

COVENTRY UK CITY OF CULTURE 2021 IMPACT EVALUATION

AN EVALUATION REPORT BY THE UNIVERSITY OF WARWICK & COVENTRY UNIVERSITY
IN PARTNERSHIP WITH COVENTRY CITY COUNCIL



2021

Image Credit: Dylan Parrin

GLOSSARY

EXECUTIVE SUMMARY

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GLOSSARY OF TERMS

KEY TERM	DEFINITION
ACE	Arts Council England
ACORN/ACORN Profile	ACORN is a commonly used marketing segmentation tool which has been produced by Consolidated Analysis Centres, Inc (CACI) which categorises the UK's population into six different categories and into eighteen groups based on demographics and consumer financial data.
BRES	Business Register and Employment Survey - The Business Register and Employment Survey (BRES) publishes employee and employment estimates at detailed geographical and industrial levels and is regarded as the official source of employee and employment estimates by detailed geography and industry.
CCC	Coventry City Council
Core M&E Team	Core Monitoring & Evaluation Team
COVID-19	A contagious respiratory disease caused by the SARS-CoV-2 virus. Also known as Coronavirus. The virus emerged in December 2019.
CU	Coventry University
CUSU	Coventry University Students' Union, now known from September 2022 as Your Students' Union
DCMS	Department for Culture, Media and Sport (up until February 2023, the department was known as the Department for Digital, Culture, Media and Sport)
EIA	Economic Impact Assessment

KEY TERM	DEFINITION
Engagement	Involvement with an activity, as a participant or audience member.
EnV	Events Training Volunteers - a Community Interest Company (C.I.C) managing and delivering a range of events, training and volunteer programmes.
FTE	Full Time Equivalent – A measure of employment
GVA	Gross Value Added (GVA) is the measure of the value of goods and services produced in an area, industry or sector of an economy.
HESA	Higher Education Statistics Agency
HHS	Household Survey, the biennial survey undertaken by an external market research company and administered by Coventry City Council.
IMD	Index of Multiple Deprivation
Marmot City	A Marmot City is a city with high levels of health inequalities, which through in-depth multi-agency partnership working is tackling those inequalities using the Marmot Principles identified in the Fair Society, Health Lives (The Marmot Review).
MSOA	Middle Layer Super Output Areas (MSOA) are a geographic hierarchy designed to improve the reporting of small area statistics in England and Wales. Middle Layer Super Output Areas are built from groups of contiguous Lower Layer Super Output Areas. The minimum population is 5000 and the mean is 7200. Within Coventry there are 42 MSOAs each one representing a different neighbourhood in the city.

GLOSSARY OF TERMS

KEY TERM	DEFINITION
NAO	National Audit Office
Net Promoter Score (NPS)	The Net Promoter Score (NPS) is a widely used metric within market research. The score is based on a single question which asks respondents to rate the likelihood of recommending a product, service or a company to friends or family. The score can range from -100 to +100. Anything over 0 is considered good, anything over 20 is favourable, anything over 50 is excellent and anything over 80 is world class.
One Coventry	The One Coventry approach describes the way in which Coventry City Council undertakes its activities, how they work together with communities and partners to improve the city and improve people's lives. One Coventry is a way of working that enables the Council and partners to focus on the things that people value most of all, helping to make the biggest possible impact on the lives of local people.
ONS	Office for National Statistics
Outcomes	The changes which result from the project outputs over the short, medium and long term.
Outputs	The deliverables that directly result from the inputs and activities related to a project.
PM&E Strategy	Performance Measurement & Evaluation Strategy
Project	A defined set of activities being delivered as part of or aligned to the UK CoC 2021 year.
Publicly Funded Culture	Cultural activities which are funded from the public purse, for example activities funded by Arts Council England.

KEY TERM	DEFINITION
SIC	Standard Industrial Classification
SoC	Story of Change
SROI	Social Return On Investment
SWEMWBS	The short version of the Warwick–Edinburgh Mental Wellbeing Scale (WEMWBS), WEMWBS was developed to enable the monitoring of mental wellbeing in the general population and the evaluation of projects, programmes and policies which aim to improve mental wellbeing
The Trust	Coventry City of Culture Trust
ToC	Theory of Change
UK CoC2021	UK City of Culture 2021
UoW	University of Warwick
VfM	Value for Money Assessment
WMCA	West Midlands Combined Authority



EXECUTIVE SUMMARY



Coventry was chosen as the UK City of Culture 2021 (UK CoC 2021) in December 2017 after a competitive process by the then Department for Digital, Culture, Media & Sport (DCMS). Coventry is the third city to hold the title, following Hull in 2017 and Derry-Londonderry in 2013. Scheduled to commence in January 2021, the start of Coventry's twelve-month programme was delayed until May 2021 as a result of the COVID-19 pandemic.

Coventry UK City of Culture 2021

The UK CoC 2021 programme featured over 700 events against an initial ambition for over 1,000 events. The programme prioritised the co-creation of hyper-local and affordable events; 57% of the programme was free to access. Engagement with communities and community groups meant that 64% of the programme was co-created with local residents, a figure that rises to 77% if commercial events are excluded. The initial target was for 30% of the programme to be co-created.

Across ticketed, unticketed, and online activity it is estimated that there were over 1 million points of engagement with the programme between May 2021 and June 2022. Approximately 47% of citizens from Coventry engaged with the programme either in their local area or in the city centre.¹ The demographic characteristics of those participating in the UK CoC 2021 programme was representative of the demographics of the city in terms of age groups, gender, and ethnicity. Between 2018 and 2022 there was an overall increase of 14% in Coventry adults engaging with or participating on a regular basis with publicly funded culture in the city (from 52% in 2018 to 66% in 2022).²

Activity took place in every ward and neighbourhood across the city. Target areas of historically low cultural participation saw increases of an average 36% for regular engagement with publicly funded culture in the city. 86% of the city's educational establishments engaged with the programme and over 3,000 community dancers, musicians, poets, and makers participated in events. 41% of the tickets issued went to citizens from Coventry's lower socio-economic groups, who typically live in areas of the city with higher levels of deprivation and majority-minority ethnic populations.

¹ Data taken from the Coventry Household Survey 2022, data includes citizens who reported as engaging with or participating in at least one event or project.

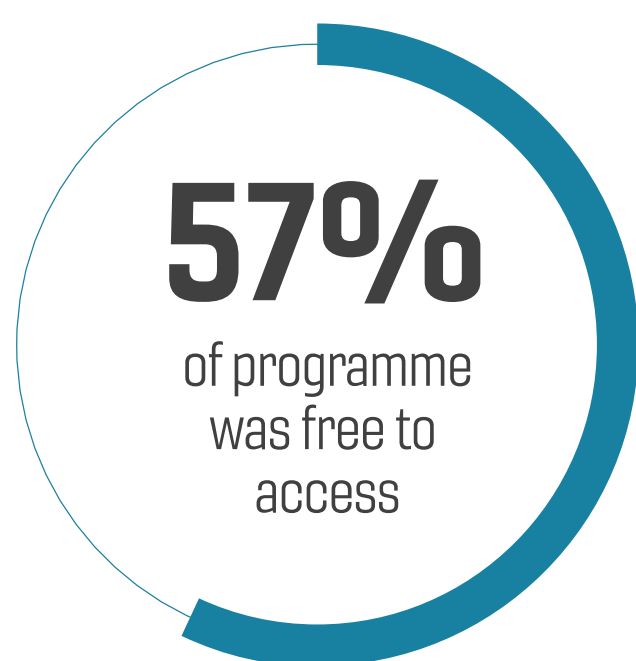
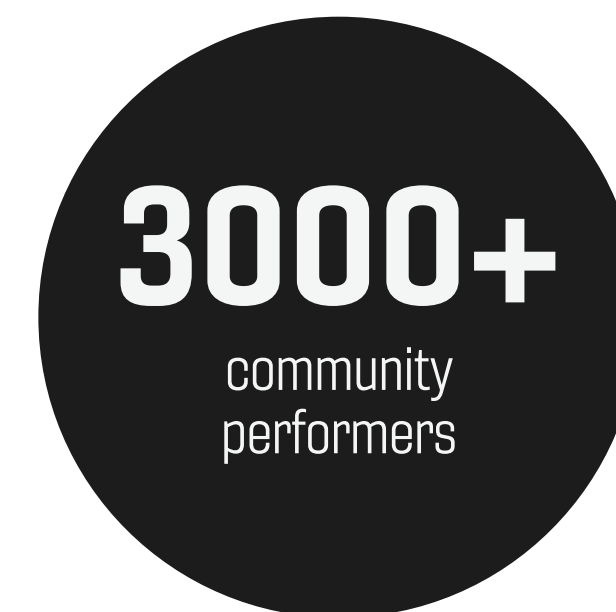
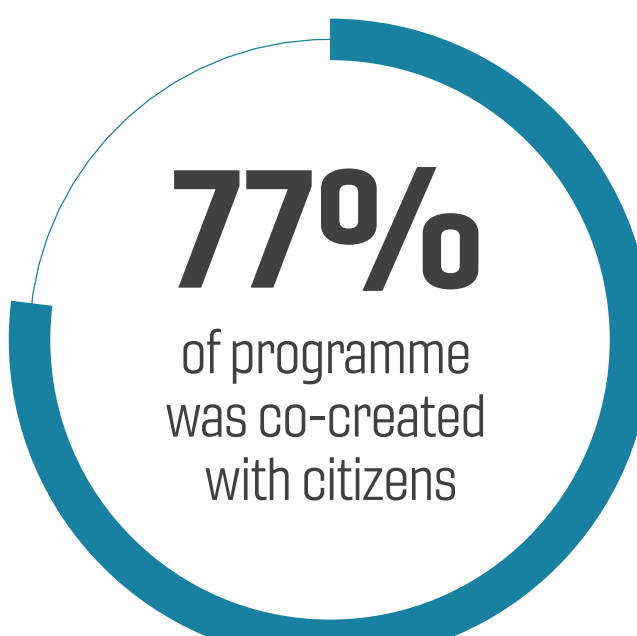
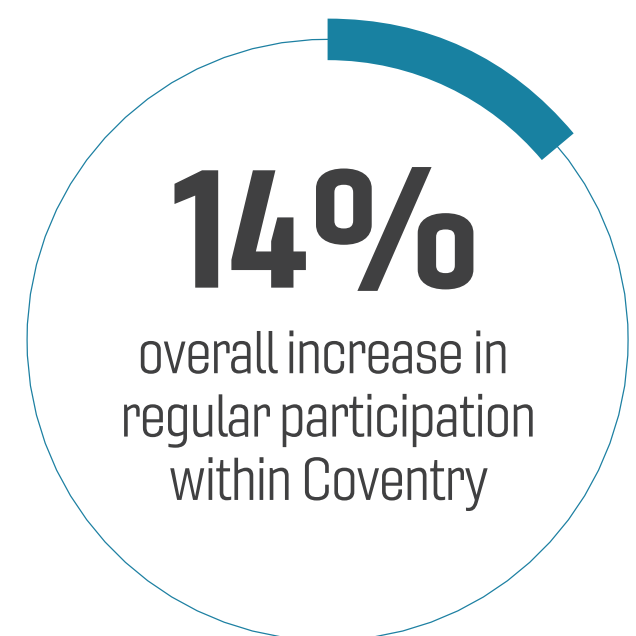
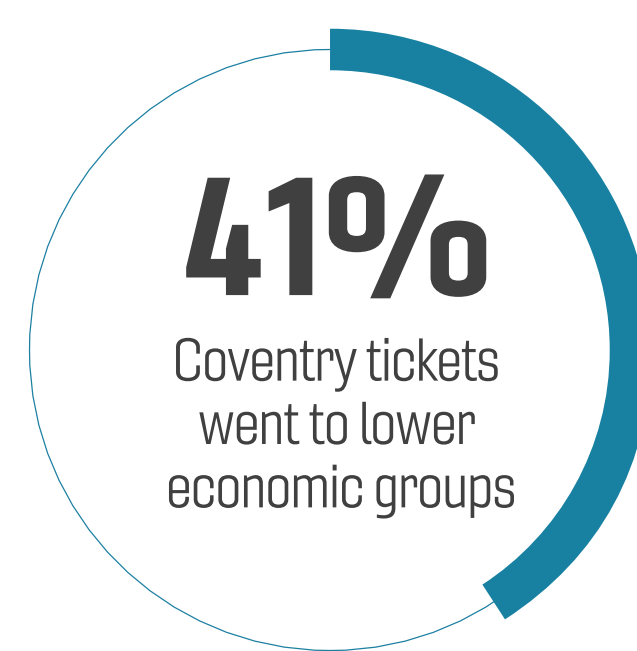
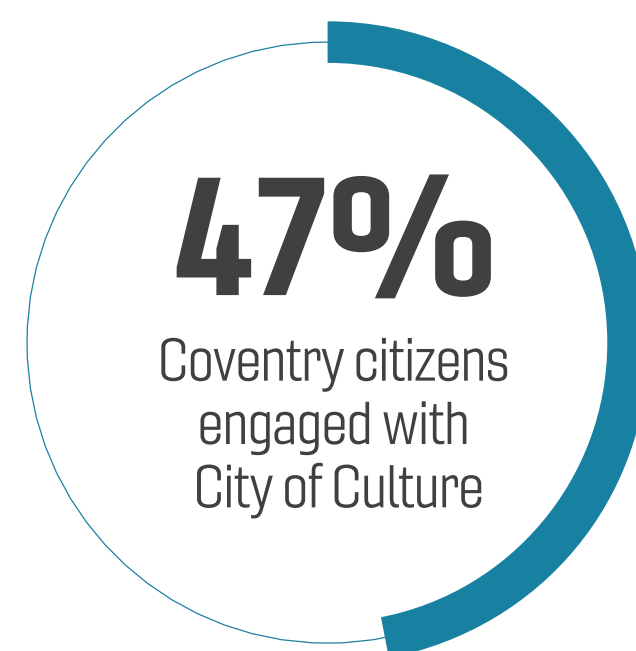
² Data taken from the Coventry Household Survey 2022, data relates to all publicly funded culture in Coventry and not just engagement with the UK CoC 2021 and is for engagement three or more times in a twelve-month period.

Alongside the design and delivery of the UK CoC 2021 programme, Coventry City of Culture Trust (the Trust) invested in the immediate arts sector in Coventry and Warwickshire through developing artists, organisational development, and capacity building. This investment included volunteering programmes and enhancing the cultural infrastructure of the city through the funding of key institutions and workforces. The estimated total support provided by the Trust was in the region of £7 million.

Supporting the UK CoC 2021 programme there was an ambitious and pioneering broadcast and digital programme strand. In response to the pandemic, key moments in the programme were live-streamed using social media platforms. They included the opening event, Coventry Moves and the closing event, Our Wilder Family. Working in partnership with the BBC and Sky Arts, the combined reach of programmes featuring segments related to the UK CoC 2021 was more than 100 million. TV reach for UK CoC 2021-focussed content was in excess of 4.5 million³, including Sky Arts content which had a reach of 367,000. The UK CoC 2021 generated a media value of over £127 million from the point of bidding until June 2022.

COVID-19 had a highly disruptive impact on the local cultural and hospitality sectors and the planning and delivery of the UK CoC 2021. At the outset of the pandemic in 2020, the Trust diverted resources and production capacity to the local cultural sector, and it reprogrammed events online to support vulnerable communities and others. When Coventry's year as the UK CoC 2021 began, there were ongoing restrictions on social gatherings meaning headline events in the planned programme were revised or dropped, and the prohibition of large gatherings limited the type of events that could be planned, delivered, and ticketed.

The final restrictions were lifted in July 2021, but there was reduced attendance at events, resulting in lower than expected ticketing revenue and increased costs relating to health and safety precautions. Even after restrictions had eased, attendee confidence to attend events remained low due to fears of continued COVID-19 transmission. The COVID-19 pandemic stretched the resources of funders during the crucial build-up phase and Coventry's year as UK CoC 2021 itself, adversely impacting the amount of funding which the Trust was able to raise.



³ Where the entire programme was focussed on Coventry.



Image Credit: Jamie Gray

Evaluating the impact of UK City of Culture 2021

Upon winning the UK CoC 2021 title, the Trust entered into a Memorandum of Understanding with the DCMS (alongside Coventry City Council), which included expectations and requirements for evaluation. Under this memorandum, the responsibility for delivering an evaluation was held by the Trust and the evaluation presented here has a primary focus on the impacts of Trust activity. The evaluation is an impact study of the progress made towards agreed expected outcomes and impacts for the year. It is not a process evaluation of operational effectiveness.

The evaluation includes a Social Return On Investment (SROI) study across four projects. In total £418,863 was invested and £1,365,566 in social value was returned for these four projects. Projects over a longer duration involving a small group of citizens in the creation and delivery of a project saw the largest increases in subjective wellbeing scores (a key outcome in determining social value). The evidence suggested also that projects engaging citizens with the lowest level of life chances had the highest SROI.

Within a societal context of COVID-19, Black Lives Matter, the climate emergency, and cost of living crisis, over the period of the UK CoC 2021 overall annual city statistics showed a drop in neighbourhood satisfaction, belonging, and social cohesion. Residents who participated in the UK CoC 2021 consistently reported higher positive responses to neighbourhood satisfaction, belonging, social cohesion, and local involvement than for the city population as a whole. In particular, individuals from under-represented groups who participated reported having a higher sense of belonging in the city and a greater value in society.

During the UK CoC 2021 year 1,515 citizens became fully trained City Host volunteers. Of the fully trained City Hosts, 91% stated they fairly or very strongly had a sense of belonging to Coventry, against 54% of citizens as identified in the Coventry Household Survey 2022. Similarly, 78% of fully trained City Hosts stated they fairly or very strongly had a sense of belonging to the local area in which they live, against 52% of citizens.

The National Audit Office have reported that across the whole lifespan of the Trust there was a total income of £44.5 million. Collectively, DCMS and arm's-length bodies paid £21.3 million to the Trust. Of this, £10.9 million came from Central Government through the DCMS, and £10.4 million from the National Lottery. This equates to around 48% of the Trust's income over its lifespan. The remainder of the Trust's income came from other sources, including local and regional government, trusts and foundations, the universities, corporate donations, and commercial activity.

Prior to the commencement of the programme, it is estimated that £183.1m (current prices) of related investment was secured in part due to the award of the UK CoC 2021 title.

Further economic impacts of the programme (at 2023/24 prices) include £20.9m net additional off-site and organisational expenditure in Coventry and Warwickshire; 225 1-year net additional full time equivalent (FTE) jobs from off-site visitor and organisational expenditure in Coventry and Warwickshire; and £11.6m net additional GVA arising from this expenditure in Coventry and Warwickshire. The award of the UK CoC 2021 also provided a boost to a range of public realm and regeneration projects within the city.

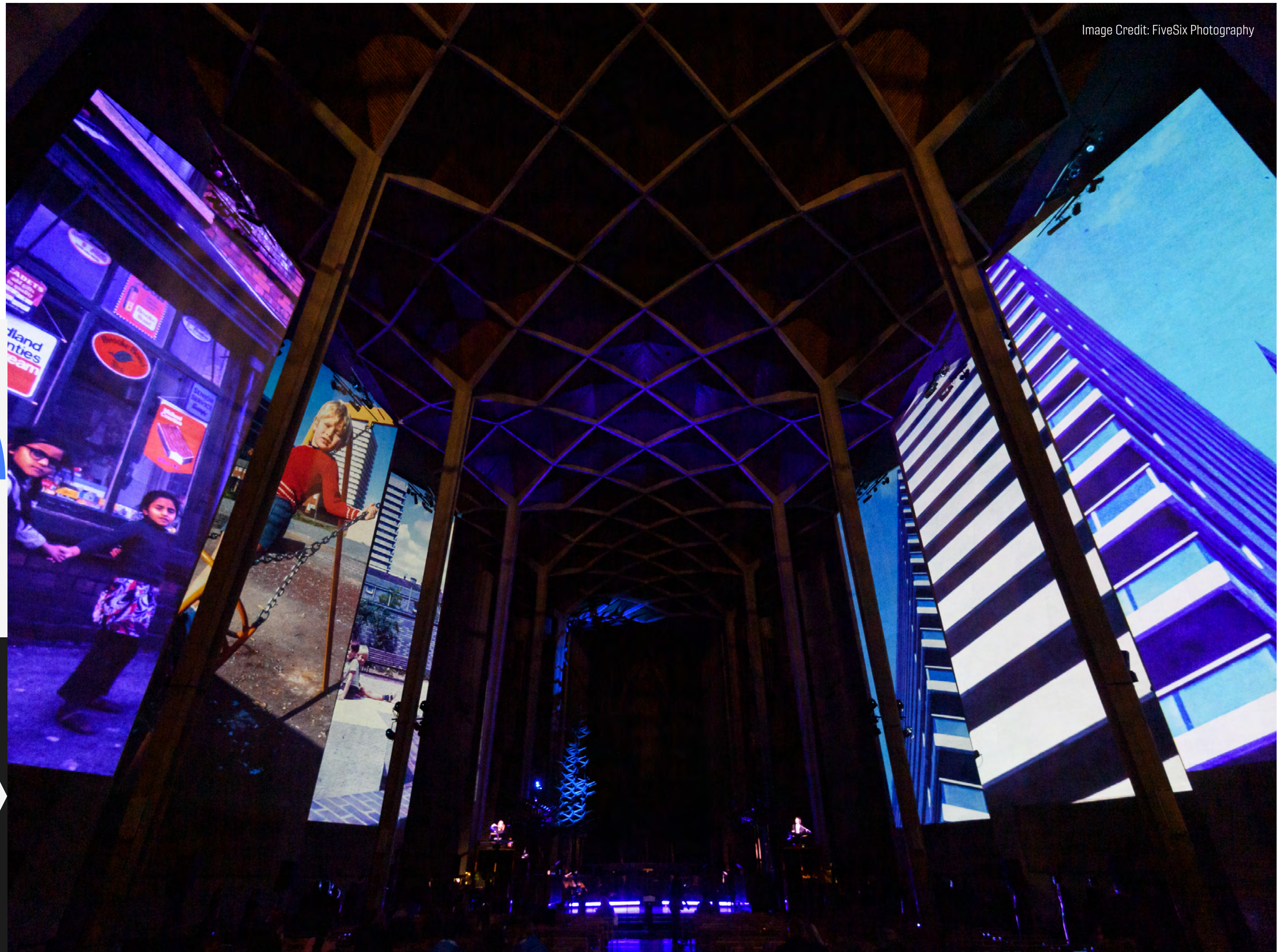
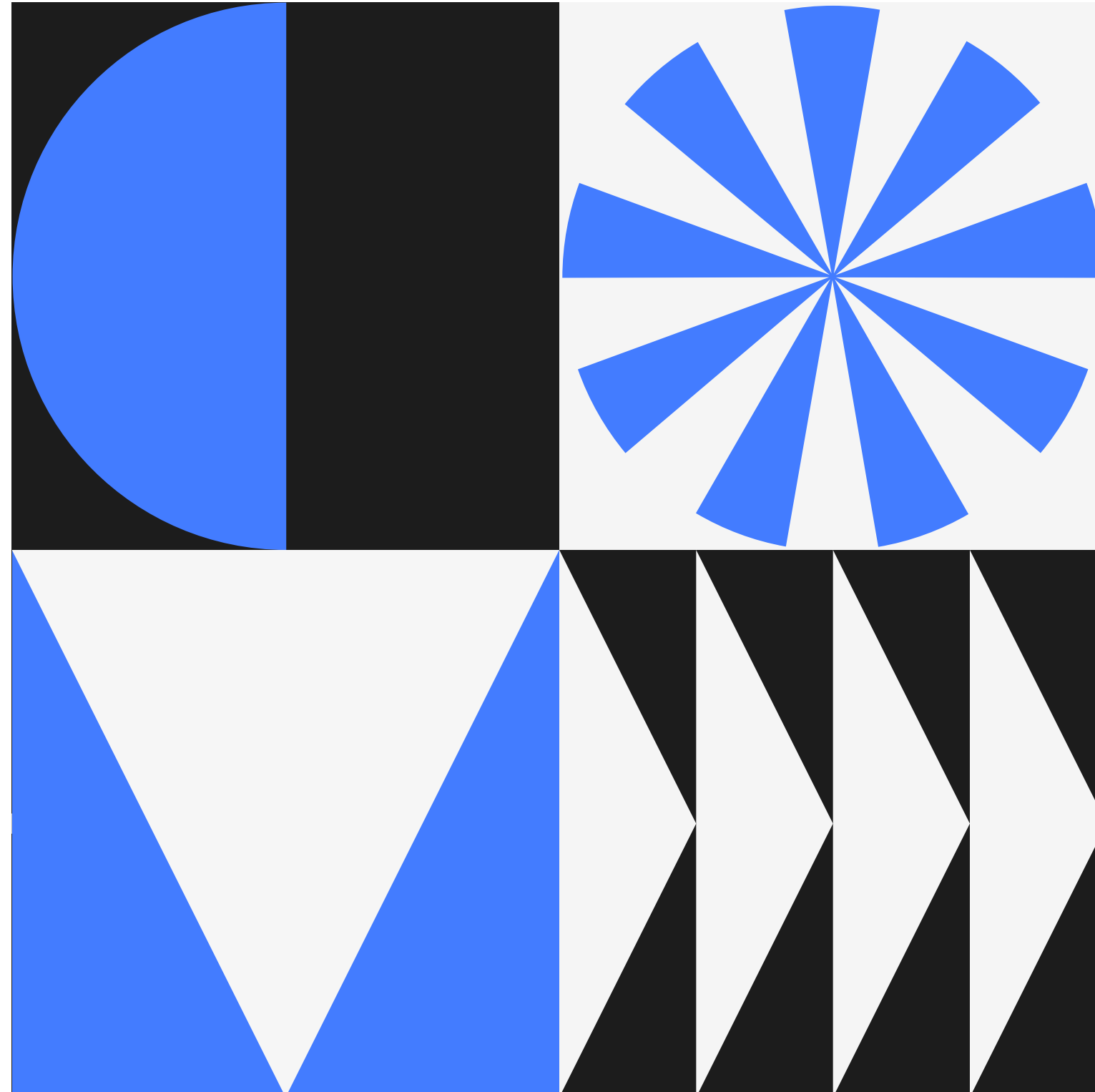


Image Credit: FiveSix Photography

Image Credit: Dylan Parrin



This investment and economic impacts can be seen through a number of outcomes:

- The number of Coventry organisations in the Arts Council England National Portfolio, National Portfolio Organisations (NPOs) and Investment Principle Support Organisations (IPSOs), has increased from five in the 2018-2022/23 Portfolio, to nine in the 2023-2026 Portfolio. This represents a 79% increase in funding for local NPOs/IPSOs.
- Public realm improvements in the city centre have led to 63% of citizens agreeing that the changes to Coventry City Centre have made it more fun and enjoyable to visit. Cultural and heritage assets such as Charterhouse, the Daimler Powerhouse, the Belgrade Theatre, and Warwick Arts Centre amongst others have been strengthened through investment in refurbishment or renovation. The DCMS awarded Coventry City Council £8.5 million for capital projects, which supported some of the heritage assets listed above.
- Regarding tourism and visitors, recent data suggests that the city is recovering well following the COVID-19 pandemic. Analysis of the STEAM data for Coventry demonstrates that 2022 was a record year for the city, with visitor figures surpassing the pre-Covid 2019 baseline. The West Midlands Growth Company identifies the UK CoC 2021 as one potential driver of recovery, amongst other major events (such as BBC Radio 1's Big Weekend, and the Birmingham 2022 Commonwealth Games). Visitor numbers peaked in May (the finale of the UK CoC 2021 and Big Weekend) and August 2022 (Commonwealth Games 2022). The economic impact of tourism in Coventry was £594.36 million in 2019 and declined heavily as elsewhere due to COVID-19. In 2022, Coventry experienced a strong recovery with the economic impact of tourism reaching £750.86 million (£156.5 million higher than 2019).

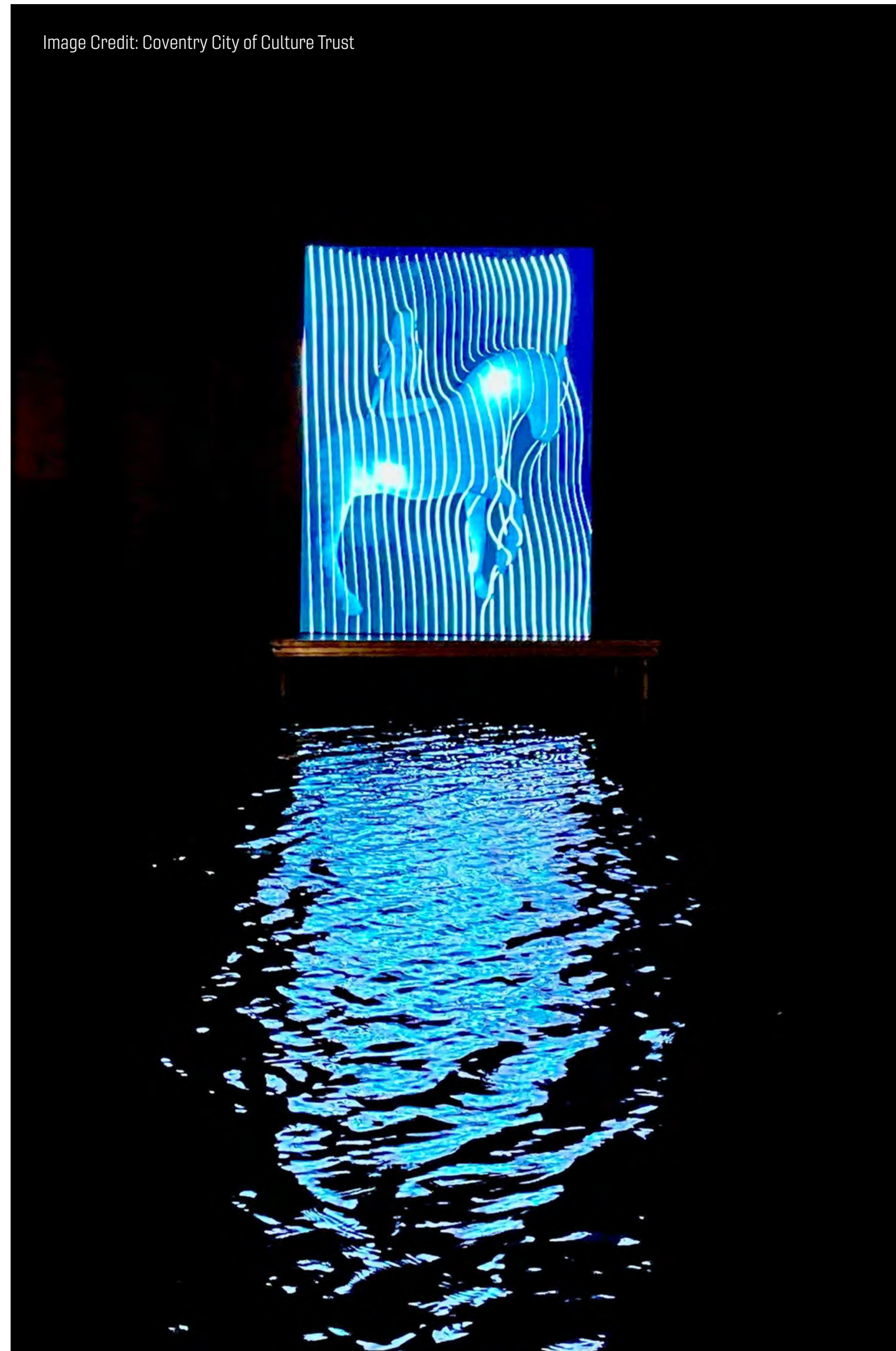
Despite the impacts of COVID-19, UK CoC 2021 has a monetised Benefit-Cost Ratio (BCR) of 1.0:1 at the national level and 1.1:1 at the local level. There are also significant non-monetised benefits, including 'moderate/large beneficial' benefits, which mean that the Programme can be classified to represent acceptable VfM.

Learning Insights

Learning insights from qualitative work with stakeholders over time suggest that:

- UK CoC 2021 enabled an extended cultural network through the development of new partnerships between arts organisations (e.g., the Trust) and non-arts organisations (e.g., Central England Law Centre, Grapevine, Positive Youth Foundation, and the Coventry Refugee and Migrant Centre). Participating in UK CoC 2021 projects sparked change in how the non-arts organisations undertook their activities by allowing them to see how cultural engagement could be a tool for achieving their desired outcomes and impacts. The projects created a legacy of ‘tried and tested’ practice.
- In general, the local cultural sector reported that it benefited from extended networks, stating that the title itself had opened access to a variety of sector relationships and opportunities that they would have struggled to access otherwise; this work was often led by locally based key strategic partners.
- Co-created programmes had a direct impact on local policy development and influenced change in practice through building a deeper connectivity with, and understanding of, community need, interests and/or key global and social agendas.
- Engagement and participation had a direct impact on the individual lives of many participants. These impacts included the formation of new social connections, a developing sense of agency and inclusion, and a growing sense of ability to influence change at a variety of levels. Participants also reported a positive increase in wellbeing and a desire to remain active and engaged in community action or civic activity beyond the title year itself.

Image Credit: Coventry City of Culture Trust



The qualitative data also suggests that the Trust faced operational challenges in addition to the unavoidable impact of the pandemic. These challenges are reported here because they effected progress towards outcomes and impacts, and included:

- Significant communication problems that ranged from difficulties in maintaining partnership relationships to a lack of timely communication of the programme (both locally and regionally) and missed opportunities to market the UK CoC 2021 more effectively.
- Although the Theory of Change model positively aligned activities and outputs with outcomes and impacts, there was some front-line confusion about the model and a lack of clarity about which outcomes were relevant to planned activities.
- A lack of clarity about responsibility and expectations for co-created projects. Issues with contracting and late payment of artists and suppliers were identified.
- A lack of transparency on programme decisions led to the local cultural sector perceiving that projects coming from local artists were overlooked or not prioritised.
- The Trust was established as a temporary delivery organisation to deliver the UK CoC 2021 programme and there was a significant staff turnover of 50% during the year. Interviews with local respondents suggested that the Trust was not able to sufficiently embed itself in the city to gain necessary trust and goodwill.
- A lack of clarity about agreed budgets and costs for both Trust staff and partners led to operational issues.

The Trust planned to wind down at the end of March 2024 but, in February 2023, the Trust went into administration having publicly reported financial pressures in October 2022.

In June 2023, Coventry City Council alongside Coventry University and the University of Warwick announced their support for ‘Coventry Culture Works’. All parties involved are committed to joining with leaders from the cultural, creative, and wider sectors in the city in a new partnership to help take culture forward and deliver the city’s ambitious 10-year Cultural Strategy. It is intended that the partnership will build on the city’s pilot Cultural Compact; work to deliver the city’s Cultural Strategy Refresh; develop and support the cultural and creative sectors and attract investment into the cultural and creative economy for the wider benefit of the city.

THIS REPORT

This report is the Final Evaluation Report for Coventry's time as the UK City of Culture (UK CoC) 2021. It covers in detail the period of Coventry bidding for and subsequently winning the UK CoC 2021 title in December 2017, the build-up period, the UK CoC 2021 year which ran from May 2021 to May 2022, the immediate post-year legacy plans, and the period following the Coventry City of Culture Trust (the Trust) entering into administration. This report does not provide an evaluation of any legacy activity undertaken by the Trust as the focus is on the UK CoC 2021 year and impact which the title brought to the city.

This report is presented in four parts, as follows:

- **Part 1: Context** – a look at the UK City of Culture Competition, the award of the title and a brief introduction to Coventry's year as the UK CoC in 2021. This part also provides background contextual information on Coventry prior to the UK CoC 2021 before discussing the impact that COVID-19 had on the city, UK CoC 2021, and the city's tourism, hospitality and creative/cultural sectors.
- **Part 2: Evaluation Approach** – this part details the approach taken to evaluating and capturing appropriate monitoring data for the UK CoC 2021. It also presents some of the challenges to undertaking this evaluation.
- **Part 3: UK CoC 2021 Programme Insights** – high-level programme insights from the UK CoC 2021, including its reach, audiences, influence on the local arts sector, economic impact, and social impact.
- **Part 4: Achievements, Impacts, and Legacy** – this part looks at the high-level impact that was achieved and the legacy of the UK CoC 2021. It concludes by looking to the future.

At the end of this report are Appendices which provide additional data related to the output and outcome indicators outlined in the Performance Measurement and Evaluation Strategy (PM&E Strategy) that underpins this report.



Image Credit: Coventry City of Culture Trust



Image Credit: Dylan Parrin

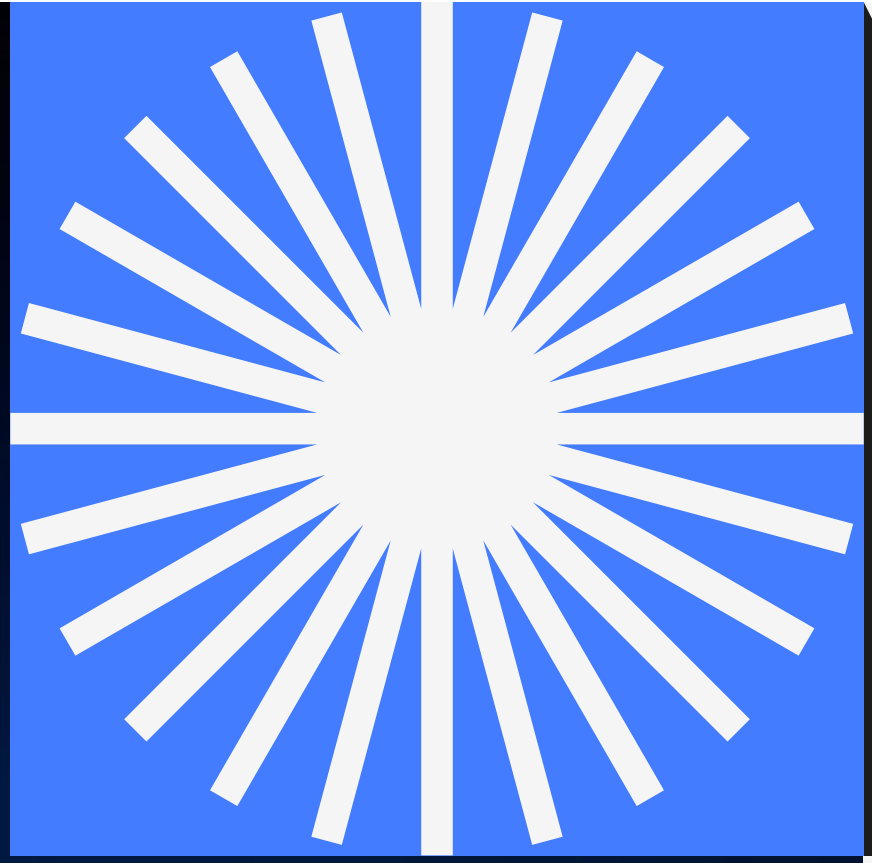
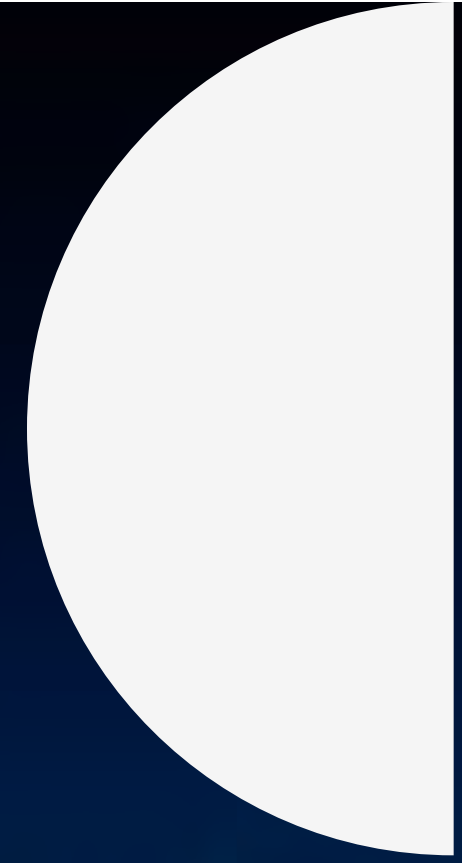
This report leverages a range of supplementary sources, including in-depth secondary analyses, extensive reports, and comprehensive evaluations of key activities within the UK CoC 2021 year.

