

## Staffordshire University

### Transforming Leadership: CREATE Place



*The hardest form of leadership is to lead yourself*

March 2023

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## Executive Summary

CREATE Place in total supported 98 creative and cultural professionals, over 4480 contact hours and 6018 of self-directed study/practice.

The core program supporting the development of cultural sector leaders was delivered through six cohorts between October 2020 and December 2022, with a final celebration event in January 2023. This cohort programme supported 79 creative and cultural professionals, over 4366 contact hours and 6018 of self-directed study/practice. 19 partner organisations took part in 114 hours of train-the-trainer coaching training. Partner organisations delivered an estimated 474 hours of coaching as part of the live embedding projects.

The programme delivered on average 22 hours of coaching per participant, totalling 1,738 hours of coaching activity.

### Who were participants?

- Participants were more likely to identify as female (88%), aged between 20-34 (49%) and 35-49 (39%). Participants were more likely to be from a (White) British background (73%). 14% identified as having a disability.
- Almost all participants (99%) had degree many at Level 7 or above.
- Participants were from Stoke-on-Trent and Newcastle-under-Lyme (33.4%), Staffordshire (7%) Cheshire East (5.6%), Cheshire West (5.6%) with 45% of course participants from elsewhere in the UK and 2.8% from elsewhere in the world (Italy and Canada)
- The majority of programme participants were employed as Arts Freelancers (48%) or Arts Employed (28%).
- The majority of participants had experience in visual arts (63%) and combined arts (59%).

### Learning outcomes

All programme participants understood the key terms of the programme, with a high or somewhat high level of understanding (4-5). Programme participants were most confident about 'co-creation and co-production processes' (97% rating 4 or 5 in confidence) as well as 'working with communities' (92% rating 4 or 5 in confidence).

Programme participants rated 'Coaching' (93% rating 'Good' or 'Very Good') and 'Self-led study' the highest (92% rating 'Good' or 'Very Good').

Following the programme participants felt most confident in 'forming new connections in local communities' with 93% agreeing with the statement, as well as 'developing new connections in the sector' (92%).

Nearly all programme participants thought it was very likely or likely (96%) that these connections will be useful for their continued development.

Participants agreed or strongly agreed with the statements 'I am better at working collaboratively with others to achieve more together' (93%), 'I am better at actively including others in my work' and 'I am better aware of the context I am working in and how I can make a difference' (93%).

Programme participants felt that the characteristics of 'authentic in your own vision and voice' (30%) and 'situated and contextually aware' (30%) were the characteristics that changed the most through participating in the programme.

### Delivery approach

The team adapted the programme delivery in response to Covid-19. The findings indicate that this was very effective for the majority of participants. The switch to online delivery offered participants from further afield the opportunity to engage with the programme whilst being inclusive for arts freelancers and those with caring responsibilities who often said they found it difficult to account time for personal development.

The team utilised innovative approaches to ensure a quality learner experience throughout. It was frequently mentioned that this was due to the course leads who provided excellent communication, support for all learners and access to materials quickly during each residential. The only area which participants felt they lacked whilst online was the ability to socialise, this they felt would help them to build deeper connections.

Coaching was a particularly effective mechanism across the programme, with both participants and partner organisations benefited from the training and delivery. In some instances, coaching continued beyond the programme.

Workshops and lectures covered a broad range of subjects related to place and co-creation. Catering for differing levels of knowledge and experience was a challenge. The content offered many participants subject areas which were either new or allowed them to expand existing knowledge and develop their skills in areas where they already had some prior experience. Participants felt that there could have been some adjustments

made for the volume of sessions planned into residentials, this change would allow time for reflection and consider how to embed learning into their practice.

### **Impact - Participants**

Participants highly valued the connections they had the opportunity to develop and grow, this was both with peers and partner organisations. The addition of practitioners outside the geographic area has given participants the opportunity to collaborate, compare and problem solve across different localities.

There is evidence that the programme has led to new partnership working and the ability to secure investment and funding through collaborative working.

Many respondents reported a change in their level of confidence and leadership abilities. A significant change was that participants viewed themselves as cultural leaders and change makers in their organisations or within their local cultural ecology. This will in the long-term help to build capacity and generate future opportunities.

Understanding of community building has also positively changed with some participants being more conscious of the democratisation of culture and their responsibility to transfer power to communities through their work.

Some participants changed their roles and type of employment during or shortly after the programme, with the course seeming to be a catalyst for change. This included those in contracted or permanent roles within organisations starting up new freelance businesses and CIC's. Some participants moved to more senior roles within their organisation or moved to a permanent role elsewhere. There were also examples of participants moving to specialist roles in local authorities which focussed specifically on place and health.

In summary participants experienced significant personal change and growth through participating in the programme.

### **Impact - Partner Organisations**

The network put partner organisation professionals in contact with new people from their own area they would be unlikely to meet in other ways. It was also felt that people from outside of the area would now be more likely to consider professionals in Stoke-on-Trent and Cheshire East for future partnerships.

By providing participants with the skills to approach and work with large institutions such as local authorities and higher education institutions, partners have observed participants being more active in existing local networks; establishing themselves as delivery partners

(through CICs and other company structures) and sharing their knowledge through speaking opportunities.

Partners felt that the area is now known for co-creation methods and that especially for participants outside the area, that their perceptions of Stoke-on-Trent and Cheshire East were transformed through the programme.

There was also a sense that for those living and working in the area, CREATE Place provided them with the encouragement to stay as a result of seeing expanded horizons and opportunities on Cheshire East and Stoke-on-Trent. This was also true for partners organisation team members.

## Legacy

There was demand for a regular network both within participants own cohorts and more widely within the programme. There was a shared sense of being part of something special and that connecting with someone else who had had the same opportunity meant a shared understanding and respect for each other.

Participants wanted access to a 'directory' of CREATE Place participants. This has already been undertaken. The desire to support each other beyond the course was particularly evident for some cohorts who had developed strong connections.

There may be an opportunity to develop women in leadership specific courses or sessions to allow for discussion around gender and leadership specifically.

Coaching between cohort members in some cases had continued organically, however it could be possible to formalise this offer and open up opportunities between cohorts.

Stakeholders agreed that HEI's can be bewildering institutions to navigate both for those within them and outside. University stakeholders felt their HEIs had benefited from this new openness to the cultural sector which should continue to be nurtured and optimised.

Partners felt a future in which learning in HEI's will be more closely modelled on the structure and principles set out in this programme. That is, the 'university 3.0' approach that values the non-hierarchical, peer learning, industry-led approach more relevant in today's knowledge economy. In this approach the key function of the university is to provide the optimum environment to facilitate this. Lead institutions should consider how best they can provide support around processes and internal culture to support this approach to working.

The CREATE Place team continually reflected on learnings through the project. One aspect considered in parallel to the programme was how to formalise a partnership with the local

Cultural Compact, Stoke Creates. This partnership would provide CREATE Place with more access to senior leaders, this would place more responsibility in their hands to connect with other local cultural organisations.

Outdoor arts and fundraising and philanthropy were felt to be key topics to add to the next curriculum.

Evidence strongly suggests that ongoing training and support for creative practitioners in both leadership and place-making is required if the sector is to be able to address inequalities in society and make long lasting changes to communities.

## Introduction

CREATE PLACE was a leadership programme for early and mid-career creative and cultural professionals funded by Arts Council England's Transforming Leadership Fund. The programme ran from 2020 to 2023. This was extended due to Covid-19. CREATE PLACE focussed on place-making for both heritage and arts organisations and specifically how cultural and creative professionals can contribute to and lead place-making initiatives. The programme was led by a consortium of 17 partners, with the programme co-ordinated overall by Staffordshire University.

- Staffordshire University
- Keele University
- Cheshire East Council
- Stoke-on-Trent City Council
- British Ceramics Biennial
- Beavers Arts
- Cheshire Dance
- New Vic Theatre
- Appetite
- Spare Parts
- Stoke-on-Trent Cultural Forum
- Staffordshire Coaching & Mentoring Hub
- North Staffordshire Chamber of Commerce
- Arts & Heritage
- The Audience Agency
- Voluntary Arts Network
- XTRAX

## Evaluation

The Audience Agency were commissioned to supporting the project evaluation for CREATE PLACE. Monitoring data has also been provided to both Arts Council England, and data supplied to overall programme evaluators A New Direction on request.

This final summative report provides insights of the full programme to support legacy planning and monitoring. The report was delivered by Zoe Papiernik-Bloor, Senior Consultant; Caitlin Wagner, Consultant Project Manager; Fran Blythe, Senior Research Manager; and Darcey Henderson, Research Assistant.

Data was collected at several stages of the programme: as part of the application process, through post-training e-surveys and in a group reflection exercise which takes as part of the last residential session with each cohort. Partners have also been asked to share their reflections on the programme and a sample of participants.

The evaluation objectives evidenced in this report are:



- Participants will have developed and applied leadership capabilities and expertise in placemaking and co-creation.
- Participants will be better connected
- Learning approaches were effective in the embedding of the programme content

## Methodology

The evaluation took a mixed methodology approach, as outlined:

### Participant Application

A participant application (form or video) captured demographic, plus employment and education award information, this aligned with Arts Council England's data requirements. 73 applications included some level of demographic or personal information from 79 participants. Margin of error is provided under each chart. *Note: The Arts Council guidance at the time of project set up specified that ethnicity was collected using options not aligned with ONS guidelines. This is reflected on in the summary around ethnicity data.*

### Participant Survey

An e-survey was circulated to participants at the end of each cohort. The survey included specific requirements relating to the programme evaluation, as well as capturing responses to the project specific evaluation outcomes. 27 responses were collected, providing a margin of error of +/-15.4%.

### Observations

Participants were observed in training sessions during the project. Observations took place during online sessions. The observation framework was broad considering participant engagement, quality of discussion and content/delivery.

### Cohort Reflection

An end of programme reflection session was undertaken with each cohort. This session posed the following questions to each cohort group:

- *What has been your overall experience of CREATE Place?*
- *What have been the most useful learnings/takeaway's from the course?*
- *How will you apply your leadership competencies and skills in your practice?*
- *What support would you find helpful beyond CREATE Place?*

## **Coaching Training**

The Audience Agency also attended and took part in the coaching training. A pre-assessment form was created and completed by some participants of the programme.

## **Coaching Report**

A report was produced by the lead coaching trainer Jodie Gibson, key themes have been considered as part of this report.

## **Social Media Analysis**

Tweets from participants were reviewed to capture feedback and impact during the programme. These were analysed for themes and have been included in the summary evaluation report as evidence of impact.

## **Stakeholder Interviews**

Between January and February 2023, The Audience Agency carried out interviews with CREATE Place stakeholders. The semi-structured interviews were undertaken online over a time period of 30 minutes. Five interviews were undertaken, four with delivery partners and one with a member of the CREATE Place Programme team.

Data gathered through the interviews has been analysed thematically alongside comments from stakeholders to illustrate some but not all of the analysis. Comments have been anonymised and are attributed to stakeholders using their role on the project and the type of organisation they work in, as follows:

- Delivery Partner - national arts consultant
- Delivery Partner - national arts producer
- Delivery Partner - local HEI
- Delivery Partner - Local arts org
- CREATE Place Team

## Summary of Findings

### Profile of participants

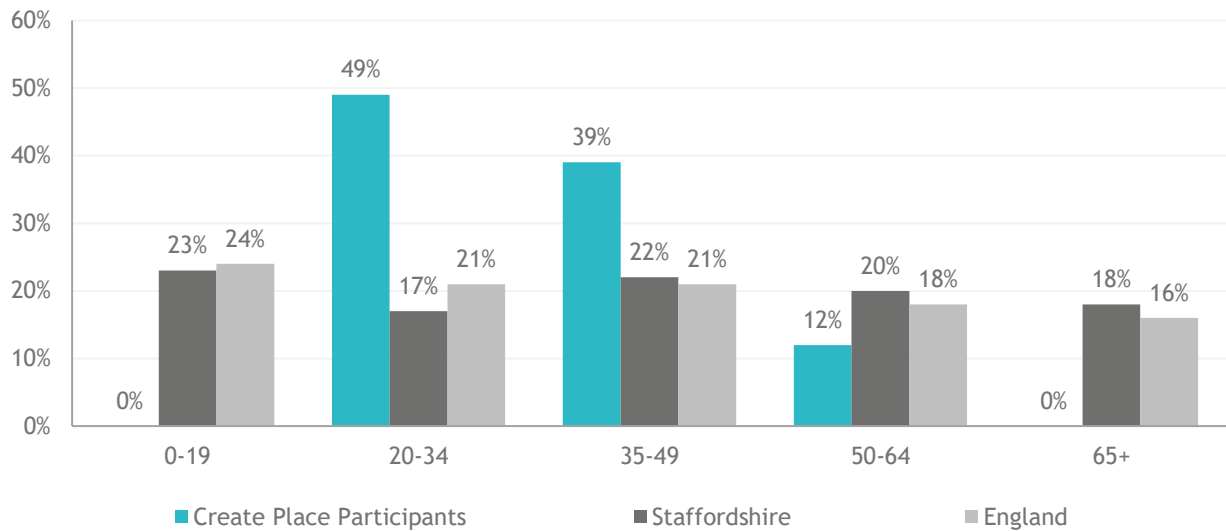
The following data is collected from 73 responses in the application process. Not all applicants chose to respond to demographic questions.

- The sex of profile of programme participants was 88% female, 10% male, and 2% non-binary.
- Programme participants were aged: 20-34 (49%); 35-49 (39%) and 50-64 (12%).
- The ethnicity of programme participants was: British (73%), Other white background (10%); Caribbean (5%), Irish (3%), Chinese (3%), Pakistani (2%), other Asian background (2%) other ethnic group (2%). Overall 14% of participants were from global majority backgrounds.
- 14% of programme participants identified as having a disability, 17% were unknown/preferred not to say.
- The majority of programme participants were employed as Arts Freelancers (48%) or Arts Employed (28%). Museum Employed accounted for 9% overall, with Interested parties accounting for 9%. Library employed, Library volunteer and Museum volunteer each represented 2% overall.
- 99% of programme participants had a Degree and professional / vocational equivalents, with the large majority at Higher level (MA or above). 1% had a trade apprenticeship.
- The majority of participants were from either Stoke-on-Trent and Newcastle-under-Lyme (33.4%), Staffordshire (7%) Cheshire East (5.6%), Cheshire West (5.6%) with 45% of course participants from elsewhere in the UK and 2.8% from elsewhere in the world (Italy and Canada). Notably the majority of early cohort participants were predominantly from Stoke-on-Trent, Newcastle-under-Lyme, Staffordshire and Cheshire East compared to later cohorts who were predominantly from elsewhere in the UK. The postcode used to identify the participant was their residential address. This does not account for participants who may live outside the area but work locally. Place of work wasn't collected in this study.

# Participant profile

## Participant demographics

### Age

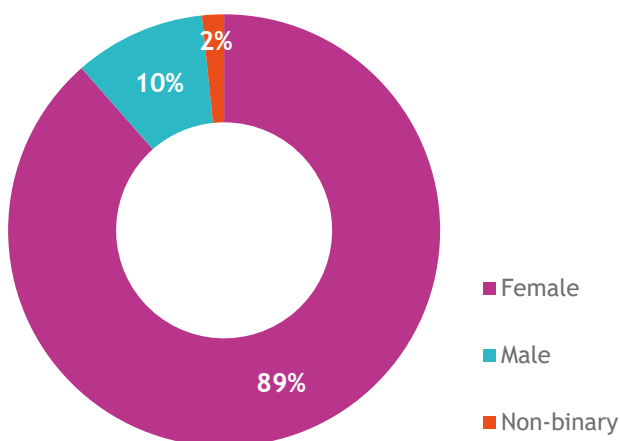


Base: 59 / 848,489 / 53,012,456

Margin of error: 6%

Nearly half (49%) of the CREATE Place Participants were between the ages of 20-34, and 39% of participants were aged 35-49. These two age groups are significantly overrepresented amongst the participants compared to the populations of Staffordshire and England.

### Gender

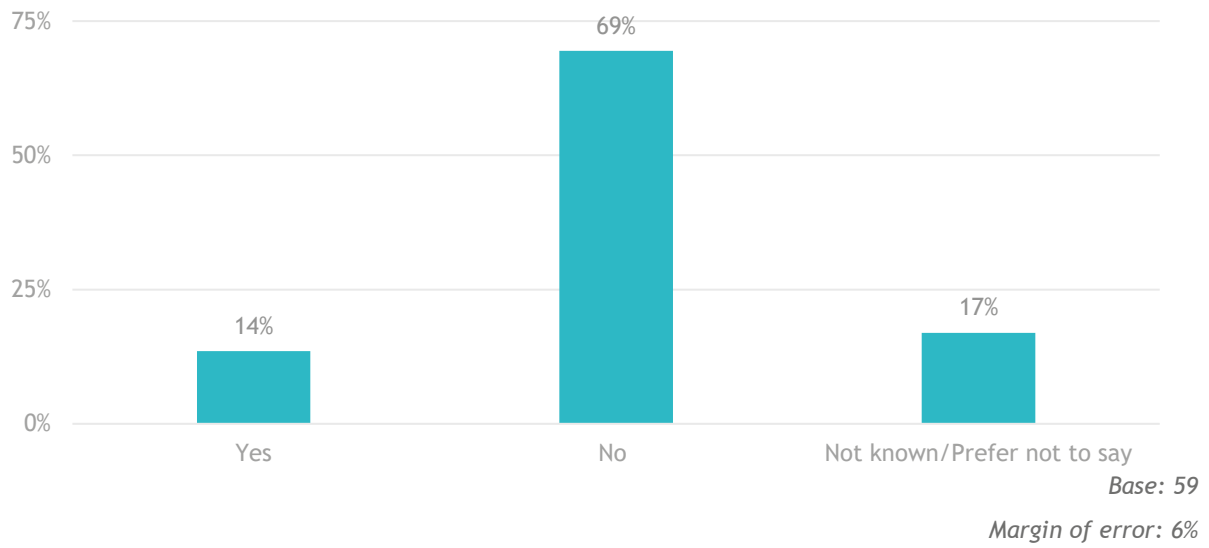


Base: 61

Margin of error: 5%

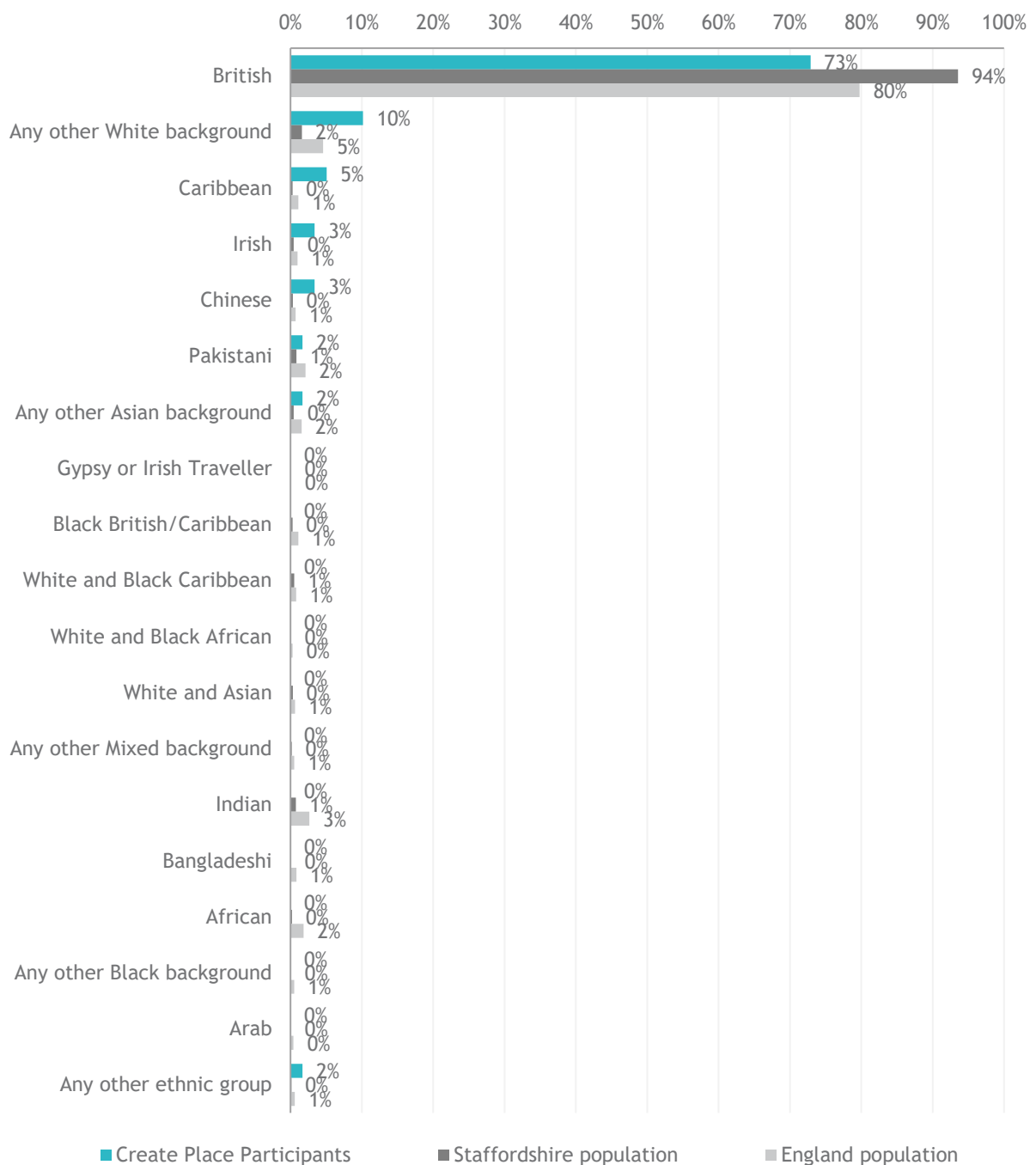
The majority of CREATE Place Participants were female (89%), with 10% identifying as male and 2% as non-binary.

