will grow as the project evolves.

Agreed deadline for the your completion of this section:* _____

The following prompts/questions should be used to structure your responses:

1. In broad terms what were the aims of your project in relation to place-making and place-shaping?
2. How did the specific steps you took when setting up the project enable those aims to be met?
3. In what ways did you feel your project could impact upon local pride and a positive sense of place? How would these objectives also influence participants' sense of identity?

Part 2: Project Outcomes

- This section is likely to document take up rate and specify the social groups who participated in the project.
- The strengths of the project vis-à-vis impact on participants will be gauged and stated.
- There is opportunity to identify areas of the project that could be refined in response to participant feedback.
- Participant feedback/testimony will be crucial to the developing narrative emerging here.

Agreed deadline for the your completion of this section:* _____

The following prompts/questions should be used to structure your responses:

1. How successful was your project in reaching its intended demographic?
2. In what ways did your project fulfil its stated aims? Comment on both the expected and unexpected positive outcomes of the project.
3. How might the project and its component strategies be refined in order to increase its efficacy?
4. What does the participant feedback you have gathered tell you about the success of your place-making and place-shaping strategies?

*To be agreed on an individual basis

Part 3: Project Legacy

- Evidence supporting the project's lasting impact should be cited in this section.
- Testimony from a small number of participants revisited in the weeks/months following the project could be sought and documented below.
- Overall this section should seek to pinpoint the meaningful and lasting changes the project has had on individuals, communities and places.

Agreed deadline for the your completion of this section: _____

Determining legacy is, of course, the most challenging part of this evaluation process. The question remains whether partners can effectively develop their own mechanisms for gathering evidence to inform this section or, whether it is possible to adopt a unilateral approach. One possible set of questions for participants is listed below though we acknowledge that some projects by their very nature may need to adapt this approach. The evaluation workshop will once more provide a forum for discussion in this area.

Participants could answer the following, with the answers then informing an account of the project's medium/long-term impact.

- A. Do you feel your knowledge of your region's heritage has increased as a result of your participation in the project?
- B. Has your participation in this project increased your understanding and appreciation of [insert area] as a cultural region?
- C. How optimistic do you feel about [insert area] as a place?
- D. Does using art-based approaches to explore your region make your areas heritage more interesting and easier to understand?
- E. Does using an art-based approach to place-making enable engagement and breakdown barriers?
- F. Will these activities inspire you to find out more about the region's culture or heritage?
- G. How well do you feel these projects represent you, your community and your region?
- H. What impact do you feel the project has had on community cohesion?
- I. How do you feel you have been enriched and changed through your participation in the project? (This could be the basis for a more detailed testimonial?)

These open questions could form the basis of any participant feedback or could be used to generate testimonials in the aftermath of the projects.

This framework was a foundation document that was used in combination with analysis of secondary and primary data to establish how far GPTV delivered the outcomes set out by project funders, stakeholders and partner organisations.

The evaluation was led by Teesside University, with input from researchers in the Centre for Social Innovation, as well as PhD students in the School of Social Sciences, Humanities and Law. Evaluation was overseen by Project Manager, Chris Batstone, and reporting took place through the GPTV monitoring reports submitted by TU to the project manager on a quarterly basis and in turn submitted to project funders HLF and ACE. The evaluation conducted a detailed 'case-study' evaluation of the GPTV Real Tees Valley (Tees Valley Arts) programme.

As part of the evaluation we conducted a detailed 'case-study' evaluation of the GPTV Real Tees Valley (Tees Valley Arts) programme. This is part of a separate and ongoing evaluation process designed to reflect on legacy and capacity in view of its emphasis on increasing the skills and confidence of young people across the Tees Valley in the Cultural and Creative sector, which is now being considered as part of the region's Covid-19 recovery plan.

Data collection

This work drew on qualitative data from project focus groups, interviews and evaluation questionnaires. Project management monitoring activities undertaken throughout the delivery of GPTV contributed to the creation of data-sets that the evaluation was able to draw upon. In addition, the evaluation report draws on:

- TVA Real Tees Valley participant focus group
- MIMA researcher participant focus group
- Heritage on track participant focus group
- Self-reported learning gathered through monitoring and quarterly steering meetings.

The evaluation also undertook an in-depth analysis of the outputs (films) produced in the Real Tees Valley (TVA case study) work. A team of researchers developed a series of questions relating to project outcomes and analysed the films to address these questions. This provided a novel visual data set that provided unique perspectives on the outcomes and efficacy of the programme.

Data collection is subject to Teesside University ethical approval and compliant with the Teesside University policy on GDPR which was shared with the GPTV in full and evaluation research was approved through the TU research ethics process.

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