In substantiating the findings of this evaluation, the Evaluators have relied on insights from five key additional reports and datasets. For ease and clarity, the five reports listed below are attached to this report as Annex documents:

- **[Annex 1: Non-Exhaustive Programme List for the UK CoC 2021](#)**
- **[Annex 2: Estimated Audience Engagement for Coventry 2021](#)** (prepared by [Indigo Ltd](#))
- **[Annex 3: Coventry City of Culture 2021; Household, Audience and Sentiment Survey Analysis](#)** (prepared by [Culture Counts](#))
- **[Annex 4: The Social Impact of Coventry UK City of Culture 2021](#)** (prepared by [MB Associates](#))
- **[Annex 5: Coventry City of Culture Economic Impact Assessment](#)** (prepared by [AMION Consulting](#))

In addition to the above, extensive research and evaluation activities were undertaken across the lifespan of the UK CoC 2021; these activities were supported by the Evaluators. A comprehensive archive of all the wider independent research outputs is available through the [Evaluating Coventry UK City of Culture 2021](#) website. The outputs and results of these activities have been made freely available to support insights and share the lessons learned from the UK CoC 2021 year. It is hoped that these learnings can be applied to future major cultural events, as well as to local Coventry place-based knowledge exchange and partnership development. This report draws on some of these additional pieces of work. It links and references the [Evaluating Coventry UK City of Culture 2021](#) website throughout to allow the reader to further explore the wide range of work that has contributed to the overall evaluation of the UK CoC 2021.

PART ONE: CONTEXT



20 21

INTRODUCTION TO COVENTRY UK CITY OF CULTURE 2021

- THE UK CITY OF CULTURE COMPETITION
- THE AWARD OF UK CITY OF CULTURE 2021
- OVERVIEW OF COVENTRY UK CITY OF CULTURE 2021

INTRODUCTION TO COVENTRY

- DEMOGRAPHICS AND COMMUNITIES
- A CITY OF WELCOME & SANCTUARY
- CITY PROSPECTS & THE LOCAL ECONOMY
- HEALTH & WELLBEING

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- OTHER SOCIAL CHALLENGES DURING THE PERIOD OF UK CoC 2021

Image Credit: Coventry City Council

INTRODUCTION TO COVENTRY UK CITY OF CULTURE 2021

THE UK CITY OF CULTURE COMPETITION

“ The UK City of Culture is not only a prestigious title, but as Hull has shown, it is a great opportunity to use culture as a catalyst for economic and social regeneration. It showcases the unique identity of our cities, helps boost tourism, and raises the profile of art and culture. I urge cities and partnerships across the whole UK to consider entering the competition and I hope to see plenty of ambitious, exciting and innovative bids for 2021. ”

RT HON MATT HANCOCK MP, JANUARY 2017¹

The UK City of Culture competition is a UK-wide programme, held every four years, which invites places from across the UK to set out their vision for culture-led regeneration. Developed in collaboration with the devolved administrations in Scotland, Wales, and Northern Ireland, the competition awards the winning place the UK City of Culture (UK CoC) title for one year.

Initiated in 2009 by Andy Burnham, the then Secretary of State for Culture, Media and Sport, the origins of the competition lie in the transformative effects experienced by two UK cities that had been awarded EU Capital of Culture titles: Glasgow in 1990 and Liverpool in 2008.²

Places compete to become the UK CoC by developing bids that meet criteria set by the Department for Culture, Media and Sport³ (DCMS), which also oversees the competition. These criteria have evolved over the lifetime of the programme, not only in response to the intense competition to win the award and but also to changes in national cultural priorities and accountability. What began as four broad criteria points in 2009 evolved into ten detailed criteria points for the UK CoC 2025 round.⁴

The first title holder was Derry–Londonderry in 2013. Hull followed in 2017 and then Coventry in 2021. Bradford is the designated holder of the title for 2025.⁵

THE AWARD OF UK CITY OF CULTURE 2021

“ I would like to congratulate Coventry on winning UK City of Culture 2021. The title is an incredible opportunity for Coventry to boost investment in the local economy, grow tourism and put arts and culture centre stage. ”

RT HON JOHN GLEN MP, DECEMBER 2017

In March 2015, during Hull’s UK City of Culture year, the DCMS announced that the competition for the title of UK City of Culture 2021 (UK CoC 2021) would be held in 2017.⁶ Coventry’s journey to become the UK CoC 2021 began in July 2015 when Coventry City Council (CCC) approved the decision to submit a bid.⁷ In August 2015, the Coventry City of Culture Steering Group, which had been established to drive the bid, agreed that the Coventry City of Culture Trust (the Trust) would be formed as a delivery vehicle both for the bid and to manage the year of culture if the bid were successful.⁸ The Trust would be established as a company limited by guarantee, with charitable status. The Trust was formally incorporated in October 2015, and CCC supported it and the bidding process with a grant of £250,000 from corporate reserves.⁹ Further support for the bid was generated through successful fundraising, with over 100 supporters each donating £10,000 or more, five of whom were individuals who pledged £100,000 each.¹⁰



Image Credit: Coventry City of Culture Trust

The official competition for the UK CoC 2021 was launched in January 2017, with a registration deadline of the end of February 2017.¹¹ The DCMS received eleven registered bids, with Coventry, Hereford, Paisley, Perth, Portsmouth, St David’s and the Hundred of Dewisland, Stoke-on-Trent, Sunderland, Swansea, Warrington, and Wells all formally entering the competition.^{12, 13}

The initial bids were submitted by the end of April 2017, and in July 2017 Coventry, Paisley, Stoke-on-Trent, Sunderland, and Swansea were announced as the shortlisted places for the UK CoC 2021 title.¹⁴ The final bids, which responded to feedback, were submitted at the end of September 2017. The judging panel made visits to each of the shortlisted cities and towns in October 2017.¹⁵

At the time of submitting the bid, CCC was one of four Principal Partners; the others were Coventry University, the University of Warwick, and the West Midlands Combined Authority. Notably, Coventry’s bid had been developed and submitted with the support of over 150 additional partners, including 7 Founding Presidents and 120 Business Club Members. Alongside CCC, the Universities provided direct and indirect resources and funding. In addition, as part of the bidding process, 13,234 citizens were consulted and given the opportunity to feed back on the development of the bid.¹⁶

The announcement of the award of the UK CoC 2021 title to Coventry was made in December 2017 live on the BBC’s *The One Show* by the Rt Honourable John Glen MP, who was the Minister for Arts, Culture and Tourism at the time.¹⁷

Following the award of the title, the Trust entered into a Memorandum of Understanding (MoU) with the DCMS (alongside Coventry City Council) regarding the delivery of the UK CoC 2021 and high-level expectations around what this would entail. The MoU was made directly with the Trust as both the nominated delivery organisation for the year of culture and the organisation responsible for realising the ambitions set out in the bidding document. A separate licence agreement was also signed between the Trust and the DCMS; however, this related specifically to the use of the title and the DCMS-controlled UK City of Culture branding.

While the MoU was made with the Trust, it was identified in a National Audit Office (NAO) report into the Trust’s funding that Coventry City Council agreed with DCMS to be the accountable body for Coventry’s UK City of Culture 2021 programme.¹⁸

Figure 1 – Map of the UK showing cities which entered the competition for the UK CoC 2021 title.



The Board of Trustees initially comprised representatives of the Principal Partners of the Trust, other key city stakeholders, and members of the Bid Steering Group. In April and May 2018, the Creative Director and Chief Executive for the Trust were appointed and joined the existing Director of Operations and Legacy (formerly Trust Manager) to form the Trust's Senior Management Team.^{19, 20, 21}

Figure 2 sets out the organisational framework adopted by the Trust in its delivery of UK CoC 2021. The areas of responsibility for each member of the Senior Management Team are detailed, with the Trust being led by a Chief Executive who in turn reported to a Board of Trustees.

In February 2023, the Trust entered administration leaving debts (in excess of £4.25 million including a £1 million loan from Coventry City Council) at a national and local level.²²

A report from the National Audit Office found that funding of the Trust came from multiple sources, including central government funding from the DCMS, funding from arm's-length bodies such as Arts Council England and National Lottery funders, other trusts and foundations, local/regional government, private donations, support from local and regional business, and income from tickets and retail activity.²³

Figure 2 – Coventry City of Culture Trust (modified from an organogram provided by the Trust).

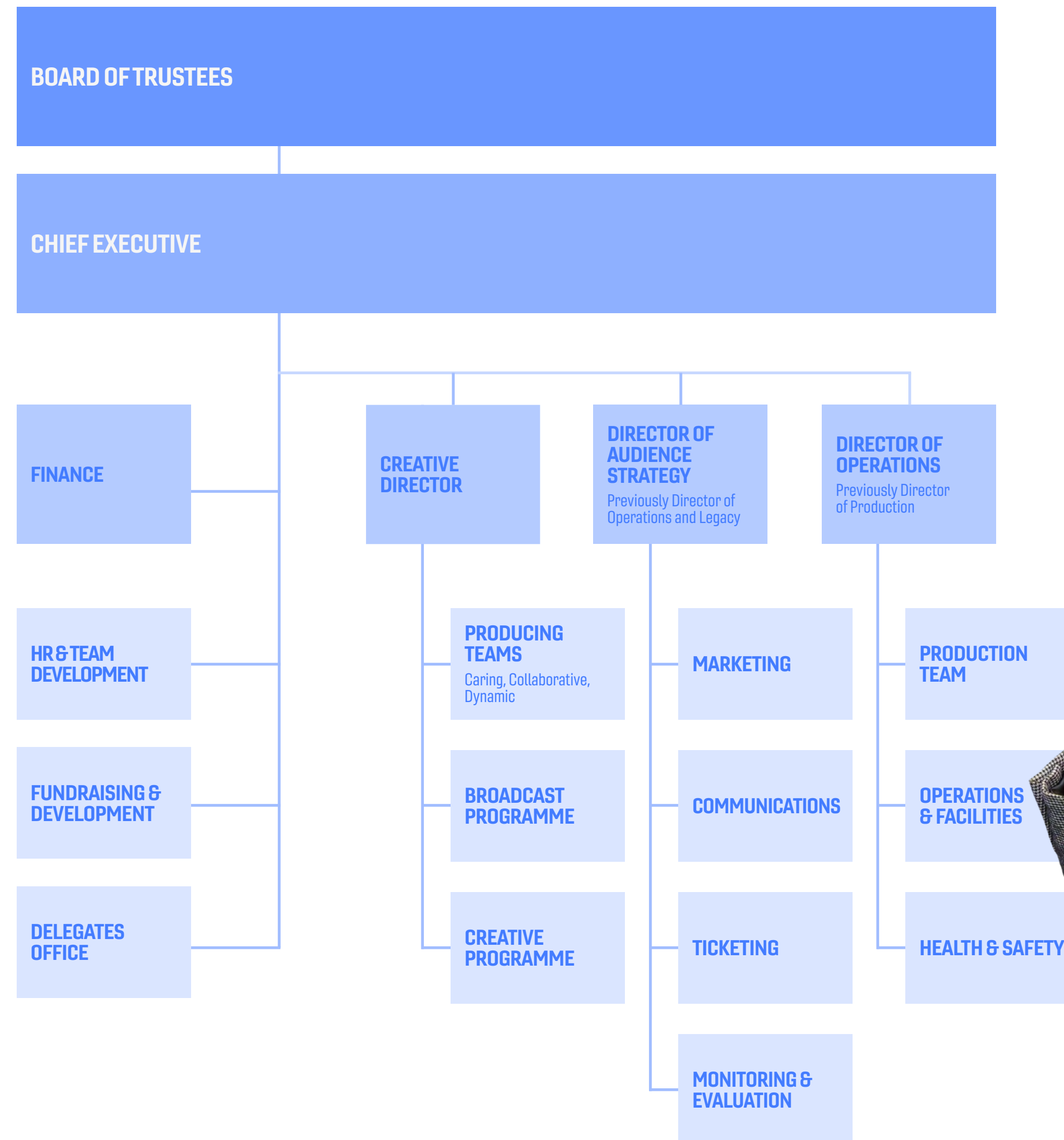


Image Credit: Coventry City of Culture Trust

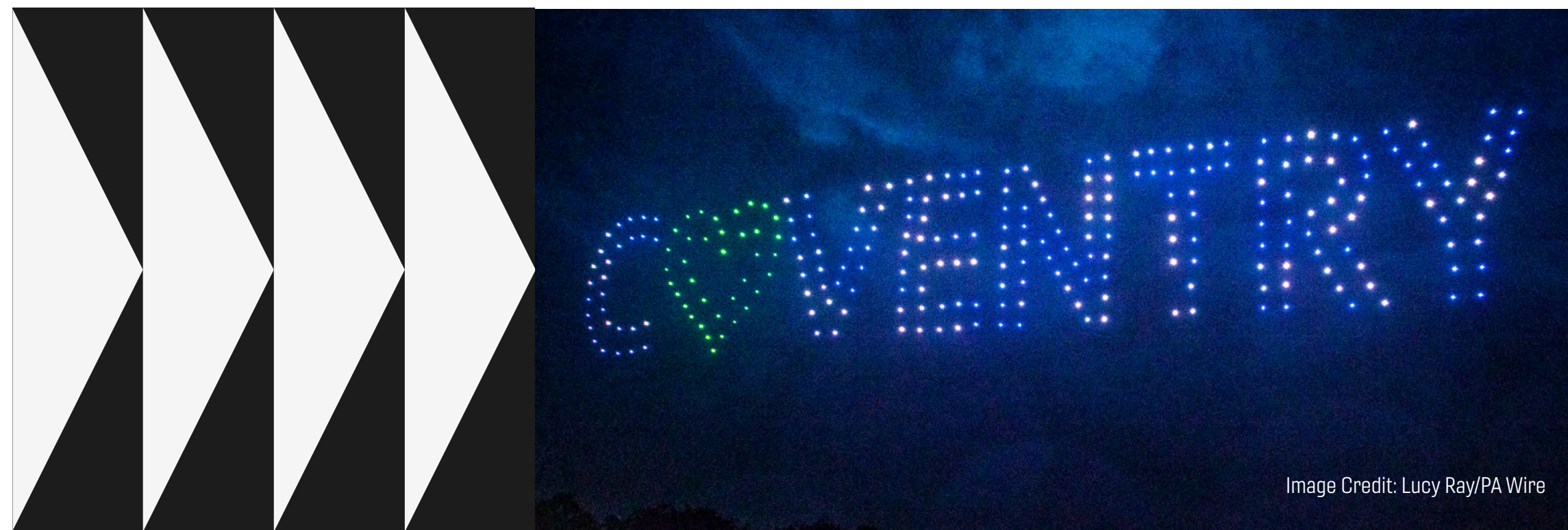


Image Credit: Lucy Ray/PA Wire



Image Credit: Jamie Gray



Image Credit: Jamie Gray

COVENTRY UK CITY OF CULTURE 2021

Coventry's year as UK CoC 2021 ran from May 2021 until May 2022. Initially planned to commence in January 2021, Coventry's year was delayed until May 2021 as a result of the COVID-19 pandemic.

Two key phases of delivery were expected. First, the Trust was expected to deliver a programme of events across the city for the actual UK CoC 2021 year. Second, the Trust was expected to deliver a legacy programme beyond the year of culture, including commissioning further creative programming and funding, and transitioning contacts, resources, and expertise to local partners and the local cultural sector. Following the Trust entering into administration, Coventry City Council is actively working with partners to build on the legacy (more details relating to this can be found in [Part 4](#) of this report).

The Trust's mission was stated as being to 'reimagine the role of culture in a diverse, modern Britain, demonstrating that culture is a force that changes lives, moving Coventry and the region forward'.²⁴

Over 700 events formed the final programme of UK CoC 2021. A detailed overview of Coventry's year as UK City of Culture 2021 is available in the published [Supplementary Report](#) and in [Annex 1: Non-Exhaustive Programme List for the UK CoC 2021](#).

Programme Principles and The Coventry Model

“ Coventry has been a city on the move and a city that has been behind many global movements since time began. Being a City of Culture is about looking forwards, rooted in our rich histories and heritage, understanding who we are now and what we hold dear. I hope this is a chance to consider our future and create new positive movements for change. ”

CHENINE BHATHENA, CREATIVE DIRECTOR, COVENTRY CITY OF CULTURE TRUST, JULY 2020 ²⁵

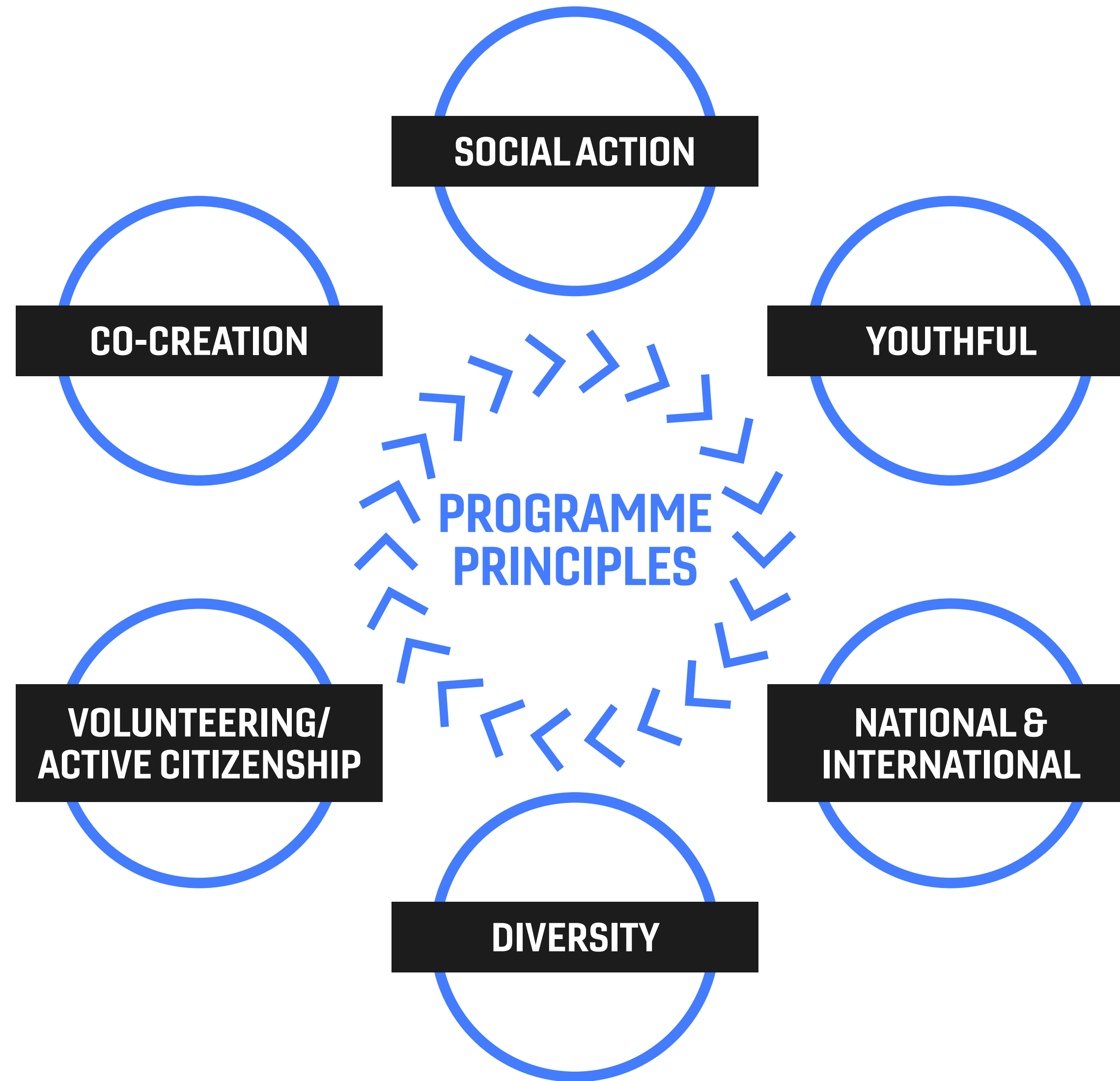
To guide the planning and development of the programme, the Creative Director and Senior Producing Team at the Trust established six core principles, some of which were established during the bidding period and others which were a direct response to discussions with communities in Coventry. These principles were consistent with the goals of the ten-year Coventry Cultural Strategy and incorporated subsequently within the UK CoC 2021 Theory of Change.

Co-creation, while being one of the six principles, was articulated as being at the heart of the UK CoC 2021 programme. This conceptualised a social change community-driven programme that was described as 'The Coventry Model'.²⁶

“ There's a whole movement around co-creation in the arts and cultural sector, but it's been very small scale and very low level. I think there's still an assumption that it's a bit 'community arts' and it might not necessarily deliver amazing, extraordinary work. I disagree with that, because I think we undervalue our communities and their ideas to be imaginative and to be ambitious and have aspiration. ”

COVENTRY CITY OF CULTURE TRUST SENIOR MANAGER, APRIL 2019

Figure 3 – Programme Principles as identified by the Trust's Creative Director and Senior Producing Team.





The Coventry Model of programming and production aimed to present opportunities to those who would typically be less likely to engage with culture by putting co-creation front and centre both at the hyper-local level and on a large scale. Utilising, equipping, and upskilling existing communities and organisations in the city to create the programme was key to ensuring a sustainable legacy beyond the UK CoC 2021 year through empowering communities, artists, and organisations in the city.²⁷

The Programme and the Marmot City Principles

The rationale for UK CoC 2021 recognised Coventry's status as a Marmot City.²⁸ Marmot Cities are a small network of UK cities where health inequalities have been identified as especially entrenched. These cities have committed to tackling the causes of health inequalities, including the recognition that this cannot be achieved through health services alone.

Within Coventry there are noticeable inequalities in health across its different neighbourhoods. Multiple intersecting inequalities impact on health, including access to cultural activities and events. In Coventry, differences in cultural participation at a neighbourhood level have been shown to be stark (Coventry Household Survey 2018). Further details of the differences are featured later in the section on Culture and Heritage in Coventry before the UK City of Culture 2021, and also in Appendix 2. As a result, the UK CoC 2021 programme targeted specific groups and neighbourhoods with historically low levels of participation in publicly funded culture.

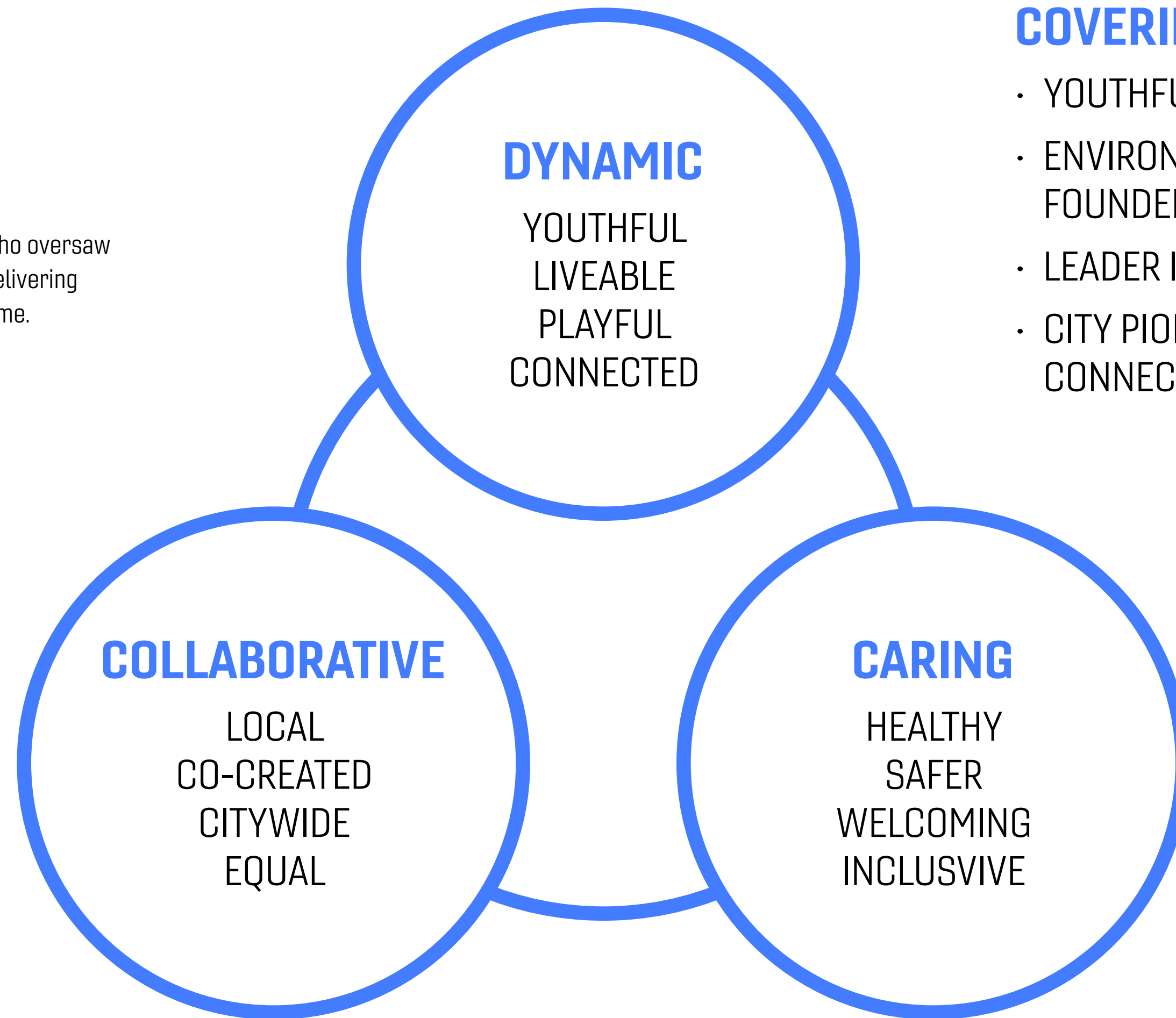
Using the Marmot concept of 'proportionate universalism',²⁹ the programme aimed to ensure that in every Council ward there were events/activities that all citizens could enjoy or participate in, and also targeted interventions with key and marginalised population groups.³⁰ Often these targeted groups consisted of individuals from seldom heard communities across the city, who were facing major and multiple societal barriers and challenges to being able to participate. They frequently had poor health and other poor outcomes.

PRODUCING TEAM

The Producing Team and Programme Strands

The UK CoC 2021 programme was led by the Creative Director who oversaw three producing teams that were tasked with establishing and delivering outcome-based programme outputs and a commercial programme.

Figure 4 – Overview of the Producing Teams within the Trust.



WORKING WITH:

- LOCAL COMMUNITIES
- FAMILY HUBS
- LOCAL BUSINESSES
- HIGH STREETS AND ESTATES
- HOUSING ASSOCIATIONS
- SCHOOLS
- SUPPORT THE VOLUNTEERING PROGRAMME AND ENCOURAGE ACTIVISM

COVERING:

- YOUTHFUL CITY
- ENVIRONMENTAL/GREEN – FOUNDED GREEN PARTY, LIVEABLE CITY
- LEADER IN CITY ARCHITECTURE PLAYFUL CITY
- CITY PIONEERS AND INDUSTRY PLAYABLE CITY/ CONNECTED CITY/SMART CITY

COVERING:

- ARTS AND MENTAL HEALTH
- ARTS AND EXPLOITATION OF YOUNG PEOPLE, SAFER CITY
- ARTS AND NEW COMMUNITIES/ ISOLATION, WELCOMING CITY
- ARTS AND POVERTY/ HOMELESSNESS, INCLUSIVE CITY

The three teams were oriented towards different communities within the city rather than to different artforms. The Caring City team had a remit of using culture to reduce societal problems in the city – these were identified through partnership with the City Council and other third-sector organisations, as well as through data analysis undertaken as part of the production of Coventry’s Joint Strategic Needs Assessment in 2019 and which highlighted the key issues faced by citizens in the city.³¹ Four areas of focus were identified: Healthy City which used arts and culture to tackle mental health problems, improve wellbeing, and tackle loneliness/isolation; Safe City worked with young people at risk of exploitation; Welcoming City worked with new communities and on welcoming refugee and asylum seekers; Inclusive City used the arts to tackle poverty and homelessness, and promote human rights.



Image Credit: Joe Bailey

The Collaborative City team was geographically focussed with producers working within an area of the city and making use of existing community infrastructure and networks to co-create cultural activities and events with Coventry’s communities.

The city was split into four geographic quadrants, with producers having an area of responsibility. The four geographic areas were as follows and incorporated the following wards.³²

Table 1 – Collaborative City geographic areas.

North-East	North-West	South-West	South-East
Henley	Bablake	Westwood	Upper Stoke
Foleshill	Radford	Wainbody	Lower Stoke
Wyken	Holbrook	Earlsdon	St Michael's
Longford		Woodlands	Binley & Willenhall
		Whoberley	Cheylesmore
		Sherbourne	

The Dynamic City team was responsible for major events, promoting a youthful city with a programme for young people and celebrating the concept of youthfulness, championing the environment through Green Futures and exploring innovation with digital and new technologies.

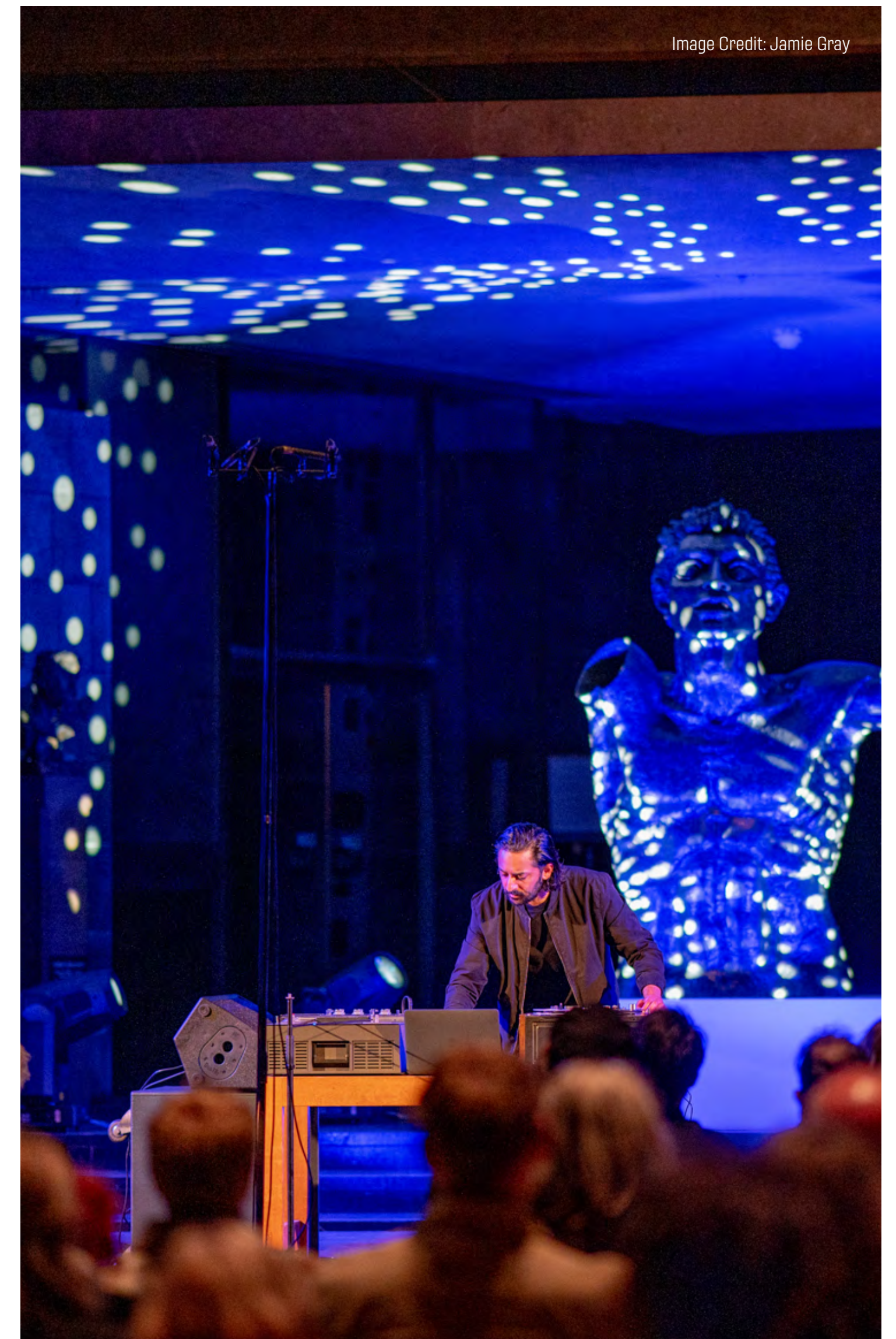


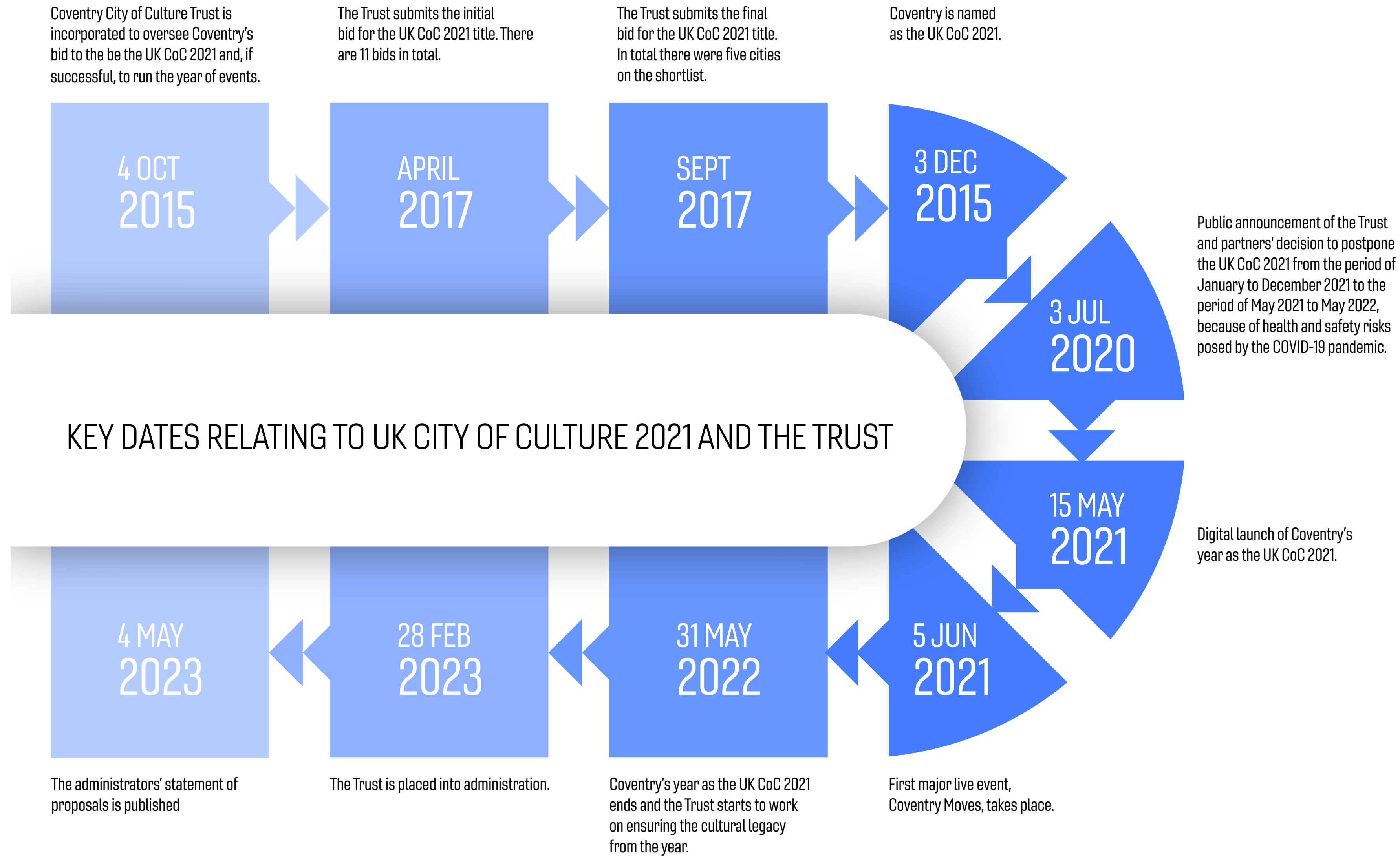
Image Credit: Jamie Gray

Table 2 – Overview of Programme Strands and associated Producing Teams.

PRODUCING TEAM	PROGRAMME STRAND AND EXAMPLE OUTPUTS
CARING CITY	CARING CITY – The notion of the Caring City was introduced shortly after Coventry was awarded the UK CoC 2021 title in December 2017. Focussing on the city’s seldom-heard communities, a collaborative model was designed to address issues such as food poverty, immigration, environmental action, homelessness, and loneliness. The programme was co-created with vulnerable groups of residents, based on their lived experiences, hopes, struggles, triumphs, and stories. The programme made use of embedded associate producers in third-sector organisations and was funded primarily by Spirit of 2012. ³³
COLLABORATIVE CITY	LOVE COVENTRY – The Love Coventry programme was a major strand in the UK CoC 2021 programme that celebrated communities and citizens’ stories from all neighbourhoods of the city. It focussed on building a sustainable legacy through training and upskilling organisations, community groups, and community champions. The programme was co-created together with Coventry citizens, with decisions made around the programme rooted in the needs and desires of local communities. It provided the opportunity for communities to engage in a major arts and cultural programme. The programme was funded primarily by the National Lottery Community Fund. ³⁴
DYNAMIC CITY	<p>GREEN FUTURES – The Trust worked closely in partnership with the National Lottery Heritage Fund and Warwickshire Wildlife Trust to design a Green Futures programme built on engaging with and protecting nature and wildlife across the city and region. The programme was grouped under four year-long strands that sought to build a critical mass of human connectivity to nature and the natural heritage of the city. The programme was funded primarily by the National Lottery Heritage Fund.³⁵</p> <p>MAJOR EVENTS – The Dynamic City team oversaw the major events that were part of the UK CoC 2021 programme. These included Faith, a co-production with the Royal Shakespeare Company, the New Music Biennial with PRS Foundation, and Ghosts In The Ruins, amongst others.</p> <p>YOUNG PEOPLE & YOUTHFULNESS – Projects such as Youthful Cities which engaged young people from the city and internationally.</p> <p>INTERNATIONAL PROGRAMME – Projects involving international artists, made possible with support from the British Council.</p> <p>VISUALARTS PROGRAMME – Including The Turner Prize, the Daniel Lismore exhibition, and Coventry Biennial.</p> <p>SCHOOLS ENGAGEMENT – The Trust’s Arts Education Manager sat within the Dynamic City team and oversaw engagement from schools in the city with the wider UK CoC 2021 programme.</p>
COMMERCIAL PROGRAMME	In addition to the above, the Trust also had a commercial programme which included events such as Coventry Glides, Home Sessions (curated by Terry Hall) and Assembly Festival Garden, and a broadcast programme which was developed with major broadcast partners, the BBC and Sky Arts.