## Disability



Over two thirds (69%) of CREATE Place Participants did not identify as having a disability, while 14% of participants identified as disabled persons and 17% preferred not to say or did not know.

## Ethnic group



Base: 59 / 850,936 / 53,603,472

Margin of error: 6%

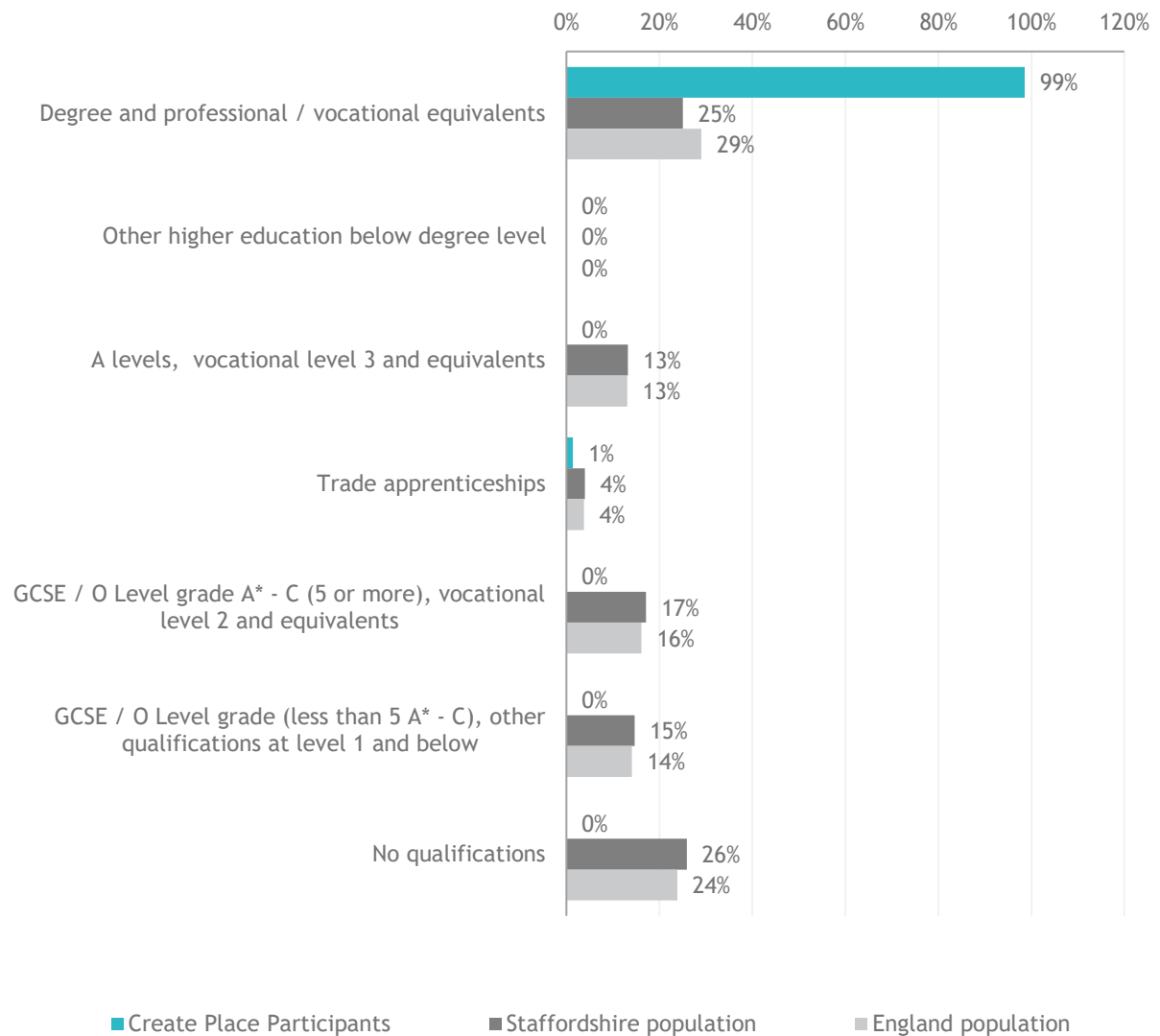
Three quarters (73%) of CREATE Place Participants were British background, followed by 10% from ‘Any other White background’, 5% Caribbean, 3% Irish, 3% Chinese, 2% Pakistani, and 2% ‘Any other Asian background’.

Whilst setting up the data collection framework we followed guidance based on data collection requirements from Arts Council England. This didn’t include a category for

White British which is the standard ONS category within ethnicity monitoring. We have assumed that most participants who selected ‘British’ did therefore mean White British given the other categories followed the traditional ONS framework for ethnicity and lack of White response option.

### Educational attainment

#### Highest level of qualification

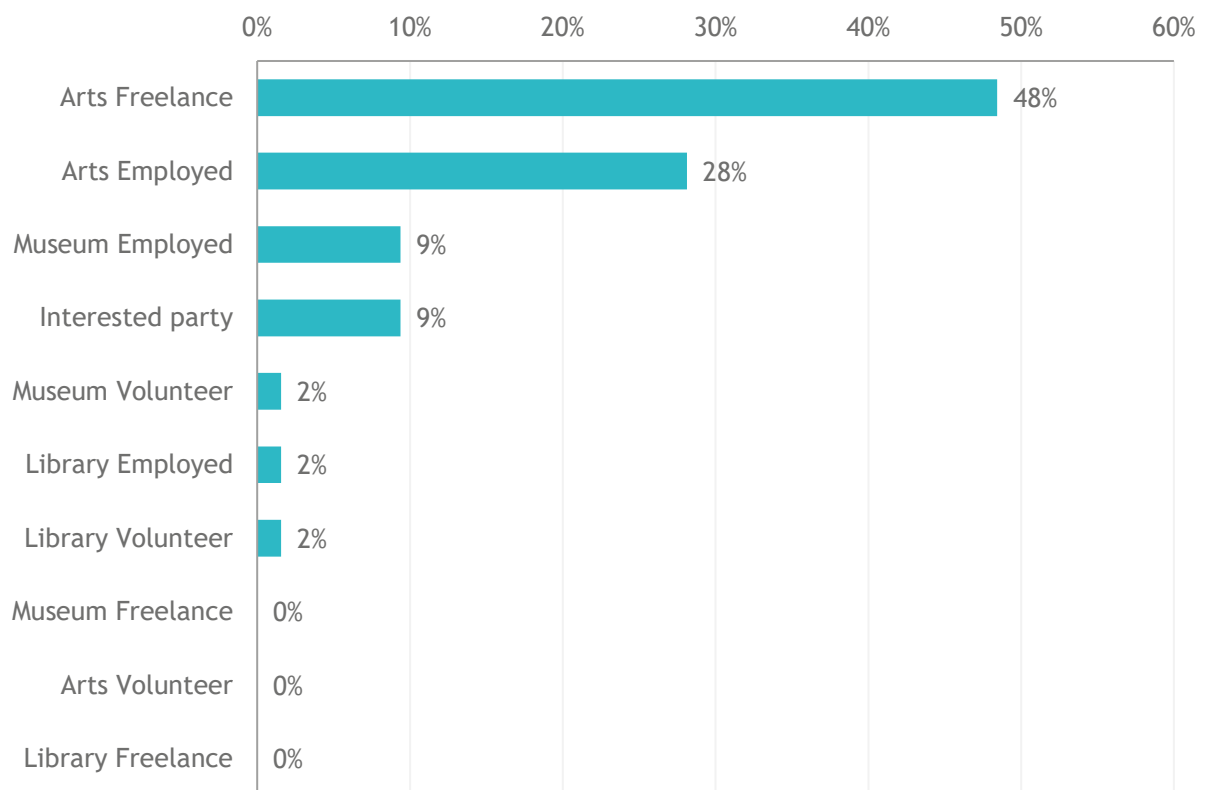


Base: 71 / 667,718 / 40,527,791

Margin of error: 2%

Almost all (99%) of the CREATE Place participants had Degree and professional / vocational equivalents. 1% of participants had a trade apprenticeship. Compared to the population of Staffordshire (25%) and England (29%), the proportion of participants with qualifications of degree and professional/vocational equivalents is overrepresented, however this would be due to the nature of the programme.

## Employment type



Base: 64

Margin of error: 4%

Nearly half (48%) of programme participants were Arts Freelancers and 28% were Arts Employed. 9% of participants were Museum employed and 9% were an Interested Party. Library employed, Library volunteer and Museum volunteer each represented 2% overall.



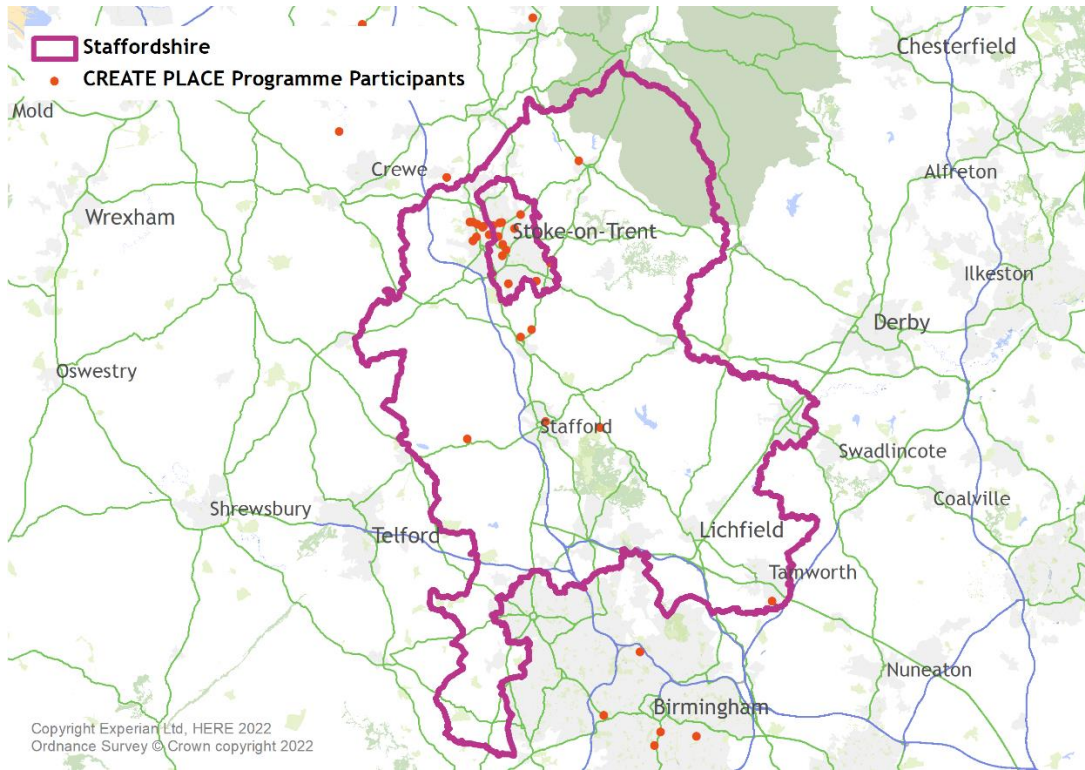
## Geography

### Pinpoint map - Participant postcodes

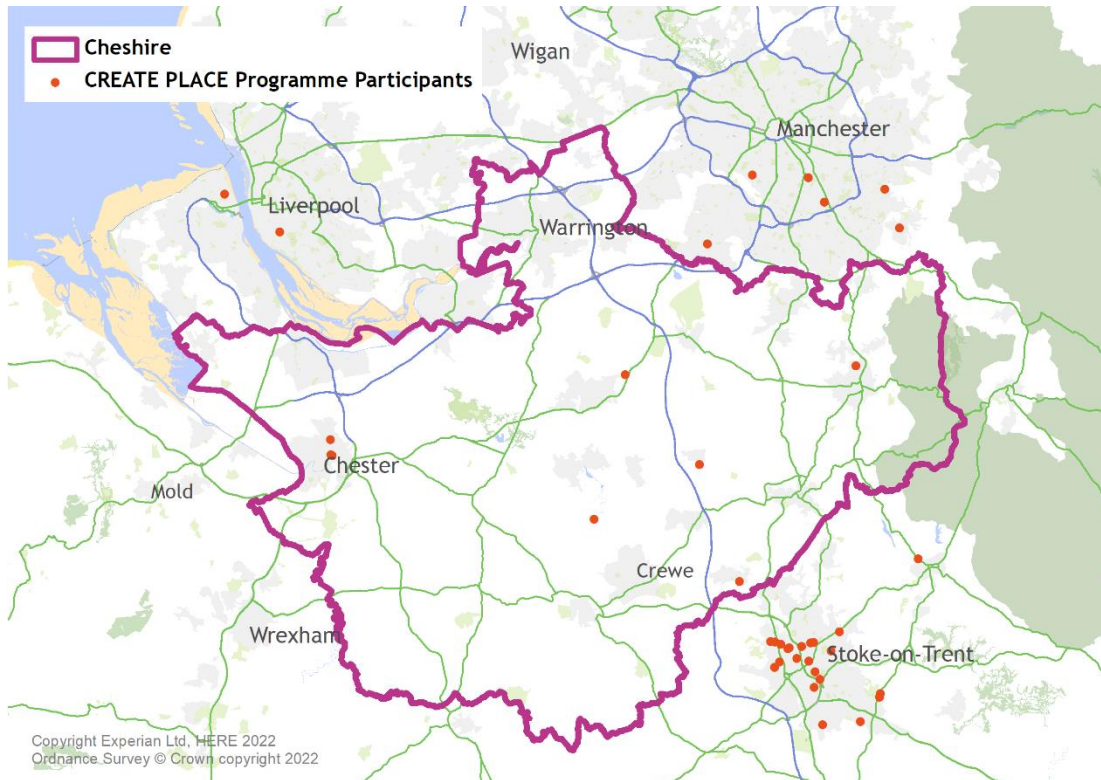
Full extent



Staffordshire zoom



Cheshire zoom



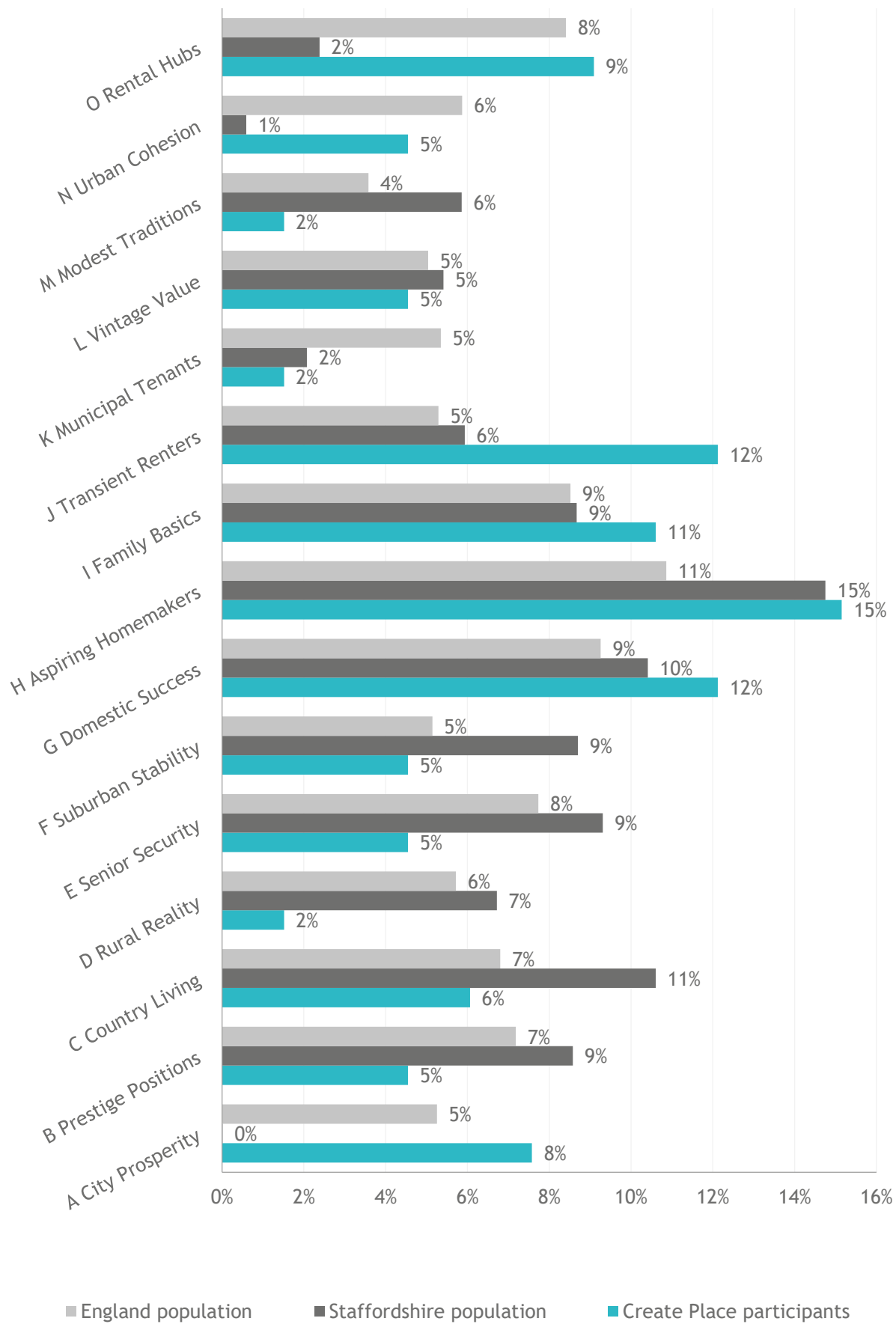
## Mosaic profile

### Mosaic Groups profile

Mosaic group	CREATE Place participants		Staffordshire population	Index (vs Staffordshire population)	England population	Index (vs England population)
	Count	%	%		%	
A City Prosperity	5	8%	0%	<b>62,314</b>	5%	<b>144</b>
B Prestige Positions	3	5%	9%	<b>53</b>	7%	<b>63</b>
C Country Living	4	6%	11%	<b>57</b>	7%	<b>89</b>
D Rural Reality	1	2%	7%	<b>23</b>	6%	<b>27</b>
E Senior Security	3	5%	9%	<b>49</b>	8%	<b>59</b>
F Suburban Stability	3	5%	9%	<b>52</b>	5%	<b>88</b>
G Domestic Success	8	12%	10%	<b>116</b>	9%	<b>131</b>
H Aspiring Homemakers	10	15%	15%	103	11%	<b>140</b>
I Family Basics	7	11%	9%	<b>122</b>	9%	<b>124</b>
J Transient Renters	8	12%	6%	<b>204</b>	5%	<b>229</b>
K Municipal Tenants	1	2%	2%	<b>73</b>	5%	<b>28</b>
L Vintage Value	3	5%	5%	<b>84</b>	5%	90
M Modest Traditions	1	2%	6%	<b>26</b>	4%	<b>42</b>
N Urban Cohesion	3	5%	1%	<b>769</b>	6%	<b>77</b>
O Rental Hubs	6	9%	2%	<b>381</b>	8%	108
<i>Unclassified</i>	0	-	0		0	
<b>Base</b>	<b>66</b>		<b>748,518</b>		<b>46,662,899</b>	

The most prominent Mosaic Groups amongst the programme participants are H Aspiring Homemakers (15%), G Domestic Success (12%), and J Transient Renters (12%). 39% of programme participants belong to one of these groups, compared with 31% of adults in the Staffordshire Population and 25% in England.

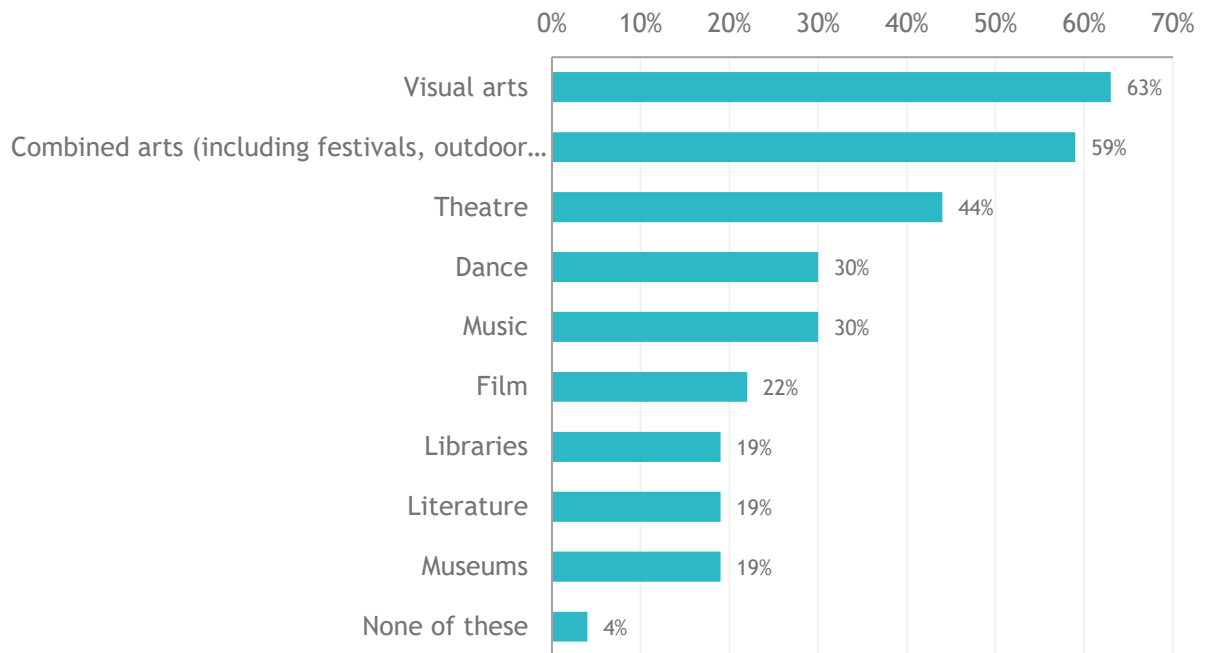
- **H Aspiring Homemakers (15%):** Younger households settling down in housing priced within their means.
- **G Domestic Success (12%):** Thriving families who are busy bringing up children and following careers
- **J Transient Renters (12%):** Single people privately renting low cost homes for the short term



## Participant evaluation

### Art forms

Please indicate the artforms you have had experience of, since starting the programme



Base: 27

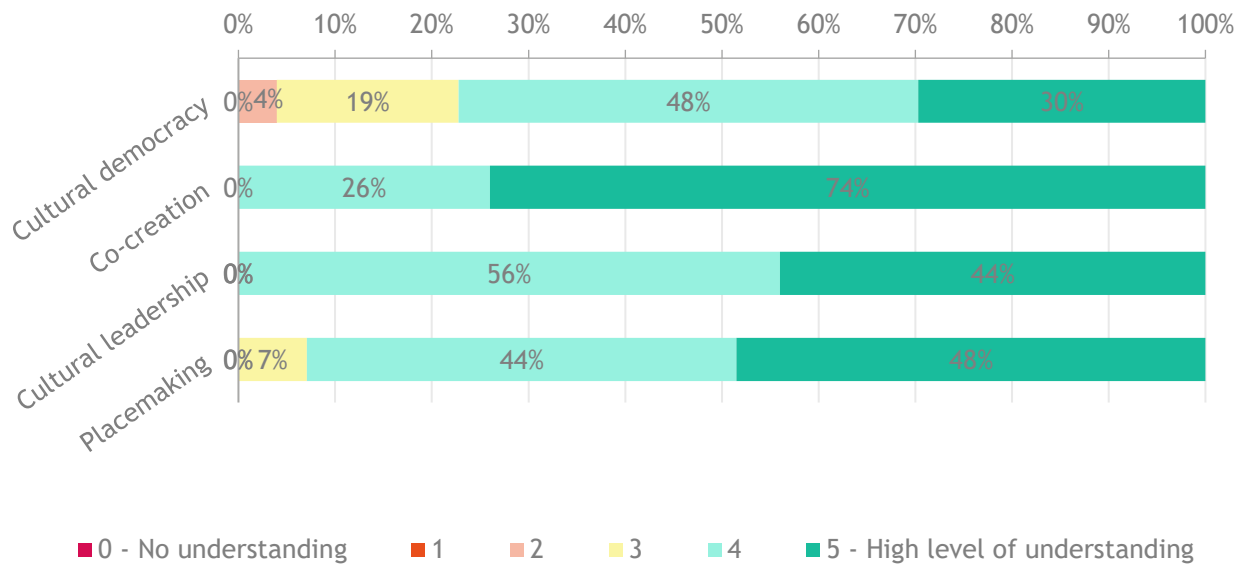
Margin of error: 15%

Programme participants responded that they experienced Visual arts most (63%), followed by Combined arts (including festivals, outdoor arts) (59%). Only one respondent did not feel they had any experience of the above art forms since starting the programme.



## Understanding of key terms

Since participating in the programme, please indicate your understanding of the following terms (where 0 is 'No understanding' and 5 is 'High level of understanding')



Base: 27

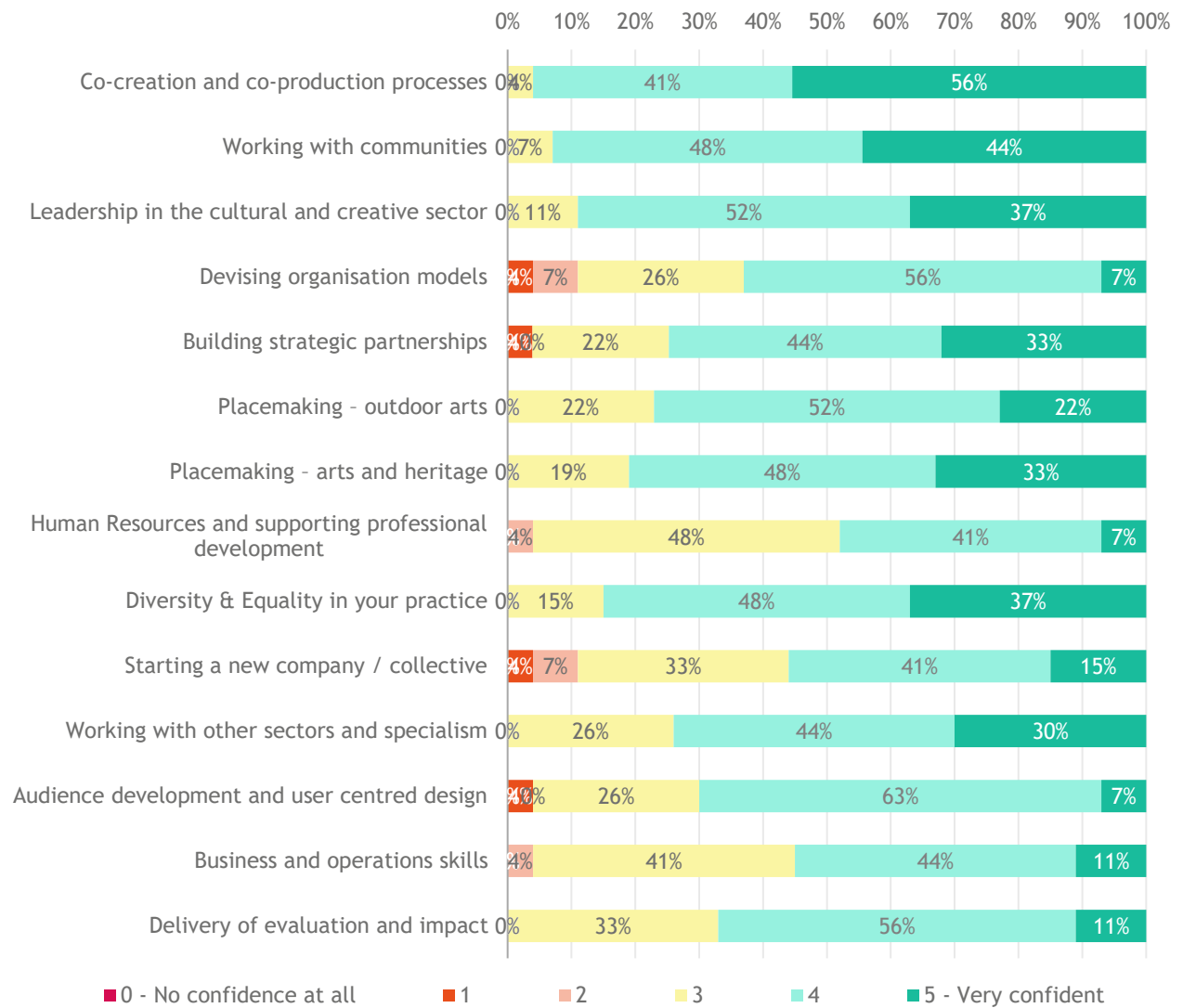
Margin of error: 15%

Programme participants understood the key terms associated with the subject, with co-creation (100%) and cultural leadership (100%) being the key terms with a high or somewhat high level of understanding (4-5).

Cultural democracy was the least understood key term, with only 78% having a somewhat high or high level of understanding and 23% with a medium understanding.

## Expertise and capabilities

Since undertaking the Transforming Leadership programme, please rate your confidence in the following areas of expertise, (where 0 is 'Not confidence at all' and 5 is 'Very confident')



Base: 27

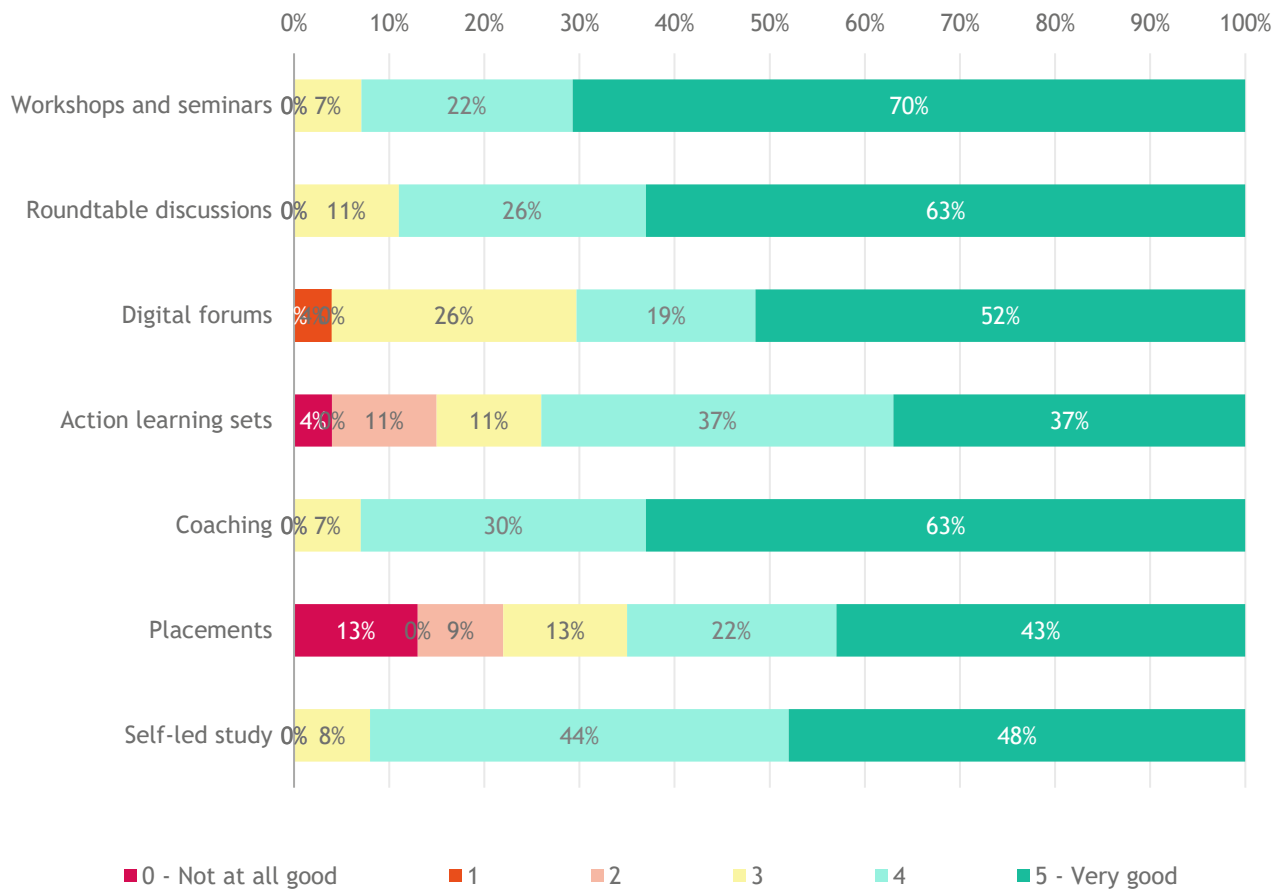
Margin of error: 15%

Programme participants were most confident about 'co-creation and co-production processes' (97% rating 4 or 5 in confidence) as well as 'working with communities' (92% rating 4 or 5 in confidence). Programme participants were least confident about 'human Resources and supporting professional development' (48% rating 4 or 5 in confidence) and 'starting a new company/collective' (56% rating 4 or 5 in confidence).



## Learning approaches

Please rate your experience of the learning approaches utilised within the Transforming Leadership programme



Base: 23-27

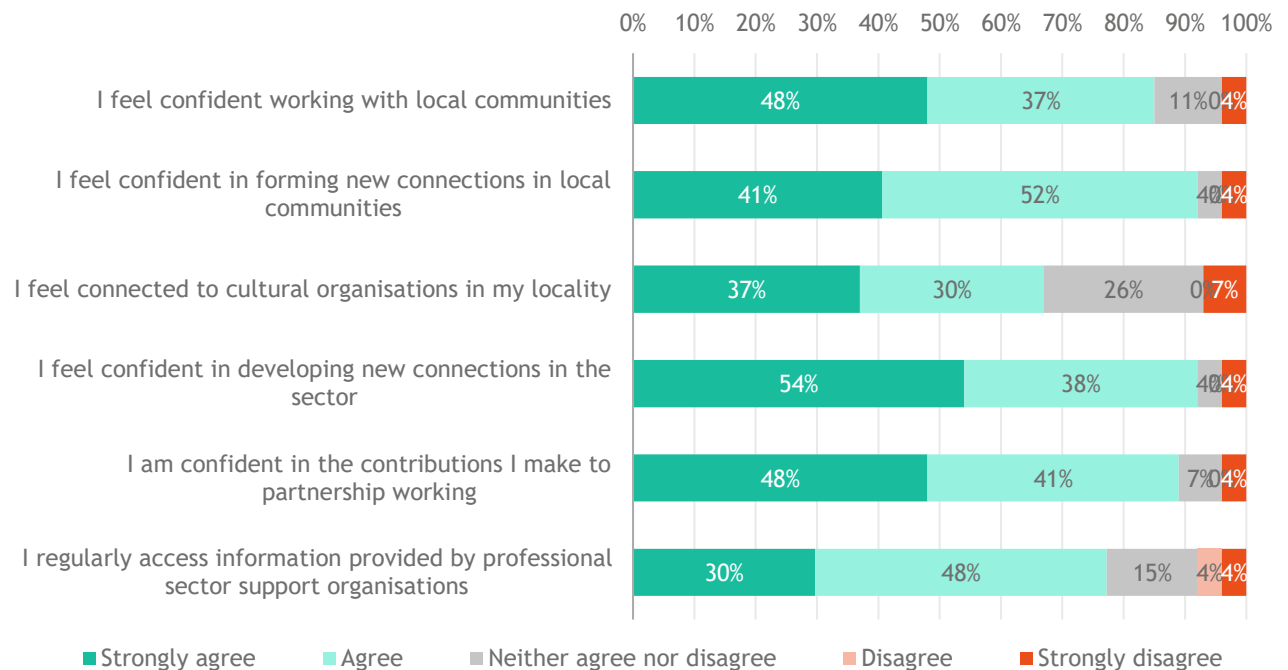
Margin of error: 15%-17%

Programme participants rated ‘Coaching’ (93% rating ‘Good’ or ‘Very Good’) and ‘Self-led study’ the highest (92% rating ‘Good’ or ‘Very Good’). The lowest rated learning approach was ‘Placements’ with 13% rating this ‘not good at all’. Placements in the context of the programme were connected with industry coach, could be self-arranged or connected to self-led study around an idea or project concept the participant wished to develop. The term placement could be mis-construed in the survey. However this data supports qualitative feedback in the survey and in feedback sessions around the experience of the industry link for some participants.



## Connections

Please rate the following



Base: 26-27

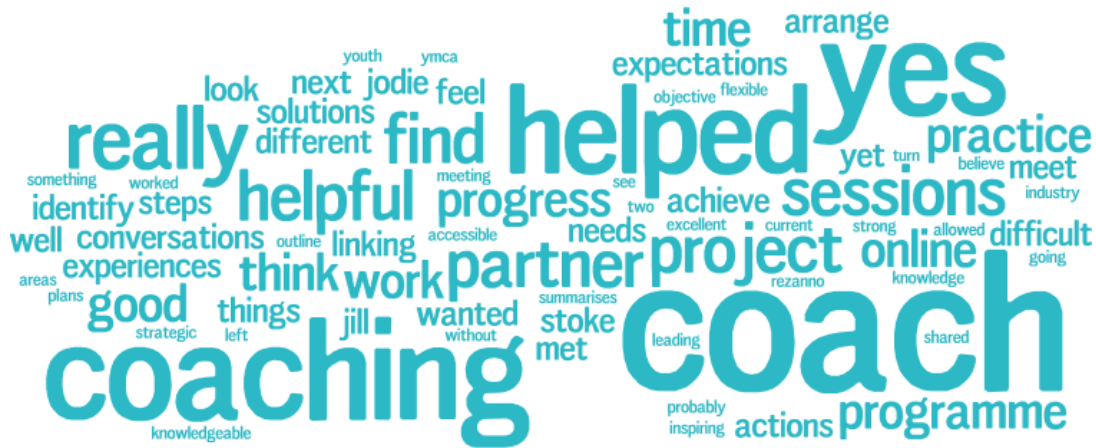
Margin of error: 15%-16%

Programme Participants felt most confident in ‘forming new connections in local communities’ with 93% agreeing with the statement, as well as ‘developing new connections in the sector’ with 92% agreeing with the statement. Participants agreed less with the statement ‘I feel connected to cultural organisations in my locality’ with only 67% agreeing with the statement.

For participants from outside of the area the programme wouldn’t have connected them to arts organisations in their locality. For participants on Staffordshire/Stoke-on-Trent-on-Trent and Cheshire there were several opportunities to connect to leaders in local arts organisations through coaching, roundtable discussions and in the seminar sessions themselves.

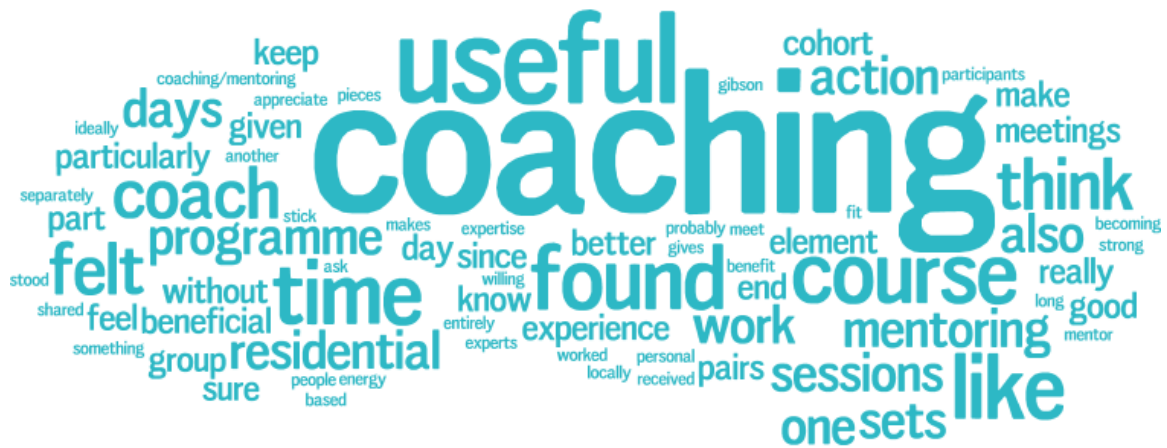


How did your coach work with you during the programme? Did your coach meet your expectations?



Base: 26

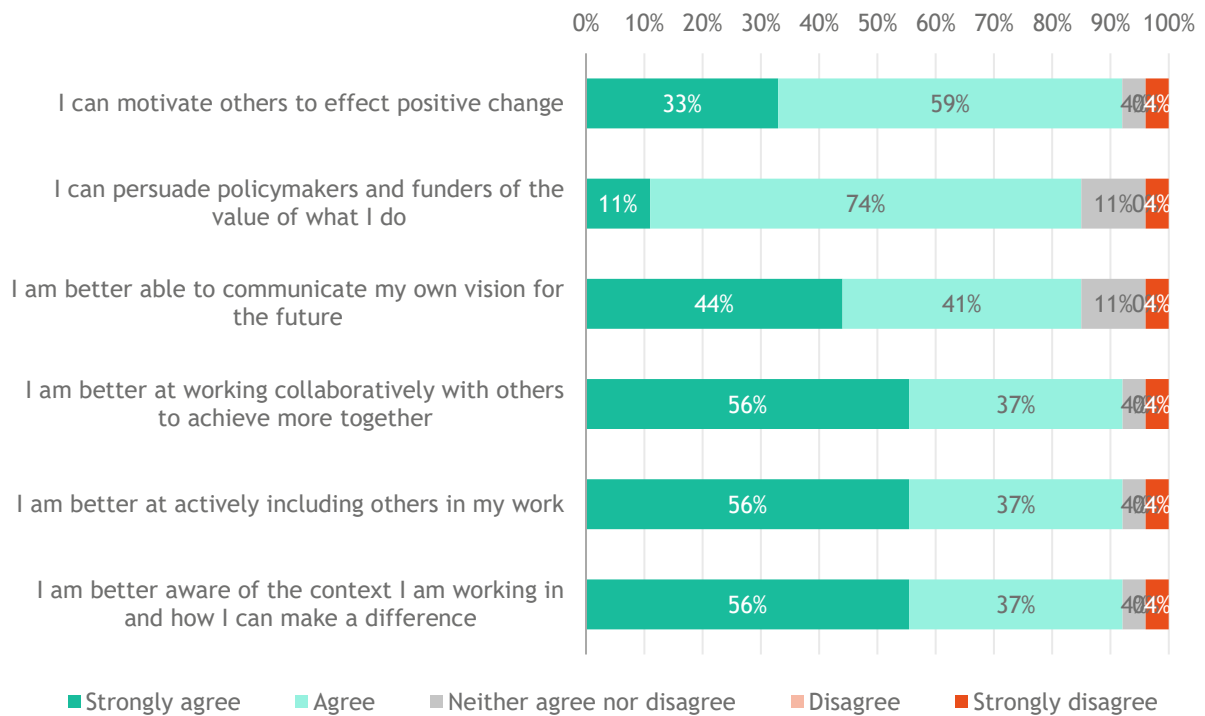
Do you have any further feedback regarding coaching as part of the Transforming Leadership programme?



Base: 19

## Leadership characteristics

To what extent do you agree with the following statements: "As a result of the programme..."