Figure 5 – Timeline of key dates relating to UK Coventry City of Culture 2021 and the Trust.



The Trust Administration

On 28 February 2023, the Trust went into administration.³⁶ Administration followed a period of financial instability which became evident when a loan of £1 million from CCC was made to the Trust in October 2022.³⁷ All legacy programme activity by the Trust ceased at the point of administration at the end of February 2023 and The Reel Store, which had opened in May 2022, was closed.

In the week preceding the Trust entering administration in February 2023, the Charity Commission announced it had opened a compliance case into the Trust regarding financial concerns.³⁸ At the time of writing this report the compliance case by the Charity Commission remains open. In addition, in April 2023 it was announced that the National Audit Office (NAO) would undertake a review to establish the sources involved in funding the trust and the extent of the funding.³⁹ The National Audit Office published their report on 18 July 2023.⁴⁰ Further to these investigations by statutory bodies, CCC also held a number of council meetings to discuss the administration of the Trust, seeking the reasons for the Trust entering administration, the use that had been made of the loan money, and the loan's repayment status.⁴¹

Figure 5 provides a timeline of key dates relating to UK Coventry City of Culture 2021 and the Trust.

Source: Adapted from the National Audit Office Analysis of the Department for Culture, Media & Sport, Arts Council England and Coventry City of Culture Trust documents.⁴²

INTRODUCTION TO COVENTRY

Coventry is a city within the West Midlands region of England. It has a population of around 345,000.⁴³ The city is known in the UK for its rich heritage and post-World War II recovery after being devastated during the 1941 Blitz.

Located one hour from London by train and 20 minutes from Birmingham, Coventry is well-connected to the rest of England, and easily reached by road, rail, or air. Coventry is a culturally vibrant city, with a medieval history, and the birthplace of Two-Tone, Theatre in Education,⁴⁴ and green activism.⁴⁵ In recent years, the city has been designated as a Marmot City⁴⁶ and was awarded the title UK City of Culture 2021. In 2022 it hosted the International Children's Games 2022, elements of the Birmingham 2022 Commonwealth Games, and in the past other major sporting and cultural events (including elements of the London 2012 Olympic Games).

It is argued that Coventry is a city that has constantly needed to reinvent itself to survive, whether through rebuilding the city in the post-war years, consecrating the new cathedral, adapting to a slump in its once-thriving (car) manufacturing industry, or looking at culture as a catalyst for change. As part of the city's ten-year Cultural Strategy, bidding for the UK CoC 2021 title was thus seen as a clear opportunity for the city to drive social change, boost the local economy, and expand tourism to improve the city for the better.⁴⁷

“ People think it's a fairly nondescript, concrete-y, 'why would you go there' kind of a place. When you're here, you know that it's got a fantastic history and heritage. It's got brilliant medieval buildings. It's got a story to tell about its transformation through the ages and what it is now. ”

COVENTRY CITY COUNCIL OFFICER, NOVEMBER 2019



DEMOGRAPHICS AND COMMUNITIES

Coventry is a diverse city with a relatively young population.

In recent years, the city has experienced an 8.9% growth in its population, from just under 317,000 in 2011 to around 345,300 citizens at the point of the Census in March 2021. As a city, the population is growing at a faster rate than the West Midlands region (6.2%) or England (6.6%).⁴⁸ The backdrop of the bidding, planning, and delivery of the UK CoC 2021 year was against the projected population change from 2011 to 2021.

Compared with the UK, Coventry is on average a young city – the median age in Coventry is 35 years (40 years for the UK). Coventry has the second-lowest median age in the West Midlands behind Birmingham (34 years). Yet the population of Coventry is becoming older. This is in line with the national trend, in which the UK’s age structure is shifting towards an older demographic with people living longer and general improvements in life expectancy continuing to grow, albeit at a slower rate than was seen in the 2010s.⁴⁹ In Coventry, the number of working people aged 50 to 64 rose by just over 8,000 (an increase of 18.2%) between 2011 and 2021, and the number of over-65s has increased by just over 4,000 (an increase of 12.8%). In contrast, the number of citizens aged 4 years and under fell by around 2,000 (a 9.0% decrease) over the same period.⁵⁰

The population of the UK is growing, with one of the main drivers being migration. Coventry’s growth in the younger adult population is primarily driven by the growth and success of the city’s two universities (Coventry University and the University of Warwick) which have attracted students from across the country and internationally. While it is challenging to count, ONS and HESA estimates indicate that there are 40,000–45,000 students living in the city, of whom 10,000–15,000 are overseas students.⁵¹

Coventry is also a draw due to better-paid jobs in certain sectors of the local economy: advanced manufacturing and engineering (especially the aerospace and automotive industries); energy and low carbon; connected autonomous vehicles; business, professional and financial services; and digital, creative and gaming. The number of businesses in the city has increased by 40.3% since 2010; it is therefore growing at a faster rate than both the region and the UK, where the number of businesses increased by 29.5% and 30.9% respectively.⁵²

According to Census data, Coventry has become increasingly ethnically diverse. The number of citizens identifying as not White British rose from 33.1% in 2011 to 44.7% in 2021 – the largest increase (3.3%) was in those who identified their ethnic group as within the Black or Black British category. In 2011, 66.6% of Coventry’s citizens identified as being White British, in 2021 this had decreased to 55.3%.⁵³ By way of comparison, in England and Wales the percentage of people in the White British ethnic group went down from 80.5% to 74.4%.⁵⁴ According to the School Census undertaken in 2019, 52% of Coventry’s school children are from non-White backgrounds, up from 38% in 2011.⁵⁵

Figure 6
POPULATION CHANGE IN COVENTRY
CENSUS 2011 TO CENSUS 2012

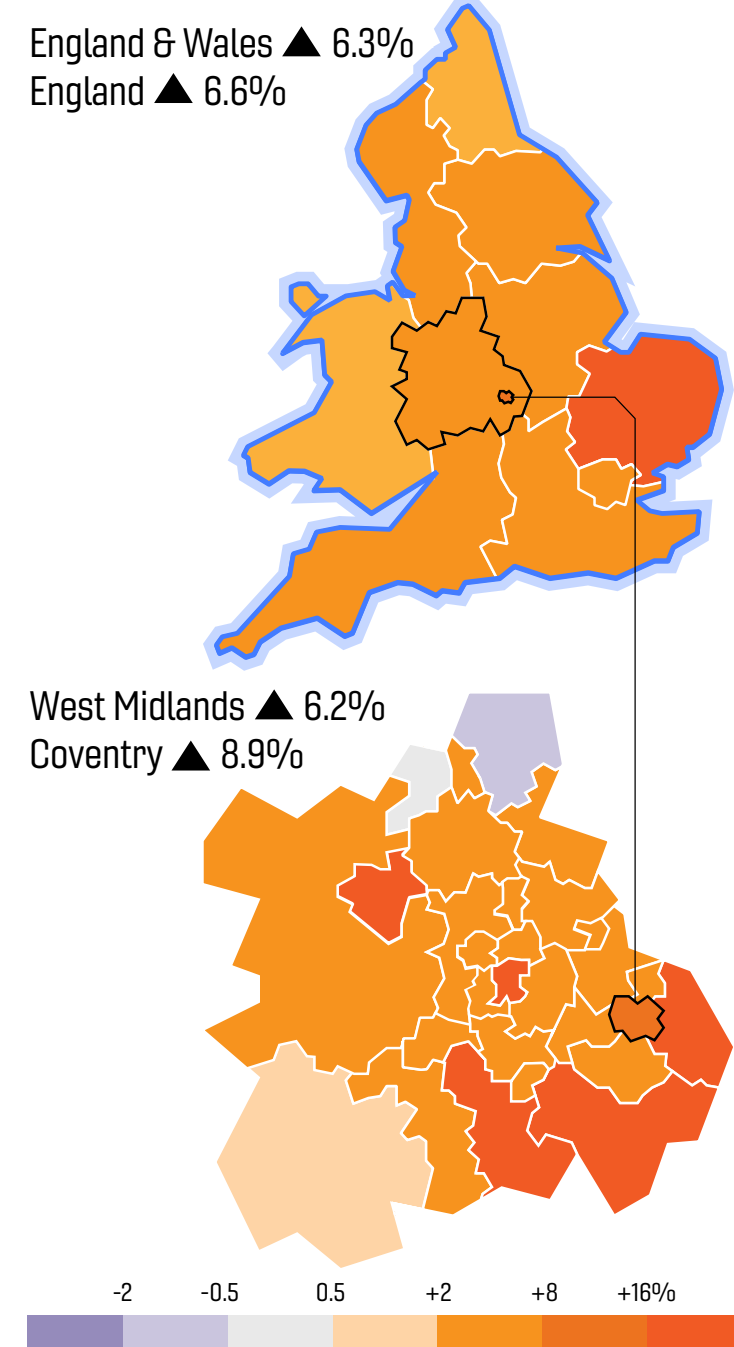
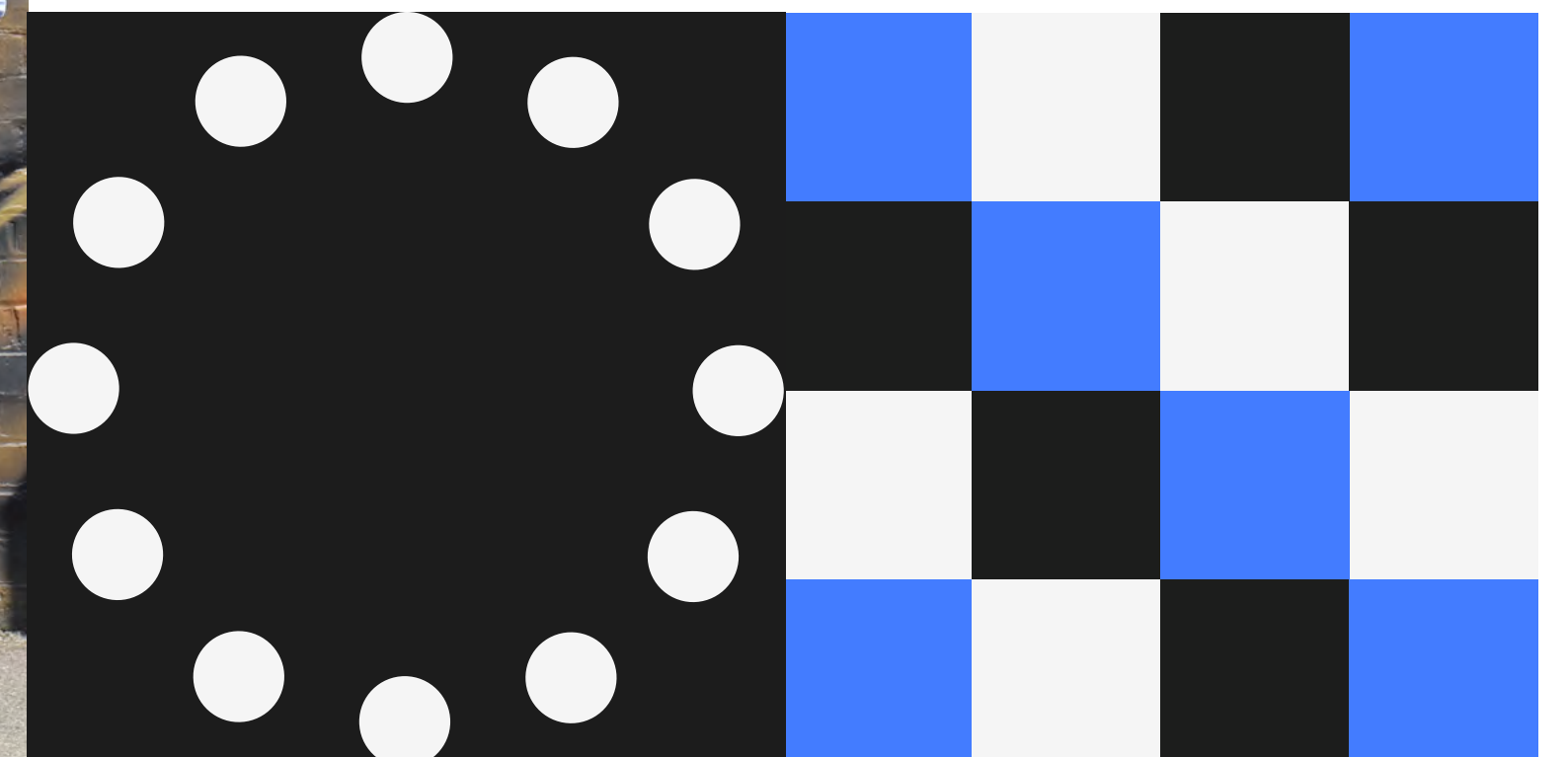


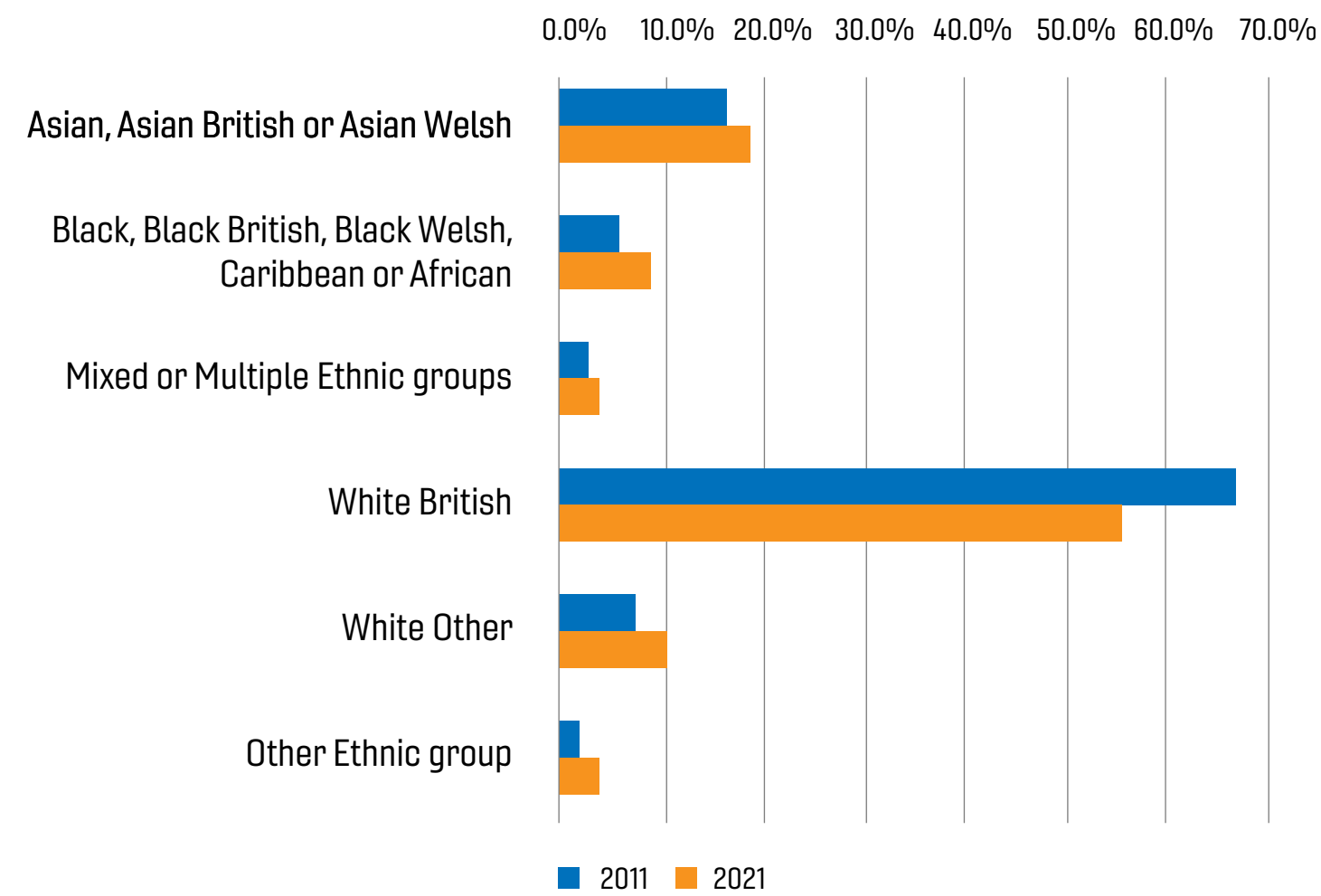
Image Credit: Coventry City of Culture Trust



Source: Office for National Statistics – 2011 Census and Census 2021

Figure 7

ETHNICITY CHANGE IN COVENTRY BETWEEN 2011 AND 2012



Source: Office for National Statistics – 2011 Census and Census 2021

Overall, 70.1% of Coventry citizens were born in England, with the remaining 29.9% from the nations of the United Kingdom, Europe, and around the world.⁵⁶ Many come to Coventry from elsewhere in the world, whether for work, study, or another reason, and many of these choose to stay and build a family and life in the city. In 2021, half of all children born in Coventry had at least one parent who was born outside of the UK. In 2019, over 190 languages were spoken by Coventry school pupils in addition to English, the most common being Polish, Punjabi, Urdu, Romanian, and Tamil.⁵⁷

Faith is important in the lives of people in Coventry and the city has a rich religious diversity amongst its citizens.⁵⁸ On Census Day 2021, 62.4% of citizens recorded their religion (compared with 57.3% for England). The biggest religions in the population are Christian (43.9%) and Muslim (10.4%).⁵⁹

High-level data for all cities that have entered the competition to win the UK CoC title in all rounds held to date, including previous title holders, can be found in [The UK Cities of Culture Project: Towards A Research-Informed Approach](#) report.



Image Credit: FiveSix Photography



Image Credit: Graciella Martin-Rijo

A CITY OF WELCOME AND SANCTUARY

Recognised as a City of Sanctuary, Coventry has a long history of providing safety and shelter to those fleeing conflict and persecution.⁶⁰

Since 2015, 826 people have been resettled in Coventry under the national Vulnerable Persons Resettlement Scheme, Vulnerable Children Resettlement Scheme, and more recently the UK Resettlement Scheme. As of December 2022, there were 1,899 asylum seekers receiving support in Coventry. This is the seventh most of any local authority in England, with only Birmingham, Havering, Hillingdon, Liverpool, Southwark, and Manchester supporting more. Coventry has the highest proportion of asylum seekers per head of population in the West Midlands region, as well as managing new arrivals from Afghanistan, Hong Kong, and Ukraine over the last year.⁶¹

CITY PROSPECTS AND THE LOCAL ECONOMY

Analysis as part of the Economic Impact Assessment Baseline Report shows that before the UK CoC 2021 year, Coventry had a lower economic activity rate than the national average or the wider subregion of Coventry and Warwickshire. Coventry's employment rate was 71.4% and its unemployment rate was 6.6%.⁶² There are proportionately fewer people who are self-employed in Coventry (7.2%) than across the West Midlands (8.4%) and Great Britain as a whole (9.3%).

The number of working-age citizens in the city that hold a higher-level qualification (NVQ4 or above) has increased to 40% in 2021 compared with 30% in 2015. Despite this increase, approximately 8% of citizens have no qualifications.⁶³

Overall, household income levels in Coventry are lower than the national average. Coventry's median gross household income in 2022, before housing costs, is estimated at £30,237 compared with the UK median of £36,440. However, the earnings from full-time employment at a place of work in Coventry (£33,878) are higher than for the West Midlands as a region (£32,110).⁶⁴

Coventry has become less deprived over the past few years – the percentage of Coventry neighbourhoods that are among England's most deprived 10% reduced from 18.5% to 14.4% between 2015 and 2019.⁶⁵ While 28 of Coventry's 195 LSOA neighbourhoods (14%) suffer substantial deprivation, which limits opportunities to succeed in life, the improvement in this measure sees Coventry ranking 64th nationally in 2019 (1st being the most deprived), which is an improvement on the 2015 ranking (46th).

The finances of citizens and businesses in the city are becoming increasingly stretched. Inflation rates for the city are just above the national rate and rising food and energy prices are squeezing the pockets of citizens, with the average weekly workplace earnings falling by £10.76 between 2017 and 2021.⁶⁶ Food bank usage for adults in the West Midlands has increased year-on-year since 2017/18, indicating that more adults are living in poverty.⁶⁷

Economic difficulty is something that was alluded to in the opening sentences of Coventry's UK CoC 2021 bid document, which noted that "Coventry was at a tipping point but also a knife-edge" with a declining visitor economy, empty shops, and a lack of funding for key heritage assets.⁶⁸ Additionally, research into cultural participation in the city had highlighted a link between lower earnings and low engagement with publicly funded culture.



Image Credit: Graeme Peacock

HEALTH AND WELLBEING

The overall levels of health and wellbeing in Coventry are below average.

The life expectancy at birth of the average person in Coventry is 77.97 years for males and 81.97 years for females.⁶⁹ Life expectancy across the city varies depending on the neighbourhood where a citizen lives and in 2013 Coventry, along with six other UK cities, became a Marmot City.⁷⁰ At this point, partners in the city (including CCC, the NHS, WM Police, Department for Work and Pensions, community organisations, and others) committed to challenging the multiple and intersecting inequalities (including access to cultural engagement and production highlighted within the city's Cultural Strategy) that were impacting on the complex health inequalities of the different neighbourhoods of the city. The city's organisations acknowledged the necessity of working together to reduce the differences in health outcomes between the most affluent and most deprived areas of the city. The UK CoC 2021 project was intended to align with the City's Marmot agenda, with early proposals including "plans to co-produce art and events with communities in some of the more deprived areas of Coventry".⁷¹

Since Coventry became a Marmot City in 2013, multi-agency working has seen the life expectancy gap between the most affluent and the most deprived in the city narrow and improve.⁷² Further, additional metrics such as educational development, health outcomes, and life satisfaction and employment have also improved. Crime in certain areas of the city has reduced.⁷³ The progress in reducing health inequalities was impacted by the COVID-19 pandemic and recovery from that impact is still taking place.

Mental wellbeing in Coventry has been on a downward trajectory at population level since 2018. Measured using the short version of the Warwick–Edinburgh Mental Wellbeing Scale (SWEMWBS)⁷⁴ in the Coventry Household Survey (HHS), the top line SWEMWBS mean score was 21.75 in June 2022 – worse than the 22.94 seen in 2021, which in turn was worse than the 26.41 recorded in 2018.⁷⁵ While there is some complexity to the interpretation of WEMWBS, a score of >18–20 is indicative of possible mild depression, a score of 18 or less is indicative of probable clinical depression.



Image Credit: FarGo Village

Nationally, the Office for National Statistics has demonstrated a downturn in wellbeing over the same period through the regular monitoring of the ONS 4 Subjective Wellbeing Measures.⁷⁶ Locally and nationally worsening mental health and wellbeing has been identified as an especial outcome of the COVID-19 pandemic. Latest evidence from the 2022 HHS indicates that the cost of living crisis and being concerned about money is further contributing to this downward trend in wellbeing in Coventry.

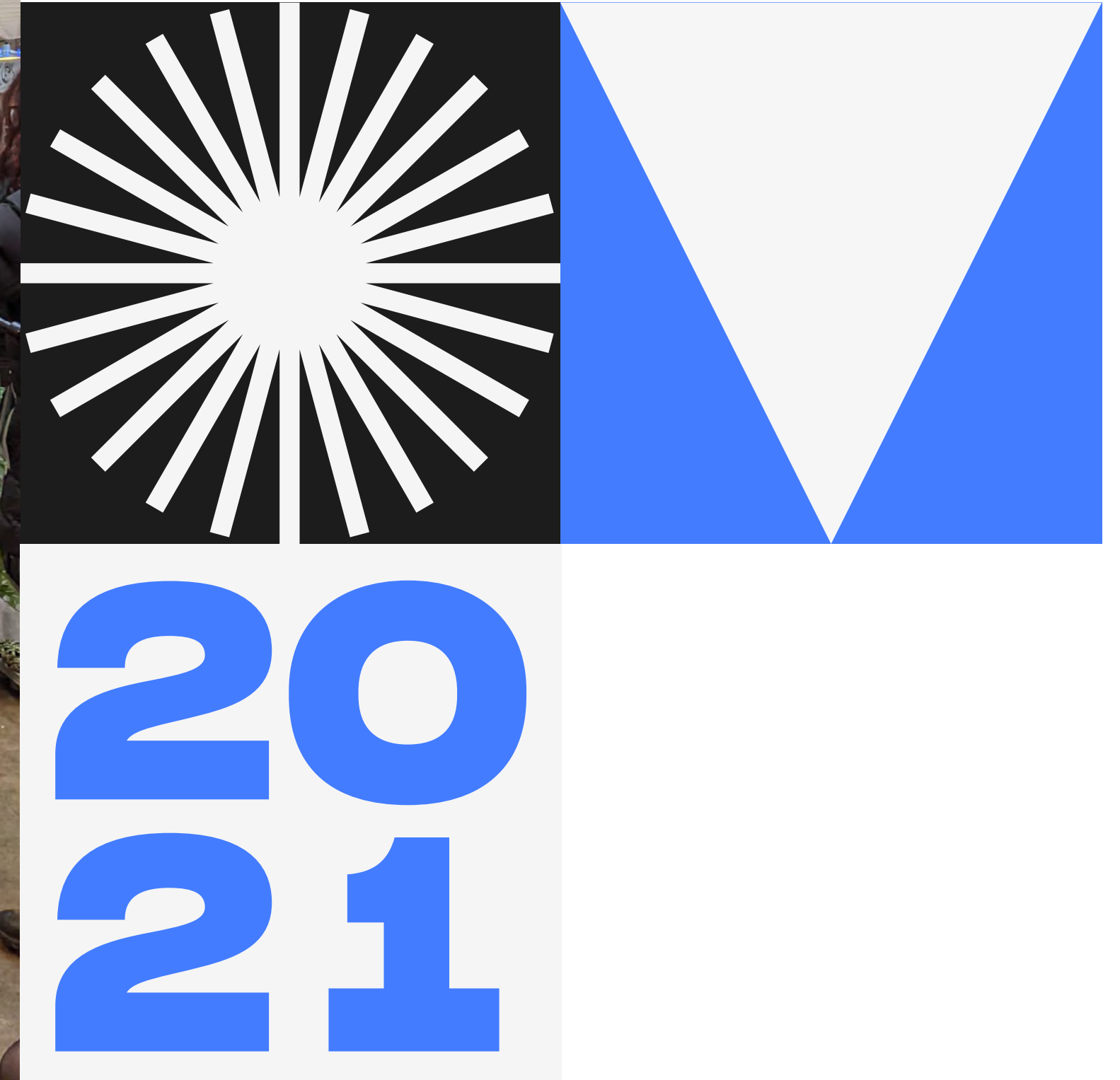




Image Credit: Dave Worrall

CULTURE AND HERITAGE IN COVENTRY BEFORE THE UK CITY OF CULTURE 2021

In 2017 CCC published a ten-year [Cultural Strategy](#) for the city.⁷⁷ The strategy had been developed over a two-year period using funding from both CCC and Arts Council England (ACE), with additional support from Coventry University and the University of Warwick. The strategy set out a ten-year vision for the cultural life of Coventry and for how arts and cultural activity could have a transformational effect on the city in both social and economic terms. Five goals were identified within the strategy: partnership, lifelong learning, diversity, health and wellbeing, and economic growth.

The strategy was written in parallel with the bid for the UK CoC 2021 title. While the strategy acknowledged the bid, it was not reliant on the bid being successful; however, it was noted that gaining the title would expedite the strategy's identified goals. This dual approach meant that the city could maximise the new partnerships that had been formed in support of the city's bid to become UK CoC in 2021.⁷⁸

NATIONAL PORTFOLIO ORGANISATIONS AND CULTURAL INFRASTRUCTURE

At the time of bidding for the UK CoC 2021 title, Coventry was home to three Arts Council England National Portfolio Organisations (NPOs) within the 2015-2018 National Portfolio: Belgrade Theatre, Talking Birds, and Warwick Arts Centre.. In addition, there was one Major Partnership Museum (MPM): Culture Coventry. This is the custodian of key cultural assets such as the Herbert Art Gallery & Museum, Coventry Transport Museum, and the Lunt Roman Fort. The MPM agreement with Culture Coventry was delivered in partnership with the Black Country Living Museum as part of a wider agreement that levered funding to the region.⁷⁹ It is worth noting that in the 2015-2018 portfolio, Leicester – a city of a similar size – was home to nine NPOs, while Birmingham, a larger regional city, had thirty.

It is recognised that a critical mass of NPOs attracts recognition that a place has high-quality cultural infrastructure. The stability of funding also provides opportunities for strengthening, developing, and planning a city's cultural offer and programme over time. NPOs are also crucial assets for enhancing access to arts and culture, either for free or at an affordable cost for all citizens from across the city, as well as providing key opportunities for children and young people to engage in activities beyond the classroom.

At the announcement of the 2018-2022 NPO funding round, the number of NPOs in Coventry increased to five, the new additions being Open Theatre and Culture Coventry (which transitioned from MPM status to an NPO).

Coventry's mainstream cultural spaces, both before and after City of Culture, are parts of the existing cultural institutions such as the Belgrade Theatre and the Herbert Art Gallery & Museum. Historically, Coventry has had a bubbling and thriving fringe scene, despite its difficulties in finding a permanent home. Temporary exhibition space in the former Coventry Evening Telegraph Building was lost in July 2017 (prior to development of the building) and that gap was not filled until July 2021 when the LTB Showrooms were created above the Litten Tree pub. The Litten Tree initially closed in February 2023 to allow the building to be redeveloped, it has since reopened with an expanded footprint. Despite this, there remains a limited amount of permanent community arts space in the city.⁸⁰ For many years, Artspace has operated Arcadia, a shop front gallery located within City Arcade which can be hired by individual artists and organisations as exhibition space. Arcadia is due to close in November 2023 to facilitate the City Centre South regeneration project.

Many of the immediate region's cultural organisations worked together in the years prior to the UK CoC 2021 bid through the CW8 group (established in 2014). This group comprised eight of the region's major cultural and tourist assets: the Belgrade Theatre, Warwick Arts Centre, Coventry Cathedral, British Motor Museum, Royal Shakespeare Company, Warwick Castle, Compton Verney, and Culture Coventry. Initially CW8 was created as a means of allowing the large-scale organisations and NPOs to showcase their key role and contribution to the local economy (based on a combined turnover of £88m in 2013/14).⁸¹ The group shared knowledge and insights for how to better work together and drive culture and tourism in the immediate region. By the time of UK CoC 2021, the group had expanded to become CW10, with the additions of Shakespeare's Birthplace Trust and the Coventry City of Culture Trust.

Within Coventry, the thriving independent arts sector also had a strong network through the Friday 13th network. This was established in 2013 by a small cross-discipline group of artists and it continues to champion and support the local arts sector within the city. Further, within the city there is a growing appetite for regular arts and cultural festivals such as the successful Coventry Biennial, which was formed in 2017 as an artist-led, strategic response to the city's publishing of a 10 year cultural strategy and the bid to become UK City of Culture. With each iteration, Coventry Biennial has grown in size and scope.



Image Credit: University of Warwick

HERITAGE

The Historic Coventry Trust was founded in 2011 as The Charterhouse Preservation Trust, but it took on a wider brief after three years.⁸² Since then, it has negotiated with CCC for the asset transfer of some 22 historic properties across the city. In the years leading up to the UK CoC 2021 year, the Historic Coventry Trust redeveloped and restored a number of key assets, two of which – Drapers’ Hall and the London Road Cemetery – have since opened and become key cultural and heritage assets, including hosting a number of events during the UK CoC 2021 programme.⁸³ Since the end of the UK CoC 2021 year, Historic Coventry Trust opened Charterhouse in April 2023.

The Cathedral Quarter Alliance was formed by Historic Coventry Trust in 2019. The Cathedral Quarter encompasses Coventry Cathedral, the medieval St Mary’s Guildhall, the Herbert Art Gallery & Museum, and Holy Trinity Church. The Cathedral Quarter has become a major destination within Coventry city centre.

A survey undertaken by the Royal Society of Arts in 2016 found Coventry to be in the bottom 35% of cultural heritage provision in the UK. The finding was based on a wide range of indicators including number of heritage assets and use of heritage assets (visitors, engagements, and volunteering).⁸⁴ The report went on to highlight that without investment the city would be unable to secure the future of key heritage assets – a risk that was highlighted in the final bid for the UK CoC 2021 title.



Image Credit: Historic Coventry Trust



Image Credit: Historic Coventry Trust



Image Credit: Mark Scott



Coventry is host to the annual Godiva Festival which takes place in War Memorial Park each year. The festival first took place as a day-long event in 1997 and became a three-day festival the following year. Until 2019, Godiva Festival was a free, ticketless festival that anyone could attend. Ticketing charges were then introduced with the aim of covering a proportion of the costs. However, the tickets remain affordable in comparison to festivals of a similar size. MotoFest takes place annually, celebrating the city’s rich motoring heritage.⁸⁵

“ However, the power of the title is transformational within itself. Coventry UK CoC 2021 did not root itself in cultural heritage in the traditional sense, but focused on cultivating the natural heritage of the city through green and environmental programmes/initiatives. But the title allowed heritage organisations within the city to draw significant inward investment, accelerating their organisational growth and heritage restoration/ redevelopment plans. ”



WARWICK UK CITIES OF CULTURE PROJECT FUTURE TRENDS SERIES: MAXIMISING AND MEASURING THE VALUE OF HERITAGE, DECEMBER 2022

CULTURAL PARTICIPATION & AUDIENCES

Data from the DCMS's Taking Part Survey (April 2017–March 2018) shows that 65% of adults in England engaged with arts and cultural activities three or more times in the previous twelve months.^{86,87}

When using similar criteria, data collected through the Coventry Household Survey (HHS) 2018 found a 52% figure for the city.⁸⁸

This cultural engagement was not distributed evenly across the city. Breaking the Coventry Household Survey figure down to neighbourhood level (MSOA),⁸⁹ there were some areas that had participation rates of 2% and 3%, whereas others had rates as high as 77% and 82%. The HHS 2018 shows that Pubs, Clubs and Bars, and Cinema were the most popular forms of cultural engagement at the time the survey was undertaken, with Faith-Based Activities being the least popular. Pubs, Clubs and Bars, and Cinema fall outside the Arts Council England and DCMS definitions of publicly funded culture.

In 2018/19 the average ticket yield was £21.42 for arts venues in Coventry (average price spent on a single ticket, not including complimentary tickets).⁹⁰



Image Credit: Coventry City of Culture Trust

Table 3 – Arts and culture participation by artform as evidenced in the HHS 2018.

Image Credit: David Levene



EMPLOYMENT IN THE CREATIVE AND CULTURAL SECTORS

In 2019, employment in the creative and cultural industries totalled 6,405 in Coventry, representing 3.9% of the 165,000 jobs within Coventry. Within the DCMS subsector 'music, performing and visual arts', there were 330 people employed in Coventry in 2019, comprising 5.2% of all employment in the creative and cultural industries. This proportion of employment was lower than the national average, where employment in music, performing and visual arts comprised 6.7% of all creative and cultural industry employment. Prior to the UK CoC 2021 year, Coventry appeared to be closing the gap to the national average.⁹¹

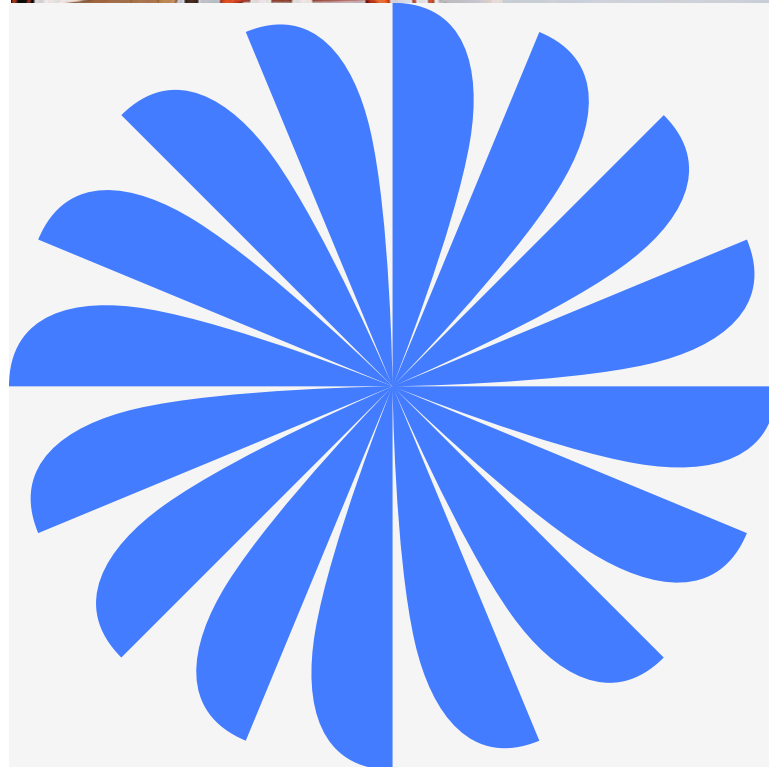
IMPACT OF THE COVID-19 PANDEMIC

Coventry UK CoC 2021 took place during a global health pandemic.

COVID-19 (or coronavirus) is a contagious respiratory disease caused by the SARS-CoV-2 virus. The virus first emerged in December 2019 and quickly spread across the globe. The World Health Organization (WHO) declared the outbreak a public health emergency of international concern (PHEIC) on 20 January 2020, and a pandemic on 11 March 2020. On 5 May 2023, the WHO determined that COVID-19 was an established and ongoing health issue that no longer constitutes a PHEIC.⁹²



*Image Credit: Coventry City of Culture Trust



THE IMPACT OF COVID-19 IN COVENTRY AND ON ITS CITIZENS

The direct impacts of COVID-19 on Coventry and its citizens are evident; up until 30 June 2022, 114,261 cases of COVID-19 had been recorded in the city, equivalent to approximately one third of the city's population; there were 6,378 COVID-19 admissions to University Hospital Coventry and Warwickshire (UHCW) related to COVID-19, and 878 citizens died due to COVID-19. To put this in perspective, more Coventry residents have died from COVID-19 than during the night of the Coventry Blitz on 14/15 November 1940, when much of the city centre was devastated.⁹³

Additionally, COVID-19 has caused long-term health conditions in thousands of residents that affect their day-to-day activities; and the associated lockdowns and restrictions caused disruption to the daily lives of all residents in the city.