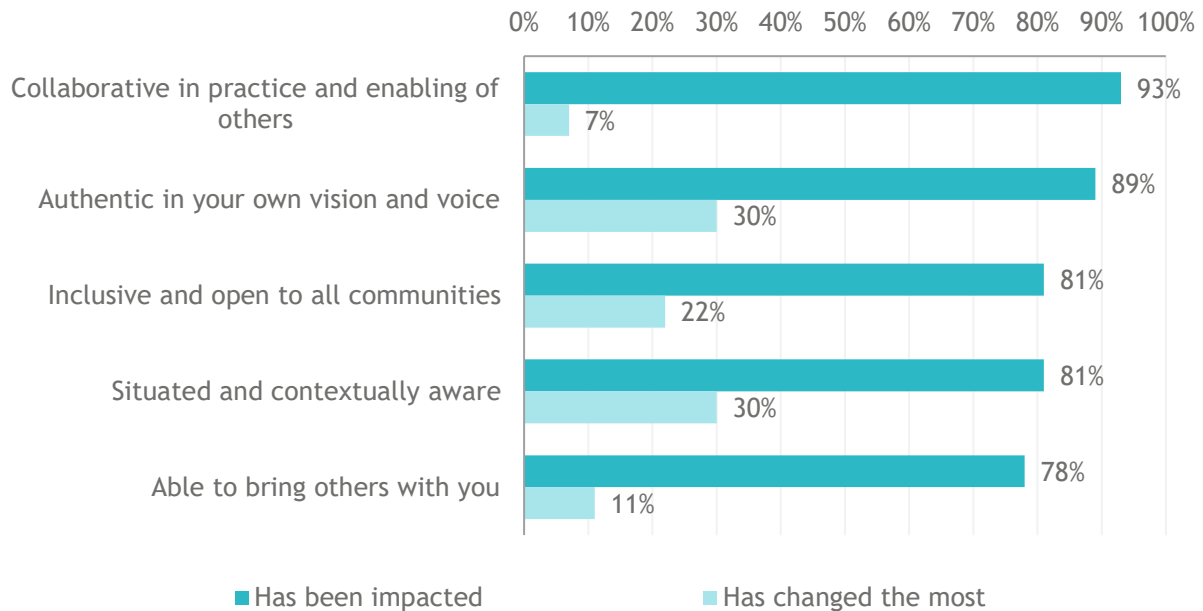
Base: 27

Margin of error: 15%

Overall, programme participants agreed that they developed the above leadership characteristics as a result of the programme.

Participants agreed or strongly agreed with the statements 'I am better at working collaboratively with others to achieve more together' (93%), 'I am better at actively including others in my work' and 'I am better aware of the context I am working in and how I can make a difference' (93%). While 74% agreed with the statement 'I can persuade policymakers and funders of the value of what I do', only 11% strongly agreed with the statement.

Thinking about the following leadership characteristics, which, for you, have been impacted by participating in the programme? And which of these leadership characteristics do you think has changed the most through participating in the programme?

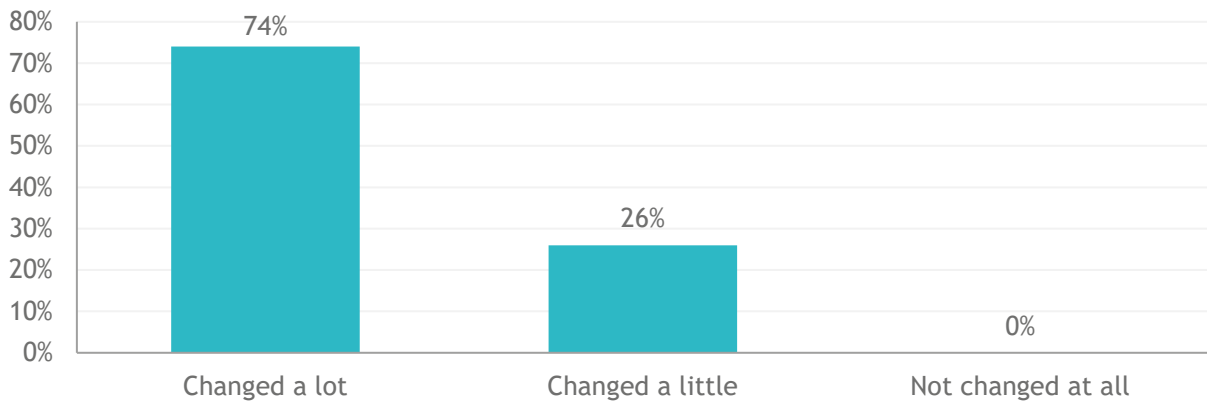


Base: 27

Margin of error: 15%

A majority of respondents agreed that all of the above leadership characteristics had been impacted by participating in the programme, with ‘Collaborative in practice and enabling of others’ being the characteristic that the highest number of respondents felt had been impacted (93%). Programme participants felt that the characteristics of ‘authentic in your own vision and voice’ (30%) and ‘situated and contextually aware’ (30%) were the characteristics that changed the most through participating in the programme.

To what extent has this characteristic changed as a result of participating in the programme?



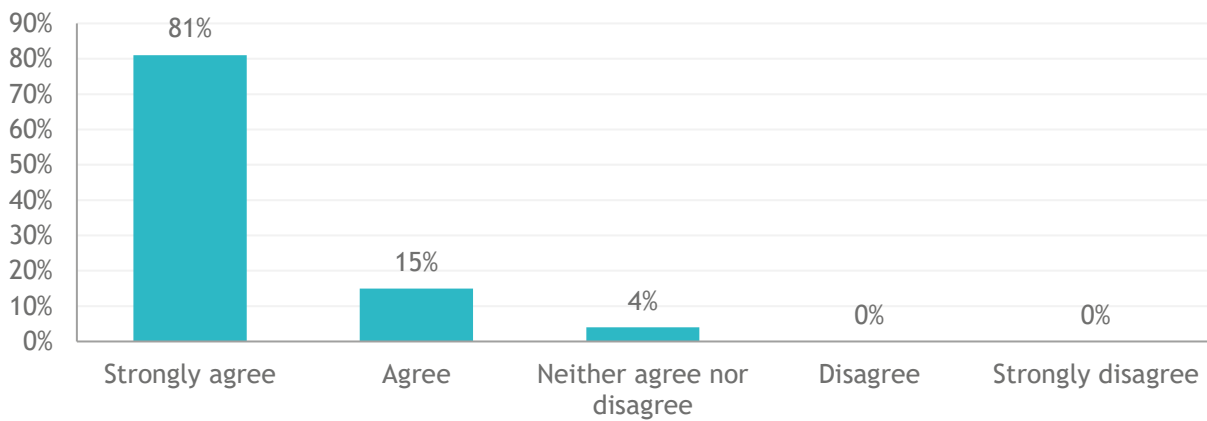
Base: 27

Margin of error: 15%

Nearly three quarters of participants responded that the above characteristic has ‘changed a lot’ as a result of participating in the programme.

### Programme impact

How much do you agree with the following statement: "My own self-development as a leader is important"?



Base: 27

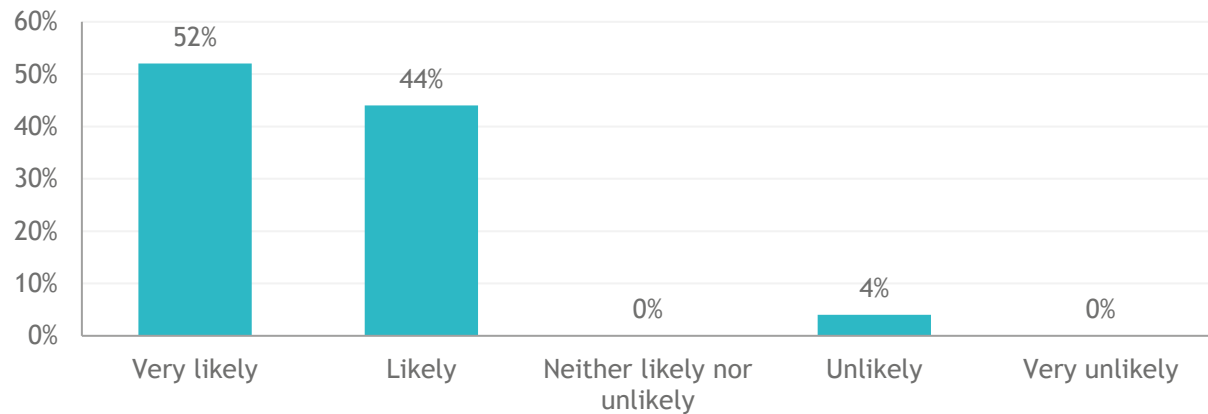
Margin of error: 15%

A majority of programme participants strongly agreed with the statement ‘my own self-development as a leader is important’ (81%).





On average, how likely do you think it is that these connections will be useful to your continued development?

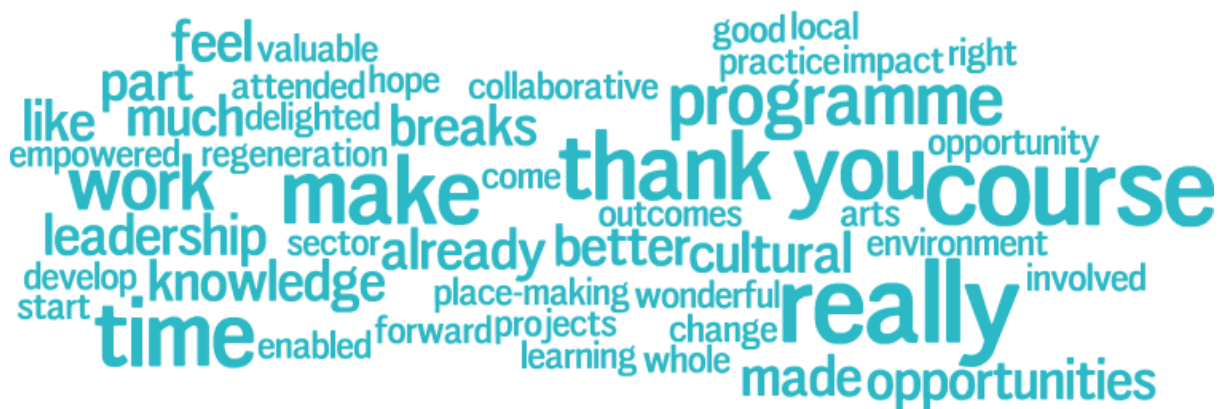


Base: 27

Margin of error: 15%

Nearly all programme participants thought it was very likely or likely (96%) that these connections will be useful for their continued development. Only 4% (1 response) thought it was unlikely these connections would be useful for their continued development.

Is there anything else you'd like to tell us about your experience of the Transforming Leadership programme?



Base: 18

# Participant Feedback

## Online delivery

Due to the impact of Covid-19, the most significant change was the move to online from what was originally planned to be an in person residential programme. However, this approach had some benefits in enabling access to the course for those outside Staffordshire and Cheshire. Feedback in the end of cohort sessions indicated that online delivery especially benefited those who were freelance, those with caring responsibilities, and those who were disabled persons, enabling them to participate. There were some individual preferences for face-to-face delivery, and differing levels of confidence in engaging in online learning.

A challenge of the online learning experience is the need for more formal breaks from the screen for learners. This was commented on by some participants who felt the residential sessions were 'packed' and they felt they at times needed more breaks. Balancing the needs of the participants especially for online learning with the volume and depth of content could be reviewed for future programmes.

In the final residential a hybrid delivery approach was adopted with a mix of participants online and at Staffordshire University. Our observation of this was that this was managed confidently and effectively by the delivery team, the University had the technology and creative work spaces to facilitate this approach which may not have worked elsewhere. The team were also confident in their approach and we felt ensured participants online and in the room were connected and included in all activities and discussion. The evolution of the delivery mechanism was managed very effectively by the team who innovated in what was a challenging time.

*I am gutted that we missed out on the opportunity to participate in person, which obviously couldn't be helped...However, I do think it was adapted exceptionally well to suit and make use of the online platforms available and using them felt very comfortable and easy. The support to access everything was great, the comms were really good and there was much effort to make sure people still felt the full benefit even when having to participate through screens.*

*Appreciate the challenges of being forced to deliver the course online, however, other than the odd technical hiccup it worked incredibly effectively and I feel the experience has been of no less value than had it have been in person - other than a chance to socialise with peers from my cohort.*

*...present situation nationally (covid-19) the programme has been delivered in a safe as possible way, personally I would have like a hybrid version of face to face and online engagement as I engage better with people around and create stronger relationships for networks.*

*I would really welcome and value any opportunity for in person connecting or networking following on from the programme.*

*The fact the programme was done successfully entirely on-line, perhaps helped me to realise that an entirely digital approach was possible as a successful way forwards for my project - at lower cost and with less external funding dependence.*

*As each session covered so much ground and was so packed full of information, I felt that I would possibly have benefitted from having a little more time away from the screen between these sessions....*

## Action Learning

The establishment of Action Learning Sets (ALS) was a core part of the delivery approach. These were self-facilitated rather than led by an ALS trained facilitator as some participants has previously experienced in other programmes. The success of the ALS seems to have been dependent on the group's ability to organise themselves. This may have been due to the dynamic of the group, confidence in self-facilitation or in the way they were set up/explained which may have become clearer in later cohorts. There was also a perceived overlap with both coaching pairs and the organisation led project coaching with some preferring one over another.

*The only disappointing element was the Action Learning Sets - we continually failed to be able to schedule a full meeting...I have been in other programmes where ALS was the highlight of the programme. Personally, I think the ALS should be organised by the programme host and not self-organised. Also they need to be hosted by a trained ALS facilitator.*

*Coaching was good to speak, but I found the Action Sets more beneficial.*

*...felt like a lot of overlap between tutor coaching/mentoring, programme participant pair coaching, and action sets.*

*... the Action sets with peers were very useful...*

*Thought that Action Learning Sets perhaps needed better facilitation. Felt a bit like we were left to get on with it, which didn't happen organically. ALS has been a favourite element on other courses, but not on this one.*

*Thought that Action Learning Sets perhaps needed better facilitation. Felt a bit like we were left to get on with it, which didn't happen organically. ALS has been a favourite element on other courses, but not on this one.*

*Perhaps felt that the 'Action Learning Sets' elements could have done with better structured/professional facilitation. This has been one of my favourite and most valued aspects of other programmes, and perhaps not as strong on this programme. A potential area for improvement (I feel).*

*The discussions in the residentials, coaching sessions and action sets helped me identify the core issue which was creating lots of barriers for my work. I would not have realised this core issue without the programme so I am in a much better position to be able to tackle this and progress.*

## Coaching

Coaching was an integral part of the CREATE Place programme, providing both a delivery approach and skills for participants to develop to support their practice.

Participants attended a three-hour 'Introduction to Coaching Conversations' training session on Day 1 of their first residential, focused on techniques and models for holding coaching conversations. This is accompanied by a reading resource with templates, models and further reading to aid understanding.

Partner organisations were also trained in coaching skills with 17 arts and cultural leaders undertaking the training. Following the first two Train-the-Trainer sessions, feedback emerged indicating that partner organisation members would value regular coaching refresher and practice sessions. A supportive space for cultural leaders to return for peer-coaching and/or practise their skills, models and tools. This resource was established in November 2020 and further extended for programme participants February 2021. However uptake for these sessions was slow.

Following this training, participants were part of three self-guided, structured activities:

- action learning sets (maximising a group-oriented, problem-based approach through group-coaching, between 8-16hrs)

- peer-coaching in pairs (at least two one-hour coaching sessions, alternating roles, between 2-4hrs)
- live-embedding (self-directed project-based activity whereby participants are paired with Partner organisations and coaching conversations are embedded as part of this relationship, between 3-5hrs).

### Partner Organisation Feedback

*Overall, really useful. Learned what coaching was. It was insightful to realise you do not have to fix things for people and have all the answers. I felt overwhelming to think you had to have all the solutions, whereas I have learned this is not what coaching offers.*

*I found the day insightful. Conversation is a skill. As a leader I now recognise how powerful the skill of conversation can be.*

*All useful. Helps to contextualise it and face that you've perhaps been thinking of coaching in the wrong light before. I'm thinking about how to apply to other settings too.*

*Useful to practise from both points of view. As a leader there are lots of benefits to being coached and being a coachee. Able to reflect on it from both angles is really useful.*

### Participant feedback

There was an overlap between coaching pairs within the cohort and coaching with an industry professional as part of the live projects. Both used coaching as an approach, and there seems to have been overall agreement that coaching can be an incredibly useful tool as part of personal development. Feedback was very positive about it as a development tool and something participants seemed to gain significant benefit from engaging with.

When goals were defined, coaching was most effective, and the coach could work with their coachee around actions or decisions. The training provided has given some participants effective tools they have utilised in their day-to-day practice and in other coaching relationships they have formed outside the programme.

*They helped me look at gaps in knowledge and find opportunities to learn and progress.*

*The leadership programme really highlighted how coaching could be of real ongoing benefit to me - and also opened up opportunity to think about how peer coaching*

*relationships can be of ongoing value and really supporting me to also support others in a reciprocal way.*

*One-to-one coaching was really strong. I felt well-matched to my coaching partner - her experience and own practice was a good match for the strategic direction we were going in at that time. The coach was particularly effective in allowing me to explore solutions and directions for my own project, without leading/advising me.*

*...my coach was a good sounding board, gave me confidence, but helped me find my own solutions (not leading me). It helped me define actions and next steps to a schedule of sustained progress towards my live embedding project.*

*They helped me narrow down on what I wanted to achieve, and helped turn that focus into achievable actions.*

*My coach exceeded my expectations and pushed me to challenge myself to make the right decisions.*

*Coaching is hugely useful and the programme wouldn't have been the same without it. It helps your personal journey between sessions and keep your focus.*

*I have used coaching and mentoring in my own work since the course and still use the tools.”*

*I think that the Coaching Training that the participants received on the first day stood us in good stead for future Residential Days and Smaller Group meetings between residential days.*

*I feel that through the various coaching and mentoring sessions along with the residential have allowed me the time to think about and focus in on my practice and where it is that I want to head in the future.*

*The coaching session was particularly useful and a really interactive session.*

*The coaching sessions really helped me temper my need to help 'solve' other people's problems for them! Using the models given to us really helped me explore and embed how I can use coaching to support others. The sessions also helped me feel empowered to address my own boundaries and conundrums within my own working role.*

There were some challenges in coaching which couldn't always be avoided. Notably where some participants left the programme or moved cohorts there were gaps in coaching pairs, and where goals weren't identified early on, this meant sessions were considered to be less effective.

There was also an appreciation that for most participants and some industry professionals, coaching was a new approach and something that needed continual practice.

There was also a desire for coaching to continue beyond the cohort to allow time to reflect, in some cases this was requested offered in addition.

*I found coaching useful, but at the same time there felt like a lot of overlap between tutor coaching/mentoring, programme participant pair coaching, and action sets... Mentoring is possibly a better fit for me (as a mentor and mentee).*

*I was partnered with somebody who I believe left the programme after the first two sessions and we only had the chance to meet up once.*

*I think that my coach was in a difficult situation as my aim was very broad.*

*They were patient and knowledgeable it seemed to come naturally to them although I knew it was something that needs a lot of practice.*

*...I would like a few more sessions after the end of the residential to make sure we keep on track to make these pieces of work a success.*

## Workshops and lectures

The series of academic lectures and partner workshops underpinned a large proportion of the residential delivery time. Participants experience differed depending on their individual needs with some identifying specific themes and content as plugging gaps in their knowledge and inspiring further exploration. Given the breadth of participants experience, knowledge, practice area and personal development goals meeting everyone's needs would always be a challenge.

Feedback during reflective sessions was always positive about more practically focussed sessions (digital marketing, evaluation etc) rather than sessions which were more theoretical in approach having greater impact.

Participants felt there could be adjustments made for the frequency of sessions planned into residentials, the number of learning objectives and therefore volume of content per session, and relevance of session content to their work.

## Introduction and support

*The opening article by Carola and her perspective opened a perfect gateway into this course, very relevant to the change in the creative industry and shift in culture I have seen myself working in the media and creative industries...Specific creative*



*projects, highlighted as examples of 'best practice' in place-making have been incredibly useful and relevant.*

*Carola and Anna were great throughout and every trainer had been open to offering assistance and wanting people to get involved.*

*Anna Francis session in creative policy making. The different approach and problem solving examples have stuck with me in community action and regeneration/greening.*

*Stephanie Allen and Annika Edge's sessions were very interesting and useful for me.*

### **Session impact**

*All the session and trainers gave thoughtful and challenging sessions and made me think and challenge my own perceptions of the area I have chosen to work in...*

*Absolutely fascinated by the sessions on HR - such an eye opener and something I had such little knowledge of or rarely stopped to consider! Also the session on Collective Commoning was fascinating and inspiring.*

*I thought everybody who come to give us a session very insightful and so knowledgeable. I didn't know very much about audience development so that session has left a particular big impact.*

*I enjoyed all sessions and even if a session was less directly relevant to my work I still felt I learned from it.*

*I thought it worked well when sessions were delivered by tutors, and then we were given the opportunity to discuss ideas either amongst small groups of programme participants, or guided by tutors.*

*I found all sessions useful, but as an academic as well as a practitioner, was very interested in the opening sessions, in that I felt they gave me some key concepts to cite in support of my practice that could evidence its theoretical underpinning and demonstrate that it is part of a broader research-practice context.*

*The various sessions over the residential helped me solidify my ideas and make large projects seem much more achievable. e.g. mission statement development; collaborating with others; looking for funding.*

*If you are persistent you can change policy. One of the many takeaways from today's residential. One that is giving me energy and was really needed today!  
(Participant tweet)*

*Such an interesting morning discussing communication skills, emotional intelligence and networking. (Participant tweet)*

### **Session planning - frequency, learning objectives and relevance**

*Sometimes I found some of the sessions tried to cram a lot into the space of a couple of hours.*

*The academic workshops and business focused workshops seemed lost on the participants from my cohort - lots of what we learnt in some sessions was about really large corporate organisations and felt really misplaced...*

*...there are some elements I would change...maybe not so heavy on the academic side, though I think that this would have been different if we were in person...the person leading each session would have been able to 'read the room' more.*

*As each session covered so much ground and was so packed full of information, I felt that I would possibly have benefitted from having a little more time away from the screen between these sessions.*

### **Impact**

Participants were asked about their legacy and impact of participating in the programme and the following themes emerged:

#### **Building networks and connections**

Participants valued the connections and networks they've had the opportunity to develop and grow. The addition of practitioners outside the geographic area has given participants the opportunity to collaborate, compare and problem solve across different localities.