National data show that COVID-19 has had a disproportionate impact on some ethnic groups. This trend was not as evident in the data for Coventry, although higher case rates were seen in some of the most deprived areas of the city.⁹⁴

The social and economic upheaval associated with the pandemic and related restrictions has had a negative impact on the city. Metrics from the Household Survey (HHS) undertaken in 2021 show a downward trajectory in social cohesion, satisfaction with the local area where people live, and levels of good health from the baseline established in the HHS 2018. The HHS 2022 demonstrates recovery in certain areas but not to the levels seen pre-pandemic.⁹⁵

Unemployment in Coventry rose by 1.3% between January and December 2019, and January and December 2020 (a bigger increase than regionally and nationally). January to December 2021 saw employment in the city stagnate, with little to no improvement. The employment rate amongst working-age residents of Coventry during 2021 was estimated at 71.3%, a similar figure to 2020 and lower than the regional and national average. The employment rate in 2021 remained lower than it had been before the COVID-19 pandemic (in 2019, the estimated rate was 73.0%). That rate had, up until then, been increasing gradually since 2015, as more citizens found and secured work.

THE IMPACT OF COVID-19 ON THE PLANNING AND DELIVERY OF THE UK CoC 2021

Coventry was awarded the UK CoC 2021 title in December 2017. As with previous Cities of Culture, the aim was to develop a calendar-year programme of activities which would run for 365 days, starting on 1 January 2021.

While impact was varied and everchanging, the entire period of the planning and delivery for the UK CoC 2021 year, including the co-creation approach to programming, was heavily impacted by the COVID-19 pandemic. The various lockdowns and COVID-related government restrictions impacted fundamentally on how people lived and worked, especially if they had existing health conditions.

The immediate impact of the first national lockdown saw the Trust move from planning the UK CoC 2021 year to supporting communities and the local arts sector. The Trust made nine pledges to the city on 18 March 2020 and immediately invested over £300,000 to support livelihoods, create commissions, develop responsive programming, and honour existing contracts and commitments.^{96,97} Partnership building and co-creation activities were moved online, and the Trust offered a full digital programme of activities, many of which were focussed on places and communities in most need, including care home residents, people with experience of homelessness, and citizens experiencing mental health conditions. Further details can be found in the previously published [Progress Report 2](#).

A further impact was that the 'curtain-raiser events' planned for the summer of 2020 were cancelled; the money was repurposed for the immediate support for communities across the city, the local arts sector, and creative freelancers in response to the nine pledges.⁹⁸ Despite the cancellation of curtain-raiser events, the pledges meant that existing contracts and payments were still honoured with suppliers.

Drawing on lessons from Hull UK CoC 2017, the initial plans for UK CoC 2021 had incorporated curtain-raiser events, recognising that they not only act as warm-up events to build up participation in the year, they allow the delivery organisation to stress-test, develop, and improve operational procedures across all delivery departments.⁹⁹



“ The test events wouldn’t have complied with the law, because they were public events that were unnecessary in public spaces gathering more than X number of people together, so they weren’t ever going to be given a license. ”

COVENTRY CITY OF CULTURE TRUST SENIOR MANAGER, NOVEMBER 2020

The most significant change to the originally planned UK CoC 2021 was the start date for the year. On 29 January 2020, the first cases of COVID-19 in the UK were identified. By Monday 16 March 2020, people were being encouraged to work from home and avoid pubs and other places, and by the following Monday, 23 March, the first national lockdown was announced. As this lockdown became elongated, with uncertainty over how long the pandemic would last, the Trust announced on 3 July 2020 that the programme would be delayed, launching in May 2021, which was five months later than anticipated.¹⁰⁰ The decision was made jointly with the key partners, including CCC, the DCMS, West Midlands Police, and delivery partners within the programme. The start date took into consideration other activities taking place in the region also, such as the scheduled start date for the Birmingham Commonwealth Games 2022.



Image Credit: FiveSix Photography



Following the five month delay to the start, the launch event, Coventry Moves, was originally scheduled to take place on Saturday 15 May 2021. Due to the restrictions then in force, there were concerns that the events would draw crowds, which would contravene pandemic guidelines. Following consultation with key partners, the event eventually took place on Saturday 5 June 2021.¹⁰¹ As this date was still prior to the full lifting of COVID-19 restrictions on 19 July 2021, the Trust was not able to widely publicise where activities would be taking place in the city and it therefore designed the day to be enjoyed online through the Trust’s social media platforms and a dedicated website. The event was originally due to have been directed by Australian director Nigel Jamieson and Coventry-based director Justine Themen; however, the ongoing travel restrictions and the closure of the Australian borders meant that Jamieson had to step aside.¹⁰²

Although all restrictions were lifted in July 2021, audience confidence about returning to cultural events remained low across the nation.¹⁰³

Even at the time of writing in 2023, audience figures for cultural events have still not returned to pre-COVID levels. Findings from the Spring 2023 Cultural Participation Monitor run by The Audience Agency found that a third of respondents were attending arts and culture less than pre-pandemic and that 60% of respondents identified that the cost of living crisis was putting them off attending cultural events.¹⁰⁴

The Cultural Participation Monitor first identified that the cost of living crisis was having a detrimental effect on arts and cultural participation in Spring 2022, as the UK CoC 2021 was entering its final months.

Other pandemic impacts were evident for the delivery organisation, partners, and wider sector. Members of the delivery team, partner organisations, and the communities involved in co-creation suffered from illness and had to adapt. Furloughing of key staff within partner organisations had a detrimental effect on the planning stages of the UK CoC 2021 year. This reflected wider sectoral impact whereby approximately 70% of workers in the arts and entertainment sector were furloughed under the Government’s coronavirus job retention scheme (CJRS), the second highest after accommodation and food services.¹⁰⁵

THE IMPACT OF COVID-19 ON TOURISM IN COVENTRY

The bid document for the UK CoC 2021 year identified the potential economic impacts which the title would bring to the city. Calculations at the time estimated that over £106 million would be generated from the impact of tourism in the UK CoC 2021 year.

Retail, leisure, and tourism activity was heavily affected by lockdown restrictions.¹⁰⁶ Restrictions on travel during 2020 had a dramatic effect on visitor figures for Coventry. Overall visitor numbers to Coventry in 2020, measured using the STEAM methodology, were down by 60% when compared with 2019.¹⁰⁷

In June 2020, Visit Britain published the first wave of its tracking survey which aimed to understand the domestic intent to take short breaks and holidays both within the UK and abroad. The survey particularly focussed on the barriers to and concerns about travel at the time of the various survey waves. The anticipated number of UK short breaks during COVID-19 restrictions compared with normal was down by 28%, and for longer UK holidays it was down by 31%. Data from the various survey waves show a slow recovery between the early part of 2020 and late 2021, with the anticipated number of short UK breaks and longer UK holidays gradually increasing.

As restrictions began to relax in 2021, Coventry saw a strong recovery in visitor numbers, economic impact, and employment, as measured by STEAM.

COVID-19 had a noticeable impact on footfall within the city centre.¹⁰⁸ In 2020/21 it was down by 63% when compared with 2019/20, due to the national lockdowns and various restrictions that were in place. There was some recovery during 2021/22, but footfall levels had still not fully recovered, as the annual total was 29% lower than the pre-pandemic levels. Since then, there has been a gradual increase in footfall, such that by January–March 2022 it was 27% below 2019 levels. Comparative figures for January–March 2023 show similar footfall patterns to January–March 2022.¹⁰⁹

Table 4 – Year-on-Year Comparison % Change 2021 vs. 2020, source: West Midlands Growth Company.

YEAR ON YEAR COMPARISON % CHANGE 2021 VS. 2020

	COVENTRY	COVENTRY & WARWICKSHIRE	BLACK COUNTRY	WMCA
VISITOR NUMBERS	103%	97%	90%	72%
ECONOMIC IMPACT	115%	106%	92%	78%
TOTAL EMPLOYMENT	95%	88%	76%	66%





Image Credit: FiveSix Photography

THE IMPACT OF COVID-19 ON THE CREATIVE AND CULTURAL SECTORS

The impact of COVID-19 on the cultural and hospitality sectors was devastating. These sectors rely on being able to bring individuals together for the creation and delivery of shared experiences. In England the pandemic resulted in three national lockdowns and the imposition of strict local restrictions. These put a complete stop to in-person cultural activity for significant periods of time. Retail, leisure, and tourism activity were also heavily affected by lockdown restrictions.

During England's first national lockdown from the end of March 2020 to the beginning of June 2020, there was a 65% decrease in visits to retail and recreation outlets and facilities within the West Midlands Combined Authority area, including Coventry. There was a noticeable sharp decline in cultural sector employment in 2020, when the number of jobs in the West Midlands decreased by over 3,000 to 13,235. By 2021, there were just 12,290 jobs in the cultural sector; this 25% decrease was related to the sector's uncertainty caused by the pandemic. While the trend was not confined to Coventry or to the immediate region, it meant that the delivery of the UK CoC 2021 programme in May 2021 was commencing at a time when the sector had lost one quarter of its workforce within the West Midlands. Drilling down more locally (through employment defined under the geographic area of the Coventry and Warwickshire Local Enterprise Partnership), cultural sector employment decreased by 36% between 2019 and 2021. Data for 2022 are not yet available so it is difficult to ascertain what recovery there has been post-pandemic.

By December 2020, the arts, entertainment, and recreation sector had the second largest uptake for the Coronavirus Job Retention Scheme (after accommodation and food services). Levels of uptake in the West Midlands were comparable to those of England. Alongside this, unique job postings within the West Midlands for cultural occupations have been declining since 2020, year-on-year, demonstrating a significant slowdown and reduction in the creative and cultural sector.

Given the timing of the UK CoC 2021, a pre-year sentiment survey conducted by M-E-L Research disclosed a strong sense that UK CoC 2021 would play an important role in the city's recovery from the pandemic. 93% of respondents indicated that having the UK CoC 2021 title was fairly or very important to helping the local economy recover, and 92% saw it as fairly or very important to helping the city's recovery from the pandemic.

OTHER SOCIAL CHALLENGES DURING THE PERIOD OF UK CoC 2021

Alongside the onset of the pandemic, the world was also shaken by the murder of George Floyd and the subsequent calls for racial justice, voice, and equal representation. This reinforced Trust thinking on how the year's activities could be truly representative of the ethnic profile of the city. At the same time, global concerns around the impact of the environmental crisis were becoming more salient. The original bid document for the UK CoC 2021 title had made no reference to environmental issues but the Trust established the Green Futures programme within the year's activities and legacy programme.¹¹⁰



PART TWO: EVALUATION APPROACH

FROM
VARIOUS
POINTS OF
VIEW

IT IS A NARROW
MIND WHICH CANNOT
LOOK AT A SUBJECT

INTRODUCTION TO THE EVALUATION OF COVENTRY UK CITY OF CULTURE 2021

- THE TERMS OF REFERENCE FOR THE UK CITY OF CULTURE 2021
- ALIGNMENT WITH HM TREASURY'S GREEN BOOK: GUIDANCE ON APPRAISAL AND EVALUATION AND HM TREASURY'S MAGENTA BOOK: CENTRAL GOVERNMENT GUIDANCE ON EVALUATION
- ATTRIBUTION OF MEASURED CHANGES LINKED TO THE INTERVENTION
- PERFORMANCE MEASUREMENT AND EVALUATION STRATEGY

EVALUATION DESIGN AND METHODOLOGY

- THEORY OF CHANGE/STORY OF CHANGE
- EVALUATION QUESTIONS
- GOVERNANCE OF THE MONITORING AND EVALUATION
- TECHNICAL REFERENCE GROUP
- THE RANGE OF EVALUATION STUDIES AND REPORTS
- COLLECTION OF MONITORING DATA
- COVENTRY CULTURAL PLACE PROFILER
- THE COVENTRY HOUSEHOLD SURVEY
- SENTIMENT SURVEYS
- STAKEHOLDER INTERVIEWS
- ECONOMIC IMPACT ASSESSMENT
- SOCIAL RETURN ON INVESTMENT (SROI)
- ADDITIONAL SECONDARY DATA ANALYSIS
- PUBLIC ACCESS TO DATA

OPERATIONAL CHALLENGES FOR THE EVALUATION PROCESS

- CONTEXT
- QUARTERLY REPORTING AND SIGN-OFF
- EVALUATION CONTRACTORS
- EMPHASIS ON ACCOUNTABILITY, METRICS AND VALUE RATHER THAN EXPERIENCE
- LIMITATIONS IN THE CAPTURING AND REPORTING OF DATA
- MANAGING EXPECTATIONS FOR THE MEASUREMENT OF SOCIAL VALUE
- OPERATIONAL CHALLENGES AS A RESULT OF THE TRUST ENTERING ADMINISTRATION



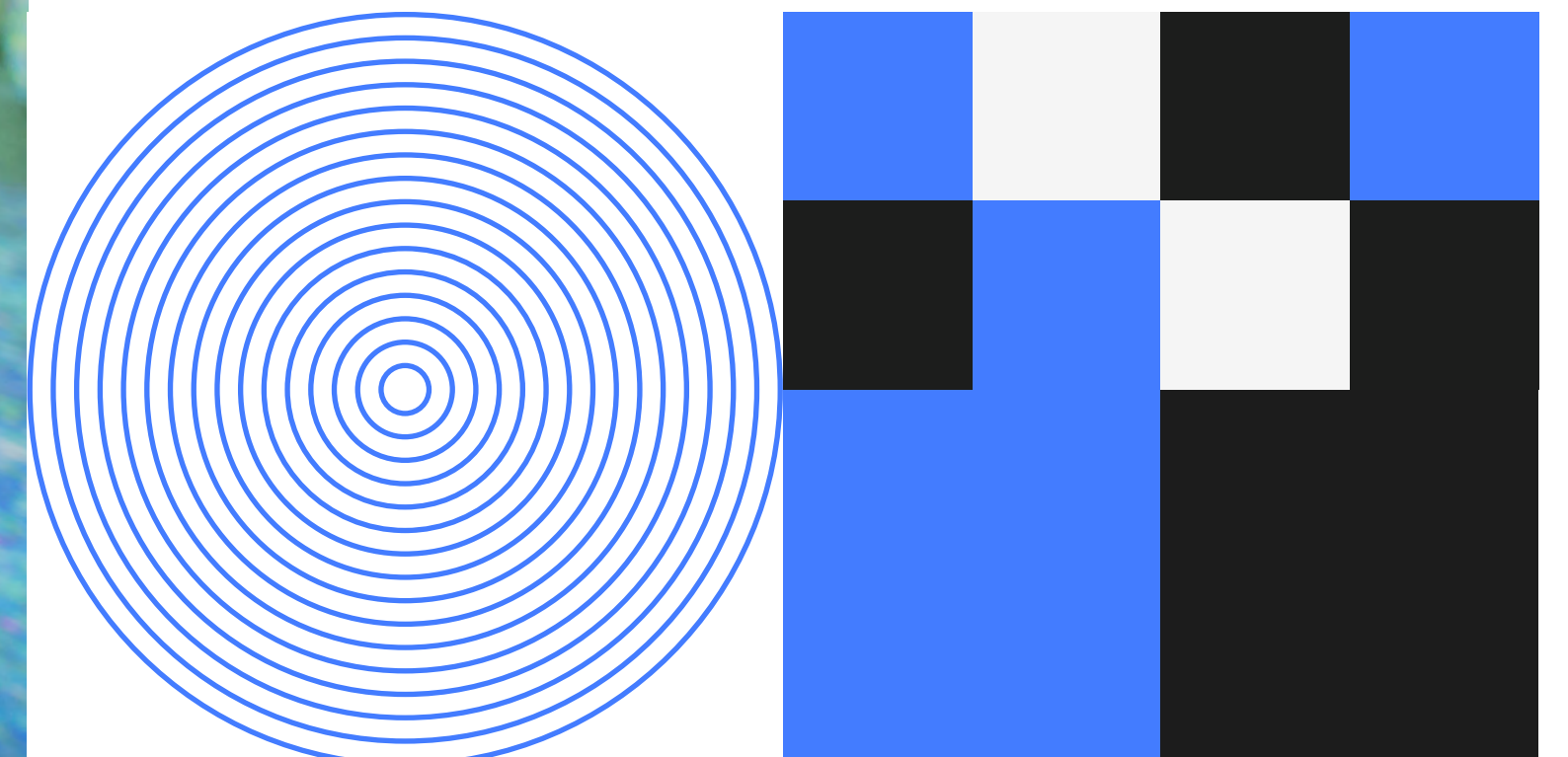
Image Credit: Jamie Gray

THE TERMS OF REFERENCE FOR THE UK CITY OF CULTURE 2021

Following the award of the title in December 2017, the Trust entered into a Memorandum of Understanding with the DCMS (alongside Coventry City Council) which included expectations and requirements for evaluation. Under this memorandum, the responsibility for delivering an evaluation was held by the Trust.

As a result, the evaluation process has focussed more on the activities, outputs, and outcomes of the Trust's programme than on wider contributions from other city stakeholders such as CCC, the local cultural sector, and key anchor institutions, all of which have independently delivered activities and outputs.

The Core Monitoring & Evaluation Team therefore acknowledges that this final evaluation report does not fully capture wider stakeholder contributions to the outcomes and impacts identified in the Theory of Change for the UK CoC 2021. The [archive](#) of additional research, evaluation, and reporting, including significant digital assets, that are referenced and linked to this report go some way towards providing further details and comprehensive insights into the city-wide contributions that took place during Coventry's time as the UK CoC 2021.¹¹¹



ALIGNMENT WITH HM TREASURY'S GREEN BOOK: GUIDANCE ON APPRAISAL AND EVALUATION, AND HM TREASURY'S MAGENTA BOOK: CENTRAL GOVERNMENT GUIDANCE ON EVALUATION

As defined in the [HM Treasury's Green Book: Guidance on Appraisal and Evaluation](#), evaluation can be broken down into two types:

- **Process Evaluation:** this involves assessing whether an intervention is being implemented as intended within its cost envelope, whether the design is working, what is working more or less well, and why. It supports an understanding of the internal processes used to deliver outputs, alongside what was delivered and when.
- **Impact Evaluation:** this involves an objective test of what changes have occurred, the extent of those changes, an assessment of whether they can be attributed to the intervention, and a comparison of benefits to costs. It supports an understanding of the intended and unintended effects of outputs, as well as of how well SMART objectives were achieved.¹¹²

[The HM Treasury Magenta Book: Central Government Guidance on Evaluation](#) defines a third type of appraisal, the Value-for-Money Evaluation. This asks, 'Is this intervention a good use of resources?'¹¹³ As the UK CoC 2021 is a long-term intervention over a number of years, this evaluation is an Impact Evaluation of the benefits of the UK CoC 2021 title. More specifically, it evaluates the expected outcomes and impacts of UK CoC 2021 on the place and people of Coventry in the short term, and what indicators there might be for longer-term legacy. This report does not focus in detail on the efficacy of the operations and mechanisms of the delivery model for the UK CoC 2021 (the process), although it does recognise significant operational challenges and issues in relation to the delivery model.

A separate independent Economic Impact Assessment provides a social cost-benefit analysis of UK CoC 2021, including a Value for Money statement. The findings are drawn upon within this report. The Economic Impact Assessment can be found in [Annex 5: Coventry City of Culture Economic Impact Assessment](#).

A separate independent Social Return On Investment provides a measurement of aspects of the social value of the UK CoC 2021. The findings are drawn upon within this report. The SROI can be found in [Annex 4: The Social Impact of Coventry UK City of Culture 2021](#).



ATTRIBUTION OF MEASURED CHANGES LINKED TO THE INTERVENTION

As part of any evaluation, it is important to assess the extent to which any changes observed have occurred as a direct result of the intervention, which in this case is the UK CoC 2021. That is, the evaluation assesses whether a change can be attributed to the UK CoC 2021.

Potential methodologies for establishing a counterfactual in the context of the UK CoC 2021 were explored as part of the development of the Performance Measurement & Evaluation Strategy. However, during the development of the strategy, it was expected that the UK CoC 2021 would have far more reach than was actually the case. It was hoped that the [Coventry Household Survey](#) could be used to capture the population change for the city as a whole and also the changes for those who actively participated and engaged with the programme. While this has been achieved, it has not been possible to reach the level of technical robustness needed to achieve Level 3 on the Maryland Scientific Methods Scale.

The pandemic and major societal issues (which have already been highlighted in this report) presented a challenge in establishing a counterfactual for this evaluation. However, the evaluation aligns with HM Treasury's Green Book: Guidance on Appraisal and Evaluation and HM Treasury's Magenta Book: Central Government Guidance on Evaluation. A 'spatial discontinuity model' was proposed which would have helped to achieve SMS Level 3; however, as the UK CoC 2021 did not attract as many visitors from outside the city as anticipated, it was not possible to undertake this approach.

THE PERFORMANCE MEASUREMENT AND EVALUATION STRATEGY

A Core Monitoring & Evaluation Team (the Evaluators) was formally established in 2019 as a partnership between the University of Warwick, Coventry University, CCC, and the Trust. Team membership over the duration of the UK CoC 2021 project is set out in the acknowledgements at the end of this report. The remit of the team was to evaluate activities, outputs, and outcomes based on monitoring data provided by the Trust and other sources, including the use of external evaluation contractors and independent research from the universities.

In late 2019, the Evaluators produced a Performance Measurement and Evaluation (PM&E) Strategy which outlined the agreed specific evaluation questions, approaches, and methods that the impact evaluation would employ to determine the extent to which the Trust's programme had achieved its outcomes and the basis for learning. The PM&E Strategy utilised a Theory of Change (ToC) evaluation approach.¹¹⁴

The PM&E Strategy established a baseline with progress indicators for the programme's outputs and outcomes. Notwithstanding the significant disruptions and delays of COVID-19, the original PM&E Strategy and the ToC was maintained, even though this required evolving the methodology and investigation of further data sources when, for example, originally planned baseline data sources became unavailable.

It is important to recognise that an impact evaluation is rooted in an assessment of the achievement of agreed outcomes and impacts of the UK CoC 2021 and associated learning, rather than as an assessment of the efficacy of the Trust's operations and processes ('process evaluation'). Therefore, this evaluation is based on the definition of an Impact Evaluation as presented in HM Treasury's Green Book. This final report includes reference to operational issues and challenges (see, also, the CoC Progress Reports) but it was neither intended nor designed to be a process evaluation of the Trust.¹¹⁵

Image Credit: Coventry City of Culture Trust

“The UK CoC 2021 Monitoring and Evaluation process started in 2019, and the Trust's Story of Change and the Performance Monitoring and Evaluation Strategy was published in late 2019 with a revised version published in 2020. This may seem a simple point, but in many previous instances of cultural megaevent programmes, projects and interventions (and policy interventions more generally) evaluation has commenced during or at the end of activities rather than seeking to plan robust, proportionate, and appropriate evaluation data collection at an early stage (including budget and resource requirements).”





EVALUATION DESIGN AND METHODOLOGY

The following section details the high-level design and methodological approach to delivering this evaluation of Coventry's year as UK CoC 2021. The detailed initial evaluation framework was laid out in the [PM&E Strategy](#)

THEORY OF CHANGE/STORY OF CHANGE

Throughout 2019, a Theory of Change (ToC) was established with the senior management team of the Trust. The ToC was derived from the goals of the Cultural Strategy, the various consultations regarding both the Cultural Strategy and the UK CoC 2021 bid, and the potential of the UK CoC 2021 programme to deliver the ambitions set out in the bidding document, but with a recognition of further contextual, city, and policy developments. Thus, from pre-delivery to legacy, the Trust's programming and investment priorities, activities, and outputs were intended to align with the desired transformational change for the city, as embedded within the outcomes in the ToC. Similarly, the ToC served as the basis for negotiations with funders, in that investment was sought for outcomes rather than for discrete projects and activities.

Once activities began and outputs were originated, the ToC became the Story of Change (SoC) to reflect the move from theory-based planning to the story of the delivery of the UK CoC 2021 year.

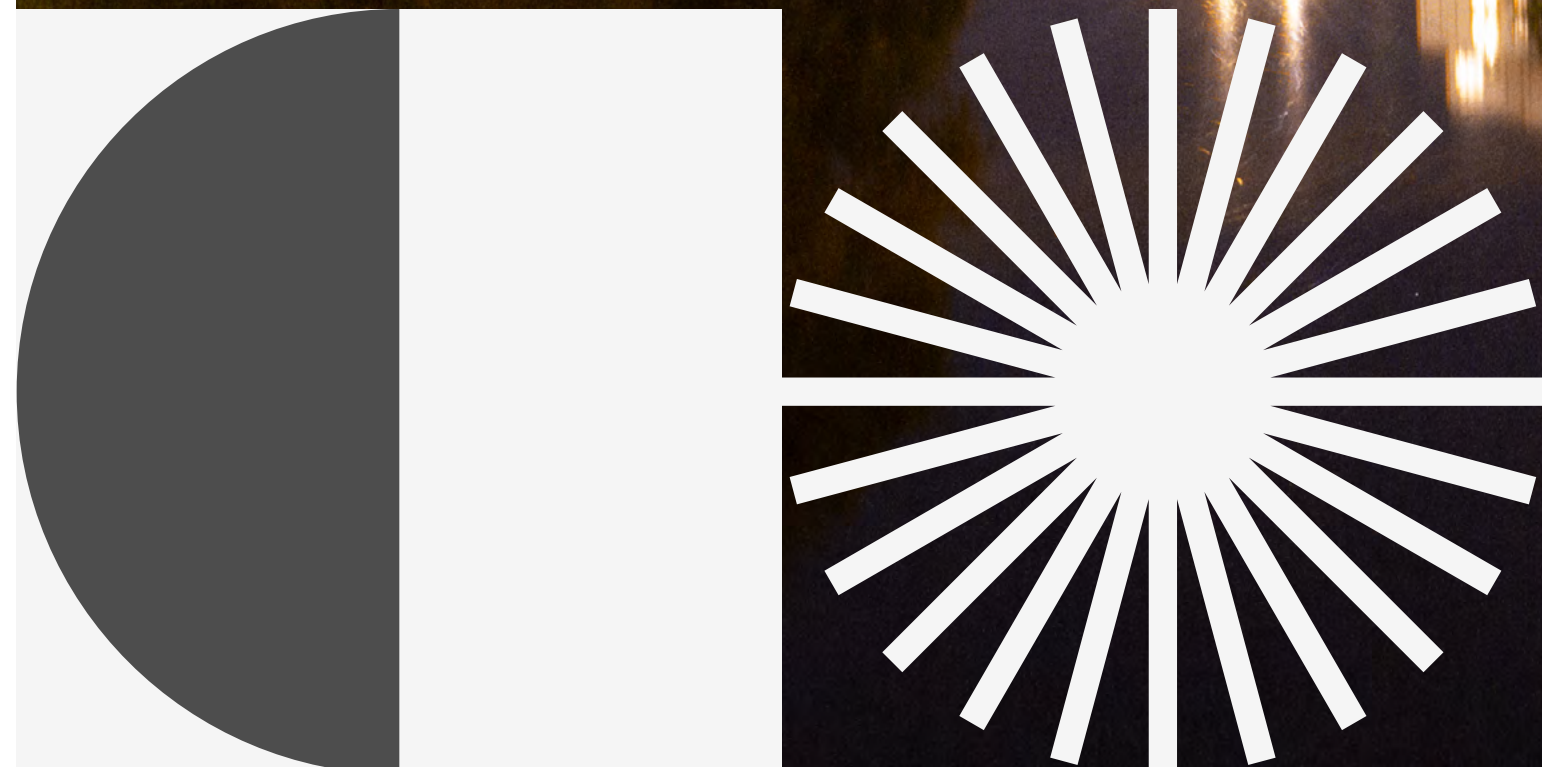


Image Credit: Ludic Rooms



INVESTMENTS

PUBLIC AND PRIVATE INVESTMENTS

INFRASTRUCTURE

TECHNOLOGY

KEY PARTNERS

COMMUNITY AND PUBLIC STAKEHOLDERS

STAFF

VOLUNTEERS

ACTIVITIES

Developing arts and cultural initiatives that further social and economic key issues

Supporting young people and others to play an active role in governance and decision making

Developing strong working relationships with key partners and stakeholders

Developing initiatives targeted at specific protected groups

Working with communities and stakeholders to develop arts and culture events for UK CoC 2021

Employing professional artists to work with communities to co-create core elements of the programme

Developing initiatives that have influence beyond Coventry and UK CoC 2021

OUTPUTS

Programmes, planning and production of events involving Coventry communities

Outreach activities in the community

Model of co-creation established

Participation by under-represented groups

Targeted representation of citizens of the city in cultural leadership and programming

Human resource capacity development in the cultural sector in Coventry

Distribution of 2021 events across Coventry

Increased investment in city projects as a result of UK CoC 2021 profile

Environmentally responsible programming

Combined arts and health initiatives developed in the city and region

Arts and cultural events involving physical activity and other health and wellbeing activities

International cultural exchanges and partnerships

Increased attraction as a destination choice

Coventry's CoC devolved and outcome lead model shapes local, regional and national cultural policy making and funding

Needs based model for cultural delivery and planning

Evidence based decision making

Use of 5G and immersive technology in cultural initiatives

OUTCOMES

Increase in civic pride

Community led production and programming increases cultural participation and activism

Cultural leadership and programming reflects and represents the citizens of the city

There is increased understanding, accessibility and provision of career routes into the cultural and creative sector

Cultural engagement is geographically dispersed across the city

Cultural sector activity makes a significant contribution to the economic, environmental, social, health and wellbeing targets for the region

Coordinated cultural sector capacity and infrastructure is building a sustainable and resilient sector

Investment in culture accelerates inward investment and economic growth in the region

Collaborative national and international cultural programming increases Coventry and the region's global presence

Coventry's innovative and diverse cultural life increases local, national and international tourism to the region

Coventry's model of culture led placemaking influences regional and national policy making

Coventry is recognised as a pioneering model of culture-led inclusive growth

Increased data generation and capture leads to well-informed civic and cultural planning and decision making

Cultural programming is environmentally responsible and promotes environmental awareness

The city makes and develops creative, cultural and civic uses of 5G and immersive technology

IMPACTS

COVENTRY CITIZENS POSITIVELY INFLUENCE AND SHAPE THE CITY THEY WANT TO LIVE IN

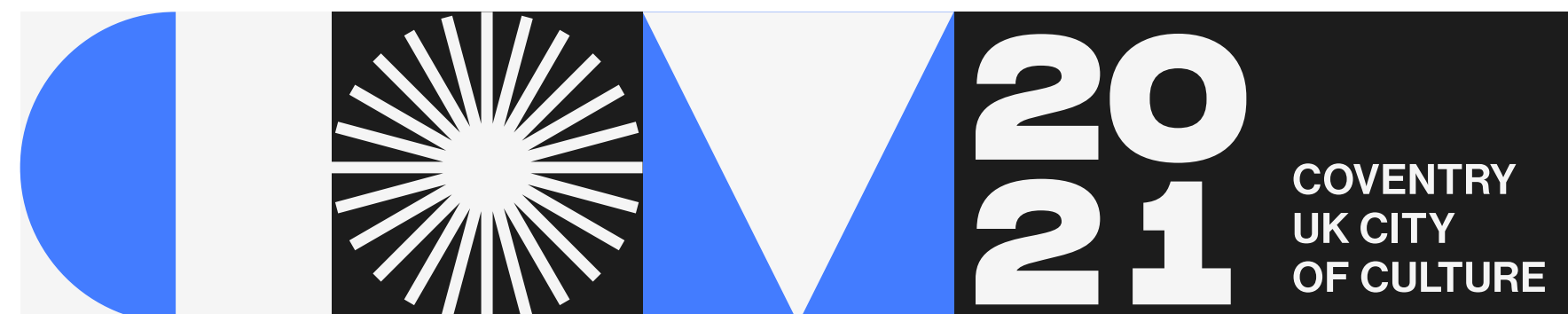
COVENTRY'S CULTURE CONTRIBUTES TO THE SOCIAL AND ECONOMIC PROSPERITY OF THE CITY AND REGION

COVENTRY IS A GLOBAL AND CONNECTED CITY

COVENTRY IS RECOGNISED AS A FUTURE FACING PIONEERING CITY

VISION: WE WILL REIMAGINE THE ROLE OF CULTURE IN A DIVERSE, MODERN BRITAIN, DEMONSTRATING THAT CULTURE IS A FORCE THAT CHANGES LIVES, MOVING COVENTRY AND THE REGION FORWARD

STORY OF CHANGE



EVALUATION QUESTIONS

The PM&E Strategy identified a series of evaluation questions to assess the degree to which the UK CoC 2021 could be considered to have accomplished its desired objectives, the depth and breadth of outcomes achieved, and high-level questions on efficiency. A full list of questions, with links to the corresponding data providing evidence and answers to the questions, is included in Part Four of this report.

The research questions within the PM&E Strategy are grouped against three main themes:

1. The degree to which the objectives of the programme were accomplished, including its continued legacy;
2. The performance of the programme and whether it achieved its expected outcomes;
3. The degree to which the programme was delivered with efficiency, economy, and social value.

Answers to the research questions can be found in [Part Four](#) of this report.



Image Credit: Dylan Parrin

GOVERNANCE OF THE MONITORING AND EVALUATION

The Trust signed a Memorandum of Understanding with the DCMS (along with the City Council) which included expectations and requirements for evaluation. The Trust developed internal monitoring and evaluation systems to work in partnership with the Core M&E Team. As the accountable body, the Trust had sign off on evaluation reports through its governance framework and Board of Trustees (as set out in Figure 8). The Core M&E Team were supported through senior level partner institution oversight from the two universities, Coventry City Council, and a Technical Reference Group.

Image Credit: Dylan Parrin



Figure 8 – Monitoring and Evaluation within the governance structure of the Trust.

COVENTRY CITY OF CULTURE TRUST

AUDIT AND RISK COMMITTEE

Approving financial accounts.

BOARD OF TRUSTEES

Receive updates on M&E related progress and outputs.

EXECUTIVE BOARD

Complete governance oversight into the Coventry City of Culture Trust.

COVENTRY CITY OF CULTURE TRUST

Capturing and releasing monitoring data, commissioning external contractors, reporting to funders, sign-off on interim and final reports, submission of final report.

ANCHOR INSTITUTION OVERSIGHT

University of Warwick, Coventry University and Coventry city council oversight of M&E progress and outputs.

CORE MONITORING AND EVALUATION GROUP

Delivery of PM&E Strategy, evaluation of monitoring data provided by the Trust, providing evaluation data to support funding bids & CCC Scrutiny Committee, managing and incorporating external contractors' data and findings; CCC data and independent studies, interim and final reporting.

TECHNICAL REFERENCE GROUP

Quarterly meetings, external oversight, advising on methods, reviewing and commenting on interim and final reporting.

“ This evaluation does not shy away from what could have been done differently, or gone better during the year. ”

AMY FINCH, HEAD OF POLICY AND IMPACT - SPIRIT OF 2012, OCTOBER 2023



Image Credit: David Levene

TECHNICAL REFERENCE GROUP

A Technical Reference Group was established in late 2019 to provide oversight of the Monitoring and Evaluation Programme for Coventry UK CoC 2021. The Terms of Reference for the Technical Reference Group can be found in the PM&E Strategy. Group members are national experts in social, cultural, and economic evaluation and the membership is listed in the Acknowledgements towards the end of this report. Since formation, the group has met on ten occasions over the duration of the UK CoC 2021 project's lifespan, including pre-year, in-year and post-year.

The group has received copies of all outputs relating to the Monitoring and Evaluation Programme and has had the opportunity to comment on the design and rigour of the evaluation methodologies utilised and the progress of the PM&E Strategy, from initiation through to operationalisation and into reporting.

"I am proud to be associated with this final evaluation as a TRG member. The evaluation approach taken by the partnership in Coventry has broken new ground in what can be done with the evaluation of a major event. It has been approached with rigour, curiosity, and taken an innovative approach throughout. During the course of the evaluation, this work has already promoted conversations between funders, researchers, and local, regional and national government, and the final report will help accelerate these. The partnership have also had a steadfast commitment to making sure this evaluation has a life beyond the City of Culture programme, that it provides evidence and ideas for cultural organisations in the city and beyond.

The richness of data and insights coming out of this collaboration is in itself an important part of the legacy of the City of Culture, and we must ensure that it is accessible to researchers, event organisers and civic and community organisations over the long term. Openness and accessibility have been key principles of the evaluation team from the start. This evaluation does not shy away from what could have been done differently, or gone better during the year. This is absolutely vital if we are to improve the impact of events over the long term – we learn little from evaluations that strip out the nuance and simply stick to the highlights."

Amy Finch, Head of Policy and Impact - Spirit of 2012

THE RANGE OF EVALUATION STUDIES AND REPORTS

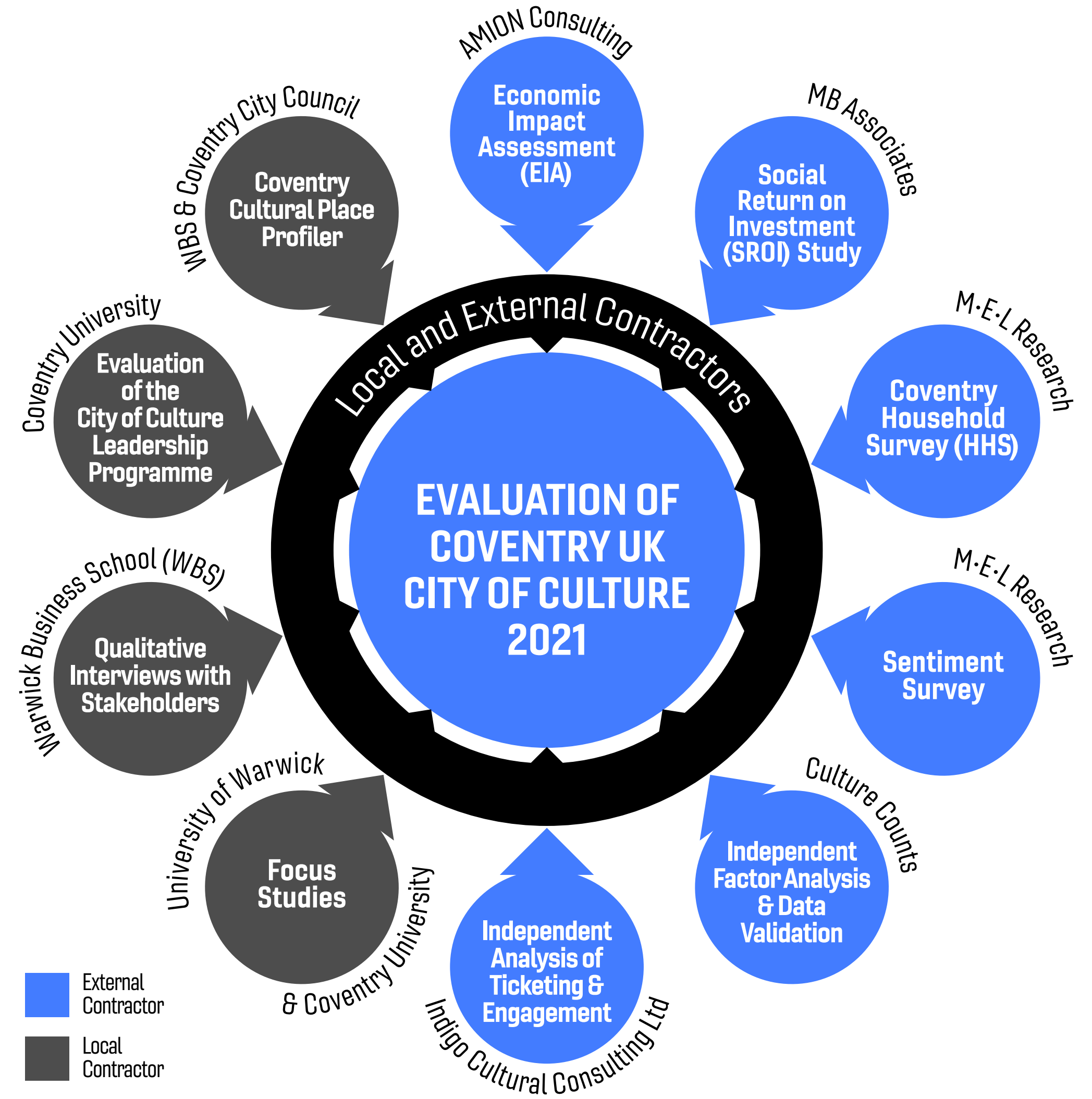
The above menu of data collection for the purposes of evaluation supported and sat within a suite of research and evaluation studies and analyses from independent consultancies and local university researchers contracted by the Trust (with guidance from the Core Monitoring & Evaluation Team).