*I have formed a collective to help keep some of the connections. I am also offering support to a fellow cohort member with their artistic project...The networking and continued professional relationship building has been an absolute highlight of an outcome for me.*

*The opportunity to hear of the experience of others in the cohort and their own perspectives has been really useful - particularly given the cohort were broadly a similar career point, 'decision makers' either in their own right or within their own organisation.*

*Yes, with peers within my cohort as well as actively seeking and building connections around new projects.*

*It doesn't feel like a course that ended, more that start of many new professional relationships and learning pathways.*

*Good to network with new people local and regional, especially from the artistic/creative community, as my usual peer group are social entrepreneurs (not necessarily creatives). Think the programme has helped me form stronger links with the consortium partners, in particular Staffordshire University.*

*A fab conversation had just now with...chatting all things mind mapping and repurposing. Absolutely loving #createplace and the way we get to collaborative work together with others. Very excited for what lies ahead...(Participant Tweet)*

*Wonderful immersive two days spent with a whole load of creative knowledge and inspiring people from far and wide. (Participant Tweet)*

*I had 3 back to back meetings this morning with 3 fantastic women and between them I honestly feel like I've been torn open, seen, implanted with high skills & knowledge, and reassembled (Participant Tweet)*

## **Funding & Partnership development**

There is already strong evidence that the programme has generated new partnership opportunities and greater ability to secure investment through collaborative working.

*I have since successfully secured Heritage Starter Fund through a brand new CIC along with the opportunity to explore and deliver a brand new event in my home town - heritage based with strong place-making and community values and strong potential to create jobs and strengthen the local economy.*

*As a result of attending the programme we have formed stronger links with Staffordshire University and working on projects and consortium bids for funding with them and other consortium partners. We previously have only applied for funding as an independent organisation. This is strengthening our standing and ability to collaborate with larger partners for higher value funding bids.*

*...I am delighted to have been part of and have been delighted how relevant and useful it has been...This has come at a time when this new knowledge has meant the next wave of place-making projects ...are already off to a stronger start, with better engagement, participation and I have started them off on a journey that will*

*deliver strong legacy and better outcomes for all partners and communities involved. In short, this course has delivered real-world, practical outcomes through the expertise.*

## **Confidence & Leadership Skills**

Many respondents reported a change in their level of confidence and leadership abilities. A significant change was that participants viewed themselves as cultural leaders and change makers in their organisations or within their local cultural ecology. This will in the long-term help to build capacity and generate opportunities.

*I've been blown away by what an impact it has made on me...The knowledge I've gained feels like a tool kit I've built over the programme and the connections I've made make this feel more like the start of something than the ending of a course I attended. I think this will have an impact for a long time to come.*

*It has been a continued safe space to feel included and valuable in the overwhelm of options that is the local cultural ecology and how it operates - this has enabled us to grow while not being alone and move forward faster than every before, enabling us to feel empowered to go and make that difference.*

*...I am very happy with the opportunities it gave me to develop my skills and confidence, and as a result, the collaborative opportunities I have been involved in and have led on.*

*I have a greater understanding in leading a team, thinking more of the legalities and possible challenges on each project.*

*The quality of my interactions with colleagues and clients has improved due to the teaching and then practice of open questions and coaching relationships.*

*I am now teaching a range of groups with differing abilities that require adjusting my approach to leading I am more aware and flexible in my approach.*

*I am softer, and much more gentle in my approach to leadership. The urgency felt to address multiple systemic issues and provide equality of opportunity has always resulted in a fast approach, however I am slowly becoming more strategic, patient and slow in the way I approach relationship building, intentional conversations and making more time for listening. I think this will transfer the way I work long term.*

*I feel more confident and better equipped to involve participants in decision making and not only the importance of listening to other voices but implementing direct actions as a result of that.*

*I have felt more motivated to explore ways I can actively use my leadership skills and abilities. Also it has helped me shape how I can support others who I don't work with directly or how I can be a leader in creating opportunity for others.*

The understanding of community building has also changed with some participants being more conscious of the democratisation of culture and transfer of power in their work.

*Approach to accessibility has increased after introduction to barriers I hadn't considered. Ensuring that I now constantly try and hand the power back to the participants.*

### **Employment & Freelance Project Outcomes**

Participants were asked at the start of the programme for the type of employment they were in and sector/artform, this was not revisited in the end of cohort survey as we did not expect to see significant change over the initial proposed period of the programme delivery. No data was collected about type about seniority, leadership requirement or responsibility which could donate a leadership role.

Due to the extension of the programme, we observed some changes to participants type of employment. There was a variety of change, sometimes forced by redundancy and at other times instigated by the participant themselves. This included those in contracted or permanent roles within organisations starting up new freelance businesses; some participants moved to more senior roles within their organisation or moved to a role elsewhere, many credited the confidence the programme had instilled in them. There was also examples of participants moving to specialist roles newly formed in local authorities which focussed specifically on place and health.

There were also some examples of where the course had catalysed participants to begin or deliver creative projects, examples of this were captured in tweets. These demonstrate the range of outcomes for participants relating to their own practice and personal goals.

What an amazing day spent with @Julia\_ECP we're working on a potential thang... 🙏 #CreatePlace @StaffsUni @Carola\_Boehm @annafrancisart for the opportunity to meet.



It's been 4 years since this idea was first put down on paper during my MA in Museum Studies @LeicsMusStud Working with @PotterySociety & @GlasgowCraft over the past year and being part of Create Place @StaffsUni has distilled this into 🙏 opens tonight! [tinyurl.com/55rb2sbd](https://tinyurl.com/55rb2sbd)



## Overall impact

Informal feedback was also captured via posts on Twitter, many of these comments relate to the overall impact of the programme on participants. Participants comments related broadly to their personal change and growth.

*Another brilliant day on the #createplace programme. Thanks to [the team] for devising and co-delivering the best training I've ever done!*

*I can thoroughly recommend the #createplace #placemaking & CoCreation Leadership programme. Only started in the last few days, but it's given me a renewed impetus to take my creative project forward.*

*Great, the course has been a absolute game changer for me.*

*If you're looking to develop skills around creative and collaborative projects in communities, take a look at this programme. It's a great opportunity. I found the online residentials & knowledge sharing from partner organisations and participants so useful.*

*Really enjoyed the first day of #createplace residential. So much to take in, but all accessible. Managed to get a few ideas sorted in my head with the help of some peer coaching too.*

*I had a lovely chat with [participant] who was saying how valuable the #createplace programme was and how its one of the best things that she has done. (Stoke Creates Board member)*

### Programme legacy

Participants offered several suggestions linked to the programme legacy and towards future development of the sector. For participants completing the CREATE PLACE programme there is strong evidence for some in person contact post course completion.

*I would really welcome and value any opportunity for in person connecting or networking following on from the programme.*

This could be achieved through regular networking events and a celebration event/or conference event for all CREATE Place participants to attend. This would also support cross cohort networking. For those living outside the area in person opportunities could be substantiated if benefits were explicit and time/travel expenses covered or offered through bursaries for those who may be freelance.

Some participants highlighted an opportunity to develop a 'directory' of CREATE Place participants. This was to improve network access, to commission from within the network and to show support to events or projects alumni developed post course. The desire to support each other beyond the course was particularly evident for some cohorts who had developed strong connections.

The final cohort was by chance an all-female group. They universally agreed that there was something very special about the group because of this and there were potentially leadership discussions which may have taken a different shape if the cohort had been mixed. The group reflected that the space felt 'safe' and this was something they considered could be a focus for future courses - either through an optional women in leadership session or single gendered cohorts.

Coaching between cohort members in some cases has continued organically beyond the course, however it could be possible to formalise this offer and open up opportunities between cohorts. This would require some level of administration, ongoing training and a framework agreement in place to support participants.

The data collected suggests training and support for creative practitioners in both leadership and place-making is required in an ongoing way if the sector is to be in a position to respond effectively to the governments levelling up policy; address inequalities in society and make long lasting changes to communities.

## Interviews

### Digital delivery

The programme necessarily moved online as a result of the pandemic. While for some this resulted discussions that were less fulsome when compared with the same in an in-person format, overall this was seen as a success of the programme. Stakeholders all commented on the seamlessness of the organisation of online sessions from the CREATE Place delivery team, and fellows appeared to upskill quickly of the tools required to full take part. Additionally, it was easier for the programme to extend its reach beyond Stoke-on-Trent and Cheshire East to include fellows from much further afield.

*It took us all a while to get used to the digital format, which obviously was a curveball. In the future though I'd probably keep a mix of digital and online and physical because I think it's an efficient way of delivering things that was felt inclusive. And I think because everyone had slowly worked out teams. In the end people were using it to its best advantage, making the most of the platform.  
(Delivery Partner - national arts producer)*

*We had a digital unit then moved online, everyone was digitally upskilled so easily, we used Padlet and different things. (CREATE Place Team)*

*The fact that we went online, meant that we have much greater, we have a national reach. And so that was very good in terms of reflecting outwardly road map of activities and placemaking skills. (Delivery Partner - local HEI)*

### Building local capacity

The development of the network, as well as the extension of it beyond the stated geographical borders of the programme, was the key mechanism through which local capacity was built as a result of CREATE Place. The network put professionals in contact with new people from their own area that stakeholders felt would be unlikely to meet in other ways, perhaps due to the role they fulfilled or because people in the network represented a range of artforms. Additionally, the network included people from outside the area.

The growth of the network has had a range of impacts. For example, there is anecdotal evidence that fellows are more active on existing local networks since the programme. It was felt that people from outside of the area would be more likely to consider professionals in Stoke-on-Trent and Cheshire East for future partnerships, indeed people



from across the network are venturing outside of their local areas to work collaboratively or to learn from others. Through the network fellows have been able to broaden their horizons both in their skills and geographically.

*All of them felt better connected, with each other, some groups took a groups picture and posted it on Twitter. Some projects happened between cohorts, BCB went up to Glasgow to [meet with] one of the fellows. (CREATE Place Team)*

*CREATE Place created the [network] structure and there's a belief that 'we are the cultural leaders' of the region [as a result of that]. I'm slightly involved in the social enterprise networks and the cultural compacts and the Stoke-on-Trent Creates exchange forum, and there's always quite a lot of fellows [in these networks]. (CREATE Place Team)*

*We created a network of people that maybe felt they were outside of the Stoke-on-Trent network, because I think there is a strong creative or cultural network there. But actually, this brought in people that probably weren't in it, our age group tended to be quite mixed. It also stretched beyond East Cheshire and Stoke-on-Trent. So you have people from other places in areas bringing in expertise, knowledge. I think what was there was quite a diverse range of practice. (Delivery Partner - national arts producer)*

*I think definitely the people who are not familiar with us and familiar with our kind of cultural landscape may think of as more in the future for work and partnerships. (Delivery Partner - Local arts org)*

*Even if you are well connected, through your work in practice, sometimes that can be quite narrow in what you do. Meeting people in different art forms or even people who are more interested in the project management angle, or the administrative angles in arts and culture, is so important. (Delivery Partner - Local arts org)*

*I think it opened my eyes as well to how different practice can objectively inform other people, this is how we would do it. And, you know, this is how the world of craft kind of works. This is how, you know, the world of journalism works. (Delivery Partner - Local arts org)*

## Building new leadership voices to contribute to placemaking and co-creation

### Leadership

Stakeholders described a number of ways in which fellows developed their capacity for leadership as a result of the programme. It was felt that CREATE Place taught fellows how to operate as collaborative leaders, due to the peer learning aspects of the programme, with even seasoned fellows and partners delivering the programme describing the rare opportunity to question their practice in concert with others as resulting in more rounded leaders.

The simple act of repeating their motivations and intentions as local leaders, and the way this evolved for fellows over the course of their engagement with the programme was felt to have demonstrated the impact of the learning towards more confident, pioneering roles.

The culture of respect and openness cultivated through the programme imparted a sense of importance to the fellows. There was also a focus on providing fellows with the skills to approach and work with large institutions such as local authorities and higher education institutions.

It may not be possible to be certain of the line of causation, however, a number of fellows went on to leave the organisations they were in and set up their own CIC's, or were asked to deliver key note speeches outside of the programme, delivering the learning of placemaking and co-creation.

*The understanding that leadership is really defined by a kind of collaborative co productive ethos. (Delivery Partner - local HEI)*

*It makes you aware that that what you do is important but also how you do it as well. And the way you approach it, you know your values, how you how you stop and think about why you're doing it in this way...You question yourself. I think that's a really nice, really important part of being a leader that you don't become rigid in that way in your thinking and that's the only way to kind of lead but there's lots of different ways to lead. (Delivery Partner - Local arts org)*

*Having them to articulate who they were, what they did and what they were wanting to achieve is half the battle. And having to do that repeatedly was quite a nice thing to watch because it got better and better. So even on a basic level, of then kind of going, 'I am a leader, this is where I'm heading' and I'm having some space to articulate it, as well as learning the skills that I might need or call upon later on and meeting the networks. (Delivery Partner - national arts producer)*

*Judging on the way in which they talked about their work and how they had developed as people and professionals, you did get a sense that they were more active and leading and taking part in their different communities...at the [closing event] it was clear to see [the positive difference between] people who had been there from the early stages, so they were already two years on, [and the] people had only just finished it like a month before. (Delivery Partner - national arts consultant)*

*I think the amount of importance that was placed on them as artists, gave people a sense that they were doing an important job and just even continuing in that was a form of leadership, because it was showing people and showing maybe younger people, that it's possible to make a living to be an artist or living practising artists in your area. (Delivery Partner - Local arts org)*

*We made partnerships an explicit section to understand how they work and the models, and not to be afraid to approach larger organisations like local authorities and universities and that confidence helps them to set up their own organisations. (CREATE Place Team)*

*[Though] we don't necessarily want people to leave their larger organisations, some participants really mulled it over where they could apply these socially impactful processes. There were quite a few who set up their own CICs or left their larger organisations to set up smaller initiatives or set themselves up as artists. (CREATE Place Team)*

*Seeing people in leadership positions, being invited as key speakers in a cultural capacity. It might have happened without this programme but this programme gave them the confidence. (CREATE Place Team)*

## **Placemaking and co-creation**

The emphasis on place was seemingly baked into the set-up of the project. Stakeholders noted that, given the number of cohorts and the geographical restrictions (East Cheshire and Staffordshire), it is likely that the total CREATE Place cohort constituted a significant proportion of the total cultural professionals population. The types of work carried out by some of the fellows and the range of art forms their work covered also seemed to represent of the places of interest for this project particularly the representation of ceramicists. There was also a sense that for those living and working in the area, CREATE Place provided them with the encouragement to stay as a result of seeing expanded horizons and opportunities on Cheshire East and Stoke-on-Trent.

As a result of the programme participants reported feeling more confident advocating for co-creative and placemaking approaches, even in larger organisations such as English Heritage, the British Library and the National Trust. They also reported receiving larger grants to deliver more socially engaged projects.

*Lots of Potters and ceramicists...There was a sense of them coming from the Stoke-on-Trent idea, Stoke Potteries and that sort of tradition. (Delivery Partner - national arts consultant)*

*For the people who are already based here I certainly think it was an encouragement to stay and keep developing. (Delivery Partner - Local arts org)*

*The amount of times co-creation is now mentioned [during conversations I have as part of the cultural compact] people being really able to talk to that, to have a narrative they feel confident engaging in. (CREATE Place Team)*

*Participants came away much more confident putting co-creation and placemaking community input at the heart of things...we attracted those individuals but the amount that said to us they could put them into even large organisations like National Trust and English Heritage and we had people from the British Library at the beginning. Some who weren't confident using those approaches said they had now put them into practice and they had been able to get larger grants because they could evidence having a more socially engaged and community co-creative process. (CREATE Place Team)*

*You think these big organisation would know [about placemaking and co-creative practices] but I realised that [fellows from these organisations] often strongly advocated to come onto the programme because they felt they needed a way to advocate for those processes effectively and persuade within the institution. (CREATE Place Team)*

### Most significant change

Partners described a range of ways in which they felt the impact of CREATE Place most strongly both for of themselves and for the Stoke-on-Trent and Cheshire East areas.

Their perceptions of Stoke-on-Trent and Cheshire East were transformed through the programme as CREATE Place gave them new knowledge about the range and volume of skills and experience in the area, and the importance of nurturing this through mutual support and community. There was a sense that these areas have become known for this community approach through CREATE Place.

On an individual level, one partner described how valuable she found the level of support she received through the programme was, that the support, in a room full of peers, is not restricted to those attending the programme but also for the delivery partners.

One HEI delivery partners learned how successful it was when two universities can work alongside one another.

*I think maybe people have realised how much knowledge there is in this area. Yeah, and expertise. And that sometimes people look to different places for that. But I think that is a significant change. (Delivery Partner - Local arts org)*

*The important thing is that it is really important and everybody's responsibility to nurture artists, not just for the sake of the individual, but for the sake of the whole landscape. (Delivery Partner - Local arts org)*

*What has come out quite strongly, and you saw it in the celebratory event; of the people who were there, there was a strong visual arts feel, a strong community feel, but working community. You can get a sense of the fact that Stoke-on-Trent and Cheshire could become quite well known as being this interesting bed of community work. (Delivery Partner - national arts consultant)*

*It was really inspirational. It helped form our thoughts about who we are and what we do in a similar way to the benefits were for the participants. I don't get to talk that often about who we are and why we're doing what we're doing. And the feedback was so complimentary. That it gave us a real boost. I was nearly in tears in that session, because everyone was just so utterly amazing in feeding back [saying] 'what you do is great, and I love listening to the case studies and the projects, and it's really innovative and interesting and different'. It was really lovely to be in a room of peers, who you saw as peers rather, I am the tutor and you are the people doing the workshops. The positive was going into those sessions, which weren't my usual circle. Because you do tend to always talk to the same people about what you're doing and suddenly, you're in a room full of people that you didn't really have an existing relationship with. (Delivery Partner - national arts producer)*

*It was a good learning experience to cooperate with your local partners...two institutions working very successfully together, and they know when to compete and when not to, I think that's really crucial. (Delivery Partner - local HEI)*

## Legacy

Stakeholders described two key themes as the legacy for CREATE Place. The first is the strength of the network that has been developed. Some stakeholders would like to see this network actively re-engaged on a regular, ongoing basis to retain those strong ties, and to do so in Stoke-on-Trent, thus delivering strong ties to place as well.

The second key theme was access to universities. Stakeholders agreed that HEI's can be bewildering institutions to navigate both for those within them and those outside. University stakeholders say they will benefit from this new openness to the cultural sector, which they felt was rare, non-HEI stakeholders agreed.

One stakeholder, along with the delivery team, also look to a future in which learning will be more closely modelled on the structure and principles set out in this programme. That is, the 'university 3.0' approach that values the non-hierarchical, peer learning, industry-led approach more relevant in today's knowledge economy.

In this approach the key function of the university is to provide the optimum environment to facilitate this. While current university operations don't support this approach, and in occasionally there is resistance among staff that deliver education (rather than senior managers) CREATE Place has provided an opportunity to test this innovation.

Learning about this approach has been dispersed to other institutions whose staff attended the course. Given the feedback from partners, and colleagues of theirs who had attended the programme, there was a strong sense that this innovative approach offered something much more than other similar courses. In addition, this approach opened partners minds to the importance of the role of HEIs in developing professional community through shared learning.

*You get a sense that the people are going to stay in touch with each other and create things together, create groups together, liaise and collaborate. The main legacy is that all those people have got more confidence, more belief that they can do this work and do that sort of thing locally. (Delivery Partner - national arts consultant)*

*Primarily [the legacy is] that it continues to be a strong network, people continue to support one another, have lots of collaborations. What would be great is that there was an annual alumni event that brought them back to Stoke-on-Trent, to refresh that association. (Delivery Partner - Local arts org)*

*The other interesting thing is it's really put Staffordshire University on the map. (Delivery Partner - national arts consultant)*

*A link to the university. Everyone seems to really benefit from that because sometimes they're really impenetrable. And to create a situation now where there are people who now have a direct 'in', and a conversation starter with someone in an academic institution about any of these topics and subjects is going to be so valuable for them going forward. (Delivery Partner - national arts producer)*

*Navigating our higher education institution can feel bewildering and unsatisfying, sometimes, so being able to find those positive points of contact where you can build something is really important. (Delivery Partner - local HEI)*

*One of the aspirations for higher education is to enable more mobility across sectors from the cultural sector back into HE and vice versa. This kind of programme really enables that. When people talk about it, they often talk about it in connection with STEM subjects, but people can forget about how the cultural sector, the creative industries, is going to be breached by this kind of mechanism. I would really highlight that one of the distinctive features of this programme. (Delivery Partner - local HEI)*

*I think the legacy is that it's an amazing structure and a way of delivering things and some interesting themes and it's obviously responding to need and there's nothing really out there around culture and placemaking and culture 3.0 And all of the things that CREATE Place Team was holding dear. (Delivery Partner - national arts producer)*

*In university 1.0, somebody owns the knowledge to give knowledge to people who don't own it, 2.0 disciplines are expanding with academics curating degrees [with mixed subjects], the disciplines are fragmenting but it's still a knowledge patronage. I suggest that in universities need to consider, in our knowledge economy, dealing with knowledge differently. We create environments in which knowledge is brought in from all sorts of areas. My structure [tested this], to allow me to understand what the structure should look like. [Having 80% of the content] delivered by external partners was a key part. (CREATE Place Team)*

*In discussion with us now considering finding some MA level accreditation of that is enticing for senior managers at the university because they see the innovation but at the faculty level the risks, there's such an intransigence to move out of the norms, I have challenges to persuade [my colleagues] but CREATE Place is such a success story [it can be used as an exemplar]. (CREATE Place Team)*

*Two people initially approached me to meet and talk about how it was structured because they want to do it in their region. I invited them to the whole programme because I was confident they would get a lot out of it, even though they were quite senior. The content and the structure [influenced their practice going forward].  
(CREATE Place Team)*

*My colleague, a Professor of English [she wanted] to do this because she had her own research about place. She would not have gotten this opportunity anywhere else, within Keele [University], certainly. It was a very different kind of learning opportunity to what we often put on as CPD. What we have put on a CPD is very successful, but it conforms to a particular model...[CREATE Place] is more live, reflective. It works in that interface between creativity and culture, a lot of CPD doesn't reflect that. (Delivery Partner - local HEI)*

*There was a great collegiate feel between everyone, [a sense that] we're all in this together. That very positive collegiate spirit was a tremendously important part of the success of the programme. (Delivery Partner - national arts consultant)*

*I've come to realise the importance of higher education in bringing together the discussion and, not just being about educating individuals who are paying a lot of money to be there, right, but actually, it goes beyond that. It's about being a place where the community is educated the community learns about itself. (Delivery Partner - Local arts org)*

## Challenges and improvements

### Mentoring

The main area in which stakeholders reported challenges was around the mentoring strand of the programme. Stakeholders operating as mentors felt the training they received before undertaking the role was good, however they would have liked to have had ongoing support, an opportunity to have a say in the allocation of mentees and a set structure to contact with mentees. Stakeholders felt that at times there was a lack of understanding about what the mentoring was aiming to achieve. They also found a range of approaches and levels of commitment from their mentees. Mentors were unsure that they were providing mentees with something valuable.