Figure 9 on the right, summarises the suite of evaluation activity that has contributed to the overall evaluation of the UK CoC 2021, including this final report.

Included in [Appendix 5](#) at the end of this report is a timeline of the major reports and pieces of research which have been released during the course of this evaluation.



Figure 9 – Summary of evaluation activity



COLLECTION OF MONITORING DATA

The collection of monitoring data was the responsibility of the Coventry City of Culture Trust’s Monitoring and Data Team. The data provided by the Trust was the principal source for evaluating outputs and outcomes. The Trust appointed a Monitoring & Evaluation Officer in December 2018. As the PM&E Strategy developed over the course of 2019, the Monitoring & Evaluation Officer role developed into that of Monitoring & Data Manager, who was subsequently joined by a Monitoring Officer, Data Support Officer, and Monitoring & Data Apprentice. This was the team that ensured that monitoring data, such as project data and audience surveys, were generated and that data were in a format that enabled the evaluation processes to fully take place.

Regular Monitoring Data – The collection of regular monitoring data, including the collection of diversity and demographic data from staff, artists/freelancers, and project participants, was also undertaken by the Monitoring and Data Team. Social media metrics and media value were logged, as well as other programme-related metrics. The monitoring of financial data, such as income and expenditure, was not in the purview of the Monitoring and Data Team. A summary of regular monitoring data collected is featured in Table 5.

Project Data – Certain long-term projects involved participants who were surveyed at multiple points during the project’s lifespan. These projects included the City Host Volunteering Programme, the Caring City programme, City of Culture Leadership Programme, and Love Coventry Community Connectors. The Monitoring and Data Team administered surveys and ensured that adequate responses were collected to enable evidence on participants and/or beneficiaries to be effectively monitored across the project.

Survey Data – The Trust’s Monitoring and Data Team was responsible for administering and collecting exit survey data from events associated with the UK CoC 2021 programme. For ticketed events, the primary data collection method was through emailing a post-event survey to the address that ticket bookers had used when booking the event. Members of the Monitoring and Data Team also attended events in person and undertook in-person surveying with audiences; this was the primary data collection method for unticketed events. A total of 9,887 valid responses were collected, which provides a 95% confidence level at a +/- 0.99% margin of error.

Table 5 – Summary of regular monitoring data collected. Please note this table is illustrative only and not an exhaustive list.

CATEGORY	DATA COLLECTED	FREQUENCY
Staff Data	Equality and Diversity Data	Annually
Trustee Data	Equality and Diversity Data	Annually
Engagement Data	Stakeholder Engagement (no. of hours undertaken, stakeholder mapping, geographic location of stakeholders etc.)	Quarterly
Participation Data	Tickets Issued, Engagement at Non-Ticketed Events, Digital Engagement	Continuously
Audience Data	Audience Demographics, Audience Location	Continuously
Freelancer Data	Freelancer Demographics	Continuously
Social Media Data	No. of Followers, Likes, Engagements	Quarterly
Media Value	Media Value as provided by Kantar	Quarterly

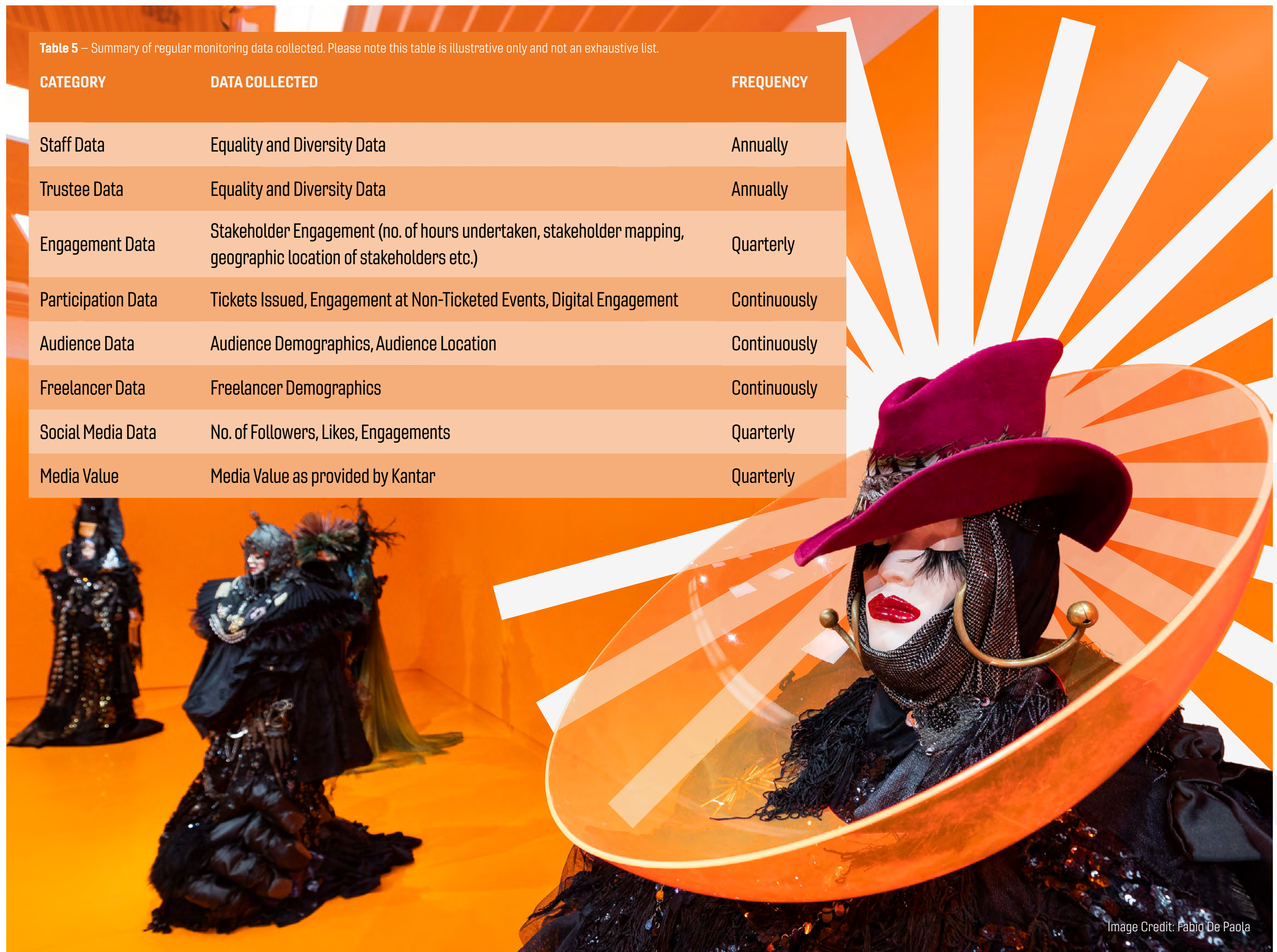


Image Credit: Fabio De Paola

COVENTRY CULTURAL PLACE PROFILER

To support the PM&E Strategy and to provide a resource for cultural organisations in the city, the Coventry Cultural Place Profiler was developed through a partnership that included Warwick Business School, Indigo Ltd, CCC, and the Trust. The purpose of the Cultural Place Profiler is to bring together cultural and non-cultural data presented through geospatial maps at neighbourhood, ward, and city levels. Launched in early 2020, the Place Profiler allowed the Trust to target programming and cultural investments in priority neighbourhoods in the city. The Place Profiler has been utilised within the city by cultural organisations that have used the data to inform programming and make the case for investment from funders.

In addition, research, evaluation, and data expertise across Coventry University and University of Warwick were combined with CCC's data insight and intelligence to bring together granular knowledge of cultural and non-cultural data sources, their potential fusion, and their potential availability at neighbourhood, city, and (comparative) national level. Examples of unique primary datasets generated or bolstered for the evaluation include the Coventry Household Survey and the City of Culture Sentiment Surveys, which sit alongside existing, publicly available datasets such as the Census, Index of Multiple Deprivation, and DCMS Participation Survey.¹¹⁶

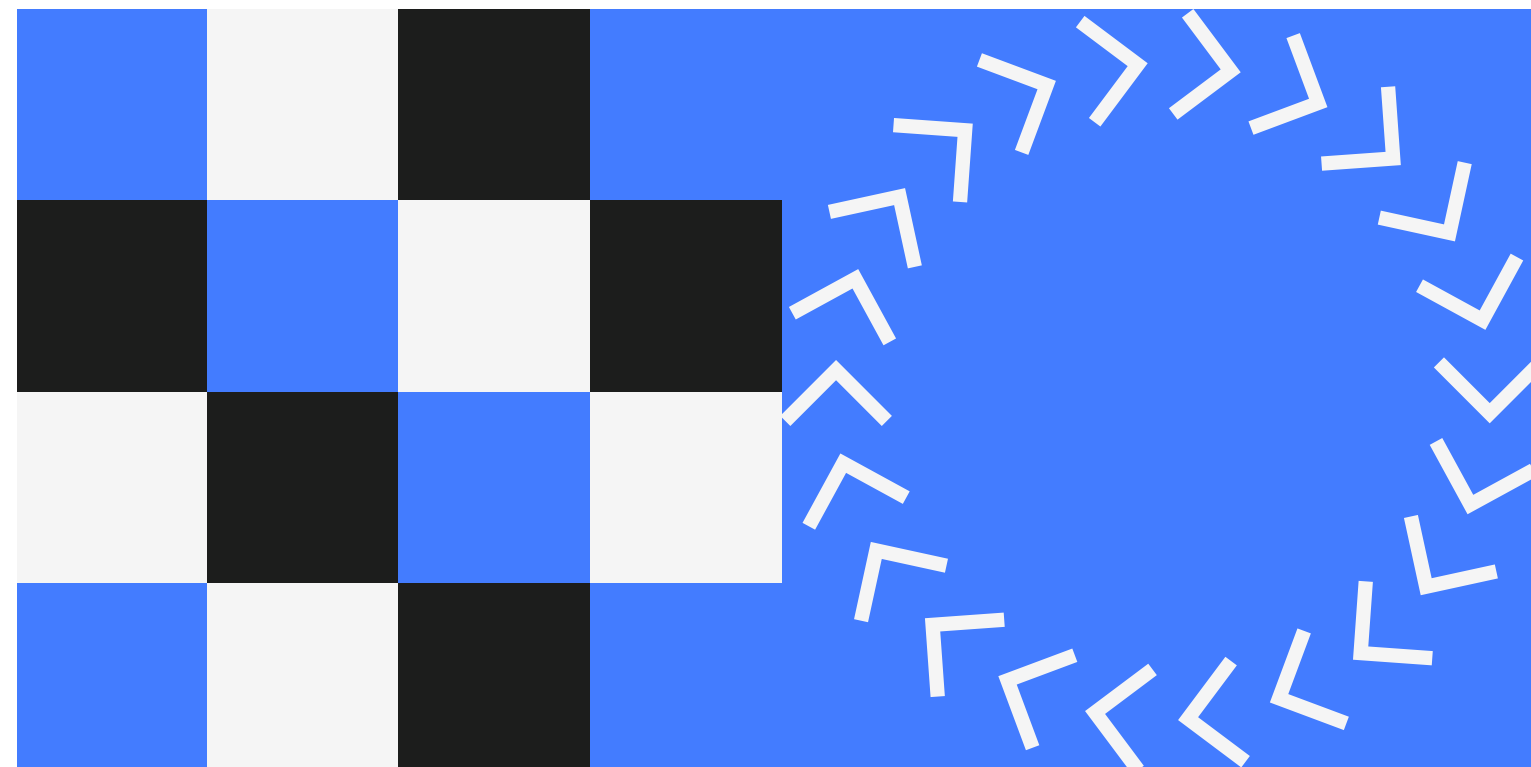


Image Credit: Graeme Braidwood Photography



THE COVENTRY HOUSEHOLD SURVEY

A key element of the baseline material for the evaluation of Coventry UK CoC 2021 is the biennial Coventry Household Survey (HHS), which is conducted by an external independent market research firm commissioned by CCC. There has been some form of HHS in Coventry since 1989, which allows CCC and key partners to have a longitudinal understanding of the citizens of the city and of how the city is evolving over time. M-E-L Research currently holds the contract to deliver the Coventry Household Survey.

The current form of the HHS has been running since April 2016, with some minor changes to questions in various waves. Subsequent surveys were undertaken in April 2018, March 2021 (delayed from 2020 due to COVID-19), and July 2022. A further iteration of the survey in its current form is planned for 2024, which will enable the medium-term impacts of the UK CoC 2021 year to be fully assessed and evaluated.

Data from the 2016 HHS fed into the development of the bidding material for the UK CoC 2021 title and helped to underpin an evidence-led approach that would evolve into the PM&E Strategy. Data from the 2018 HHS informed the baseline for the quantifiable metrics identified within the output and outcome indicators, and subsequent iterations of the Household Survey demonstrate how sentiment and the response to metrics have changed from the 2018 baseline. Whilst the HHS gives a clear indication of changes within the city, any changes since the 2018 base must be considered very carefully.

The impact of COVID-19 on the city and its residents is not to be underestimated. The 2021 HHS saw a noticeable decline across most metrics; the various lockdowns heavily influenced sentiment and experiences in the city. While there is evidence of recovery in the 2022 HHS dataset, many metrics have yet to recover to pre-pandemic levels. Therefore, understanding progress towards outcomes cannot be reliably done by comparing the 2018 base against the 2022 dataset. The survey that forms the HHS is based on a representative sample of the city's population according to demographic information and ONS population estimates.



Image Credit: Joe Bailey

Sample sizes for the various surveys vary from just under 2,100 to over 4,000 individual responses; having these large sample sizes allows Evaluators and other researchers a clear understanding of the reliability and robustness of the results.

Data are collected at a city level, and the analysis can be segmented down to the neighbourhood level (MSOA) for understanding how neighbourhoods and communities have changed. The MSOA analysis should be considered in the context of reducing the sample from a representative city-wide sample with a 2022 confidence interval of $\pm 2.06\%$, to a 50% statistic at a 95% confidence level. The confidence level grows when considering the MSOA sub-population, meaning a wider margin of error is presented.¹¹⁷

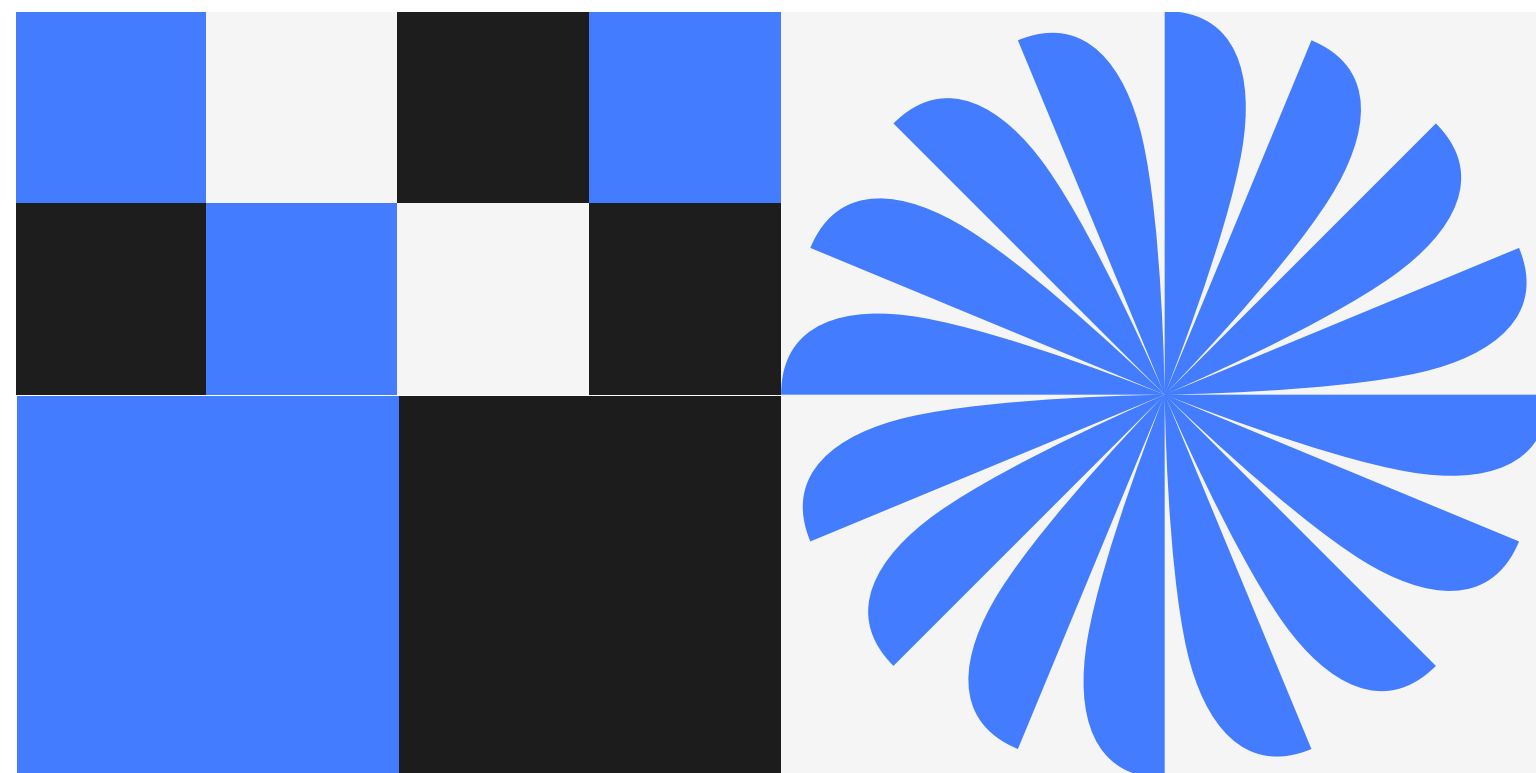


SENTIMENT SURVEYS

Typically, those who are surveyed for a project or intervention are already engaged with an activity or project as a participant or audience member, so it is rare that the evaluation of activities captures those who are not engaging.

In order to capture the feelings and sentiment of residents who were possibly not engaging with the UK CoC 2021 programme, M·E·L Research, a Midlands-based market research company, were commissioned in November 2020 to undertake three waves of sentiment research with a representative sample of citizens from across the city. The three survey waves took place at key moments during the lifespan of the UK CoC 2021 programme. The first wave occurred when the programme was being planned in January 2021 (which was also prior to any major programme announcements), the second wave was mid-way through the UK CoC 2021 year in December 2021, and the third was post-year in July/August 2022. The first and third waves had a sample size of c.1,100 while the mid-year wave had a sample size of c.500.

The primary methodology utilised was telephone interviews. In order to make the telephone research as inclusive as possible, calls were made to randomly generated landline numbers across Coventry and to mobile numbers attributable to Coventry postcodes. Calls to the latter ensured that mobile-only households were not excluded from participation in the research.



The geographic and demographic spread of respondents was carefully controlled to avoid under-representation issues that can result from other methods. Within the last wave of the survey, door-to-door surveying was utilised in areas with a low response rate. Again, this was carefully controlled to ensure that the results were representative of the city.

Due to the smaller sample size within this strand of the evaluation, analysis is not possible at the neighbourhood level (MSOA). However, to allow for robust spatial analysis of the results, wards have been grouped into larger units: North-East, North-West, South-East and South-West.

Table 6 – Geographic groups for the sentiment surveys. Please note these groups are the same geographic groups as the Collaborative City producers.

North-East	North-West	South-West	South-East
Henley	Bablake	Westwood	Upper Stoke
Foleshill	Radford	Wainbody	Lower Stoke
Wyken	Holbrook	Earlsdon	St Michael's
Longford		Woodlands	Binley & Willenhall
		Whoberley	Cheylesmore
		Sherbourne	

There was no pre-requisite for the survey respondent to have participated in or engaged with the UK CoC 2021 programme. This allowed for the findings of this research strand to be a general analysis of sentiment towards the UK CoC 2021 programme from across Coventry.



Image Credit: Garry Jones Photography

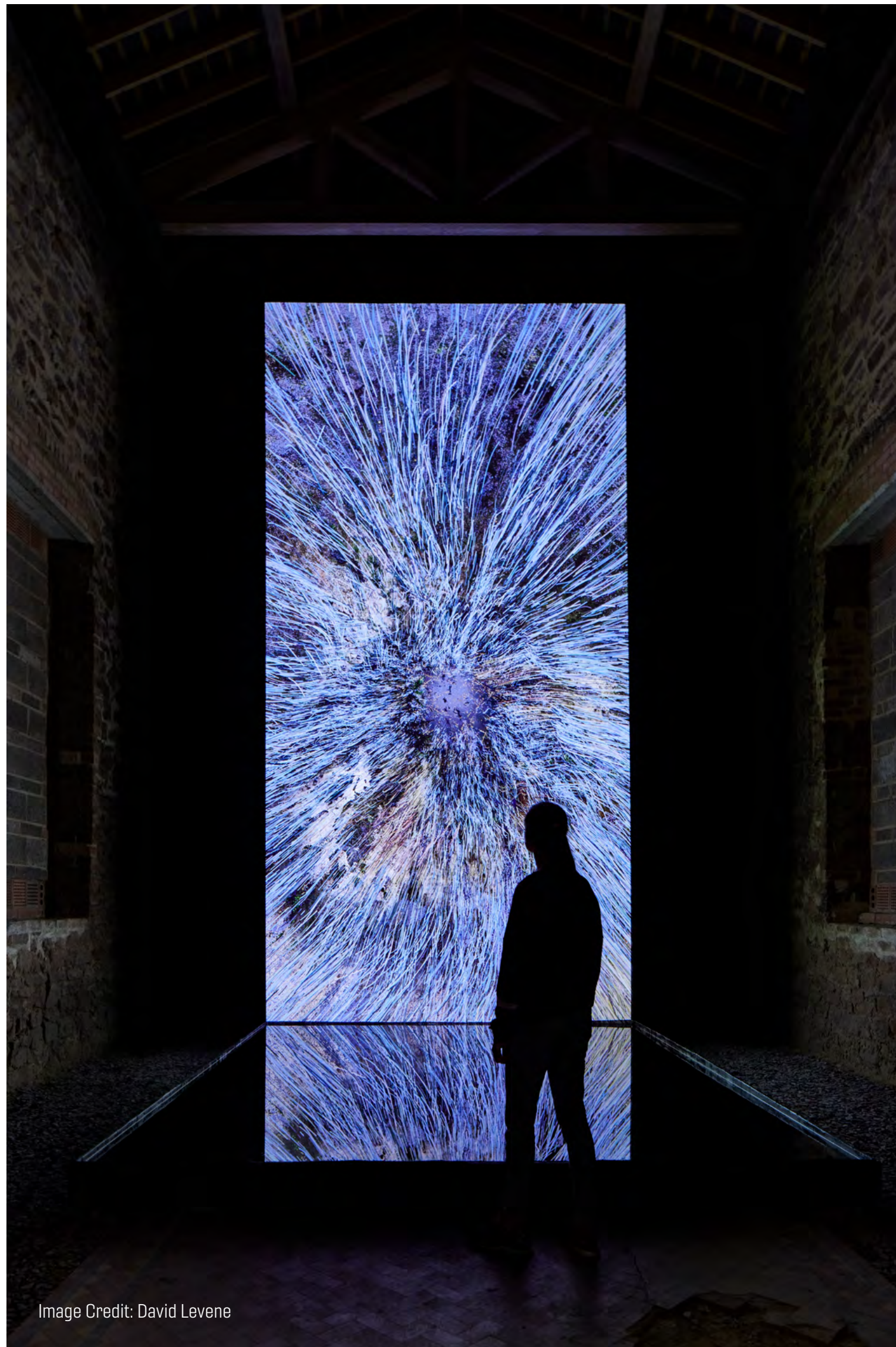


Image Credit: David Levene

STAKEHOLDER INTERVIEWS

Stakeholder interviews were conducted to provide qualitative evidence for how various stakeholders conceptualised the goals of the UK CoC 2021, how they experienced the year's planning and delivery, and their reflections on its successes and challenges. Interview participants included artists from Coventry, freelancers, and staff from cultural organisations, as well as Trust staff, trustees, funders, and partner organisations. A total of 110 interviews were conducted between December 2018 and March 2023 (excluding Focus Studies and other project reports):

- **Phase 1 interviews** (December 2018–February 2020): focussed on aspirations for the UK CoC 2021 year, formal and informal goals of the UK CoC 2021, and early preparation work.
- **Phase 2 interviews** (March 2020–December 2020): centred around the immediate impact of the coronavirus pandemic on Coventry's cultural sector, how the pandemic affected planning for the UK CoC 2021, and the scenario planning process for what could happen in relation to the year.
- **Phase 3 interviews** (January 2021–May 2022): asked about the final build-up of UK CoC 2021 planning, as well as the successes and challenges of the year while it was ongoing.
- **Phase 4 interviews** (June 2022–March 2023): captured stakeholders' reflections on the positive and negative aspects of the UK CoC 2021 year, as well as their plans and aspirations for Coventry and its cultural sector moving forward.

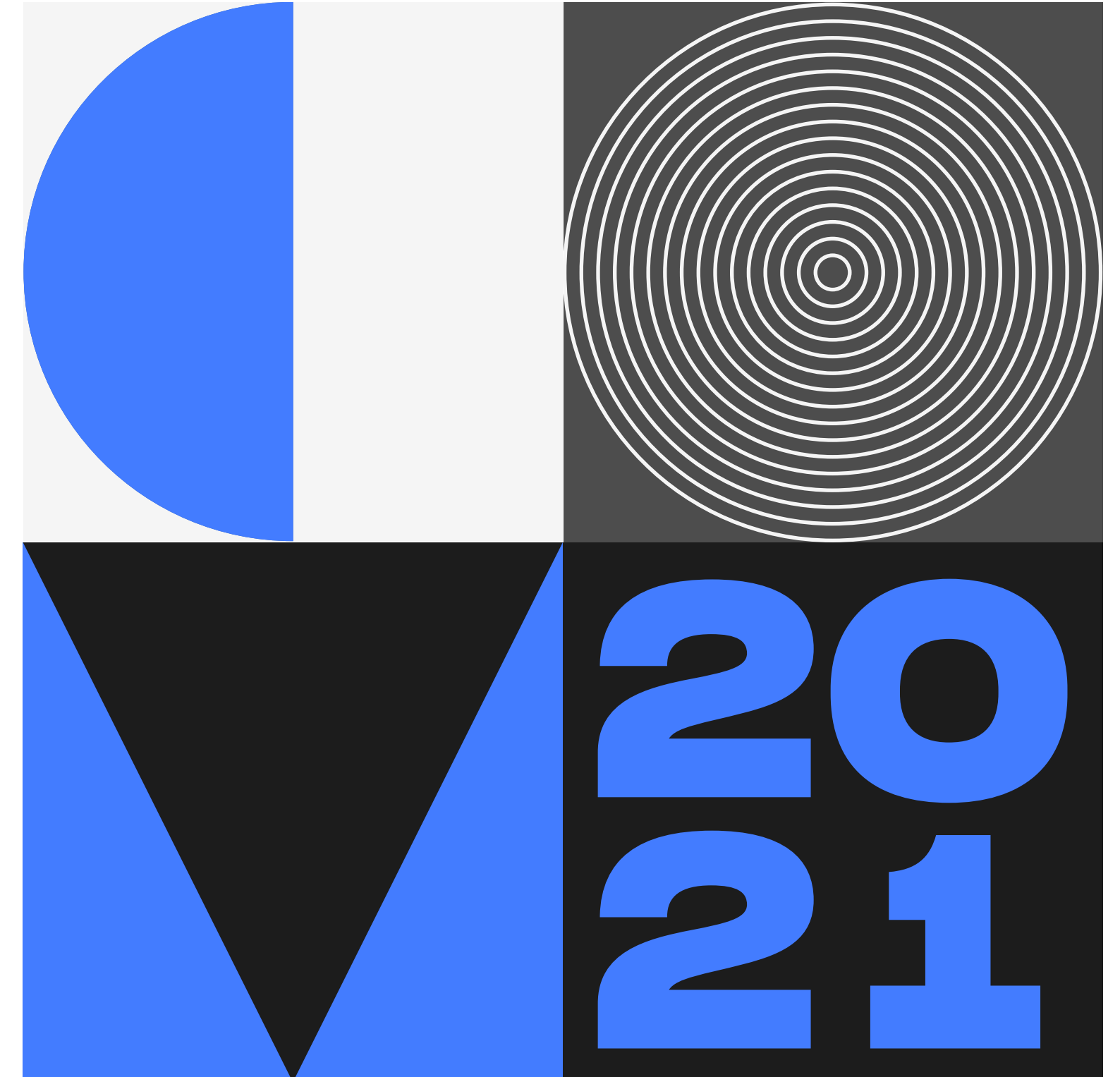
The Phase 4 interviews were disrupted due to news of the Trust's financial position and subsequent entry into administration. Once the news had broken, interview participants were reluctant to contribute due to conversations that were taking place regarding the future of the Trust.

Interview data was analysed using a Gioia inductive methodology. Inductive methods are common in the social sciences, being used to uncover patterns and relationships within qualitative data.

“ The evaluators have highlighted how early pre-year work by the monitoring and evaluation partnership on city, resident and cultural data has supported the ability of the Trust to identify and target 'seldom heard' and under-represented participants and audiences. ”



[COVENTRY UK CITY OF CULTURE 2021 INTERIM REPORT](#)



ECONOMIC IMPACT ASSESSMENT

“ It is now rare that a sporting or cultural mega-event is not subject to a major economic impact assessment. Indeed, the event’s potential hosting is typically driven as much by its economic outcomes as its sporting and cultural impacts.”

 **WARWICK UK CITIES OF CULTURE PROJECT FUTURE TRENDS, INNOVATIONS IN ECONOMIC IMPACT ASSESSMENT**¹¹⁸

AMION Consulting (AMION) were appointed in April 2020 by the Trust to produce an Economic Impact Assessment (EIA) relating to the UK CoC 2021 and covering the period of 2020 to 2024. Due to the COVID-19 pandemic the timetable for delivery of the main UK CoC 2021 Programme was amended to run from May 2021 to May 2022. A baseline report was prepared in July 2021 to establish the baseline figures from which the impact of the programme would be measured and to provide an indication of both the investment secured to that date and the economic impacts arising from the capital works completed or underway.

On 28 February 2023, the Trust went into administration. Subsequently, AMION was appointed by Coventry University on behalf of the evaluation partnership to produce a more limited EIA. The final EIA report has two main purposes:

- an Economic Impact Assessment to quantify the attendances, local spending, employment, Gross Value Added (GVA), volunteering, funding, image, and other impacts of UK CoC 2021 at a local level; and
- a value for money (VfM) assessment of UK CoC 2021 at the national level as well as a place-based analysis in compliance with HM Treasury and relevant Departmental guidance.



Image Credit: Peter Marsh Photography

Whilst more limited in scope, it should be noted that the final EIA is both leading-edge in its use of the DCMS Valuing Culture and Heritage Capital Framework and the application of a national level social cost benefit analysis (CBA), based on the latest approaches set out in the HM Treasury Green Book and Departmental guidance. This provides a stringent test of VfM in its identification of all public sector costs and additionality.

The final EIA has been compiled from the following sources:

- financial information (such as income and expenditure), fundraising, and attendance data which was provided by the partners involved in the management, delivery, and monitoring of the UK CoC 2021; organisations included The Trust, CCC, CU, the UoW, Historic Coventry Trust, ACE, and other cultural institutions;
- performance management and monitoring data, including ticketing information, which was collected throughout the delivery of the programme;
- audience, resident, and volunteer survey data;
- access to online and other secondary data sources; and
- interviews/discussions with key stakeholder organisations (including CCC, WMCA, DCMS, Historic Coventry Trust, CU, and the UoW).

Findings from the final EIA report for the UK CoC 2021 have informed this report. The full final EIA report is located separately from this report in [Annex 5: Coventry City of Culture Economic Impact Assessment](#). That report also incorporates a further five supporting appendices, including an Updated Baseline and Trends Report, and a number of Technical Methodology Notes.

Image Credit: Dylan Parrin



SOCIAL RETURN ON INVESTMENT (SROI)

“ Measuring social value is challenging; representing the changes people experience in their lives as a result of a specific intervention is notoriously difficult. Moreover, value may not manifest immediately. ”



WARWICK UK CITIES OF CULTURE PROJECT FUTURE TRENDS, SOCIAL VALUE CREATION AND MEASUREMENT IN THE CULTURAL SECTOR ¹¹⁹

The Trust appointed MB Associates, a firm of accredited SROI practitioners and consultants, to work alongside the Evaluators to measure aspects of the social value of the UK CoC 2021. It was agreed that the evaluation would innovatively adopt a stakeholder-oriented SROI in accordance with the seven Social Value UK principles set out in the PM&E Strategy. SROI is one of the methodologies commonly used to identify and explain changes in social value, it involves the monetisation of outcomes that do not otherwise have a financial value. Social value includes all significant costs and benefits that affect the welfare and wellbeing of the population, not just market effects, and is consistent with HM Treasury Green Book guidance. The distinctiveness of the SROI approach in comparison with similar approaches such as Cost Benefit Analysis is the requirement to incorporate a stakeholder view which was fundamental to the UK CoC 2021 ToC. A stakeholder-oriented SROI assesses value created from the perspective of stakeholders involved in the intervention. This is in comparison to top-down approaches which adopt standardised models and measures to assess value (and which assume a shared value for all stakeholders). The SROI ratio calculated for each project depicts the monetary amount of social value created for every pound spent on the project.

Commissioning the stakeholder-oriented SROI was rooted in the Trust’s wider commitment to give primacy to the views of stakeholders. Stakeholders included communities, Trust employees, funders, and other partner organisations, all of whom agreed to participate in novel measurement approaches to establish and communicate the social value of programmes.



Image Credit: Joe Bailey

It was originally envisaged that the SROI would be conducted on 20 of the programmed events and aggregated to create an SROI ratio for the entire UK CoC 2021 programme. Piloting of the SROI methodology with 3 early projects highlighted that the complexity of the process meant that an SROI of this nature was not deliverable at scale given time, budget and the on-going context of COVID-19. Rather than conduct a lighter and less insightful intervention across the whole programme, the Trust decided to focus in depth on four SROI case studies, namely HOME: Arts and Homelessness Festival, the Global Youth Summit, Animals by Dens & Signals, and Pirates of the Canal Basin. The aim was to reveal the depth of stakeholder-oriented SROI, accentuating learning and knowledge transfer.

The case studies were selected for their technical and resource-based characteristics (e.g., range of stakeholders, inclusion of seldom-heard groups, established relationships, type of event), with the intent of understanding the value of the social outcomes created for stakeholders across the programme of events. To attain a stakeholder-oriented evaluation of value creation, MBA relied on a set of activities that allowed them to hear directly from stakeholders about project intentions and outcomes.

The activities included:

1. clarifying the scope (the period to cover and the people who will need to be involved);
2. outlining the ‘difference’ that will be made (articulating the intentions for social change, and the chain of events believed to facilitate that change);
3. designing and applying appropriate methods for capturing data around the targeted social changes;
4. using the gathered evidence to determine the nature and value of change (analysis of qualitative and quantitative data on social change).

Findings from the final SROI report have informed this report. The full final SROI report is located in [Annex 4: The Social Impact of Coventry UK City of Culture 2021](#).



Image Credit: FiveSix Photography

ADDITIONAL SECONDARY DATA ANALYSIS

The Evaluators contracted Culture Counts to undertake an independent data analysis of the Coventry Household Survey (2018, 2021, and 2022), the three waves of Sentiment Surveys, exit surveys undertaken by the Trust, and other relevant data. Culture Counts undertook factor analysis against a number of variables, including those identified as baseline metrics in the PM&E Strategy. It analysed the three HHS datasets from 2018, 2021, and 2022 and used indicators of cultural participation to understand the audiences within the city who engage with culture.

For the 2022 dataset, the self-reported indicator of engaging with the UK CoC 2021 has been used to understand engagement at the city level. Key MSOAs (i.e., those with the lowest cultural participation before the UK CoC 2021 year) were identified from the 2018 datasets to see how the UK CoC 2021 intervention impacted on these under-served communities. Demographic data was then examined against the city's demographic data from the 2021 Census to understand who had engaged with the UK CoC 2021 programme and whether or not engagement was positively associated with other variables, including increased civic pride, perceptions of the city, and health and wellbeing. The report from Culture Counts can be found in [Annex 3: Coventry City of Culture 2021; Household, Audience & Sentiment Survey Analysis](#).

To measure engagement with the UK CoC 2021, the Evaluators contracted Indigo Ltd to undertake an independent analysis of the Trust's box office data, engagement numbers collected, and the processes around ticketing and monitoring attendance. The Evaluators instigated this action due to a number of discrepancies in the analysis of box office data provided by the Trust. Indigo examined the ticketing data, verifying other engagement data (from source where possible) to validate the numbers used in this report. Indigo examined the methodologies used to establish ticketing and engagement numbers and assessed them for robustness and rigour, especially with regard to unticketed events. As a result of Indigo's analysis, only the ticketing and audience engagement numbers of highest confidence have been used in this report. Indigo's analysis is available in [Annex 2: Estimated Audience Engagement for Coventry 2021](#). The report includes a broader critique of how ticketing and engagement numbers are generated within festival-type scenarios.

The Trust contracted MTM London to undertake an evaluation of the Trust's broadcast and digital content strategy and other broadcast activities related to the

UK CoC 2021. MTM undertook seven interviews with key stakeholders, the Trust, the BBC, Sky, and The Space. It analysed proprietary data provided by the broadcasters, and information provided by the Trust. MTM also undertook an analysis of social media data. As a result of the Trust's administration, a slimmed down report can be found on the [Evaluating Coventry UK City of Culture 2021](#) website.

PUBLIC ACCESS TO DATA

The Evaluators are supporters of open data and the data used in this report (where possible) is available through the GitHub repository for the [Coventry City Council Insights Team](#).



Image Credit: Jamie Gray

The previous section documents the purpose and operationalisation of the monitoring and evaluation process as originally outlined in the PM&E Strategy. It should be noted that the COVID-19 pandemic put significant strain on the evaluation process, just as it did for UK CoC 2021.

CONTEXT

The development and operationalisation of a monitoring and evaluation process by the Trust and the convened partners over several years has been undertaken in a broader environment that has seen an increase in expectations around evaluation, impact reporting, and learning, including for the cultural and creative industries.

At the time the PM&E Strategy was launched in 2019, the evaluation methodology was still in development. Moreover, determining a methodology and its balance of methods required consideration of a number of factors, such as the growing numbers of stakeholders, numerous known and expected funders (and their organisational evaluation expectations), new developments in government evaluation practice (including the new DCMS Culture and Heritage Capital Framework and an updated HM Treasury Green Book), a programme that was in the early stages of development (given its commitment to co-creation programming), and broader evaluation practice trends that included big data, recognising lived experience, and the structural inequalities within evaluation practice.

The evaluation was committed to being pioneering, innovative, and robust; aims that were in line with the sentiments expressed for Coventry's year of culture. That commitment saw the evaluation programme testing new economic and social value methodologies, including the potential stocks and flows of benefits generated, measurement at scale, measuring wellbeing, seeking granular geo-coded data wherever possible, and questioning the definitions of engagement, participation, attendance, and socio-economic labelling. Upon reflection, it is clear that before, during, and post the year, the evaluation methodology was under constant pressure, and the need for continued and sustained adaptation was a demanding and unexpected requirement for the Evaluators.

OPERATIONAL CHALLENGES FOR THE EVALUATION PROCESS

“Coventry's approach recognised the challenges of such an aim, both in terms of scale (city-wide, year-long, several hundred activities), and the difficulties of applying such techniques to the cultural domain and across methods and disciplinary backgrounds. In that sense, the approach deliberately sought to test boundaries and was aware of the inherent risks of seeking to do so.”



WARWICK UK CITIES OF CULTURE
PROJECT FUTURE TRENDS, INNOVATIONS
IN ECONOMIC IMPACT ASSESSMENT ¹²⁰

Image Credit: Graeme Braidwood Photography

QUARTERLY REPORTING AND SIGN-OFF

The PM&E Strategy proposed an initial process of quarterly progress reporting prior to and during the year (eight reports in total). Three post-year reports extending to November 2024 were also envisaged to capture substantial aspects of legacy and impact development and/or continuation. The impacts of the pandemic saw programme timetables change extensively. The programme activities themselves were massively impacted in scale, nature, and form. Trust responses to societal developments such as lockdown isolation and hardship, cultural recovery, Black Lives Matter, and other unforeseen circumstances are documented in the early quarterly progress reports.

Invariably, this meant that the evaluation also needed to respond to such fast-moving developments in context and activity. Overall, while the level of quarterly reporting was achieved in part (with six reports produced), the timing and nature of the reports themselves did change and adapt within the wider reporting process.

At times, there were tensions between immediate needs for data and commentary to support marketing, communications, and fundraising and the Evaluators responsibility to provide an evidence-led narrative of progress within an environment of change and uncertainty. Similarly, access to and agreement of data and sign-off processes with the Trust became increasingly protracted and problematic given other managerial priorities and internal/external pressures.¹²¹



Image Credit: Coventry City of Culture Trust

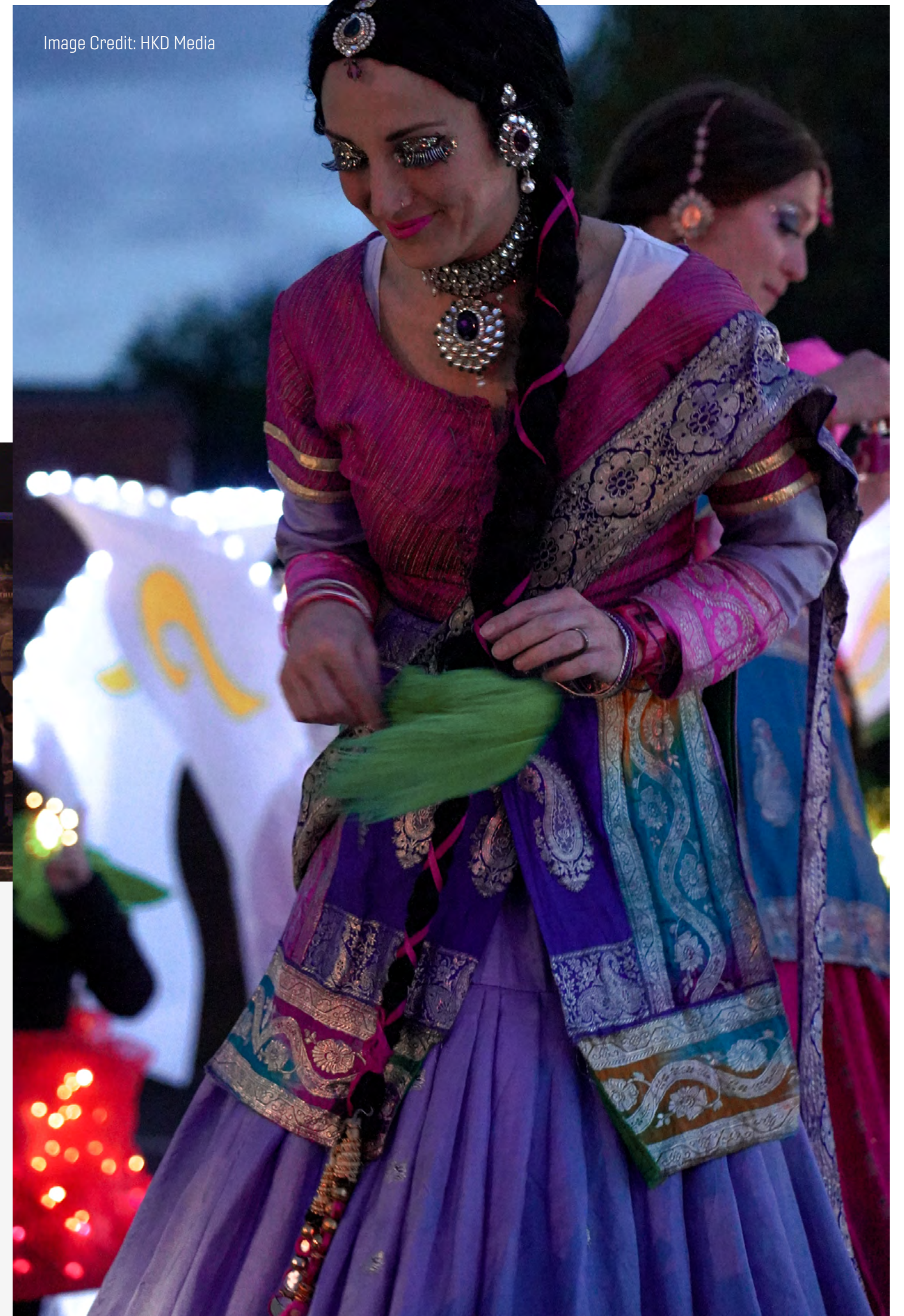
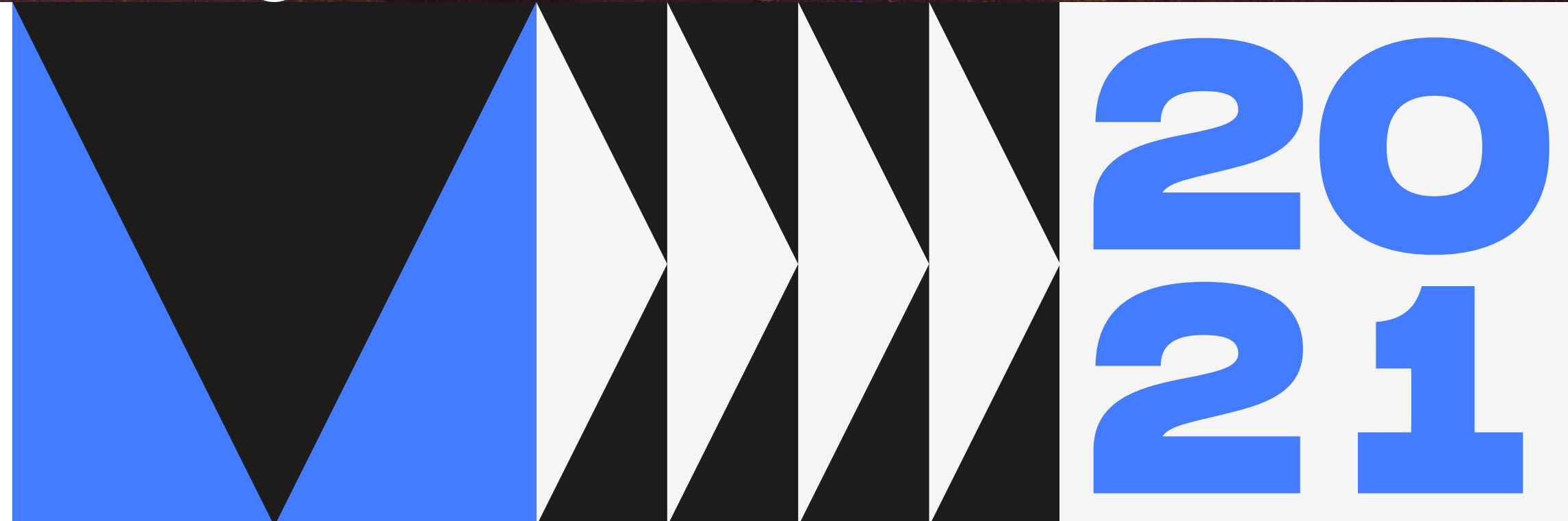


Image Credit: HKD Media



EVALUATION CONTRACTORS

Key elements of the evaluation were the responsibility of procured external contractors of national standing, including the economic impact and social value assessments and the delivery of a city-wide sentiment survey to track a representative sample of residents' attitudes to the title year.

In order to ensure that key elements of the evaluation were of high quality, robust, and innovative, independent and specialist consultants were contracted to meet current evaluation practice guidelines and the commissioning process deliberately considered the ability of the contracted organisations to undertake innovative and leading-edge methodologies. Management of these evaluation partnerships has proved time-consuming, given the contextual challenges of the UK CoC 2021 year and the Trust's administration.

Other studies were procured across collaborative university research teams, within and across the universities. Such collaborations inevitably ceded some control, faced institutional bureaucracies, and needed guidance on outputs. These drawbacks must be set against the advantages of accessing the depth and independence of research expertise, and building future interest and capacity around cultural interventions and social change. Other managerial aspects of contracting were that the funders of particular project activities sought specific evaluations (for example, Arts and Homelessness, City of Culture Leadership Programme).

The two local universities instigated and funded a large number and range of staff and student projects around UK CoC 2021. These were not necessarily research and evaluation per se but they illustrate and provide insight into Coventry and the cultural activity engendered by winning the title. The investment by Coventry Creates in commissions from local artists and freelancers working with university researchers is one such example. Similarly, partners around the city undertook CoC-related activities, and they may have had their own forms of reporting, evaluation, and learning that lie beyond the remit and/or knowledge of this evaluation.

Image Credit: Joe Bailey



“ Ensuring that individual experiences and needs are fairly and justifiably represented in the presented data is a major challenge. ”



WARWICK UK CITIES OF CULTURE
PROJECT FUTURE TRENDS, SOCIAL
VALUE CREATION AND MEASUREMENT
IN THE CULTURAL SECTOR ¹²²

EMPHASIS ON ACCOUNTABILITY RATHER THAN EXPERIENCE

In reviewing the final evaluation methodology and its coverage, it should be reiterated that the evaluation has primarily been of the extent to which the Trust's programme contributed to the outcomes and impacts identified in the ToC. It does not give full account of the wider independent contributions across the city which have resulted from the UK CoC 2021 title. It is not – and nor was it ever intended to be – a process evaluation of the Trust. A comprehensive archive of all the wider independent research outputs is available through the [Evaluating Coventry UK City of Culture 2021](#) website.

The final evaluation report is necessarily led by quantitative data relating to the metrics and key performance indicators set for the outputs and outcomes of the ToC. We consider these data to be those that are most required and requested for accountability by stakeholders and funders, that comply with current dominant articulations of impact and value, and that are appropriate for comparison with other major events. There is also use of qualitative data in the evaluation report; we consider these data to be most relevant for illustrating outcomes from the perspective of different stakeholders, for detecting regularities in how change occurred and for whom, and for offering programmatic and evaluation level learning. However, the sheer scale of UK CoC 2021 means that data cannot fully represent the individual stories and lived experiences of how residents experienced, remembered, and felt about UK CoC 2021.

Image Credit: Doug Peters



Image Credit: Joe Bailey



LIMITATIONS IN THE CAPTURING AND REPORTING OF DATA

We acknowledge here that some items of quantitative data cited in early reports were subsequently replaced as more precise and newer data became available. In that sense, this reinforced the fact that the Evaluators are dependent on the monitoring data generated by the delivery body and their partners. Data is sense-checked, quality-checked, and may on occasion be audited but it is not the usual role of programme evaluation to undertake an 'audit function' of reported data unless specified. This type of oversight role is normally the preserve of the Senior Management Team, Board/Trustees, and Reports to Funders. As the evaluation continued to report monitoring data, it became clear that greater understanding of the captured activities needed to be sourced, and that much of the data received required substantial 'cleaning'. The contracted work by Culture Counts and Indigo are the two clearest examples of measures that addressed the need to respond.

“The [evaluation] plan assumed that if this ambition was achieved it would provide data in time to support planning and delivery based on a series of live dashboards. For various reasons it has taken until October 2021 (five months through the event year) to establish the flow of accurate and comprehensive data required for live dashboards. Capturing data from various external ticketing sources including Assembly for the Festival Gardens has proved difficult.”



COVENTRY UK CITY OF CULTURE 2021 INTERIM REPORT

In order to capture geo-coded data for the impact of UK CoC 2021 on different neighbourhoods, communities, and residents with protected characteristics, a strategic decision was made to ticket all events including free events. A central ticketing platform was commissioned, and the evaluation was dependent on regular and accurate reporting from this platform.



Image Credit: Reel Master Production

In practice, this reporting was, for operational reasons, neither regular nor accurate, and it required regular updating and verification.

This meant that the ticketing and programming data required extensive work to remove double counting of events and attendances. Given that ticketing data was proving to be an unreliable indicator of unique attendances at events, particularly free events in local neighbourhoods, the evaluation used physical means for counting attendance, as well as measures from the survey responses. Significant variances between tickets issued and actual numbers attending were discovered. Human error in the scanning of tickets for every attendee combined with the practice of giving entry to unticketed attendees at free and large-scale events were found to impact on the reliability of ticketing data as a measure of unique attendances. In some instances, the number of attendees exceeded the number of tickets issued or available and, in others, unique attendances were significantly lower. The Evaluators worked with data analysts from DCMS to agree methods for establishing actual and unique attendances so far as this was possible.

For this final evaluation report, additional external expertise and capacity has been commissioned to further enhance data cleaning and reporting. The original desire of the Evaluators to report almost in real time and in a transparent manner has left a more challenging environment for the final report, given that some public mistrust has been generated amongst local public broadcasters, social media, and some local politicians by the 'inaccuracies' – and perceived advocacy – of earlier progress reporting.

“It became evident through projects early within the programme which involved certain groups, the use of traditional methods of data collection such as a survey were not appropriate. Due to language barriers, access needs and the nature of the workshop sessions or events taking place, the response rate for both baseline and endline surveying was low or non-existent.”



PERFORMANCE MEASUREMENT & EVALUATION, EVALUATION OF THE CARING CITY PROGRAMME

MANAGING EXPECTATIONS FOR THE MEASUREMENT OF SOCIAL VALUE

The stakeholder-oriented social value assessment (SVA) or social return on investment (SROI) study raised a series of particular evaluation challenges. Firstly, as it relies heavily on establishing relationships with stakeholders in order for them to engage in the evaluation techniques before and after interventions, there were issues around participant resistance and participant sheltering, especially when event producers did not fully understand the benefits of participating in evaluation. Secondly, there are methodological limitations to this SROI style, including the assessment of baseline data for 'before' conditions where events have already started, difficulties in calculating the value created from one event when participants are engaging in multiple events across the entire programme, and the fair representation of all lived experience in both data collection methods and the presentation of results. Thirdly, the SROI encountered critical resource and timing challenges, forcing the Evaluators to undertake 4 in-depth studies instead of 20 at surface level (although this lends itself to deeper understanding of the social change mechanisms). However, even this was expensive and time consuming in comparison with the traditional top-down SROI approach. Alongside the cost of conducting this type of evaluation is the challenge of presenting the results to facilitate transparency and interpretation.

“ We suggest that future evaluation efforts are strategic and representational rather than universal and standard. Efforts should also be made to determine the potential additional causes of this resistance (e.g., perhaps it is erroneously taken for granted that people know how to create narrative-based evaluations, which could be remedied by offering training in these techniques). ”

“ At present, there is no agreed method for valuing the flow of services that culture and heritage assets provide to the people and businesses that engage with them. This means these types of services are implicitly valued at zero, potentially leading to sub-optimal decisions around investments and maintenance. ”

VALUING CULTURE AND HERITAGE CAPITAL: A FRAMEWORK TOWARDS INFORMING DECISION MAKING, 2021

The DCMS launched the Cultural and Heritage Capital (CHC) Programme, together with its arm's length bodies and stakeholders, and this will develop a formal approach for valuing culture and heritage called the Culture and Heritage Capital Approach, to address this gap in the evidence base.

This evaluation has attempted to contribute to the DCMS programme, but given the CHC programme is in its infancy, this has posed challenges to valuing impacts of UK CoC 2021, and demonstrates the need for DCMS CHC programme for the evaluation of events.



Image Credit: Graeme Braidwood Photography



Image Credit: Joe Bailey

OPERATIONAL CHALLENGES AS A RESULT OF THE TRUST ENTERING ADMINISTRATION

At the end of February 2023, the Trust went into administration. This created operational challenges for the evaluation process. As already noted, there was a Memorandum of Understanding between the Trust and the DCMS (alongside Coventry City Council) which included expectations and requirements for evaluation; as such, contractors that were completing the evaluation work were contracted by the Trust (which had responsibility for delivering an evaluation) and not by the university-based Evaluators. As the Trust entered administration, some of those contractors became creditors, which put key elements of the evaluation at risk. The Evaluators had to adapt and change plans, which included sourcing further external funds and resources for the evaluation to ensure that evaluation partners contracted with the Trust could receive payment.

The Evaluators are indebted to the contractors who have contributed to this report and wish to place on record that they are thankful for positive conversations and solutions that have ensured that the evaluation could be completed.

The above discussion concerns specific operational challenges to the evaluation. More reflective learning insights into the evaluation process can be found in [Evaluating UK CoC 2021: Overall Team Reflections and Learning in Part Four](#).

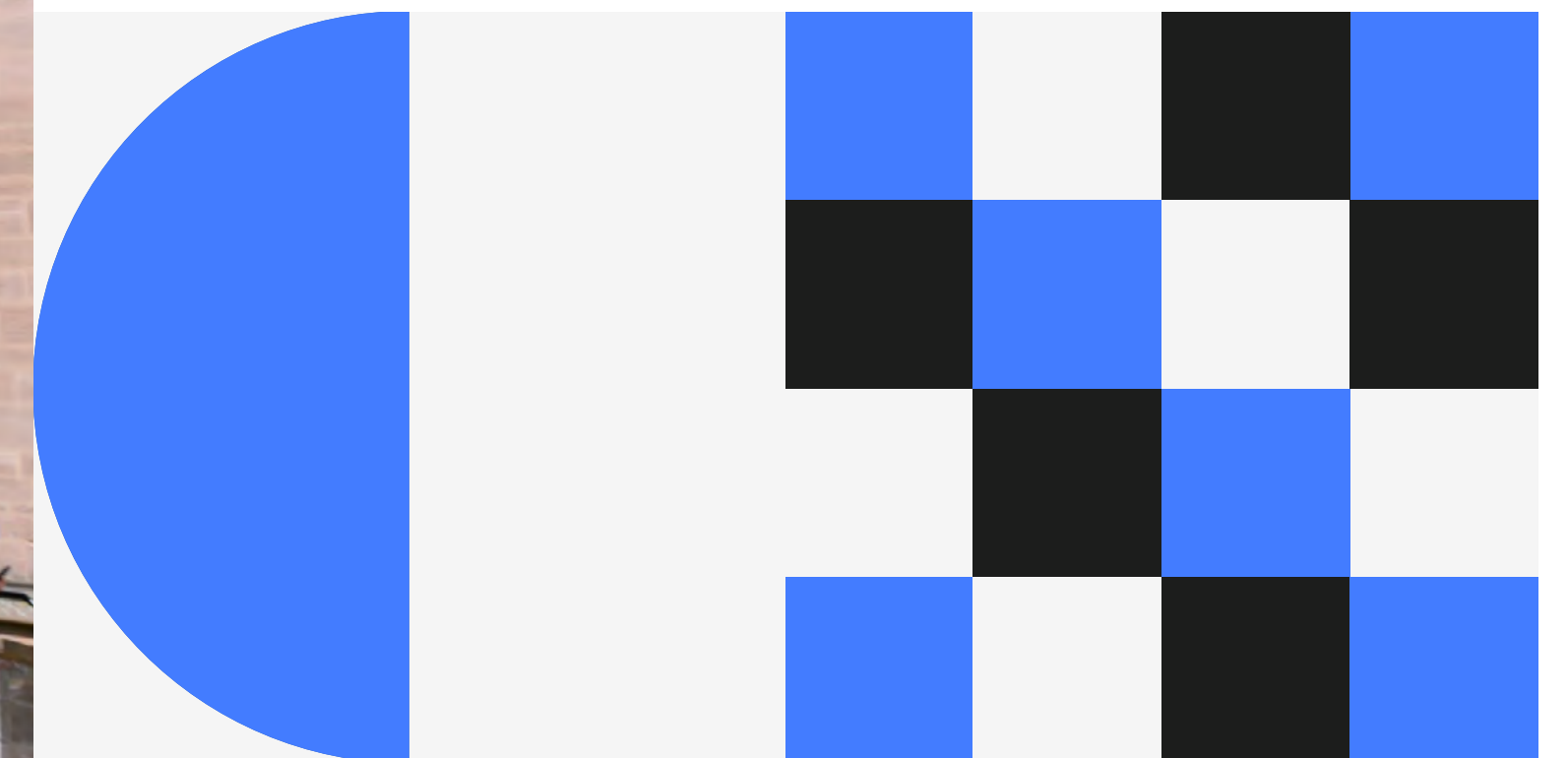


Image Credit: FiveSix Photography

PART THREE: UK CoC 2021 PROGRAMME INSIGHTS



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2021



INTRODUCTION

Part Three uses the range of data collection, reporting, and studies used in the evaluation methodology to report on and analyse a selection of key activities, outputs, and outcomes of UK CoC 2021. Full reporting of data on ToC outputs and outcomes is provided in Appendices 1 to 4. These are then combined with the analyses in this section to report against expected UK CoC 2021 Impacts in Part Four.

While the volume of data involved in the evaluation makes it impossible to include every piece of data within this section, we now present some of the key statistics and analysis that have formed the basis of the conclusions presented in Part Four of this report. Data in this part relate to five key areas:

- 1. Organisational and Programme Spend** – this section presents data relating to the workforce of the Trust, the spend the Trust made into the local arts sector and infrastructure, how the Trust worked internationally, the City Host Volunteer Programme, freelancers engaged by the Trust, COVID-19 support to the local arts sector, and the investment made into local community groups.
- 2. Developing and Widening Participation and Engagement** – this section presents data relating to the Trust's activity on making the programme as accessible as possible in addition to participation and engagement data.
- 3. Social Impact** – this section presents the headline findings from the externally undertaken Social Return On Investment Study. The full final SROI report is located in [Annex 4: The Social Impact of Coventry UK City of Culture 2021](#).
- 4. Economic Impact** – this section presents the headline findings from the externally undertaken Economic Impact Assessment. The full final EIA report is located separately from this report in [Annex 5: Coventry City of Culture Economic Impact Assessment](#). That report also incorporates a further two supporting appendices, an Updated Baseline and Trends Report, and a Technical Methodology Note.
- 5. Learning Insights from Stakeholder Interviews** – throughout the evaluation process, qualitative interviews have been taking place with key stakeholders involved in the UK CoC 2021. What is presented here is key learning insights which have been recurrent through those interviews.

Data relating to Output and Outcome Indicators are located in Appendices 1 to 4 at the conclusion of this report.

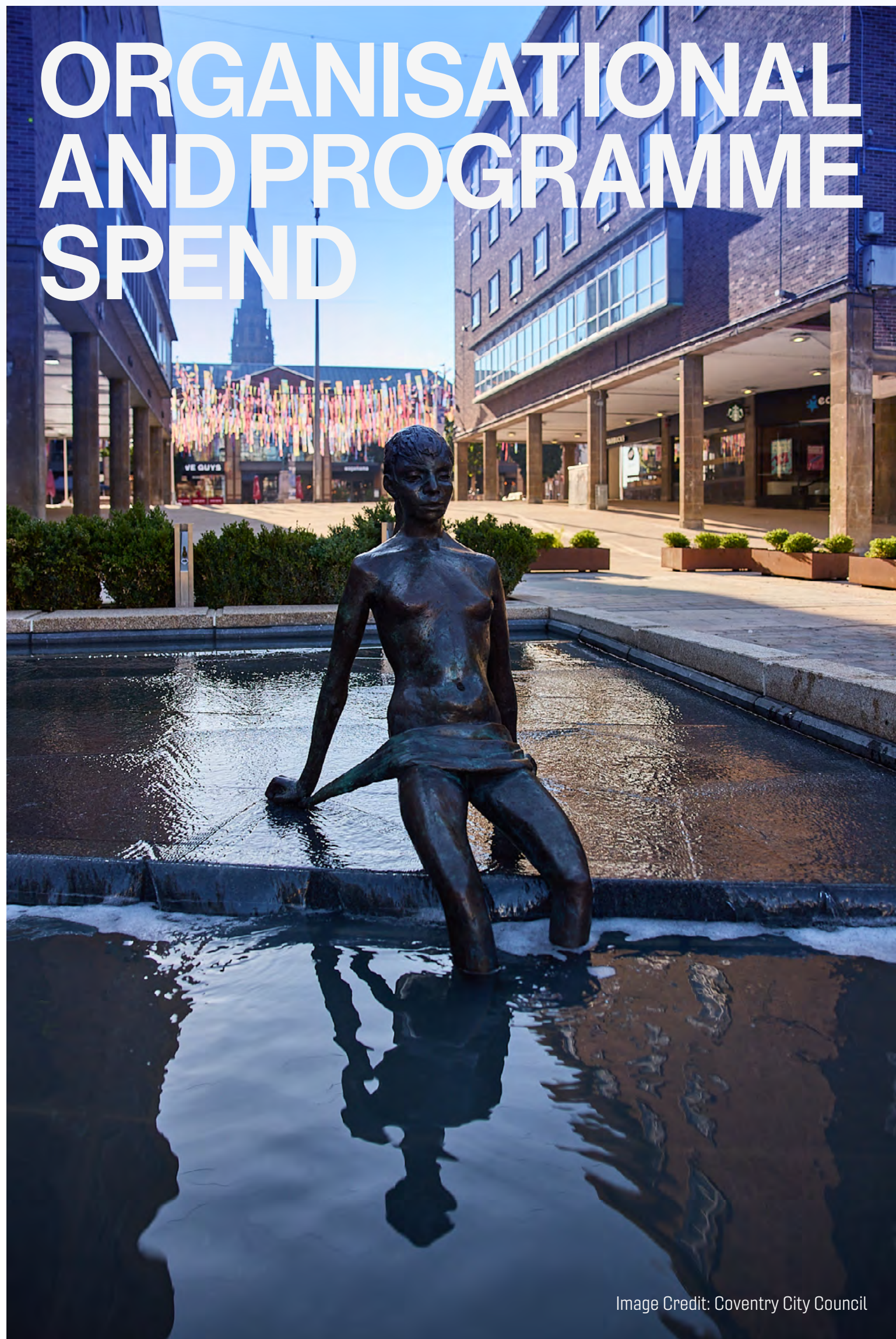


Image Credit: Coventry City Council

ORGANISATIONAL AND PROGRAMME SPEND

It is estimated that UK CoC 2021 had a total public sector economic cost of £31.4 million.¹²³ The Trust had a total income of £44.5 million as identified by the National Audit Office.¹²⁴ The following reports on a number of spending channels, especially those impacting on the local cultural sector and its ecology.

CITY OF CULTURE TRUST WORKFORCE (DIRECT EMPLOYEES & APPRENTICESHIPS)

Limited data on the Trust workforce is available in the Trust’s annual accounts and reporting. More detailed analysis of Trust employment as of April 2022, the period of peak direct employment for the year, is presented below. Demographic and diversity characteristics are set against the average indicator for the city.

EMPLOYEE DIVERSITY

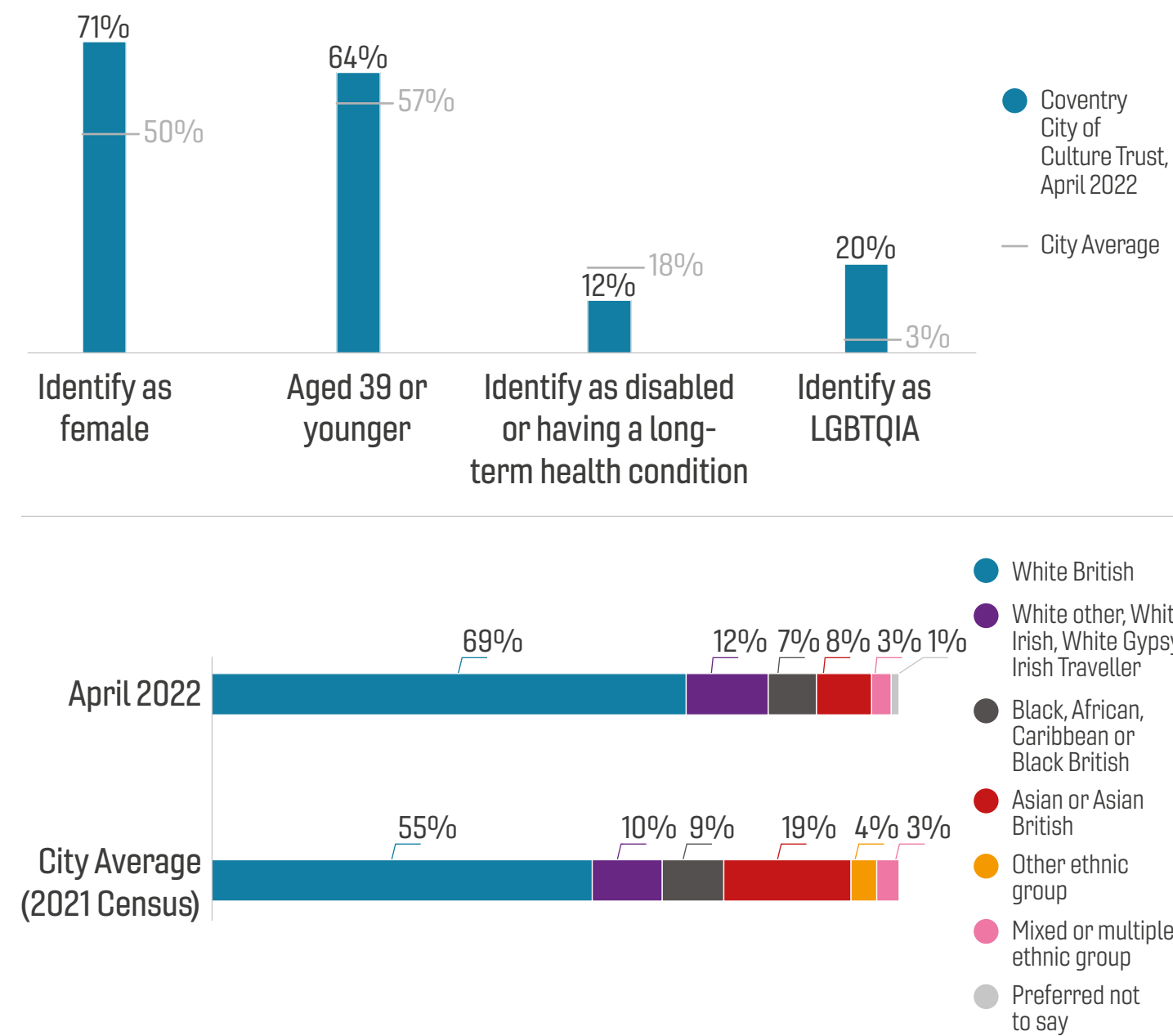


Figure 10 – Employee Diversity of the Coventry City of Culture Trust.

Sample Size: n=103

Of the 125 individuals employed by the Trust at the beginning of April 2022, 103 valid responses were received. Therefore, the above figures are presented with a confidence interval of ±4.07%, at the 95% confidence level.

Based on HR files held by the Trust for all employees during the lifespan of the Trust:

- 47% of employees of the Trust were from Coventry
- 14% of employees of the Trust were from Warwickshire
- 17% of employees of the Trust were from the Wider West Midlands
- 21% of employees of the Trust were from elsewhere in the UK
- 1% of employees of the Trust did not provide a postcode or the postcode was invalid

Further analysis of job roles within the Trust demonstrates that those coming from Coventry were in roles with less seniority and fewer managerial responsibilities.

During the UK CoC 2021 year, between May 2021 and May 2022, 69 members of staff left their employment with the Trust, equivalent to just over 50% of the core team, although some contracts were short term and these departures were therefore expected. For key roles and departments undertaking the delivery of projects there was significant turnover. These departments included producing, production marketing, finance, and HR. In a project with a finite lifetime, this created challenges both for delivery and for meaningful engagement with communities from across the city. The latter was particularly relevant, given the desire for a co-creation delivery model and the concomitant need to establish trust amongst participants.

At the point that the Trust entered administration in February 2023, fifty employees were made redundant.¹²⁵

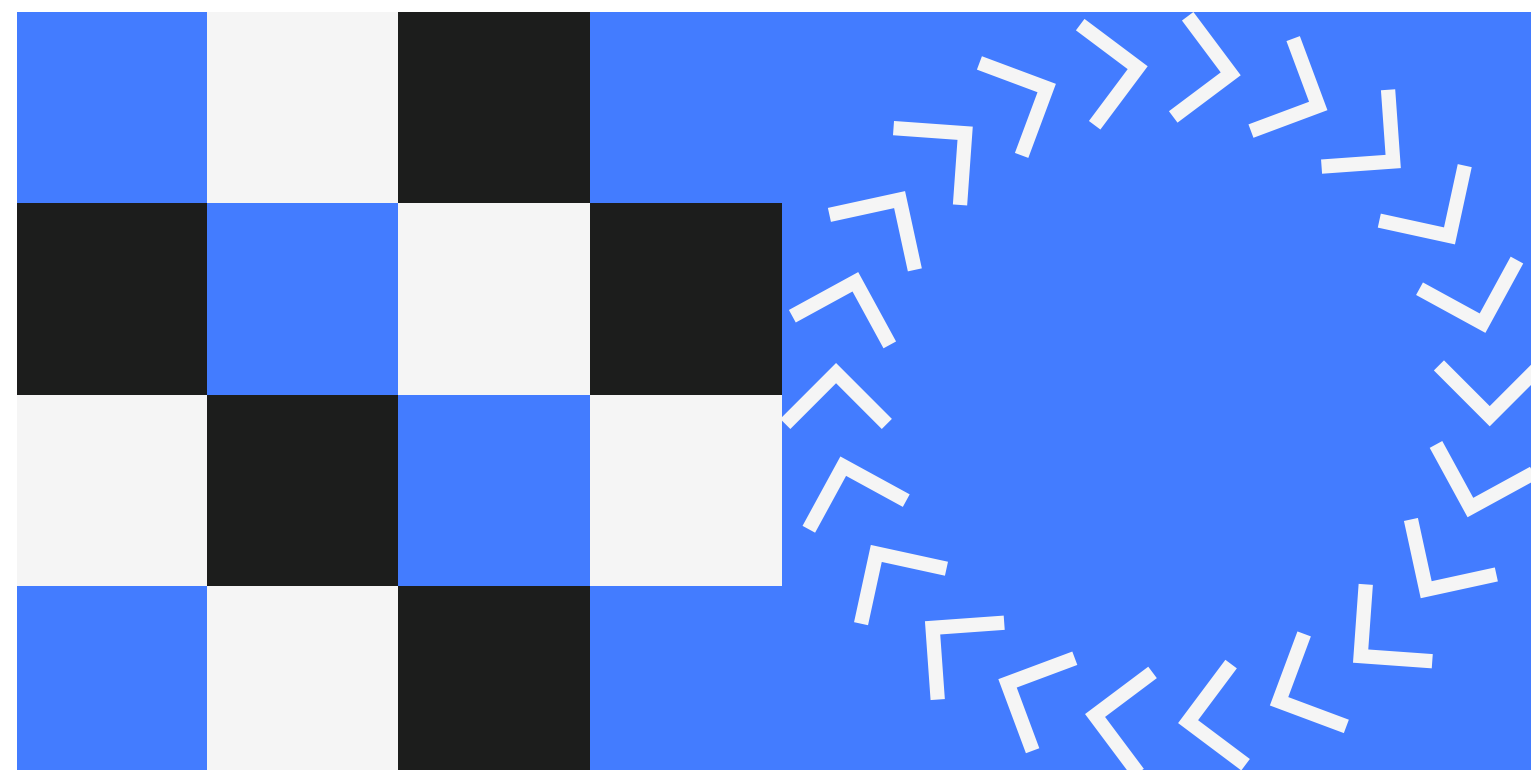
To develop the skills and talent pipeline in the city, the Trust recruited 14 apprentices in November 2020. This was against a target of 15 apprenticeships in areas including production, programming, marketing, and fundraising. This cohort also included two trainee accountants as apprentices.

All of the apprentices recruited by the Trust came from Coventry and Warwickshire and were paid the living wage. Initially, 15 apprentices were recruited but one decided to move into higher education prior to commencement. Another apprentice subsequently moved into higher education, after having achieved a qualification in marketing.

The remaining 13 apprentices finished their employment with the Trust, and 11 completed their qualifications by meeting apprenticeship standards (Level 2/3).