Those delivering the programme were able to match most mentees with the types of professionals and organisations they were interested in. In the future the CREATE Place



team would like to partner with more outdoor arts organisations as these were a popular option for mentees.

*We did get good support in terms of the coaching, but there is the sense of responsibility that goes with that, that you want to make sure that you are doing that in the best possible way. I would have liked even more guidance on that.*  
(Delivery Partner - Local arts org)

*I did do the train the trainer session right at the beginning, which was really great kind of coaching mechanisms which I tried to remember but I must admit they kind of drifted out of the window near in the end because as soon as you get into a chat, but also realising why people had selected you was possibly also to pick your brain rather than for you to actually mentor.* (Delivery Partner - national arts producer)

*The mentoring, some of them were really successful. I felt really good and regular. Some of them felt I was chasing them to talk to me. Others were more useful as a general chat and a few were really about that kind of coaching mentoring. I tried to stick to the rules of mentoring but quite often you ended up just having generic chats about work, and life and culture and which I'm hoping was just as useful for them.* (Delivery Partner - national arts producer)

*It took a couple to work out that I had to structure them because there wasn't a set structure and maybe in the future.* (Delivery Partner - national arts producer)

*I'm not sure how well the embedding thing worked. I found that quite difficult. I thought it wasn't clear what the role was of the coaching.* (Delivery Partner - national arts consultant)

*I had mentoring relationships which didn't really develop. I think sometimes that was because for the mentee, maybe I was the wrong person. I didn't feel like when I was having a first conversation with them. I think sometimes we were talking with people who were under pressure in their own jobs and, and carving out the space to do the work was difficult.* (Delivery Partner - local HEI)

*It hasn't always been that we can work with or communicate with the mentees in a live way, I think a lot of the principles behind that were slightly derailed by COVID But starting to come back in. From doing one in-person meetup, I realise how important that was in terms of understanding who that was.* (Delivery Partner - Local arts org)

*It's a really good idea to get together at the beginning...it might even be that you have conversations early on, and think "actually, I think I could support that person.*

*I've got an opportunity coming up that might suit that person"...Having more input in that process would have been useful. (Delivery Partner - Local arts org)*

*There were only two or three fellows who weren't matched with their first preference, but ideally you want them to be matched with [people who are in the same artform as them]. (CREATE Place Team)*

*The pressure points were outdoor arts, especially participatory outdoor, and Appetite because they're a Creative People and Places programme. (CREATE Place Team) - everyone wanted these as mentors*

## Roundtables

One stakeholder questioned the usefulness of having a range of fellows on the programme when it came to the delivery of the roundtables. They felt that it was difficult for people at different stages of their career or who engaged in different artforms to find enough common ground for everyone to feel included.

Stakeholders also wondered whether there could be a different timetable that avoided the delivery of a morning of lectures followed by an afternoon at the roundtables, which they felt was tiring. It was also a challenge for delivery partners from smaller organisation to commit to attending the roundtables.

*You could tell in a lot of workshops that some of the stuff we were saying was relevant to some of the people but not to everybody. I picked up from some of the roundtables that that could sometimes be problematic if people weren't at the same scale or place in their careers or if they're doing something drastically different that those people and couldn't contribute or talk as much or felt switched off. (Delivery Partner - national arts producer)*

*Each Thursday and Friday afternoon had this round tables which I thought were generally a really great idea and quite wide-ranging. The participants developed the topics and then we discuss them, I really like that idea. Sometimes I did my 4 hours lecturing and then did another three hours on these things in the afternoon and that was exhausting. (Delivery Partner - national arts consultant)*

*Partners from smaller organisations weren't able to attend as much as would have been good e.g. the roundtables, there were some partners who went to a lot of the round tables, although this didn't affect the experience of the members. (CREATE Place Team)*

## Partner engagement

One stakeholder commented, and the CREATE Place team concurred, that it would have been beneficial to facilitate discussion between delivery partners. It was felt that in this way partners would have had an opportunity to discuss their approaches to all of the delivery strands and both learn from and support one another.

*It might have been a good to have a check in session with the other delivery partners, learning from each other...You have these really intensive relationships with cohorts...you've got to know people and chat to them and learn about their practice. What didn't necessarily happen is relationships between the partners (Delivery Partner - national arts producer)*

*We didn't have enough time to connect to the partners, we didn't meet all together regularly as maybe we should have. (CREATE Place Team)*

## Course Structure / content

One stakeholder felt that too many topics were required to be squeezed into one lecture where they might benefit from being separated out. He also felt that some of the topics were not relevant to the fellows he was seeing on the programme.

This perception was not universal however and the programme team had feedback that there was an appreciation of the range of topics covered.

*I adapted...as we went through. I made it more focused on what people might do individually, because to begin with, it was very much around cultural organisations, traditional ideas of audience development [whereas a lot of the participants were freelancers/sole traders]...if they're going to carry on working with people who are working individually, entrepreneurial artists, that might need to be developed and they could think about more business development [topics]. (Delivery Partner - national arts consultant)*

*One of the benefits of the programme is the range of topics it brought together in one place, which is appreciated by people who don't have much time. There would have never been time. (CREATE Place Team)*

## Operational

There were some operational challenges experienced by the programme leaders. Delivering CREATE Place in the university setting was a challenge when colleagues may not have had a full understanding of the importance of the programme and when university systems are not set up to accommodate the needs of the programme. However, it is

important to say that this impression was not carried through to the participants or the partners, who did not report having noticed this and in fact only had praise for the organisation of CREATE Place.

*If we don't get the next instalment of funding from the arts council, that's on my mind because of the difficulties of delivering it in the university system is bigger than I thought. Possibly naively I thought people would get how important the structure it. (CREATE Place Team)*

*Our financial systems are not set up to handle any funding grant so we have to manually do everything. (CREATE Place Team)*

*It was immaculately and beautifully organised. An absolute inspiration for anyone running a programme as to how it was shared, how teams was used, how it was structured, where all the information was, getting the right information at the right time...it was a dream. (Delivery Partner - national arts producer)*

## What next

The CREATE Place team have already considered some of the learning from the programme and are making some early plans for another round of the programme.

One key step was felt to be the formalisation of the partnership with the local Cultural Compact. This would provide CREATE Place with more access to senior leaders and place more responsibility in their hands to connect with other local cultural organisations.

There are plans to also formalise partnerships with delivery partners who can facilitate parts of the programme for free when they have an educational remit as part of their company strategy.

Outdoor arts, and fundraising and philanthropy were felt to be key topics to add to the next curriculum, albeit careful planning will need to be implemented to manage participants commitment and energy levels.

*The structure will stay the same but include the Cultural Compact (Stoke Creates), although we worked with them, we weren't formal partners and we didn't have a memorandum of understanding...The matching of senior leaders with fellows is such a cultural fabric development that fits so well with the remit of the Cultural Compact....which would allow us the flexibility within our structure and they can bring in additional organisations when they appear, more NPOs for instance. The design would be elegant as we would only have an agreement with the cultural compact and negotiate that they would sub-commission somebody else and that*

*gives us a simple structure with more access to expertise on a senior level. (CREATE Place Team)*

*...there will be formal delivery partners, we've managed to convince them to come on board without us having a budget for them because they have an education remit, such as heritage Wikipedia programme for the last two cohorts. Now we're formally thinking about including them, it's such a co-creation and digital function and Historic England we want to make formal partners. (CREATE Place Team)*

*We want to add some outdoor arts expertise, and fundraising and philanthropy. (CREATE Place Team)*

*How do we make the content manageable as we expand it [managing energy levels]. (CREATE Place Team)*

## Conclusion

CREATE Place has been a transformative programme for many participants. Although Covid-19 forced a change to the proposed approach, there have been unexpected benefits of working online with more participants able to join from outside the area and provide greater flexibility and inclusivity.

Online delivery didn't detract from the user experience, and in many cases connections and networks have been forged which extend beyond Microsoft Teams.

Participants were able to locate and focus on areas of the programme which best met their own personal development goals. The course aimed to deliver the University 3.0 approach, and overall was able to do this successfully, there were however challenges to this delivery model due to processes and culture within HEI's.

The impact of the course is significant for participants, partners and for the wider area.

The programme has increased confidence in leadership abilities, which has led to changes in roles, establishment of new companies and the development of new partnerships.

Participants became more conscious of the democratisation of culture and their responsibility to transfer power to communities through their work.

Perceptions have changed so that people from outside of the area would be more likely to consider professionals in Stoke-on-Trent and Cheshire East for future partnerships. The area is becoming synonymous with co-creation and its work with communities.

This enhanced image and expansion of horizons meant greater opportunity to work in the area and for those already established here, an impetus to stay for longer.

There are some suggested improvements to data monitoring for future programmes. Collecting both place of residence and workplace address would provide greater understanding of the number of people living elsewhere and travelling into the area for work.

Investment in longitudinal research could help to monitor the impact of the programme over a longer period and track the personal development of individuals, this includes monitoring their ongoing connection with the area, and impact on the locality in both social and economic terms.

## Appendix I: Survey Results in Full

### Survey Tables: Participant Profile

Age	Create Place Participants		Staffordshire population		England population	
0-19	0	0%	192,598	23%	12,712,275	24%
20-34	29	49%	143,873	17%	10,755,423	21%
35-49	23	39%	184,341	22%	11,314,865	21%
50-64	7	12%	170,823	20%	9,569,364	18%
65+	0	0%	156,854	18%	8,660,529	16%
<i>Base</i>	59		848,489		53,012,456	
<i>Margin of error</i>	6%					

Gender	CREATE Place Participants	
Female	54	89%
Male	6	10%
Non-binary	1	2%
<i>Base</i>	61	
<i>Margin of error</i>	5%	

Ethnic group	CREATE Place Participants		Staffordshire population		England population	
White British	43	73%	793,810	94%	42,279,236	80%
Irish	2	3%	3,853	0%	517,001	1%
Gypsy or Irish Traveller	0	0%	433	0%	54,895	0%
Any other White background	6	10%	13,520	2%	2,430,010	5%
Black British/Caribbean	0	0%	2,446	0%	591,016	1%
White and Black Caribbean	0	0%	4,572	1%	415,616	1%
White and Black African	0	0%	675	0%	161,550	0%
White and Asian	0	0%	2,708	0%	332,708	1%
Any other Mixed background	0	0%	1,649	0%	283,005	1%
Indian	0	0%	6,452	1%	1,395,702	3%
Pakistani	1	2%	7,023	1%	1,112,282	2%
Bangladeshi	0	0%	651	0%	436,514	1%
Chinese	2	3%	2,726	0%	379,503	1%
Any other Asian background	1	2%	3,804	0%	819,402	2%
African	0	0%	1,735	0%	977,741	2%
Caribbean	3	5%	2,446	0%	591,016	1%
Any other Black background	0	0%	629	0%	277,857	1%
Arab	0	0%	569	0%	220,985	0%
Any other ethnic group	1	2%	1,235	0%	327,433	1%
<i>Base</i>	59		850,936		53,603,472	
<i>Margin of error</i>	6%					

Qualification Level	CREATE Place Participants	Staffordshire population	England population
Degree and professional / vocational equivalents	70	99%	167,352 25%
Other higher education below degree level	0	0%	0%
A levels, vocational level 3 and equivalents	0	0%	88,464 13%
Trade apprenticeships	1	1%	26,659 4%
GCSE / O Level grade A* - C (5 or more), vocational level 2 and equivalents	0	0%	114,362 17%
GCSE / O Level grade (less than 5 A* - C), other qualifications at level 1 and below	0	0%	97,905 15%
No qualifications	0	0%	172,976 26%
<i>Base</i>	71		667,718 40,527,791
<i>Margin of error</i>	2%		

Employment type	CREATE Place Participants
Arts Freelance	31 48%
Arts Employed	18 28%
Museum Employed	6 9%
Interested party	6 9%
Museum Volunteer	1 2%
Library Employed	1 2%
Library Volunteer	1 2%
Museum Freelance	0 0%
Arts Volunteer	0 0%
Library Freelance	0 0%
<i>Base</i>	64
<i>Margin of error</i>	4%

## Survey Tables: Participant evaluation

Please indicate the artforms you have had experience of, since starting the programme

Artform	Count	%
Visual arts	17	63%
Combined arts (including festivals, outdoor arts)	16	59%
Theatre	12	44%
Dance	8	30%
Music	8	30%
Film	6	22%
Libraries	5	19%
Literature	5	19%
Museums	5	19%
None of these	1	4%
<i>Base</i>	27	
<i>Margin of error</i>	15%	



Since participating in the programme, please indicate your understanding of the following terms (where 0 is 'No understanding' and 5 is 'High level of understanding'):

	0 - No understanding		1	2	3	4	5 - High level of understanding		Base	Margin of error				
Cultural democracy	0	0%	0	0%	1	4%	5	19%	13	48%	8	30%	27	15%
Co-creation	0	0%	0	0%	0	0%	0	0%	7	26%	20	74%	27	15%
Cultural leadership	0	0%	0	0%	0	0%	0	0%	15	56%	12	44%	27	15%
Placemaking	0	0%	0	0%	0	0%	2	7%	12	44%	13	48%	27	15%

Since undertaking the Transforming Leadership programme, please rate your confidence in the following areas of expertise, (where 0 is 'Not confidence at all' and 5 is 'Very confident'):

	0 - No confidence at all		1	2	3	4	5 - Very confident		Base	Margin of error				
Co-creation and co-production processes	0	0%	0	0%	0	0%	1	4%	11	41%	15	56%	27	15%
Working with communities	0	0%	0	0%	0	0%	2	7%	13	48%	12	44%	27	15%
Leadership in the cultural and creative sector	0	0%	0	0%	0	0%	3	11%	14	52%	10	37%	27	15%
Devising organisation models	0	0%	1	4%	2	7%	7	26%	15	56%	2	7%	27	15%
Building strategic partnerships	0	0%	1	4%	0	0%	6	22%	12	44%	9	33%	27	15%
Placemaking - outdoor arts	0	0%	0	0%	0	0%	6	22%	14	52%	6	22%	27	15%
Placemaking - arts and heritage	0	0%	0	0%	0	0%	5	19%	13	48%	9	33%	27	15%
Human Resources and supporting professional development	0	0%	0	0%	1	4%	13	48%	11	41%	2	7%	27	15%
Diversity & Equality in your practice	0	0%	0	0%	0	0%	4	15%	13	48%	10	37%	27	15%
Starting a new company / collective	0	0%	1	4%	2	7%	9	33%	11	41%	4	15%	27	15%
Working with other sectors and specialism	0	0%	0	0%	0	0%	7	26%	12	44%	8	30%	27	15%
Audience development and user centred design	0	0%	1	4%	0	0%	7	26%	17	63%	2	7%	27	15%

Business and operations skills	0	0%	0	0%	1	4%	11	41%	12	44%	3	11%	27	15%
Delivery of evaluation and impact	0	0%	0	0%	0	0%	9	33%	15	56%	3	11%	27	15%

Please rate your experience of the learning approaches utilised within the Transforming Leadership programme:

	0 - Not at all good		1		2		3		4		5 - Very good		Base	Margin of error
Workshops and seminars	0	0%	0	0%	0	0%	2	7%	6	22%	19	70%	27	15%
Roundtable discussions	0	0%	0	0%	0	0%	3	11%	7	26%	17	63%	27	15%
Digital forums	0	0%	1	4%	0	0%	7	26%	5	19%	14	52%	27	15%
Action learning sets	1	4%	0	0%	3	11%	3	11%	10	37%	10	37%	27	15%
Coaching	0	0%	0	0%	0	0%	2	7%	8	30%	17	63%	27	15%
Placements	3	13%	0	0%	2	9%	3	13%	5	22%	10	43%	23	17%
Self-led study	0	0%	0	0%	0	0%	2	8%	11	44%	12	48%	25	16%

Please rate the following:

	Strongly agree		Agree		Neither agree nor disagree		Disagree		Strongly disagree		Base	Margin of error
I feel confident working with local communities	13	48%	10	37%	3	11%	0	0%	1	4%	27	15%
I feel confident in forming new connections in local communities	11	41%	14	52%	1	4%	0	0%	1	4%	27	15%
I feel connected to cultural organisations in my locality	10	37%	8	30%	7	26%	0	0%	2	7%	27	15%
I feel confident in developing new connections in the sector	14	54%	10	38%	1	4%	0	0%	1	4%	26	16%
I am confident in the contributions I make to partnership working	13	48%	11	41%	2	7%	0	0%	1	4%	27	15%
I regularly access information provided by professional sector support organisations	8	30%	13	48%	4	15%	1	4%	1	4%	27	15%

*Prior to the Transforming Leadership programme, had you participated in coaching?*

	Count	%
Had participated in coaching	13	48%
Had not participated in coaching	12	44%
Not sure	2	7%
<hr/>		
<i>Base</i>	27	
<i>Margin of error</i>	15%	

*To what extent do you agree with the following statements: "As a result of the programme..."*

	Strongly agree		Agree		Neither agree nor disagree		Disagree		Strongly disagree		<i>Base</i>	<i>Margin of error</i>
I can motivate others to effect positive change	9	33%	16	59%	1	4%	0	0%	1	4%	27	15%
I can persuade policymakers and funders of the value of what I do	3	11%	20	74%	3	11%	0	0%	1	4%	27	15%
I am better able to communicate my own vision for the future	12	44%	11	41%	3	11%	0	0%	1	4%	27	15%
I am better at working collaboratively with others to achieve more together	15	56%	10	37%	1	4%	0	0%	1	4%	27	15%
I am better at actively including others in my work	15	56%	10	37%	1	4%	0	0%	1	4%	27	15%
I am better aware of the context I am working in and how I can make a difference	15	56%	10	37%	1	4%	0	0%	1	4%	27	15%

Thinking about the following leadership characteristics, which, for you, have been impacted by participating in the programme?

	Count	%
Collaborative in practice and enabling of others	25	93%
Authentic in your own vision and voice	24	89%
Inclusive and open to all communities	22	81%
Situated and contextually aware	22	81%
Able to bring others with you	21	78%
<i>Base</i>	27	
<i>Margin of error</i>	15%	

And which of these leadership characteristics do you think has changed the most through participating in the programme?

	Count	%
Able to bring others with you	3	11%
Authentic in your own vision and voice	8	30%
Collaborative in practice and enabling of others	2	7%
Inclusive and open to all communities	6	22%
Situated and contextually aware	8	30%
<i>Base</i>	27	
<i>Margin of error</i>	15%	

To what extent has this characteristic changed as a result of participating in the programme?

	Count	%
Changed a lot	20	74%
Changed a little	7	26%
Not changed at all	0	0%
<i>Base</i>	27	
<i>Margin of error</i>	15%	

How much do you agree with the following statement: "My own self-development as a leader is important"?

	Count	%
Strongly agree	22	81%
Agree	4	15%
Neither agree nor disagree	1	4%
Disagree	0	0%
Strongly disagree	0	0%
<hr/>		
Base	27	
Margin of error	15%	

On average, how likely do you think it is that these connections will be useful to your continued development?

	Count	%
Very likely	14	52%
Likely	12	44%
Neither likely nor unlikely	0	0%
Unlikely	1	4%
Very unlikely	0	0%
<hr/>		
Base	27	
Margin of error	15%	

## Literal responses

Did the Transforming Leadership programme meet your expectations? Please give details.

Did what it said on the tin. Good to network with new people local and regional, especially from the artistic/creative community, as my usual peer group are social entrepreneurs (not necessarily creatives). Think the programme has helped me form stronger links with the consortium partners, in particular Staffordshire University. Thought the one-to-one mentorship support was really valuable. Perhaps felt that the 'Action Learning Sets' elements could have done with better structured/professional facilitation. This has been one of my favourite and most valued aspects of other programmes, and perhaps not as strong on this programme. A potential area for improvement (I feel).

I'm not entirely sure what I expected, but I was very happy with what I got! The application process seemed really focussed on understanding our current positions and aspirations, so I hoped that those experiences and questions would have room to genuinely affect the course content - They did.

It exceeded expectations, I learnt a lot in the residential language and more from other members of the cohort than I had expected.

It exceeded my expectations. It was a truly transformative experience. Opening up conversations, thinking and broadening more practical knowledge.

It has helped hugely, I gained a much greater insight and understanding of the theories behind place making and has given me confidence to try out new projects!

It was a really inspiring programme that gave me knowledge about theories behind the arts and culture. Despite not knowing what to expect this programme has exceeded what I possibly could have imagined.