Since leaving the Trust, data available highlights that the majority have moved into employment in relevant fields such as within production at the BBC, production management at Birmingham Hippodrome, delivering training activity within a prison setting, finance assistant within manufacturing, and data processing in the private sector.

Monitoring of the Board of Trustees was also undertaken during the lifecycle of the Trust to allow full understanding of the makeup of the Trust.¹²⁶



SPEND IN THE LOCAL ARTS SECTOR

The City of Culture Trust invested in the immediate arts sector in Coventry and Warwickshire prior, during, and after the UK CoC 2021 year. Legacy activity and spending is dealt with in Part Four of this report. Prior to and during the year, distinct spending channels are highlighted here, including a direct spending response to the COVID-19 pandemic.

Developing Artistic Practice

The Trust invested over £410,000 in developing artistic practice within the local arts sector:

- In partnership with the Heart of England Community Foundation, the Trust invested in excess of £320,000 into developing artistic practice within Coventry and Warwickshire through over 50 individual grants.¹²⁷ The Road to 2021 Fund and the Get Ready Fund were key in providing funding to local artists and organisations to develop and nurture ideas in the build-up period to the UK CoC 2021 year. In addition, specific funds were created in response to need from under-represented and underfunded groups; these included the Black Artists Fund, Under-Fives Project Grants¹²⁸ and a fund for LGBTQ+ Communities.¹²⁹
- The Trust and its international partner the British Council¹³⁰ directly funded local artists, enabling 31 projects in 21 countries through two rounds of the International Changemakers Bursary.¹³¹ The grants allowed Coventry artists to work internationally and create new cultural exchanges. The total value of these bursaries was £89,162.¹³² It is estimated, based on feedback received from bursary recipients, that over 400 new international connections were made by local artists.¹³³
- The Reform the Norm Micro-Commissions saw the Trust partner with Unlimited¹³⁴ to provide ten micro-grants of £1,000 (a total value of £10,000) to artists from Coventry and Warwickshire who identified as D/deaf, disabled, and neurodivergent.¹³⁵

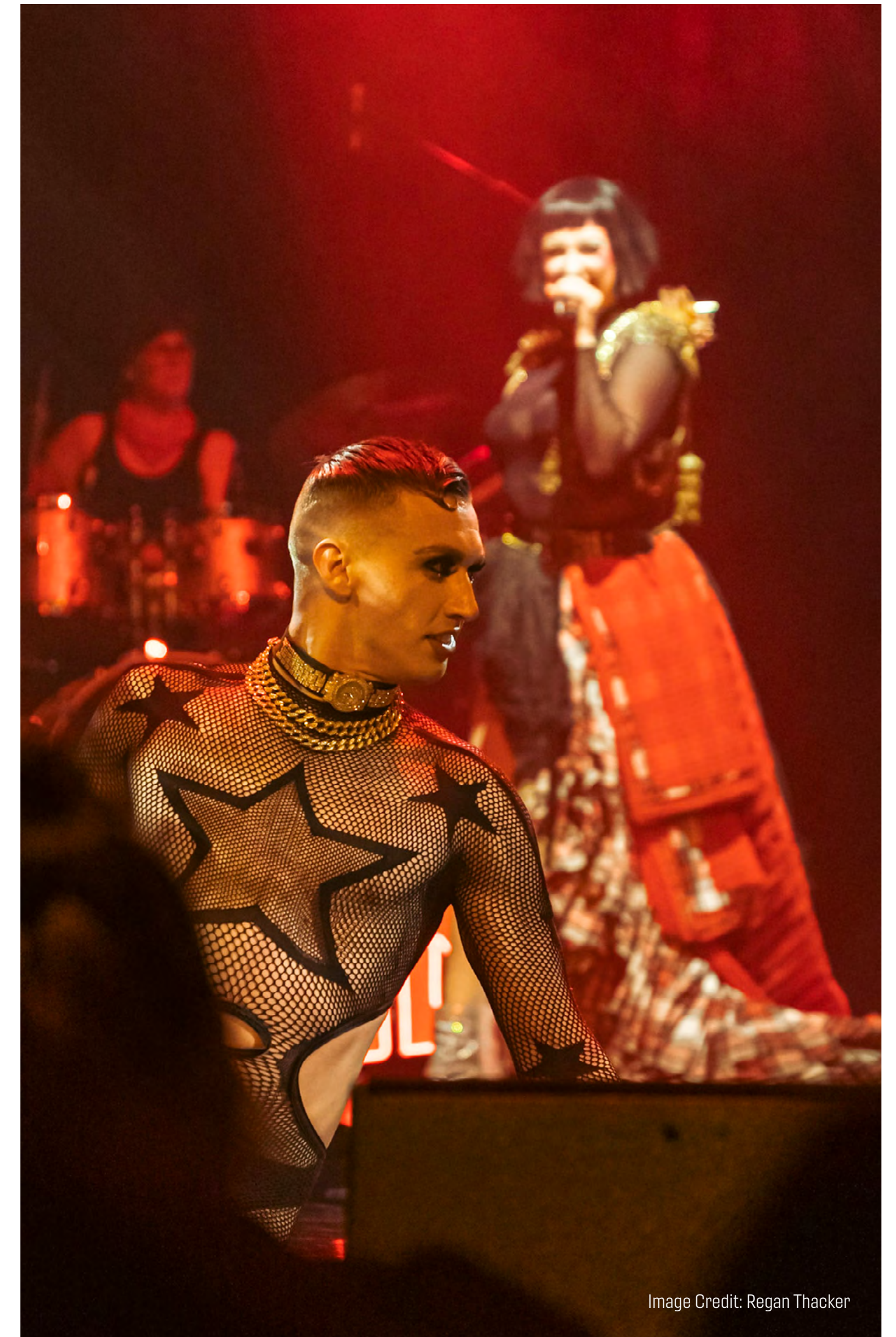


Image Credit: Regan Thacker

Organisational Development and Enhancing the Cultural Infrastructure

From analysis of financial records held by the Trust, it is estimated that the Trust invested around £1.7 million into organisational development and enhancing the cultural infrastructure within the city. This included:¹³⁶

- support for the Belgrade Theatre in developing its programme for the UK CoC 2021 year and through the appointment of three Co-Artistic Directors and a Community Producer who had a focus on the programming and artistic direction of the Belgrade's contribution to the UK CoC 2021 year
- support for the Coventry Empire in its move from Far Gosford Street to Hertford Street
- supporting a feasibility study and contributing to a fundraising strategy for the Coventry Caribbean Association
- providing support for Coventry Cathedral to develop its programme of events for the UK CoC 2021 year and associated marketing
- financial contribution to Warwick Arts Centre in order for it to enhance its programming during the UK CoC 2021 year
- providing financial support to Culture Coventry in order for the Herbert Art Gallery & Museum to host the Turner Prize in 2021
- supporting Coventry Biennial to develop its programme for the biennial that took place during the UK CoC 2021 year

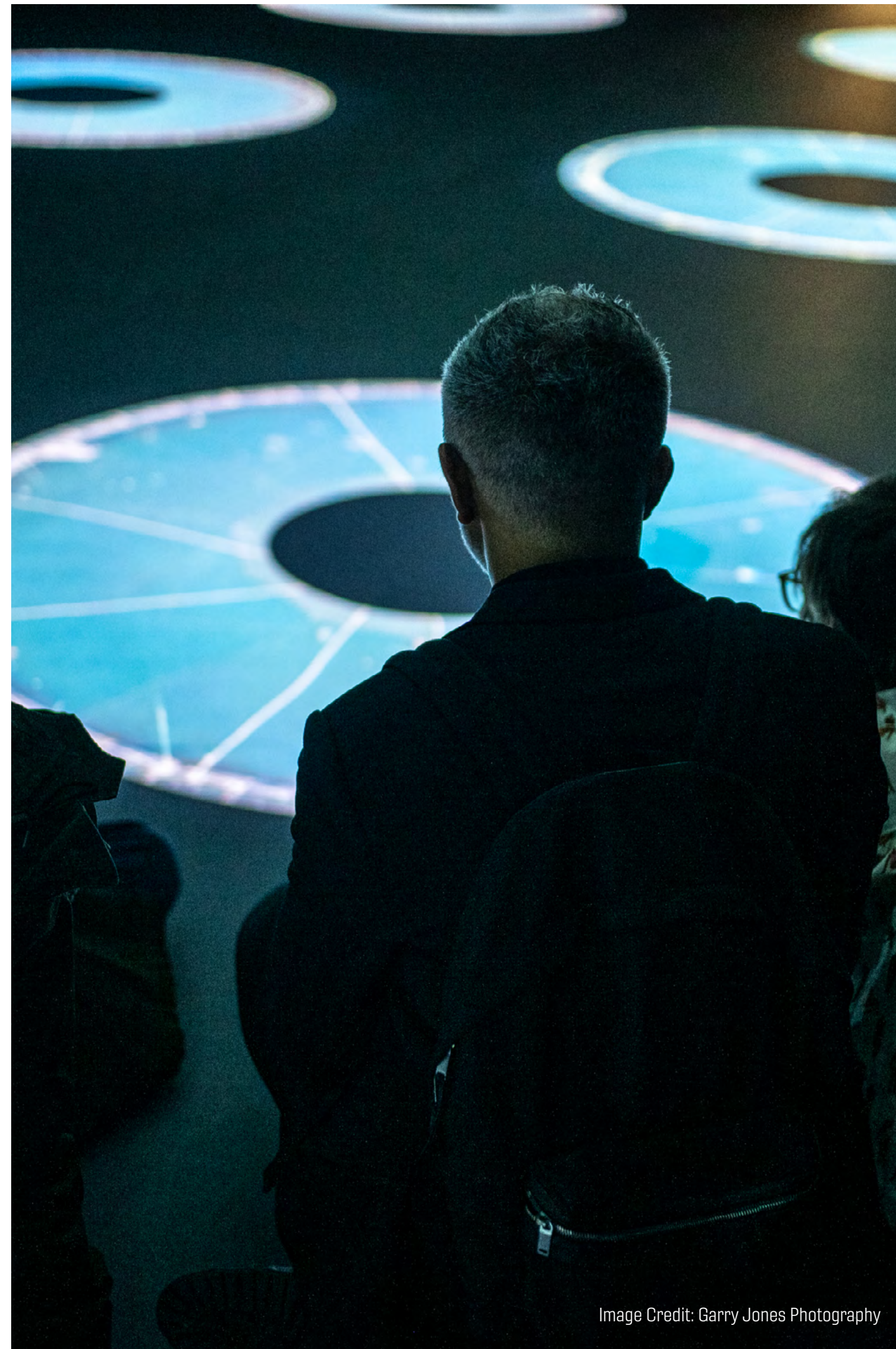


Image Credit: Garry Jones Photography

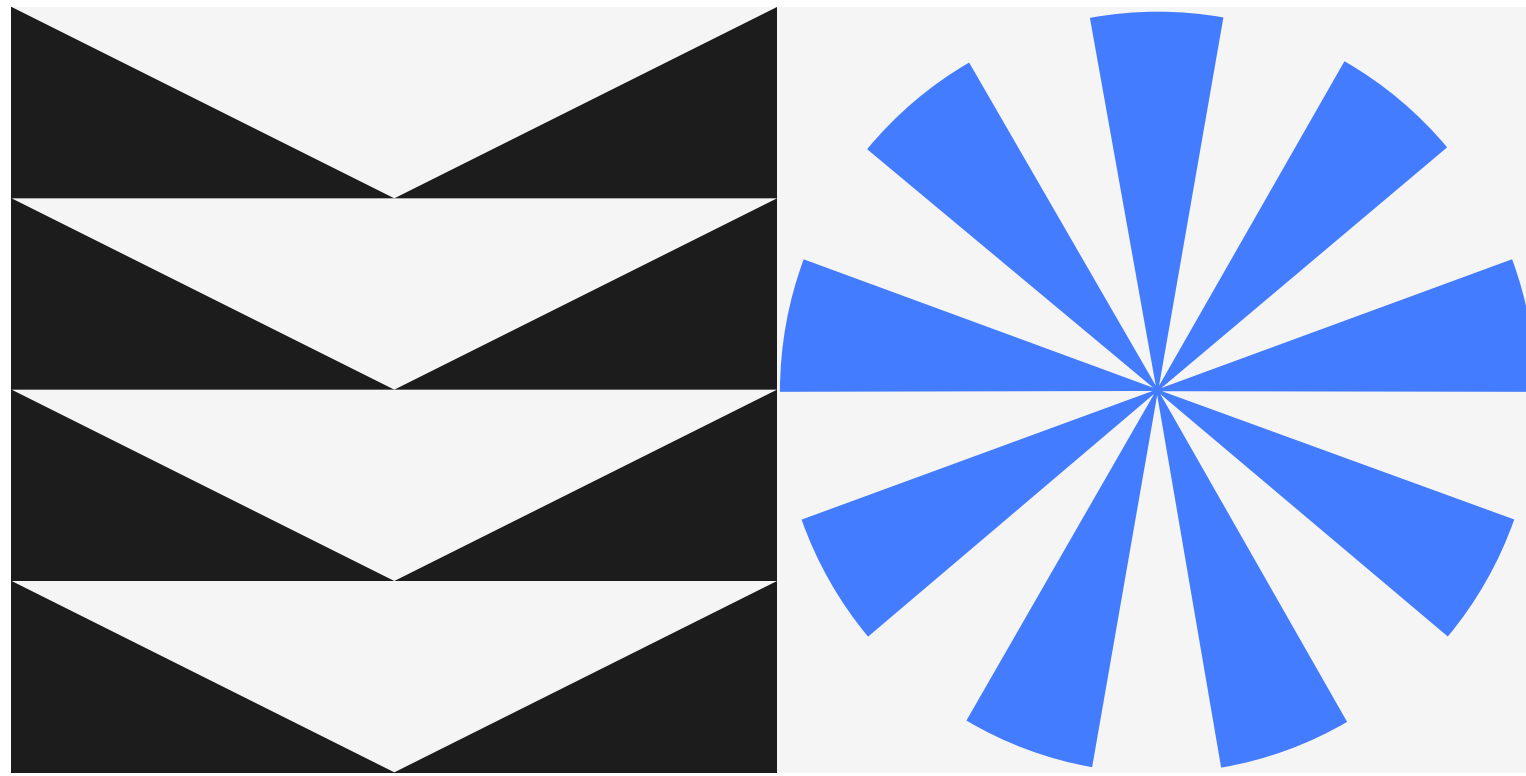
Belgrade Theatre

The UK CoC 2021 title was a catalyst for the Belgrade Theatre to redevelop its physical building as well as shift its leadership and mission. Within the building, the theatre has undergone refurbishment of the main stage, foyer, and the installation of photovoltaic (solar) cells on the theatre roof. A new ground floor café and a first-floor bar have been constructed, which improve the venue's commercial sustainability. Neighbouring the theatre, the former Jaguar Pub is undergoing a transformation to become a ground-breaking 5G digital space, which will pioneer digital storytelling. New workshop and meeting rooms have been created, which will encourage increased participation.

At an organisational level, the UK CoC 2021 title was a driver for a change in leadership within the theatre. Investment from the Trust allowed the theatre to appoint three co-artistic directors for the theatre's programme during the UK CoC 2021 year. Succession planning in leadership saw the theatre gain a new chief executive. Finally, Corey Campbell, who was one of the co-artistic directors for the UK CoC 2021 year, became the theatre's creative director.



Image Credit: Dave Worrall



CITY OF CULTURE TRANSFORMING LEADERSHIP PROGRAMME

“ I’ve immersed myself into this programme, just because I wanted to see what does it mean to be a leader? I found that actually what I was doing before I was growing, to become that, and the leadership programme has kind of opened the doors and showed me that I can be a leader. ”



CITY OF CULTURE LEADERSHIP PROGRAMME EXECUTIVE SUMMARY

The Coventry City of Culture Trust-led Transforming Leadership programme was one of eighteen projects funded by Arts Council England (ACE). Delivered in partnership with local, regional, and national partners, the programme had a specific focus on enhancing the diversity of leadership in Coventry’s cultural and creative sector, developing new cultural leaders, and inspiring social change through cultural leadership. Partners involved included the Trust, people make it work, CU Social Enterprise CIC, Coventry University, Beatfreaks, and Warwick Arts Centre.

The programme was designed to support a diverse group of established, independent, and emerging leaders who would take part in a two-and-a-half-year leadership programme as part of the legacy for UK CoC 2021. The aim was to diversify and strengthen the leadership of Coventry’s cultural organisations, museums, libraries, and sector, with the chosen cohort co-creating a training programme to help nurture a new generation of cultural entrepreneurs and leaders who would represent and reflect the city of Coventry.

Key outcomes for the City of Culture Leadership Programme were:

- Major success in implementing an inclusive approach to cultural leadership and development. Using a recruitment approach designed to support inclusivity, the programme engaged successfully with emergent leaders and change makers who were reflective of the city but under-represented within cultural leadership. They were enabled to participate in the programme through removal of barriers to participation.
- The creation of leadership journeys by the cohort, although the nature and extent of their ‘embedding’ in the city of Coventry as skilled cultural leaders remains subject to examination and debate.
- The programme inspired social change through cultural leadership by uncovering and bringing forward individuals who were undertaking or who had potential to undertake social change (within the city). Terms used to describe this group included ‘agents of social change’ or ‘disruptive activists’ who were taking forward models of ‘lived experience leadership’.
- Whilst a ‘catalyst’, the figurative distance these new leaders needed to travel has meant that continued journeys of social change have remained early stage in some cases. These journeys continued within a context where there were concerns about the level of engagement held with the funding, networks, and structures in the city which act as both barriers to and facilitators of potential social change.



Image Credit: Mark Scott

WORKING INTERNATIONALLY

- The Trust worked with artists from 48 countries
- Over 100 international partners and artists contributed to the UK City of Culture 2021 programme in relation to British Council projects
- £89,162 of investment was given to local artists for international projects
- 31 international projects were led by local artists
- It is estimated that over 400 new international connections were made by local artists in Coventry through the International Changemakers Bursary
- A global cohort of 45 young people was involved in the Youthful Cities programme

The Trust worked with artists from 48 countries, supporting the showcasing of local talent globally, and international talent in Coventry. The geographical spread equates to 25% of the countries in the world. Relationships and cultural exchanges with 41 of the 48 international countries were a direct result of the Trust's relationship with the British Council, which facilitated introductions and new relationships.

The International Changemakers Bursary, supported by the British Council, enabled 31 projects led by Coventry artists in 21 countries to work internationally and create new cultural exchanges.

Global Youth Series

The Global Youth Series involved three days of global conversations, creative work, and collaboration that brought together, physically and digitally, artists and changemakers from across the globe. The three days were spaced out over six months, and took place in November 2021, February 2022, and April 2022.

Day 1 was entitled A Brave New World and explored the issues that matter most to young people in 2021. It looked at ideas to shape a more positive future. Day 2, entitled Level Up: Making Creative Cities, was about sharing experiences and supporting big thinking. Through international networking, global case studies, debate, and showcasing new creative work, this day asked, "what does an internationally connected city that truly supports young artists look like?" The final day, entitled Taking Up Space, continued to explore that question.

“ Amazing creative individuals sharing motivational insight. I really appreciated the variety of the event from performances, debate, to discussions. ”

GLOBAL YOUTH SERIES PARTICIPANT, FEBRUARY 2022



Image Credit: Jakub Jezierski

The total value of this bursary was £89,162, given directly to local artists. It is estimated, based on feedback received from bursary recipients, that over 400 new international connections have been made by local artists.

The Trust through its work with young people created a global cohort of 45 people who were engaged within the Youthful Cities programme, a series of cultural exchanges between Coventry, Beirut, Detroit, Bogota, and Nairobi.

“ There are many international organisations and agencies in Coventry whom few people know about, and that are not otherwise connected to any substantial city strategy. ”



Image Credit: Jakub Jezierski



FOCUS STUDY ON CIVIC, CULTURAL AND BUSINESS PARTNERSHIPS, FEBRUARY 2023

UK CoC 2021 PROGRAMME SPEND WHICH INVOLVED LOCAL ARTISTS

Based on programme information provided by the Trust, it is estimated that between £4 million and £5 million was spent on events and activities for the UK CoC 2021 programme which involved local artists.¹³⁷

Some examples include:

- Coventry Moves, which was led by Justine Themen of the Belgrade Theatre. Justine has lived and worked in Coventry since 2003. Over 500 people were involved in Coventry Moves, with just under half being community performers from the city rather than professional performers.
- EGO Arts were supported to produce Pirates of the Canal Basin.
- Local Artist Paul O'Donnell was supported for his work Symphony of Us, which took place at Coventry Cathedral.
- The HOME Festival developed artists from the city with lived experience of homelessness.
- The Caribbean community were supported in producing Love Coventry: Caribbean Reggae Fever, which involved local music acts from a Caribbean background.
- Talking Birds was supported for the Citizens' Assembly.
- Funding for Summer of Surprises was utilised for programming local musicians for music in pubs across the city and for the 2021 iteration of the Bands in the Park series.
- Local musicians were able to perform as part of Terry Hall Home Sessions and through the Sound of Cov Live.
- Coventry based artist Adi Dowling led the House is a Feeling exhibition and experience, which took place in the former IKEA building.
- The Walk: Coventry Embraces featured performers from Coventry and Warwickshire and was directed by University of Warwick graduate, Sita Thomas.



- The Eastern European community in the city were funded to produce the Eastern European HeARTS Festival, which took place in Bell Green.
- BBC Contains Strong Language 2021 was produced by Writing West Midlands and featured Coventry artists.
- City Voices managed by Theatre Absolute, provided opportunities for Coventry based writers.
- Hyper-local events such as the Spon Spun Festival, Abundance and Radford Bubbles all made use of local talent.

Love Coventry: Caribbean Reggae Fever

The Caribbean Reggae Fever event, held at the end of August 2021, was greatly appreciated by the city's Caribbean community. The last major Caribbean event to take place in Coventry was in 2003. Unfortunately, that event was tarnished by episodes of public disorder that frustrated its repetition. But, through working with the Trust and its partners including West Midlands Police, the event was able to be staged during UK CoC 2021. Members of the Caribbean community have stated that the decision to allow the event enabled them to showcase Coventry's often-overlooked Caribbean community and allowed the city to take pride in it.

The Trust, The New Coventry Caribbean Association Limited, Arawak Community Trust, and Arawak Radio collaborated to present a short morning carnival that travelled from Spon Street to Millennium Place. The carnival was then followed by an afternoon and evening of music and performance.

“ I loved this event - please make Caribbean Reggae Fever an annual one! ”

LOVE COVENTRY: CARIBBEAN REGGAE FEVER AUDIENCE FEEDBACK, AUGUST 2021





Image Credit: Garry Jones

COVID-19 SUPPORT FOR LOCAL ARTISTS

The Trust pledged £140k funding (including £60k to form the 2021 Resilience Fund administered by the Heart of England Community Foundation) to support the local arts sector with creative ideas, initiatives, and projects during the initial COVID-19 lockdown and to ensure that cultural organisations and freelancers could continue to operate and function.

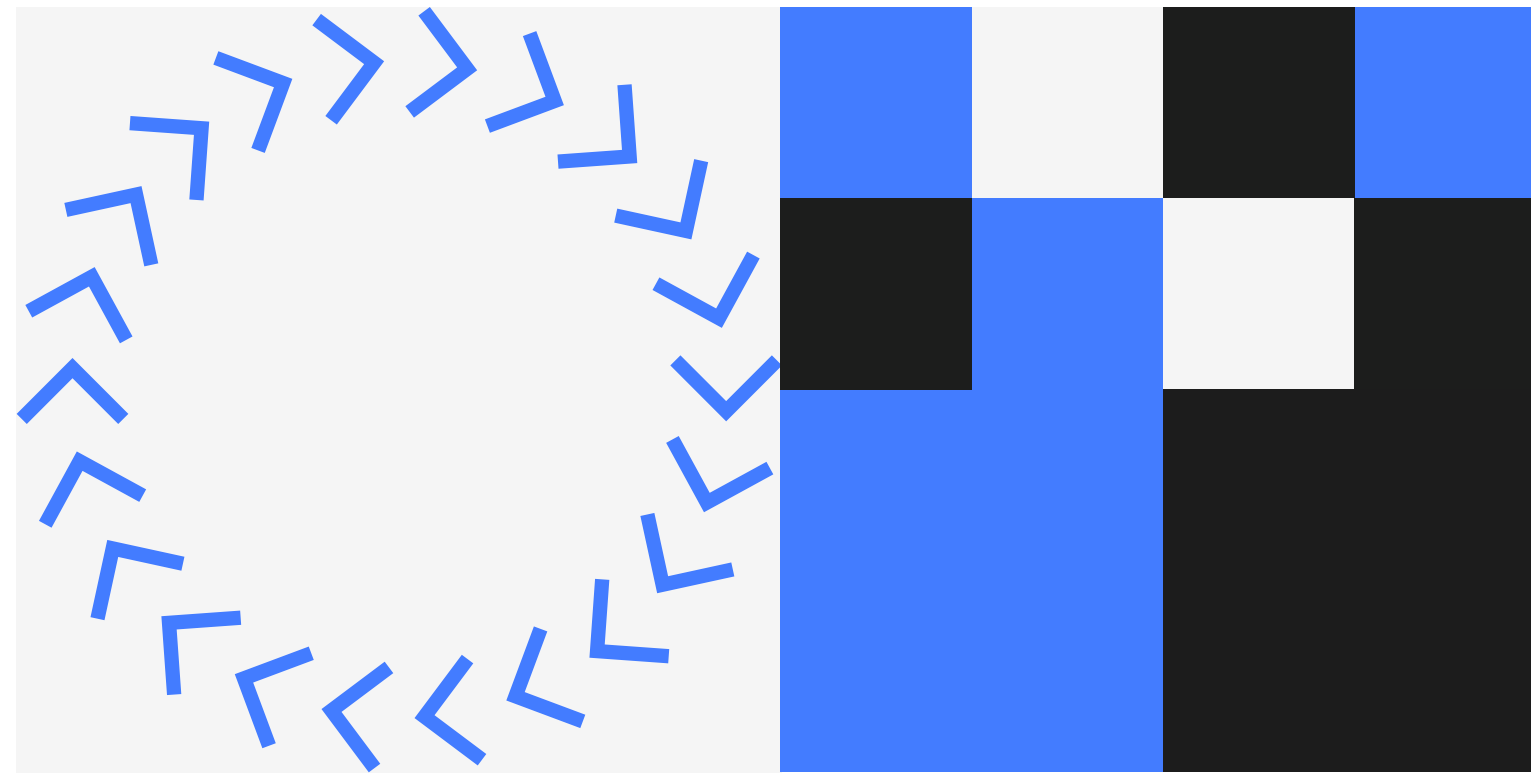
In the event, the Trust supported the local creative and cultural sector with funding and support to an total approximate value of £300k (based on figures provided by the Trust), which was in excess of the £140k pledged.¹³⁸ This sum included organisational development grants which were given to a number of local companies to enable them to continue planning for the UK CoC 2021 year, allowing staff to be retained as opposed to furloughed, and organisations to undertake fundraising/development activities.

In total, 99 individuals or organisations from the region benefited from total grants of £60,000 through the Coventry 2021 Coronavirus Resilience Fund administered by the Heart of England Community Foundation.¹³⁹ Grants were £500 for individuals and £1,000 for organisations. Aimed at helping those whose futures were in a vulnerable position, the fund gave those in the sector a greater chance of making it through one of the most challenging times that the creative and cultural sector has ever faced.

A further £43,000 was awarded in the form of £500 grants to all applicants as part of the City of Culture Leadership Programme. This was considered necessary because the first national lockdown fell at the time when the recruitment process was underway.¹⁴⁰ Recipients used the grants to develop creative ideas or simply to survive the early days of the pandemic, as the majority of applicants were working in the cultural and creative sector.



[CITY OF CULTURE LEADERSHIP PROGRAMME REPORT](#)



During the initial period of the COVID-19 pandemic, key outputs for the Trust included:

- A social distance art project which saw local artist Lewis Spencer create a series of original artworks to highlight the importance of social distancing as part of Coventry's response to the pandemic and the impact on the city. Artists received mentoring and support to shape proposals.
- #OurCovHeroes/International Day of the Nurse: on International Day of the Nurse, the Trust and partners lit major Coventry landmarks across the city blue in support of nurses and key workers working during the pandemic. At the same time Coventry residents were encouraged to light up their windows.
- Underground Lights, Crisis, the Belgrade Theatre, Grapevine, and Arty Folk developed Creative packs for distribution to 200 contacts who were missing out on their regular creative activities and didn't have the resources at home to participate in lockdown creative activities. The scheme was then extended to families living in temporary accommodation, homeless people who had been moved into hotel rooms, young people at the YMCA, and refugees and migrants known to Carriers of Hope. In total, 400 packs were distributed.
- A visual album created by local musicians and visual artists from their front rooms during lockdown. This was then streamed via Spotify and Apple Music.



CREATIVE FREELANCERS

Based on financial records held by the Trust, data suggests that between April 2019 and June 2022, the Trust directly engaged 388 artists or groups of artists, 533 freelancers and 282 organisations in the delivery of the UK CoC 2021 programme activity.¹⁴¹ The Trust had a preferred suppliers list in place which meant that those contracted to work on projects generally worked across multiple projects; they are only counted once in the above figures.

Of the artists/ groups of artists, freelancers, and organisations who were directly engaged by the Trust and provided their postcodes, 44% were from Coventry, 11% were from Warwickshire, 10% were from the wider West Midlands, with 34% from elsewhere in the UK and 1% from outside of the UK.

Through the Trust’s devolved production model, it is estimated that between May 2021 and May 2022, in addition to those directly engaged by the Trust, a further 450 artists/groups of artists, freelancers, and organisations were involved in the delivery of the UK CoC 2021 programme activity. It is not possible to identify their location but it is a reasonable assumption, given the working practices of the Trust and city partners, that a majority of these artists, groups, and organisations were based within the West Midlands and especially Coventry.

Since February 2019, the Trust has collected data on the demographic and diversity makeup of artists and freelancers involved in the delivery of projects, although survey completion was small and sporadic.¹⁴² Due to ambiguity in the data relating to the number of artists and freelancers directly engaged by the Trust, the following data are presented with an approximate confidence interval of ±3% to ±5%, at the 95% confidence level.

FREELANCER DIVERSITY

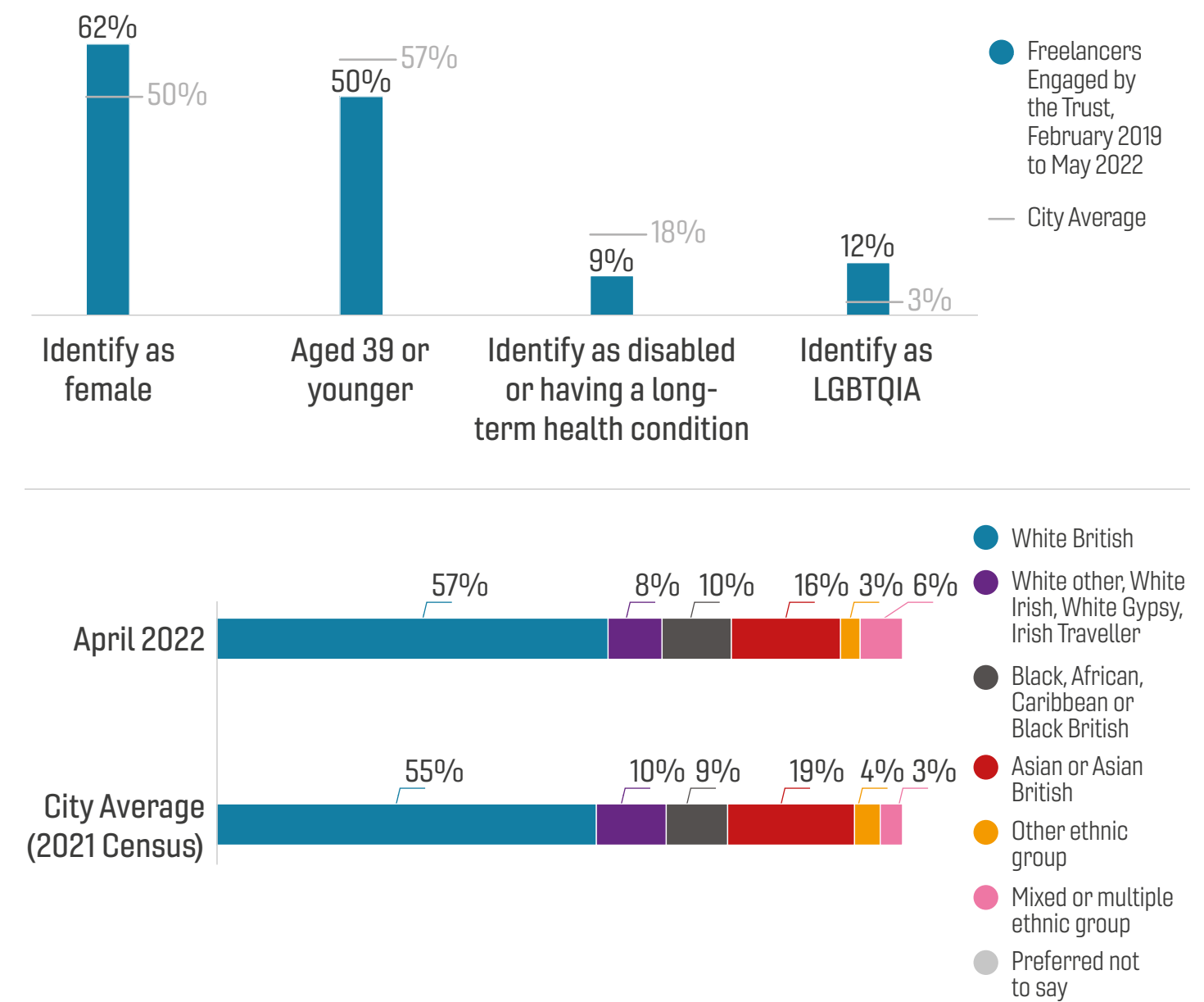


Figure 11 – Freelancer Diversity.

Sample Size: n=537-542

Based on the data collected and postcodes provided through the monitoring forms,¹⁴³ the data for artists and freelancers (not organisations) that were directly engaged by the Trust show that:

- 54% of artists and freelancers were from Coventry
- 7% of artists and freelancers were from Warwickshire
- 7% of artists and freelancers were from the Wider West Midlands
- 18% of artists and freelancers were from elsewhere in the UK
- 1% of artists and freelancers were from outside of the UK
- 13% of artists and freelancers did not provide a postcode or the postcode was invalid

From the data available to the Evaluators, it was not possible to ascertain how much money was spent against individual freelancers; nor can weightings be assigned to the geographic locations of creative freelancers.

“ City of Culture matched the Arts Council funding, which for us was a huge sum of money, and there was also an awful lot of input. We had the support of the production team at City of Culture and their suppliers. We had a really helpful and useful knowledgeable staff around delivering arts activities outside. ”

COVENTRY ARTIST, DECEMBER 2022

The Trust also supported a research consortium to access national funding to undertake research on the position and value of (Coventry) creative freelancers in the UK economy and localities. This work has influenced national and regional policy in support of career and sector development.

MIND THE UNDERSTANDING GAP: THE VALUE OF CREATIVE FREELANCERS | ARTSPROFESSIONAL

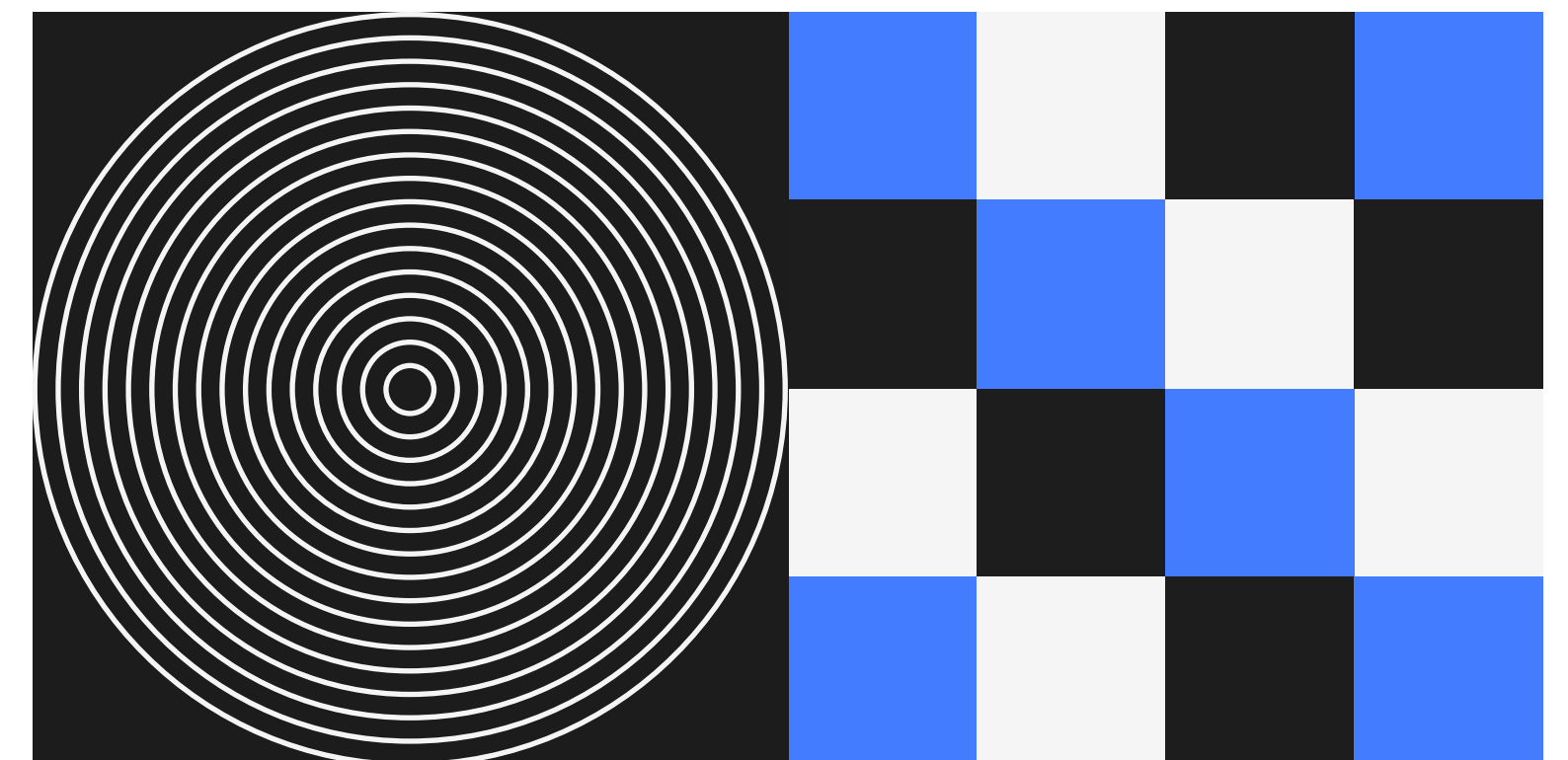




Image Credit: Dylan Parrin

INVESTMENT IN LOCAL COMMUNITY GROUPS AND VOLUNTEERS

Supporting local community groups was an investment priority for the Trust. The Trust recognised that building cultural capacity and production skills in local community groups was critical for a successful legacy. In the Love Coventry programme, community groups were essential for the successful delivery of the programme. They were therefore provided with performance and training opportunities so they could continue work within local communities post the UK CoC 2021 year.