It went above and beyond my expectations

The programme surpassed my expectations. It was the best training I have done in my 23-year career. It validated my existing practice, offered me a set of new tools, methods and approaches with which to develop my future practice, and enabled me to make supportive coaching and co-mentoring networks with peers and senior colleagues from a range of practice backgrounds.

The Transforming Leadership programme exceeded my expectations. I expected the programme to provide me with the academic context to the work I am doing and the language to better articulate my work to colleagues. In practice, the programme provided this alongside clear practical case studies to draw from and a safe space to share concerns and connect with peers.

Yes

yes it allowed me to explore different areas and types of leadership in a group environment

Yes it did. I initially stated that my reasons for applying for the programme included: 1. To have an impact on future strategic thinkers and leaders to highlight that art and culture beyond their own cultural bubble is relevant and important, especially in terms of diversity and inclusivity. 2. To highlight to potential diverse audiences out there that there is cultural and art representation out there that is relevant to them. 3. To highlight to more traditional cultural audiences that art and culture from wider demographics, especially those who may not have formal arts and culture training, is as relevant as the formal arts and cultural experience. 4. To help potential diverse audiences to develop their own cultural projects to represent themselves and their communities as well, especially beyond the walls of cultural institutions. I wanted to develop my skills via this programme, so that I could become an effective advocate and leader in these areas, and wanted culture and arts sector to engage everyone from diverse backgrounds, and value their



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contribution regardless of who they are, or their status. The programme initially gave me the skills and belief in myself to submit my own interactive digital creative pieces to three online showcase events, where I previously would have thought my works were not a good fit - assuming that the organiser would not see it as a good fit, and therefore possibly opened up their interest in accepting more creative works that weren't "traditional" art and culture. I also organised and hosted an online creative exhibition showcasing positive experiences of LGBTQ+ people. <https://www.lgbtqpositivevoices.org/exhibition-entrance.html> I particularly wanted to give a voice and opportunity to LGBTQ+ creators who did not see themselves as artists and creators and who may not have been part of an exhibition before. I also wanted to make the exhibition as intersectional as possible, and targeted groups within the LGBTQ+ community who represented minority groups as well when I held the open call for submissions. I feel that I am also able to use the skills and experience I have developed in my day job, which is not particularly creative, to open up creative opportunities for myself and colleagues.

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Yes it did. Very topical and useful knowledge and skills, in an area not catered for or covered elsewhere. Instantly useful skills and advice given that gave very quick, benefits on the ground in my real world practice and delivery of projects in both the live arts, heritage as well as media industry

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Yes it was a wide range of information, practical support and tools to think about what my skills are and how I wanted to move forward.

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Yes this did, it has given me new knowledge to make sure my future venture reaches as many clients as possible

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Yes, absolutely but also offered opportunities and outcomes I didn't anticipate. The networking and relationship building with both cohort fellows and facilitating presenters was so useful and the follow up support has been such an important aspect. It doesn't feel like a course that ended, more that start of many new professional relationships and learning pathways.

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Yes, generally all good. The only disappointing element was the Action Learning Sets - we continually failed to be able to schedule a full meeting, and only held an introductory session and one further session that was of any value. I have been in other programmes where ALS was the highlight of the programme. Personally I think the ALS should be organised by the programme host and not self-organised. Also they need to be hosted by a trained ALS facilitator.

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Yes, however it actually fed my thinking and application in ways that exceeded my expectations.

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Yes, I found the coaching training incredibly helpful. Peer to peer sessions were invaluable. I enjoyed it being online as our cohort were national with some high level decision makers. I also found the mentor sessions brilliant and joined a national network in Green Production as a result.

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Yes, I got to understand how a wide range of organisations work like Arts & Heritage, Historic England and how to lead those orgs/what the challenges might be

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Yes, I learnt lots, there are some elements I would change, such as utilising the skills of those in the room, maybe not so heavy on the academic side, though I think that this would have been different if we were in person, it would have been more interactive and the person leading each session would have been able to 'read the room' more. I also think more breaks, and incorporating 'hands on' activities in to the programme would have been beneficial.

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Yes, purely because I went in open minded with free expectations and ready to learn, soaking up any ideas that came our way and embedding it into how to make it work for my practice.

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Yes, the course provided a range of leadership skills, as well as presentations on a variety of subjects and individual support, so covered many areas.

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Yes, the programme was engaging and interesting and allowed me to explore techniques and put them into practice immediately, reflecting on my limitations and potential

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Yes, it was so varied in the skillset and knowledge that it offered

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Yes. And more. I feel I that through the various coaching and mentoring sessions along with the residential have allowed me the time to think about and focus in on my practice and where it is that I want to head in the future.

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Yes. It exceeded expectations. The wealth of people and experience that the programme exposed me to, the manner in which it was delivered and the integrity of the Programme leaders was impressive.

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**Since participating in the Transforming Leadership programme, has your leadership approach changed in any way? How has the programme influenced this change?**

Absolutely has changed for the better - better response from team members, higher participation from contributors as well as a more structured, secure and effective delivery of leadership myself. The discussions around coaching, how to be a coach as well as engagement with participants, what participation means, the tension between leadership and participation ( day 5) all incredibly useful, giving a change to reflect as well as practice within the group before taking those skills outside, have been particularly useful.

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Approach to accessibility has increased after introduction to barriers I hadn't considered. Ensuring that I now constantly try and hand the power back to the participants.

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I am now teaching a range of groups with differing abilities that require adjusting my approach to leading I am more aware and flexible in my approach

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I am softer, and much more gentle in my approach to leadership. The urgency felt to address multiple systemic issues and provide equality of opportunity has always resulted in a fast approach, however I am slowly becoming more strategic, patient and slow in the way I approach relationship building, intentional conversations and making more time for listening. I think this will transfer the way I work long term.

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I feel like I have gained a much greater overview about leadership in the arts and I feel that the people who facilitated have been leading by example. Leadership that is inspiring, stimulating, inclusive, kind and recognises the value of diversity.

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I feel more confident and better equipped to involve participants in decision making and not only the importance of listening to other voices but implementing direct actions as a result of that.

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I have a greater understanding in leading a team, thinking more of the legalities and possible challenges on each project,

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I have become more confident in my work. The discussions in the residential, coaching sessions and action sets helped me identify the core issue which was creating lots of barriers for my work. I would not have realised this core issue without the programme so I am in a much better position to be able to tackle this and progress.

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I have begun to view myself as a future leader and am making steps to develop my role further, solidifying my network outside of my current organisation.

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I joined the programme (Cohort B) part way through the pandemic (on-line leaning/participation). During the programme I was focused on developing a specific strategic direction, which was reliant on a significant funding bid acquire an asset to use as a mobile venue for our project. This sadly didn't come to fruition (our application was rejected, despite having significant matched funding). As a consequence of the failing in

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this funding bid, and learning new ways to communicate with our audience/participants through on-line/social media as a consequence of having to do things differently during the pandemic, we've found a new (and potential better) way forwards. Focusing on digital approaches has led to us reach more people and wider - spreading our geographical reach and impact UK-wide. Rather than meeting participant face-to-face (locally, from a venue), we are now strategically planning to operate without a venue/premises and to reach people via an emerging on-line community and via digital means, but in a way which allows our participants to help us co-create our content. Moving forwards, and in the face of inflation/energy crisis (higher costs), cost of living crisis (lower disposable incomes) and environmental/climate change pressures (need to limit our own carbon footprint), we now feel that this digital approach is the most efficient and least cost way to operate. This approach allows me to continue to work from home, without the need to travel, without the need for participants to travel, plus minimise costs like insurance. In a way not securing the funding for our capital asset (mobile venue) has been a blessing in disguise, and remaining digital allows us to remain flexible, alter direction, grow and scale as we want to, plus have autonomy and independence (so not reliant on relationships with other organisations). Whilst this change probably wasn't a direct consequence of this leadership programme, the fact the programme was done successfully entirely on-line, perhaps helped me to realise that an entirely digital approach was possible as a successful way forwards for my project - at lower cost and with less external funding dependence.

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I think it's done a lot to give context and confidence to the leadership approaches I felt to be instinctively good. Aside from meeting amazing people who are all being curious too, I now have routes into academic thinking, charity contexts, preservations and heritage perspectives, institutional and individual views.

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In my current role I run a social enterprise project where arts is only one element. I always intended that as well as being a social entrepreneur I would develop my own skills as a creative/artist - because this is important to me and my own self-satisfaction. My leadership has changed in that I realise I must give myself the time and space to develop myself as an artist/creative. Even though I'm not a professionally trained artist (and a career changer), I've gained confidence from the programme and coaching feedback that I'm talented enough to pursue my own creative ambitions and this could lead to development of saleable artwork products that could help my social enterprise project become financially sustainable. I also gained belief in myself as a change/place maker, and looking into links to 'heritage' as a new direction for my project.

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It has given me more confidence in my own ability to lead and interact with others

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My confidence and ambition has increased greatly. It has ignited a new creativity within my approach and broken down a number of barriers for me

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Rather than changing my approach, I feel the leadership course reaffirmed my leadership skills and approach and gave me more confidence in this

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The programme reminded me of the importance of putting dialogue at the centre of work, and to respect others' space for expression without trying to help by proposing solutions myself.

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Yes I am much more thoughtful in my actions

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Yes I think it is easy to have a lack of confidence in this sector - the programme has made me strive forwards recognising my skills, think collaboratively and utilise the skills that I have - recognising that leadership can manifest in unique ways for us al

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Yes it has. I feel that through the support given, I have come to realise that I do actually have more expertise than I thought to make workshop ideas become reality.

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Yes, I have become a lot more confident that I can 'lead' and be myself at the same time - I think I had previously thought that I don't possess the qualities needed to become a leader.

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Yes, I have felt more motivated to explore ways I can actively use my leadership skills and abilities. Also it has helped me shape how I can support others who I don't work with directly or how I can be a leader in creating opportunity for others.

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Yes, I have more confidence in my ideas, and the belief that other people will want to get involved in creative collaborations and creative experiments. I also look for creative opportunities in places where they might not have been tried out before. Rather than shying away from suggesting things, I put them out there, and they are often received positively and enthusiastically. The conversations I had with many of the tutors, and fellow participants on the programme gave me the confidence to believe in my ideas. I also learnt from others on the programme about their creative leadership experiences, and tried to transfer some of their ideas into my own way of thinking and plans. These ideas came from unexpected places, including dancers, performers, creative therapists. And the various sessions over the residential helped me solidify my ideas and make large projects seem much more achievable. e.g. mission statement development; collaborating with others; looking for funding.

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Yes, I have taken part in Mentoring and Coaching on another project, lead more workshops, and implemented creative leadership in my own role.

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Yes, the coaching technique in particular

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Yes. My leadership has changed for the better. I operate from an attitude of expecting success, of active listening and a coaching approach with colleagues.

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Yes. The quality of my interactions with colleagues and clients has improved due to the teaching and then practice of open questions and coaching relationships. Additionally, I am better versed in the areas in which I'm leading, e.g. Creative Communities, and this has been a propellant for my Leadership.

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Yes. Thinking about co-creation in relations to leadership has prompted me to reflect on how to structure and lead future projects.

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**Were there any trainers or sessions which you found particularly helpful or relevant to your learning requirements? Please give details and examples where possible.**

A list of who the trainers were and the sessions would be useful here - sorry I can't remember everyone specifically. However, the opening article by Carola and her perspective opened a perfect gateway into this course, very relevant to the change in the creative industry and shift in culture I have seen myself working in the media and creative industries. This course has been unique in its timely capturing of the shift in the creative sector that I have seen shift in communities 'on the ground' as well as in the wider professional industry. The first 'how to coach' sessions were very useful and full of practical advice which has been particularly valuable. Specific creative projects, highlighted as examples of 'best practice' in place-making have been incredibly useful and relevant. For example, seeing the journey that projects delivered in the community in Stoke-on-Trent, (Anna) with many comparable issues to North East Lincolnshire (Grimsby, Cleethorpes) has been particularly useful.

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Absolutely fascinated by the sessions on HR - such an eye opener and something I had such little knowledge of or rarely stopped to consider! Also the session on Collective Commoning was fascinating and inspiring. I enjoyed exploring coaching and have really found this a useful takeaway tool for me both professionally and personally.

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Actually, I think all the sessions were really interesting, and each trainer dealt with a particular aspect, providing at the end a good overall picture.

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all the session and trainers gave thoughtful and challenging sessions and made me think and challenge my own perceptions of the area i have chosen to work in, one person who challenge me was my mentor Stephanie from Arts & Heritage, she pushed my understanding of not just myself but also the project i am working on,

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Anna Francis session in creative policy making. The different approach and problem solving examples have stuck with me in community action and regeneration/greening.

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Carola and Anna were great throughout and every trainer had been open to offering assistance and wanting people to get involved but Jodie Gibson is the person I gelled with the most purely because I bounced my energy of hers the most.

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Coaching as it could be really specific to our own positions.

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Coaching with Jodie Gibson has been, and continues to be, a gamechanger. And I genuinely can't think of a workshop/seminar that didn't throw up interesting questions or useful insight. I'm grateful that all presenters were flexible and excited by generating conversation, rather than speaking at us!

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Despite not yet being able to attend the last two sessions I really enjoyed all the sessions. I thought everybody who come to give us a session very insightful and so knowledgeable. I didn't know very much about audience development so that session has left a particular big impact.

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Developing mission statements. Engaging with partners. Inclusivity. Metrics & impact.

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I enjoyed all sessions and even if a session was less directly relevant to my work I still felt I learned from it. For me what worked best was the one to one placement sessions as I can see a direct positive action.

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I found all sessions useful, but as an academic as well as a practitioner, was very interested in the opening sessions, in that I felt they gave me some key concepts to cite in support of my practice that could evidence its theoretical underpinning and demonstrate that it is part of a broader research-practice context.

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I missed 2 dates so would like to look more at those areas I missed to complete the course fully

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I really enjoyed Alex's talk from unltd as I have been thinking about social enterprise a lot over the past few months.

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Leadership in the Creative Sector, Coaching Skills, Placemaking: Arts and Heritage

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Nic Winstanley

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One-to-one coaching was really strong and helpful on this programme.

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Really enjoyed learning about the organisations working specifically in Stoke-on-Trent on Trent / Staffordshire, who had expertise in place-making and co-creation.

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Steph Allen - leading and chairing our roundtable

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strategic partnership work business skills Audience Agency Placemaking sessions

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The coaching session was particularly useful and a really interactive session. The round table discussions and breakout sessions within the morning sessions were also an excellent opportunity to join the conversation, highly beneficial.

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The Portland Inn project was really interesting and useful to hear about. Coaching Skills has been useful in how I approach and try to solve/overcome issues. Stephanie Allen and Annika Edge's sessions were very interesting and useful for me.

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They all complimented each other. It was a holistic course.

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Do you have any other comments about how the programme was delivered?

Appreciate the challenges of being forced to deliver the course online, however, other than the odd technical hiccup it worked incredibly effectively and I feel the experience has been of no less value than had it have been in person - other than a chance to socialise with peers from my cohort. A good mix of presentation, questions and discussion, with practice advice and a chance to reflect and put into practice has made for a very good balance. The opportunity to hear of the experience of others in the cohort and their own perspectives has been really useful - particularly given the cohort were broadly a similar career point, 'decision makers' either in their own right or within their own organisation.

As each session covered so much ground and was so packed full of information, I felt that I would possibly have benefitted from having a little more time away from the screen between these sessions.....

As fieldwork took me overseas for a time last Autumn, I was very glad to have the possibility of attending some sessions virtually. As someone with a chronic health condition, I think this hybrid offering is also excellent practice in terms of EDI.

I am gutted that we missed out on the opportunity to participate in person, which obviously couldn't be helped. I would really welcome and value any opportunity for in person connecting or networking following on from the programme. However, I do think it was adapted exceptionally well to suit and make use of the online platforms available and using them felt very comfortable and easy. The support to access everything was great, the comms were really good and there was much effort to make sure people still felt the full benefit even when having to participate through screens.

I missed the F2F contact with the other participants but we still bonded as a group

I thought it worked well when sessions were delivered by tutors, and then we were given the opportunity to discuss ideas either amongst small groups of programme participants, or guided by tutors. I also found the one-to-one coaching conversations with tutors and other programme participants very useful. They helped me develop my ideas whilst talking through them. Sometimes I found some of the sessions tried to cram a lot into the space of a couple of hours.

I was very, very grateful for the hybrid delivery, and felt involved both in person and from home.

I would have liked a longer time scale as it felt very short.

I would have loved for the course to have been in-person, to connect and build more links with the other fellows, but this was not possible due to the pandemic sadly. It is also difficult to concentrate online for such a long time. However, given all challenges, the team did an excellent job of delivering the course and offer support throughout.

In the above ratings, placements not applicable.

Inclusively and patiently

It was a brilliant experience, highly educational, had brilliant opportunity to network with other participants and offered some excellent opportunity to discuss ideas and what we had learnt. I would highly recommend.

It was a thoroughly enjoyable experience!

It was delivered in a very professional and friendly way making me feel at ease when I felt out of my depth

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Perhaps if this convenient blended mode were to remain, it would be practical to have the possibility of 'better identifying' the participants in the classroom, perhaps with closer individual presentations to the camera, or a preliminary meeting of a few minutes between all the fellows, online and in presence.

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Really wonderful and inspiring group of tutors and speakers, thank you all so much for your generosity!

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See earlier comments on Action Learning Sets and need for trained facilitator.

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The academic workshops and business focused workshops seemed lost on the participants from my cohort (this is from speaking with my action learning set and coaching partner) - lots of what we learnt in some sessions was about really large corporate organisations and felt really misplaced as we were all artists, creatives, and cultural leaders in Stoke-on-Trent on Trent working with real people on the ground.

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The hybrid element was really well executed.

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Thought that Action Learning Sets perhaps needed better facilitation. Felt a bit like we were left to get on with it, which didn't happen organically. ALS has been a favourite element on other courses, but not on this one.

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with the present situation nationally the programme has been delivered in a safe as possible way, personal i would have like a highbred version of face to face and online engagement as i engage better with people around and create stronger relationships for networks

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### Please briefly explain your aims for your coaching sessions:

(I was already part of a local social entrepreneur peer mentoring group)

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Being able to prioritise activities and steps - being able 'to see the wood for the trees' and empowered to do the next steps

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Build confidence in communication and creative relationships

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Create a space and reflection time to discuss issues in my role

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gaining confidence

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Having recently looked at my role, I wanted to create a plan moving forward. With a focus on knowledge gaps and opportunities for learning.

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I had engaged an on-line coach a few years back when I was contemplating a career change and found this helpful. It gave me confidence to make career changing decisions and move thoughts/ideas into action. I used to pay for these sessions.

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I had some coaching sessions through the Dancers Career Development Fund, which were very beneficial!

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I had some specific challenges in relation to a large research project on which I am currently working, and which has had to be restructured in the light of Covid-19.

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I spent my coaching sessions with the Education Department at New Vic Theatre, we had some specific sessions around working with my theatre participants over zoom

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My aims were to scale up a place marker project with youth engagement as an alternative to blue plaques

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my coaching was much more in a different playing field and only in the last couple of years in the arts, i still have a lot to learn

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My expectations were to improve my work management and in terms of content to learn more about the local context.

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Previously I'd tried coaching to give me a professional creative focus.

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The coaching sessions really helped me temper my need to help 'solve' other people's problems for them! Using the models given to us really helped me explore and embed how I can use coaching to support others. The sessions also helped me feel empowered to address my own boundaries and conundrums within my own working role.

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The leadership programme really highlighted how coaching could be of real ongoing benefit to me - and also opened up opportunity to think about how peer coaching relationships can be of ongoing value and really supporting me to also support others in a reciprocal way.

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To build confidence and knowledge to create a new 'Creative Communities' programme for my organisation

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To clarify my professional direction and outline my next steps.

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To continue to use the problem solving approaches practiced

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To develop the skills learned further so it becomes a more organic approach

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To educate myself about what coaching was, its aims and objectives and what a 'good' and 'useful' coaching session actually was. To explore how an established company, peer was delivering their work and to see if there was anything useful to my own practices

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to encourage others to progress in their creative journey with the support of others as and when needed

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To form an overarching approach to community strategy at the venue I work in

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Workshop support - what is it I want to do workshops about. Honing down on my specialism

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### How did your coach work with you during the programme? Did your coach meet your expectations?

Absolutely. I feel a great connect to Jodie in how we work through things, she summarises things that feel overwhelming really well, and is really reassuring as well as inspiring.

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As my coaching partner moved to a different group, I didn't have a coaching partner sadly.

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coaching is a skill that needs practicing

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Discussions were open and the reflection time was useful to step back from issues and try to look from a more objective stance.

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I think that my coach was in a difficult situation as my aim was very broad.

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I took my coach through the project and shared plans, on the project, linking me up to the YMCA in Stoke-on-Trent. I was meant to sit in a partnership meeting for Stoke-on-Trent created yet this has yet to be arrange. Overall I think that my coach was helpful in linking me to those who work in youth engagement.

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I was partnered with somebody who I believe left the programme after the first two sessions and we only had the chance to meet up once.

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I worked with the coach to set up an initial outline of what I would like to achieve at the end of the programme. this was online. The coach didn't meet expectations, in the same way that it seems others experienced.

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Jodie is flexible, curious, encouraging and realistic in our conversations. She's able to steer the conversation, holding all the threads and previously discussed contexts. It's a far more bespoke, in depth and caring process than I could've anticipated.

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My coach exceeded my expectations and pushed me to challenge myself to make the right decisions.

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My coach was very friendly and accessible when required

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On this programme I had regular 1 hour sessions with consortium partner coach, probably about 6 sessions in all. My coach was a good sounding board, gave me confidence, but helped be find my own solutions (not leading me). It helped me define actions and next steps to a schedule of sustained progress towards my live embedding project.

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One-to-one coaching was really strong. I felt well-matched to my coaching partner - her experience and own practice was a good match for the strategic direction we were going in at that time. The coach was particularly effective in allowing me to explore solutions and directions for my own project, without leading/advising me.

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They helped me narrow down on what I wanted to achieve, and helped turn that focus into achievable actions.

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They were patient and knowledgeable it seemed to come naturally to them although I knew it was something that needs a lot of practice

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Was good to speak, but found the Action Sets more beneficial.

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We had online meetings and will have one in January, she was very helpful!

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We met and talked online. Yes.

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We swapped coaching partners, which provided different experiences, and it was difficult to find time to arrange coaching practice sessions outside of the course

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Yes brilliant - really loved coaching.

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Yes they did. It always benefits when they have been through similar experiences in relation to the arts industry.

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Yes they were excellent. They helped me look at gaps in knowledge and find opportunities to learn and progress.

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Yes, Jill helped me to think about what I need to ask for in my current workplace to help me progress,

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Yes, my coach allowed me to find clarity and identify my next steps.

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Yes, was very helpful, met at agreed times and helped me identify the areas I wanted to work on.

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Yes, we had lots of really engaging and helpful conversations with Jill Rezanno

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**Do you have any further feedback regarding coaching as part of the Transforming Leadership programme?**

Hopefully we will arrange for me to sit in on one of the meetings soon when schedules align.

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I am not sure how long the coaching session is available for as like anyone else i would like a few more sessions after the end of the residential to make sure we keep on track to make these pieces of work a success

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I felt like this was one of the most beneficial factors (alongside all the content) to support change and leadership.

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I found coaching useful, but at the same time there felt like a lot of overlap between tutor coaching/mentoring, programme participant pair coaching, and action sets. I also probably didn't stick to the coaching rules entirely, as sometimes I just don't know what questions to ask. Mentoring is possibly a better fit for me (as a mentor and mentee).

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I really appreciate that it gives you time to come up with answers for yourself!

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I think linking people with coaches, rather than experts in a particular field, would be more useful as I found I had more experience than the coach I was working with in their area of expertise

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I think that the Coaching Training that the participants received on the first day stood us in good stead for future Residential Days and Smaller Group meetings between residential days

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It is hugely useful and the program wouldn't have been the same without it. It helps your personal journey between sessions and keep your focus.

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It was a particularly useful asset, Jodie Gibson was a fantastic teacher / leader in the coaching part of the programme. I have used coaching and mentoring in my own work since the course and still use the tools.

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It was useful to think about and practice as a skill. I think, ideally, it would accompany mentoring - something I personally would benefit from having more of!

---

It's so, so valuable! It makes more and better sense of the rest of the course. And it's especially useful that my coach is willing and able to work with me beyond the end of the course, given that our cohort was a quick one!

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My student group was very supportive in practicing coaching

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No

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No.

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Strong element of the course I felt.

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The coaching element was not a part of the course I particularly enjoyed or feel I gained most from. I found the presentations, round tables and tutorials more beneficial.

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The days feel really packed full and tiring (but I also don't know if there's another way!)

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The programme becomes quite time intensive when there are 6 all day residential and the request to meet as action sets, coaching pairs and live embedding pairs. This is perhaps exacerbated by Cohort G being shorter, but I found it hard to find time to give all of these elements the time and energy I would have liked to.

---

Would have been good to have someone without any local connection - given the challenges in my own experience of place-making are locally based, I had to be guarded on what was shared. However, the Action sets with peers were very useful and felt like coaching sessions. Also, separately, have since found a coach who has worked with me as well as becoming an informal coach myself for a colleague.

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**Have you formed any new connections as a result of participating in the programme? If so, how many?**

1

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2

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12

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20+

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As a result of attending the programme we have formed stronger links with Staffordshire University and working on projects and consortium bids for funding with them and other consortium partners. We previously have only applied for funding as an independent organisation. This is strengthening our standing and ability to collaborate with larger partners for higher value funding bids.

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At least half a dozen

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Connections with other local artists - particularly from my action learning set , we became close. I continue to also be in touch with Carola the course leader and am still in the Teams channel.

---

I feel I am part of a community, and I can count on the colleagues I met during the programme

---

I have continued coaching to support my development as a freelancer with Jodie.

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I have continued to keep in touch with other students in my cohort and some of the lecturers 6

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I have formed strong connections with 5 people

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I have made new connections these total 4 to date

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Meeting with the YMCA in Stoke-on-Trent was enlightening, hearing about all the different work and long term embedding in community.

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no, unfortunately I caught covid directly after the course and was off sick for most of the 2022, so was not able to keep up connections, and i have only just returned to work a year later

---

Strengthened connections with 3 participants who I already knew before the course and strengthened connections with 2 individuals associated with the consortium organisations. Connected with 1 participant via social media, who I met up with at the 'Celebration' event and who I plan to visit, plus 1 further person as a consequence of that final event.

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Two

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Yes - 1 or 2.

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Yes certainly! At least 3

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Yes! Lots, both with fellow cohort members who I am now working with on projects, or course leaders and facilitators

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Yes, 8-10

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Yes, at least 3 with more possible in the future.

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Yes, between 25 & 50.

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Yes, many!

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Yes, two strong connections

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Yes, two!

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Yes, with peers within my cohort as well as actively seeking and building connections around new projects - 12, including 2 large heritage organisations

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Have you formed any new connections as a result of participating in the programme? If so, how many?

A potential producing relationship to support my creative practice and to collaborate to achieve Tuckshop Dance Theatre's vision. Support to become a CIC. Support to clarify my next steps.

Absolutely. Have successfully secured Heritage Starter Fund through a brand new CIC along with the opportunity to explore and deliver a brand new event in my home town - heritage based with strong place-making and community values and strong potential to create jobs and strengthen the local economy. Also, new confidence in my own role, skills and talents which is pro-actively, through better conversations and engagement, delivering better and more effective partnerships and relationships with co-production partners and potential clients.

As yet, no, but it is an ongoing conversation

I applied for ACE DYP with the support of the leader of the course and a lecturer

Informal chatting and planning and idea hatching!

No, but I hope I can pick them up again and they will in the future

Not yet

Not yet, but I suspect they will, as I hope to do a Stoke-on-Trent-based follow-on project to my current Quebec-based one.

One, early conversation about a collaborative project is already on the table! I'd happily seek others, but am deliberately being gentle in how many new things I invite in just now. The new connections have also been really helpful in making me feel more connected to the West Midlands, where I'll be moving to in the coming year; socially, professionally and contextually, that's been great!

Others now thinking of me when they have an opportunity for delivery

Possibly with one of them.

See above. We also sought a 'broker' from one of the university to help us build collaborative and partnership working with larger local partners. The first broker identified failed to deliver, and now the second broker identified seems to be failing too. One aspect of the programme was 'partnership development' - So this aspect of the programme and our ask for help was disappointing.

Several. I have formed a collective to help keep some of the connections. I am also offering support to a fellow cohort member with their artistic project. I have also been able to work with a couple of the facilitating professionals/course leaders on my own work projects. The networking and continued professional relationship building has been an absolute highlight of an outcome for me.

Since being coached - I made steps in utilising a job role to push forward my creative leadership skills. I was then awarded an Artist in Residence Opportunity with Erddig National Trust Wrexham and feel that my training and coaching supported me to take a leap towards a larger project to push my career forwards.

The YMCA could be a great organisation to approach for future place market projects as a bridge organisation.

There's a possibility to collaborate somewhere down the line - possibly in terms of making research and workshops happen.

these connections are still in the discussion phase and need work to establish the outcomes required and also the larger business model i will be using to price a package we will be delivering

This new knowledge will be an excellent starting point for my academic fieldwork in the UK next year.

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We have been part of joint funding bids with some connections (thus far unsuccessful).

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We have only just started our conversations but have similar visions to set up a space in Chester that is inclusive and open to the community.

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Yes I have been employed as a creative educator

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Yes, as mentioned I've been part of 3 online showcase & also hosted an online exhibition showcasing works of other creatives. I am also beginning to develop creative connections within my non-creative 9 to 5 job.

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yes, joined Green Production national network

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Yes. I have been asked to work on a project with one lady.

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Yes. The possibility of generating a network of like-minded creatives in the local area so as to influence cultural policy making.

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### Is there anything else you'd like to tell us about your experience of the Transforming Leadership programme?

As someone with a confirmed disability (chronic illness) and a consultant referral for a second (ADHD), I should have liked more (and longer) breaks during the delivery days, which were very full for my cohort. Lunch breaks were a good length, but other breaks were 10 mins maximum, whereas I could have done with 15.

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Generally I'm really pleased I attended the programme. It has strengthened our credibility in being recognised as an organisation supporting cultural development and placemaking leadership, and will open up new opportunities for paid work and funding in the arts/heritage field.

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Having initially been unsure what to expect from the programme, I've been blown away by what an impact it has made on me professionally and personally. Coming at a time in both my professional and personal life when I needed a conduit to develop my practice and focus on my development, this was so well timed and proved to be a perfect catalyst for me to step over a threshold of change. The knowledge I've gained feels like a tool kit I've built over the programme and the connections I've made make this feel more like the start of something than the ending of a course I attended. I think this will have an impact for a long time to come.

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I am really grateful for this opportunity which has really transformed my thinking and I am looking forward to applying what I have learnt/discussed to my practice.

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I really enjoyed the whole course, despite some of the adjustments I would have made, which I have already mentioned. It was amazing to be connected to so many other creatives and cultural leaders especially during lockdown, and I really did enjoy learning so much.

---

I valued participating in the Transforming Leadership programme. I am very happy with the opportunities it gave me to develop my skills and confidence, and as a result, the collaborative opportunities I have been involved in and have led on.

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I would like to thank the whole team who have challenged us all to make and see the right decisions for our own pieces of work. I highly recommend all potential leaders or those working in the arts to take up this challenge and make a success of the arts

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I've already recommended it to friends, so I hope there are future cohorts!

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It has been a continued safe space to feel included and valuable in the overwhelm of options that is the local cultural ecology and how it operates - this has enabled us to grow while not being alone and move forward faster than ever before, enabling us to feel empowered to go and make that difference.

---

It was a fantastic experience.

---

It was extremely informative and I've learned a lot more about myself

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Such a valuable, unique and contemporary course which I am delighted to have been part of and have been delighted how relevant and useful it has been - came at just the right time. Having been a part of significant scale place-making projects in the last 5 years, leading in a private sector and voluntary capacity in partnership with the local authority, (£3.8m Town regeneration, £200k Festival, £600k Public Art) this course has enabled and empowered an opportunity to reflect on what had worked and what could have been done better. This has come at a time when this new knowledge has meant the next wave of place-making projects (£18m regeneration, £3.8m culture, £200k festivals) are already off to a stronger start, with better engagement, participation and I have started them off on a journey that will deliver strong legacy and better outcomes for all partners and communities involved. In short, this course has delivered real-world, practical outcomes through the expertise and exp

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thank you for all the work, the wonderful environment and the stimulating discussions.

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thank you so much for delivering this wonderful course and creating such a positive, welcoming and generous working atmosphere! It's been really inspirational to learn from you all! Positive change is on the way.....

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thank you so much for making this happen!!

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thank you! At a time where the climate felt challenging, it was good to have more support to strengthen my leadership approaches and voice.

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thank you, it has been great to be a part of and hope that I can re-connect a bit more now I am back at work and make use of the learning and connections

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The environment was very collaborative and the speakers had a breadth of knowledge from aspects of the culture sector which were all very relevant and applicable.

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## Appendix II: Mosaic group and type descriptions

### A City Prosperity

*High status city dwellers living in central locations and pursuing careers with high rewards.*

City Prosperity work in high status positions. Commanding substantial salaries they are able to afford expensive urban homes. They live and work predominantly in London, with many found in and around the City or in locations a short commute away. Well-educated, confident and ambitious, this elite group is able to enjoy their wealth and the advantages of living in a world-class capital to the full.

- **A01 World-Class Wealth:** Global high flyers and families of privilege living luxurious lifestyles in London's most exclusive boroughs
- **A02 Uptown Elite:** High status households owning elegant homes in accessible inner suburbs where they enjoy city life in comfort
- **A03 Penthouse Chic:** City suits renting premium-priced flats in prestige central locations where they work hard and play hard
- **A04 Metro High-Flyers:** Ambitious 20 and 30-somethings renting expensive apartments in highly commutable areas of major cities

### B Prestige Positions

*Established families in large detached homes living upmarket lifestyles.*

Prestige Positions are affluent married couples whose successful careers have afforded them financial security and a spacious home in a prestigious and established residential area. While some are mature empty-nesters or elderly retired couples, others are still supporting their teenage or older children.

- **B05 Premium Fortunes:** Influential families with substantial income established in distinctive, expansive homes in wealthy enclaves
- **B06 Diamond Days:** Retired residents in sizeable homes whose finances are secured by significant assets and generous pensions
- **B07: Alpha Families:** High-achieving families living fast-track lives, advancing careers, finances and their school-age kids' development
- **B08: Bank of Mum and Dad:** Well-off families in upmarket suburban homes where grown-up children benefit from continued financial support
- **B09: Empty-Nest Adventure:** Mature couples in comfortable detached houses who have the means to enjoy their empty-nest status

## C Country Living

*Well-off owners in rural locations enjoying the benefits of country life.*

Country Living are well-off homeowners who live in the countryside often beyond easy commuting reach of major towns and cities. Some people are landowners or farmers, others run small businesses from home, some are retired and others commute distances to professional jobs.

- **C10 Wealthy Landowners:** Prosperous owners of country houses including the rural upper class, successful farmers and second-home owners
- **C11 Rural Vogue:** Country-loving families pursuing a rural idyll in comfortable village homes while commuting some distance to work
- **C12 Scattered Homesteads:** Older households appreciating rural calm in stand-alone houses within agricultural landscapes
- **C13 Village Retirement:** Retirees enjoying pleasant village locations with amenities to service their social and practical needs

## D Rural Reality

*Householders living in inexpensive homes in village communities.*

Rural Reality are people who live in rural communities and generally own their relatively low cost homes. Their moderate incomes come mostly from employment with local firms or from running their own small business.

- **D14 Satellite Settlers:** Mature households living in expanding developments around larger villages with good transport links
- **D15 Local Focus:** Rural families in affordable village homes who are reliant on the local economy for jobs
- **D16 Outlying Seniors:** Pensioners living in inexpensive housing in out of the way locations
- **D17 Far-Flung Outposts:** Inter-dependent households living in the most remote communities with long travel times to larger towns

## E Senior Security

*Elderly people with assets who are enjoying a comfortable retirement.*

Senior Security are elderly singles and couples who are still living independently in comfortable homes that they own. Property equity gives them a reassuring level of financial security. This group includes people who have remained in family homes after

their children have left, and those who have chosen to downsize to live among others of similar ages and lifestyles.

- **E18 Legacy Elders:** Time-honoured elders now mostly living alone in comfortable suburban homes on final salary pensions
- **E19 Bungalow Haven:** Peace-seeking seniors appreciating the calm of bungalow estates designed for the elderly
- **E20 Classic Grandparents:** Lifelong couples in standard suburban homes enjoying retirement through grandchildren and gardening
- **E21 Solo Retirees:** Senior singles whose reduced incomes are satisfactory in their affordable but pleasant owned homes

## F Suburban Stability

*Mature suburban owners living settled lives in mid-range housing.*

Suburban Stability are typically mature couples or families, some enjoying recent empty-nest status and others with older children still at home. They live in mid-range family homes in traditional suburbs where they have been settled for many years.

- **F22 Boomerang Boarders:** Long-term couples with mid-range incomes whose adult children have returned to the shelter of the family home
- **F23 Family Ties:** Active families with teens and adult children whose prolonged support is eating up household resources
- **F24 Fledgling Free:** Pre-retirement couples with respectable incomes enjoying greater space and spare cash since children left home
- **F25 Dependable Me:** Single mature owners settled in traditional suburban semis working in intermediate occupations

## G Domestic Success

*Thriving families who are busy bringing up children and following careers.*

Domestic Success are high-earning families who live affluent lifestyles in upmarket homes situated in sought after residential neighbourhoods. Their busy lives revolve around their children and successful careers in higher managerial and professional roles.

- **G26 Cafés and Catchments:** Affluent families with growing children living in upmarket housing in city environs
- **G27 Thriving Independence:** Well-qualified older singles with incomes from successful professional careers in good quality housing

- **G28 Modern Parents:** Busy couples in modern detached homes juggling the demands of school-age children and careers
- **G29 Mid-Career Convention:** Professional families with children in traditional mid-range suburbs where neighbours are often older

## H Aspiring Homemakers

*Younger households settling down in housing priced within their means.*

Aspiring Homemakers are younger households who have, often, only recently set up home. They usually own their homes in private suburbs, which they have chosen to fit their budget.

- **H30 Primary Ambitions:** Forward-thinking younger families who sought affordable homes in good suburbs which they may now be out-growing
- **H31 Affordable Fringe:** Settled families with children owning modest, 3-bed semis in areas where there's more house for less money
- **H32 First-Rung Futures:** Pre-family newcomers who have bought value homes with space to grow in affordable but pleasant areas
- **H33 Contemporary Starts:** Fashion-conscious young singles and partners setting up home in developments attractive to their peers
- **H34 New Foundations:** Occupants of brand new homes who are often younger singles or couples with children
- **H35 Flying Solo:** Bright young singles on starter salaries choosing to rent homes in family suburbs

## I Family Basics

*Families with limited resources who have to budget to make ends meet.*

Family Basics are families with children who have limited budgets and can struggle to make ends meet. Their homes are low cost and are often found in areas with fewer employment options.

- **I36 Solid Economy:** Stable families with children renting better quality homes from social landlords
- **I37 Budget Generations:** Families supporting both adult and younger children where expenditure can exceed income
- **I38 Childcare Squeeze:** Younger families with children who own a budget home and are striving to cover all expenses



- **I39 Families with Needs:** Families with many children living in areas of high deprivation and who need support

## J Transient Renters

*Single people privately renting low cost homes for the short term*

Transient Renters are single people who pay modest rents for low cost homes. Mainly younger people, they are highly transient, often living in a property for only a short length of time before moving on.

- **J40 Make Do & Move On:** Yet to settle younger singles and couples making interim homes in low cost properties
- **J41 Disconnected Youth:** Young people endeavouring to gain employment footholds while renting cheap flats and terraces
- **J42 Midlife Stopgap:** Maturing singles in employment who are renting short-term affordable homes
- **J43 Renting a Room:** Transient renters of low cost accommodation often within subdivided older properties

## K Municipal Tenants

*Urban renters of social housing facing an array of challenges*

Municipal Tenants are long-term social renters living in low-value multi-storey flats in urban locations, or small terraces on outlying estates. These are challenged neighbourhoods with limited employment options and correspondingly low household incomes.

- **K44 Inner City Stalwarts:** Long-term renters of inner city social flats who have witnessed many changes
- **K45 Crowded Kaleidoscope:** Multi-cultural households with children renting social flats in over-crowded conditions
- **K46 High Rise Residents:** Renters of social flats in high rise blocks where levels of need are significant
- **K47 Streetwise Singles:** Hard-pressed singles in low cost social flats searching for opportunities
- **K48 Low Income Workers:** Older social renters settled in low value homes in communities where employment is harder to find

## L Vintage Value

*Elderly people reliant on support to meet financial or practical need.*

Vintage Value are elderly people who mostly live alone, either in social or private housing, often built with the elderly in mind. Levels of independence vary, but with health needs growing and incomes declining, many require an increasing amount of support.

- **L49 Dependent Greys:** Ageing social renters with high levels of need in centrally located developments of small units
- **L50 Pocket Pensions:** Penny-wise elderly singles renting in developments of compact social homes
- **L51 Aided Elderly:** Supported elders in specialised accommodation including retirement homes and complexes of small homes
- **L52 Estate Veterans:** Longstanding elderly renters of social homes who have seen neighbours change to a mix of owners and renters
- **L53 Seasoned Survivors:** Deep-rooted single elderly owners of low value properties whose modest home equity provides some security

## M Modest Traditions

*Mature homeowners of value homes enjoying stable lifestyles.*

Modest Traditions are older people living in inexpensive homes that they own, often with the mortgage nearly paid off. Both incomes and qualifications are modest, but most enjoy a reasonable standard of living. They are long-settled residents having lived in their neighbourhoods for many years.

- **M54 Down-to-Earth Owners:** Ageing couples who have owned their inexpensive home for many years while working in routine jobs
- **M55 Offspring Overspill:** Lower income owners whose adult children are still striving to gain independence meaning space is limited
- **M56 Self Supporters:** Hard-working mature singles who own budget terraces manageable within their modest wage

## N Urban Cohesion

*Residents of settled urban communities with a strong sense of identity*

Urban Cohesion are settled extended families and older people who live in multi-cultural city suburbs. Most have bought their own homes and have been settled in these neighbourhoods for many years, enjoying the sense of community they feel there.

- **N57 Community Elders:** Established older households owning city homes in diverse neighbourhoods
- **N58 Cultural Comfort:** Thriving families with good incomes in multi-cultural urban communities
- **N59 Asian Heritage:** Large extended families in neighbourhoods with a strong South Asian tradition
- **N60 Ageing Access:** Older residents owning small inner suburban properties with good access to amenities

## O Rental Hubs

*Educated young people privately renting in urban neighbourhoods.*

Rental Hubs contains predominantly young, single people in their 20s and 30s who live in urban locations and rent their homes from private landlords while in the early stages of their careers, or pursuing studies.

- **O61 Career Builders:** Motivated singles and couples in their 20s and 30s progressing in their field of work from commutable properties
- **O62 Central Pulse:** Entertainment-seeking youngsters renting city centre flats in vibrant locations close to jobs and night life
- **O63 Flexible Workforce:** Self-starting young renters ready to move to follow worthwhile incomes from service sector jobs
- **O64 Bus-Route Renters:** Singles renting affordable private flats away from central amenities and often on main roads
- **O65 Learners & Earners:** Inhabitants of the university fringe where students and older residents mix in cosmopolitan locations
- **O66 Student Scene:** Students living in high density accommodation close to universities and educational centres

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