“ More than 120 community groups and organisations were involved in the creation and delivery of the Love Coventry programme. Many of these groups engaged with multiple projects and have committed to continuing to work within the communities they serve. Upskilling of these groups has taken place through monthly community training sessions focussing on bid writing, audience development, and event management. ”

PERFORMANCE MEASUREMENT & EVALUATION, EVALUATION OF THE LOVE COVENTRY PROGRAMME

One such example is the provision of grants to community groups that were part of the GENERATE Festival of Community Performance over the summer of 2021. To support the groups taking part, the Trust distributed more than £27,000 in micro-grants of up to £1,000. For many, the grants were pivotal in enabling them to resume performing after a period during which many had received little or no income. The festival, combined with the modest grant funding, allowed them to focus on giving a performance and reconnecting with communities.¹⁴⁴

Research by the Trust at the onset of the COVID-19 pandemic highlighted a vulnerability in the voluntary arts sector in the immediate region. It was noted that despite all physical in-person activity stopping, financial outgoings such as rent for community groups still had to be paid.¹⁴⁵

“ For my dance group, the opportunity to perform was a lifeline. We hadn’t been able to meet since March 2020 and I was not sure how many would return or if we would have a group to go back to. The Generate Festival gave us something to work towards and build up to. The environment was friendly and supportive and helped us get back into the community. For some of my members just getting back to rehearsals has helped them reconnect with the world after months of isolation. ”

DANCE GROUP LEADER, GENERATE FESTIVAL, AUGUST 2021

In addition to providing grants, in July 2022 the Trust redistributed in excess of 5,000 items to community organisations and partners, roughly 75% of the Trust’s assets. It was hoped that these assets would support widespread and ongoing legacy benefits to the city and its cultural life.¹⁴⁶ Assets included laptops, office furniture, equipment used in the management of events, health and safety equipment and other Trust assets which were no longer required.

Other training activity for community groups took place between October 2021 and May 2022. Three training strands were provided: How to Put On Live Events, Introduction to Audience Development, and Introduction to Bid Writing and Development. In total, over 200 community groups, community champions, and partners benefitted from 28 rounds of training.

GENERATE Festival

The GENERATE Festival of Community Performance took place across July and August 2021. It gave 1,200 community performers from 53 groups the opportunity to perform before an audience.

For most of the groups involved, this was their first performance opportunity since the start of the COVID-19 pandemic. Feedback from group leaders demonstrates that involvement in the festival was a catalyst for the groups to reunite, rehearse, and perform. To support the groups taking part, the Trust distributed more than £27,000 in grants. For many of the groups, the grants were pivotal in enabling them to resume performing after a period during which many had received little or no income. Across the weekends in July and August 2021, the performances were watched by just under 3,000 audience members.

“ We love performing to communities across Warwickshire and Coventry and have missed it greatly. The festival was really welcoming and supportive and helped us get back out there. Bonus was also that we got a new member from performing which will help us far into the future. ”

MUSIC GROUP LEADER, AUGUST 2021



“ The whole process of putting on an event, the potential pitfalls, and the people to contact when staging an event in the city. I hadn’t heard about SAGs [safety advisory groups] before. I also learnt for the first time properly about event scoping. Was really good to be properly informed about risk assessments. ”

PARTICIPANT FEEDBACK, COMMUNITY TRAINING SESSIONS, APRIL 2022

CITY HOST VOLUNTEERING PROGRAMME

- 1,515 fully trained City Hosts
- 37,901 hours of volunteering across 14,696 volunteering shifts providing support at 262 events
- 85% of City Hosts lived in Coventry
- 86% of City Hosts stated that being a City Host improved their wellbeing

“ I feel I belong to Coventry, or Coventry belongs to me, I'm not sure which. ”



CITY HOST PARTICIPANT, FOCUS STUDY ON VOLUNTEERING, WELLBEING AND CIVIC PRIDE, NOVEMBER 2022

The City Hosts Volunteering Programme recruited a team of volunteers to support events and activities which were part of the UK CoC 2021 programme, as well as general duties supporting the promotion of the city. The Trust engaged EnV and Coventry University Students' Union (CUSU) to be the delivery partners for the City Host Volunteering Programme.

City Hosts were provided with free training, including mandatory training and additional optional courses. They were given a recognisable Coventry 2021 uniform, which they wore while on shift. Shifts were booked based on interests and likes.¹⁴⁷

City Host shifts included being stationed at key transport hubs where they welcomed and oriented visitors. Other shifts involved City Hosts roaming the city by foot to be a contact point for the public, or being based at venues where City of Culture activities were scheduled or where they could provide information on artwork, installations and events. Some City Hosts undertook additional training to become Team Leaders for specific shifts, organising and supporting the team of City Hosts.

Image Credit: Dylan Parrin



Based on monitoring data provided by EnV and CUSU, as of 30 June 2022, there had been 4,185 registrations of interest to become a City Host. Of the 4,185 registrations, 1,515 volunteers were fully trained and deployed and had collectively undertaken 37,901 hours of volunteering across 14,696 volunteering shifts and provided support at 262 events.

Based on data supplied by EnV and CUSU, of the 1,515 fully trained volunteers:

CITY HOST DIVERSITY

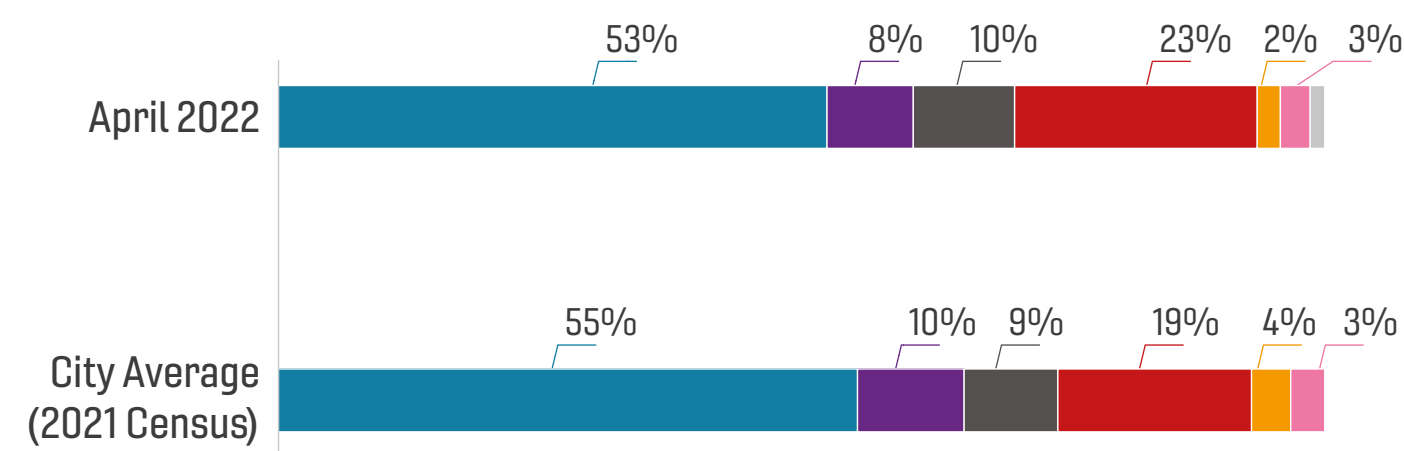
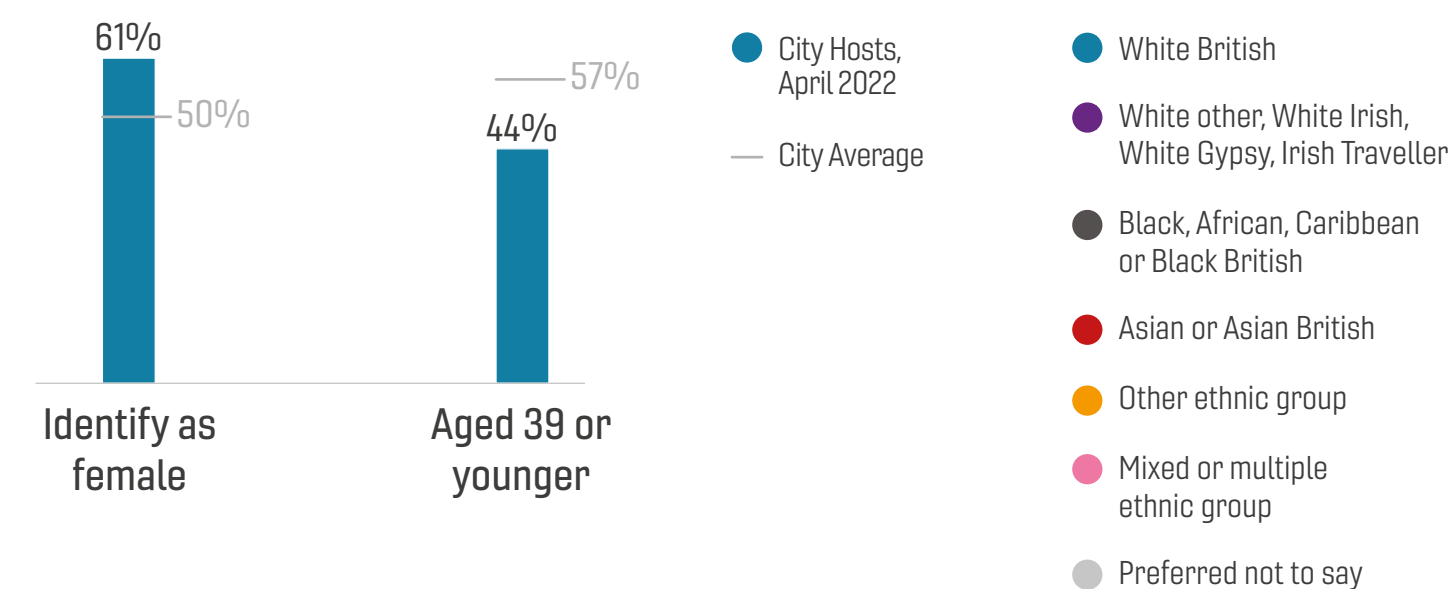


Figure 12 – City Host Diversity.

Sample Size: n=1433

Of the City Hosts, 85% lived in Coventry and 10% lived in Warwickshire.¹⁴⁸ For the City Hosts who lived in Coventry, 50% came from lower-economic groups as described through ACORN segmentation.

The City Host Volunteering Programme had notable benefits for the personal lives of volunteers in terms of skills development, confidence, wellbeing, and social cohesion. From Monitoring Surveys undertaken, the collected data showed that City Hosts had a greater sense of belonging to either their local area where they live and/or to Coventry as a city.

- 91% of fully trained City Hosts stated they fairly or very strongly had a sense of belonging to Coventry, against 54% of citizens as identified in the Coventry Household Survey 2022.¹⁴⁹
- 78% of fully trained City Hosts stated they fairly or very strongly had a sense of belonging to the local area in which they live, against 52% of citizens as identified in the Coventry Household Survey 2022.¹⁵⁰

In addition:

CITY HOST OUTCOMES

Survey responses from City Hosts report that...

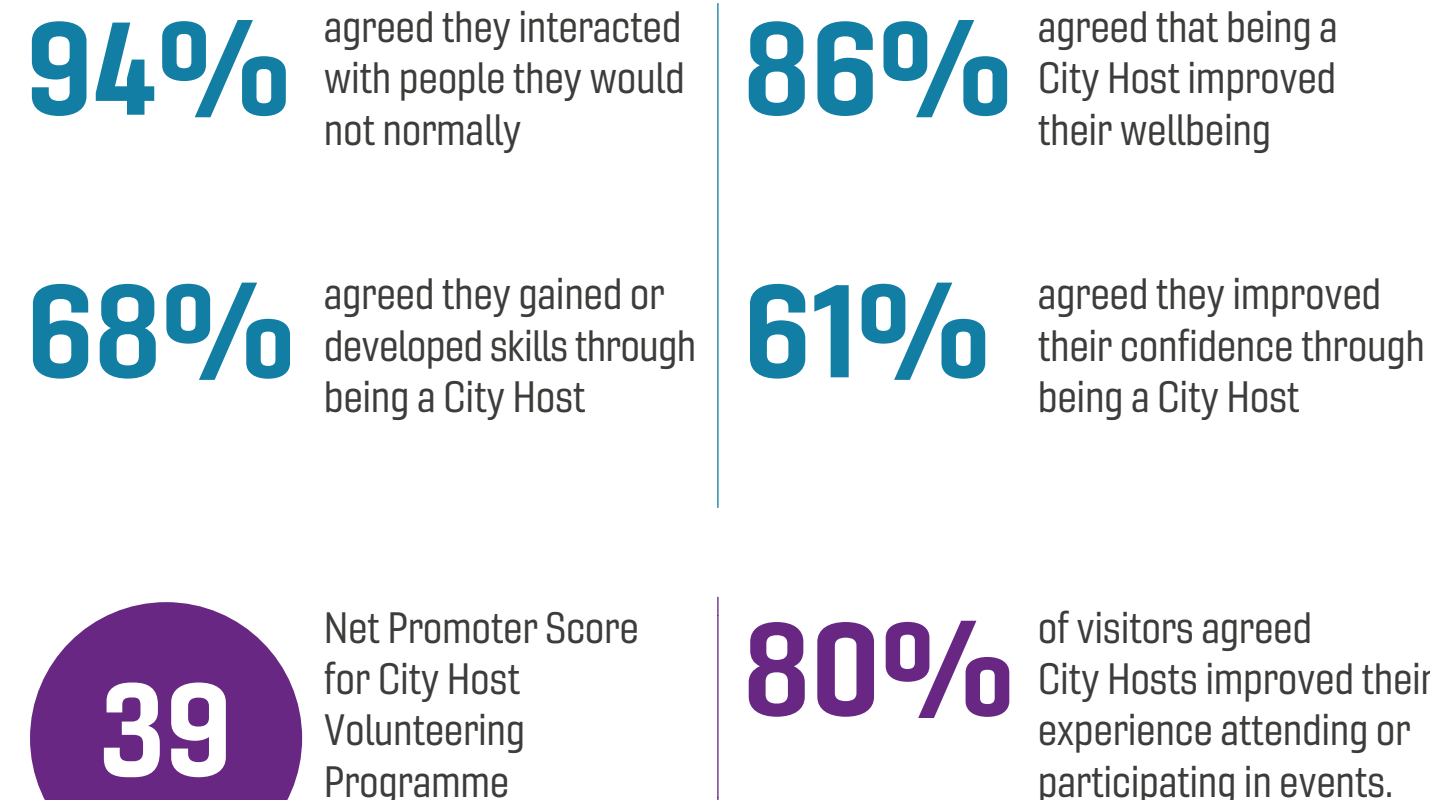


Figure 13 – City Host Outcomes Data.

Sample Size: n=216-220

Having a local provider was of benefit to the success of the City Host programme. EnV developed and nurtured a pool of volunteers over a long period, building on the volunteering programme for the London 2012 Olympic Games. This experience allowed the City Host programme to build on established foundations.

Supplementary Guidance for Wellbeing identifies that the main approach to monetising the wellbeing impact associated with volunteering is the subjective wellbeing valuation approach, this gives a value of £911 (2020 prices) per volunteer per year on average. As this value is recommended within HM Treasury guidance, the Economic Impact Assessment has applied a value of £983 per volunteer to the volunteers within the City Host programme at 2023/24 prices using a benefit transfer approach.

While the sense of belonging expressed cannot be solely and directly attributed to the City Host Volunteering Programme, there is a known strong link between volunteering and civic pride. A separate Focus Study on [Volunteering, Wellbeing and Civic Pride](#) was undertaken by researchers from Warwick Medical School and Coventry University.

“ An exhilarating experience. So glad I did it. Increased my confidence and gained training in leadership skills. I met and made loads of friends, for life I like to believe. Wonderful management made it a sheer joy to be a City Host. Sliced bread is the next best thing after being a City Host. ”

CITY HOST, APRIL 2022

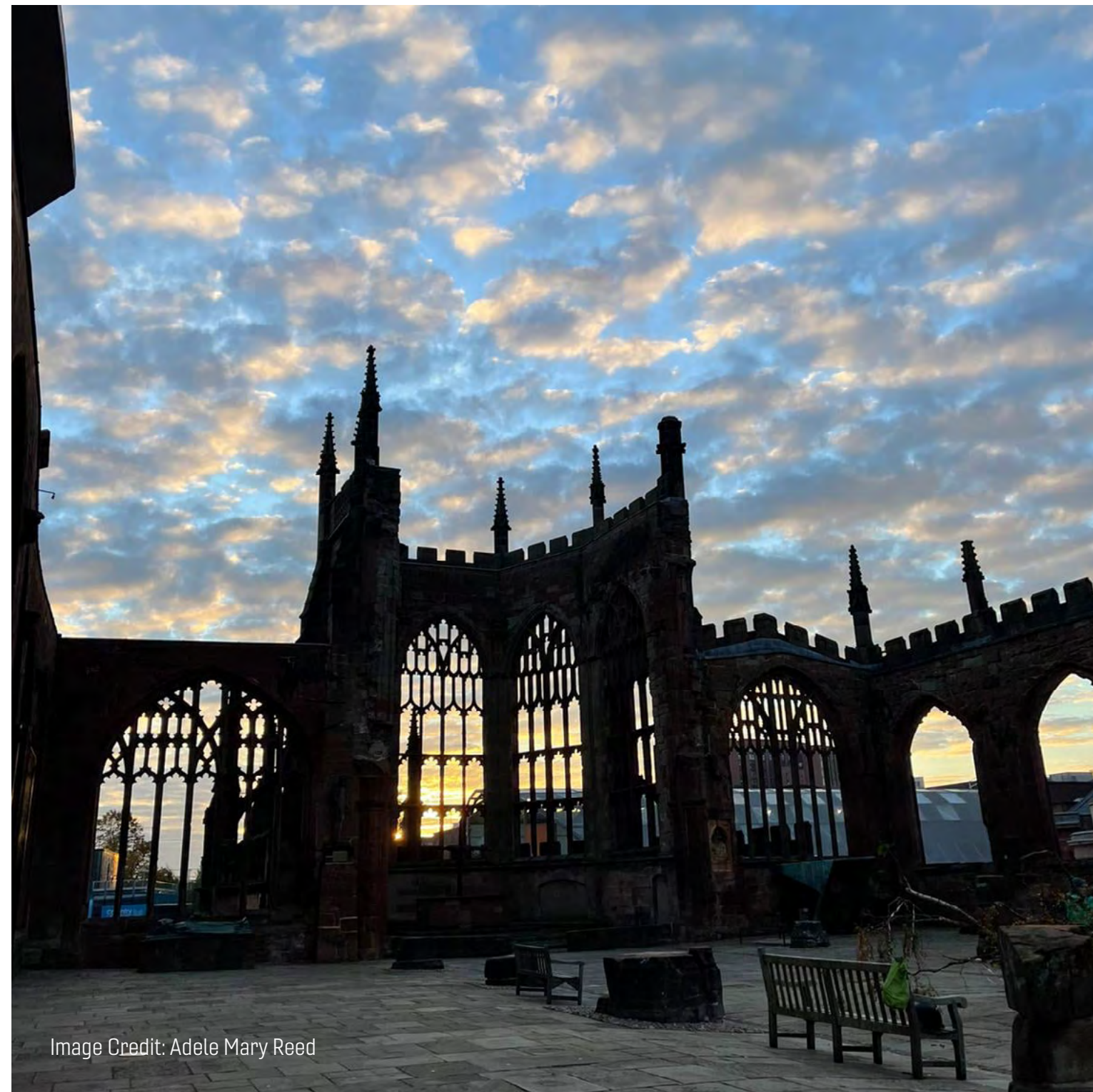


Image Credit: TV Trev Photography



TRUST ADMINISTRATION

It should be noted that while this section details the investment and expenditure that went into the local arts and culture sector and ecology, including freelancers, a number of Coventry and Warwickshire based cultural organisations were creditors when the Trust entered administration in February 2023.

Coventry City Council is owed £1.6 million, and the arts organisation Assembly Festival Ltd is owed £1.5 million. Other local organisations that remain creditors include West Midlands Police (£500k), The Albany Theatre Trust (£34k), and Culture Coventry (£98k).¹⁵¹

DEVELOPING AND WIDENING PARTICIPATION & ENGAGEMENT



Image Credit: Jamie Gray

ACCESSIBILITY

An ambition of UK CoC 2021 was to be as accessible as possible to communities from across the city. This was progressed in a number of ways. First, targeted interventions were aimed at groups that typically would not engage with publicly funded culture (evidenced through local data such as the Coventry Household Survey and national research from Arts Council England and the DCMS Taking Part/Participation Survey). Second, access provision was key at events in order for them to be inclusive; third, participants and beneficiaries of the programme were supported to participate and engage.

The Trust commissioned the Coventry Shoot Festival in 2021 to run ten online sessions that formed the Access Coventry training course. This had the specific aim of developing the skills of Coventry and Warwickshire artists in order for them to make their work more accessible. Each of the ten sessions had a specific focus, such as audiences with learning difficulties, dementia-friendly events, relaxed events, and reaching audiences from lower economic backgrounds. At the conclusion an Artists' Manifesto for Access was created.¹⁵²

“ The discussions had really shone an honest light on how people from lower socioeconomic backgrounds experience art. As well as practical examples, the in-depth conversations served as a reminder to keep critically thinking about how we present our work and to do so with empathy for where all people may be coming from. Really enjoyable session! ”

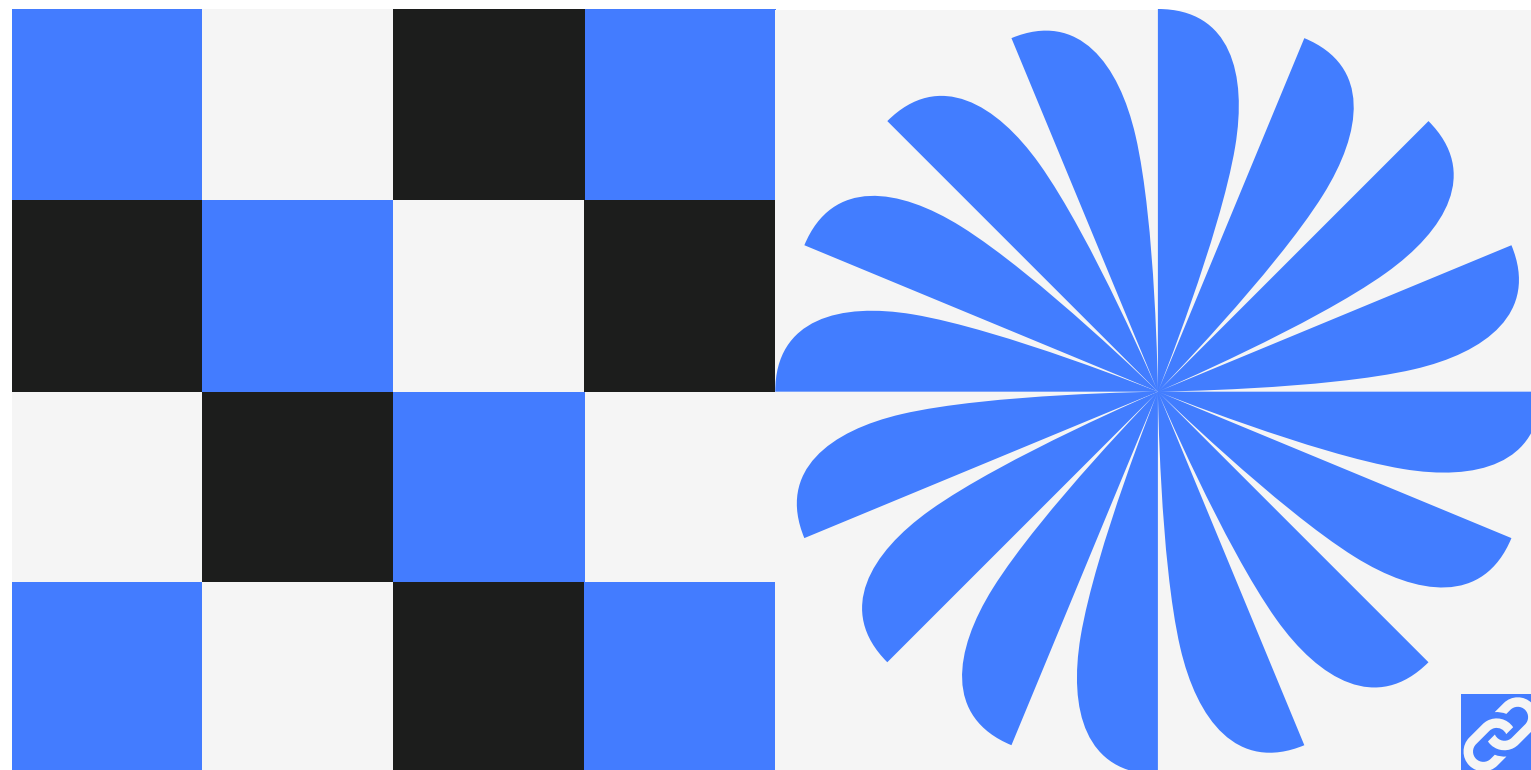
PARTICIPANT FEEDBACK, ACCESS COVENTRY TRAINING, AUGUST 2021

Cohorts of citizens were recruited to support, encourage, and create safe spaces for participation in and engagement with the UK CoC 2021 programme. One such example is the formation of the Reform the Norm collective through the Trust's Caring City programme. Citizens who for many reasons were marginalised from mainstream life were brought together and participated in a ten-week training course which provided space for them to be listened to and tell their own stories in creative ways.

This led to an event called The Story of Us: Live which saw an audience invited to enter a space designed by the storytellers. Through art and performance, some of the key issues faced by many in the city were explored and the collective offered potential solutions or ideas they had to alleviate some of the issues identified. Further, events which formed part of the Reform the Norm series included Hungry Nation and Reform the Norm Micro-Commissions, which saw the Trust partner with Unlimited to provide ten micro-grants of £1,000 to artists who identify as D/deaf, disabled, and neurodivergent.¹⁵³

“ That has in my opinion the most valuable and impactful part of the whole Coventry City of Culture programme. Would love to see more ground up and community-based projects that give visibility for local talents and issues. ”

AUDIENCE FEEDBACK, REFORM THE NORM: HUNGRY NATION PART 2, MAY 2022



The COVID-19 pandemic meant that a number of ideas for large-scale live events had to be reimagined in a COVID secure way. One of the ways was the drive for live-streaming of events. The opening event Coventry Moves was designed to be enjoyed from home, as large gatherings of people at the time were not permitted. One of the unintended outcomes of switching to streaming was that events became more accessible to those who identify as having a disability. As such, the Trust continued to live stream events across the year at no charge to ensure they were accessible. This was also important to citizens who would have normally engaged but were shielding due to the pandemic.

“ Simply wonderful, what a joy to behold, well thought out and so accessible as someone with a disability it was nice to be able to join in online – in the normal world I wouldn't have been able to participate. ”

AUDIENCE FEEDBACK, COVENTRY MOVES, JUNE 2021

During the life of the UK CoC 2021, a number of global events made society pause, take stock, and reflect on key issues. The murder of George Floyd in America and the Black Lives Matter protests that followed encouraged the Trust to think about inclusion and the language used across the organisation, and to rethink identity classification terminology. A series of Culture Conversations took place in the run up to the UK CoC 2021 year which covered a range of topics including Black Lives Matter, the environment, celebrating D/deaf, disabled, and neurodivergent artists, and the local grassroots sector.

“ The period has highlighted the sensitivities of language in terms of how the citizens of Coventry want to identify themselves and be respected. This has ranged from a rejection of the identity classification terminology used in evaluation to a deep concern that engagement depends on mutual respect and recognition for personal and social identities. ”

COVENTRY UK CITY OF CULTURE 2021 PROGRESS REPORT 2



Image Credit: Dylan Parrin

Image Credit: Dylan Parrin



To encourage wider participation, the Trust undertook a number of reviews around its practice/operations with communities from the city. One such example was the Digital Needs Assessment undertaken as part of the Trust's Love Coventry programme, which allowed the Trust to understand some of the barriers to participation. The Trust also provided a freephone telephone number which allowed community members to dial into digital meetings free of charge.

Through customer feedback and focus groups with its 'Critical Friends Group', the Trust sought to acknowledge when access provision was not working, and learn and make changes.¹⁵⁴ An example of this was in October 2021, when feedback from critical friends indicated that requiring customers to sign up for an Access Card (a nationally recognised scheme operated by Nimbus Disability) was presenting barriers to access for customers. It was noted that the card sign-up and validation processes were complex and time consuming. Given the short-term nature of the UK CoC 2021 year, the Trust reviewed potential adjustments to the ticket booking process and removed the requirement of an access card to allow online booking for most access customers.

In addition, UK CoC 2021 accessible events required accessible seating, social distancing areas for vulnerable attendees, and signing and captioning as default. To facilitate these additional measures, City Hosts were trained as Access Stewards, which offers another example of skills development within the volunteering programme.

RESIDENTS ENGAGED IN CO-CREATION

- 77% of the programme, excluding commercial events, was co-created with local residents and communities
- Over 3,000 community dancers, musicians, poets and makers participated in the UK CoC 2021 programme

Within the UK CoC 2021 'Coventry Model', co-creation refers to the engagement and participation by residents in the design and delivery of a project or event. Based on analysis of the programme information provided by the Trust, 64% of the whole programme was co-created. Excluding commercial events, 77% of the programme was co-created with local residents and communities.¹⁵⁵

Co-creation is an unclear term. The Evaluators are aware that within the UK CoC 2021 programme there were varying levels of co-creation. Co-creation could describe an idea which was provided by a member of the community and subsequently developed into an artistic output, or to events that were entirely developed, planned, and executed by members of the community. This evaluation takes the broadest view of co-creation which was in use by the Trust: the engagement and participation by residents in any part of the design and delivery of a project or event.¹⁵⁶

“ [We've] always had a big commitment to co-creation, but the City of Culture enabled us to do it. Co-creation is really complex, and it's expensive. The City of Culture enabled [us] to do it in a way that, that we'd kind of always intended, but perhaps never quite had the right level of funding to do it. And that has definitely influenced the strategic direction in which we're taking forward, in which we are attempting to embed co-creation across every aspect of what we do. ”

ARTIST FROM COVENTRY, MARCH 2023



Radford Bubbles

The creative period for the Radford Bubbles project came to an end in September 2021, having begun in late 2020 when the COVID-19 lockdowns were in effect. The project culminated in an exhibition held at the Jubilee Crescent Community Centre between September 2021 and March 2022. The exhibition provided a snapshot of Coventry communities during lockdown and featured images of support bubbles with quotes about their experience. These ranged from moving stories about the death of family members to the joyful description of spending more time at home with families.

There was very good attendance from the photographs' subjects and their families, the photographers, and the Radford community committee. The local MP Taiwo Owatemi and the Radford ward councillor Mal Mutton also attended. The community centre commented that having the exhibition in the centre really 'cheered up the whole building!' As well as the photographs that covered the walls of two rooms, the designer installed coloured film on the windows, which brought a lovely light into the building.

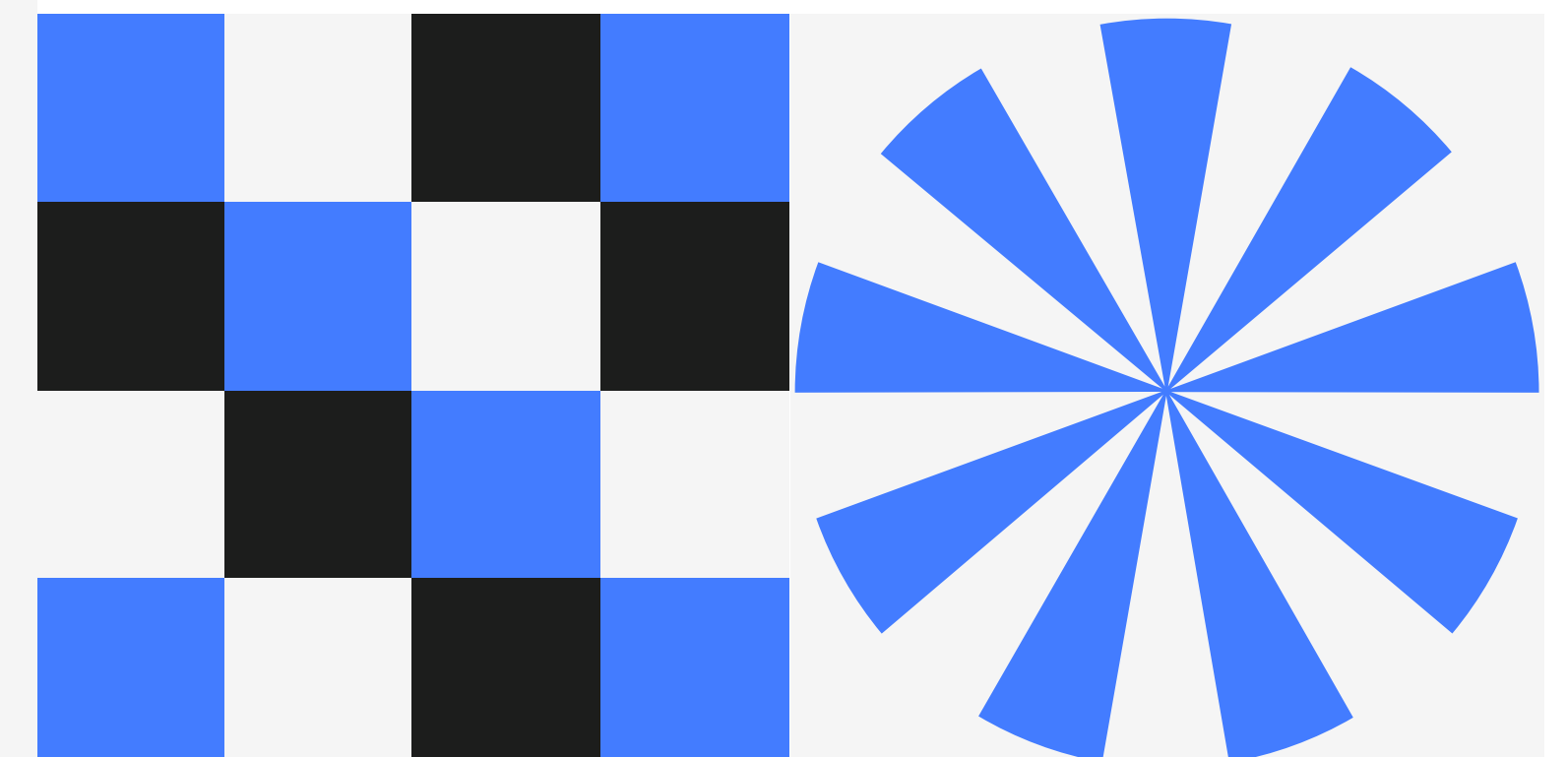
This project was entirely co-created. The theme of the project emerged from a consultation meeting with community leaders, and it was shaped by local photographers guided by professionals (a designer and a portrait photographer) brought in by the Trust. An unexpected outcome was that the exhibition travelled further than planned. The mobile exhibition was on display at the Chamber of Commerce in early November 2021, then in Coventry Central Library for a lengthy period from December 2021, after which it was invited to be in the foyer of the City Council offices from March 2022.

The Trust engaged in an estimated 16,300 hours of consultation and planning work since winning the UK City of Culture title in December 2017.¹⁵⁷ This took place in all 18 wards of the city and with residents from all neighbourhoods of the city.

It is noted that the hyper-local approach which the Trust took to co-creation was a successful driver for engaging audiences and participants with events and the co-creation process. Examination of ticketing data for such events does show that events which were free of charge and held within communities across the city were successful at attracting local audiences, notably so in areas of deprivation and low cultural participation. A driver for this was the programme's co-created approach to celebrating local stories and specific communities. Further detail about the approach can be found in the Future Trends papers on [Reasons to Co-create](#) and [Addressing Cultural and Other Inequalities at Scale](#).

As of 31 May 2022, based on data provided by the Trust, over 3,000 community dancers, musicians, poets and makers had participated in the UK CoC 2021 programme. There were over 5,500 participations in workshops throughout the UK CoC 2021 year.¹⁵⁸

Survey results, which will be explained in more detail in the Sentiment section, demonstrate that 'hyper-local' (i.e., small localised) projects were more able to generate highly engaging and positive experiences for those participants who chose to engage with them.



SCHOOLS ENGAGEMENT

- Engagement with 86% of education establishments in the city
- 127 Schools Champions identified

There was engagement with 111 out of the 129 schools across the city. In total, 86% of nurseries, schools, academies, colleges, and further education establishments engaged with the programme. There was further engagement from schools in Warwickshire, who used the UK CoC 2021 programme as an opportunity to reflect on a range of key societal issues and themes, their connection to the city and West Midlands region, and their own wellbeing.¹⁵⁹

Animals! By Dens & Signals

Animals! By Dens & Signals was a small-scale dance theatre show for children and their families. It celebrated the richness of the nature on their doorstep and its need for stewardship.

Providing an opportunity to learn about the amazing wildlife around us, Animals! explored the connections between humans and animals, and made massive things feel possible. Artists from Dens & Signals spent time developing the piece in schools, bringing people together to create connections, shared moments, and future possibilities. Eight schools took part in educational sessions with the Warwickshire Wildlife Trust, and other schools across the city have also made use of the educational resources. Steadily increasing numbers of pupils have benefited from the programme's materials. There was consistent engagement and development with schools throughout the life of the project.

The project brought theatre to community centres and library settings, increasing interaction with cultural activity.

“Animals! takes on big problems with a powerful gentleness and humour. My children were mesmerised, and so was I... We loved it.”

ANIMALS! AUDIENCE FEEDBACK, APRIL 2022

Image Credit: Paul Blakemore





Image Credit: Rosie Powell

School engagement, like the activity within the main UK CoC 2021 programme, was geographically dispersed across the city. In total, 82% of the 111 schools engaged with multiple projects across the UK CoC 2021 year.

It is not clear to the Evaluators what barriers prevented some schools or educational establishments from engaging with the UK CoC 2021 programme. Looking at the data regarding the schools available, there is no clear pattern against key indicators such as IMD score of the school's location or catchment area, number of pupils on free school meals, or number of pupils in receipt of the pupil premium grant. One likely reason for the lack of engagement by some schools or educational establishments that the pandemic delayed confirmation of the programme of events and activities. This led to schools having little or no time to plan for and engage with the UK CoC 2021 programme.

In addition, through work with the Coventry Cultural Education Partnership, 127 School Champions were identified and engaged (based on information provided by the Trust). This was against a target of identifying City of Culture Ambassadors/ Champions within every school in Coventry, with at least 100 ambassadors in place by December 2020 (which was met).

No. of times engaged with Coventry UK CoC 2021
1 12

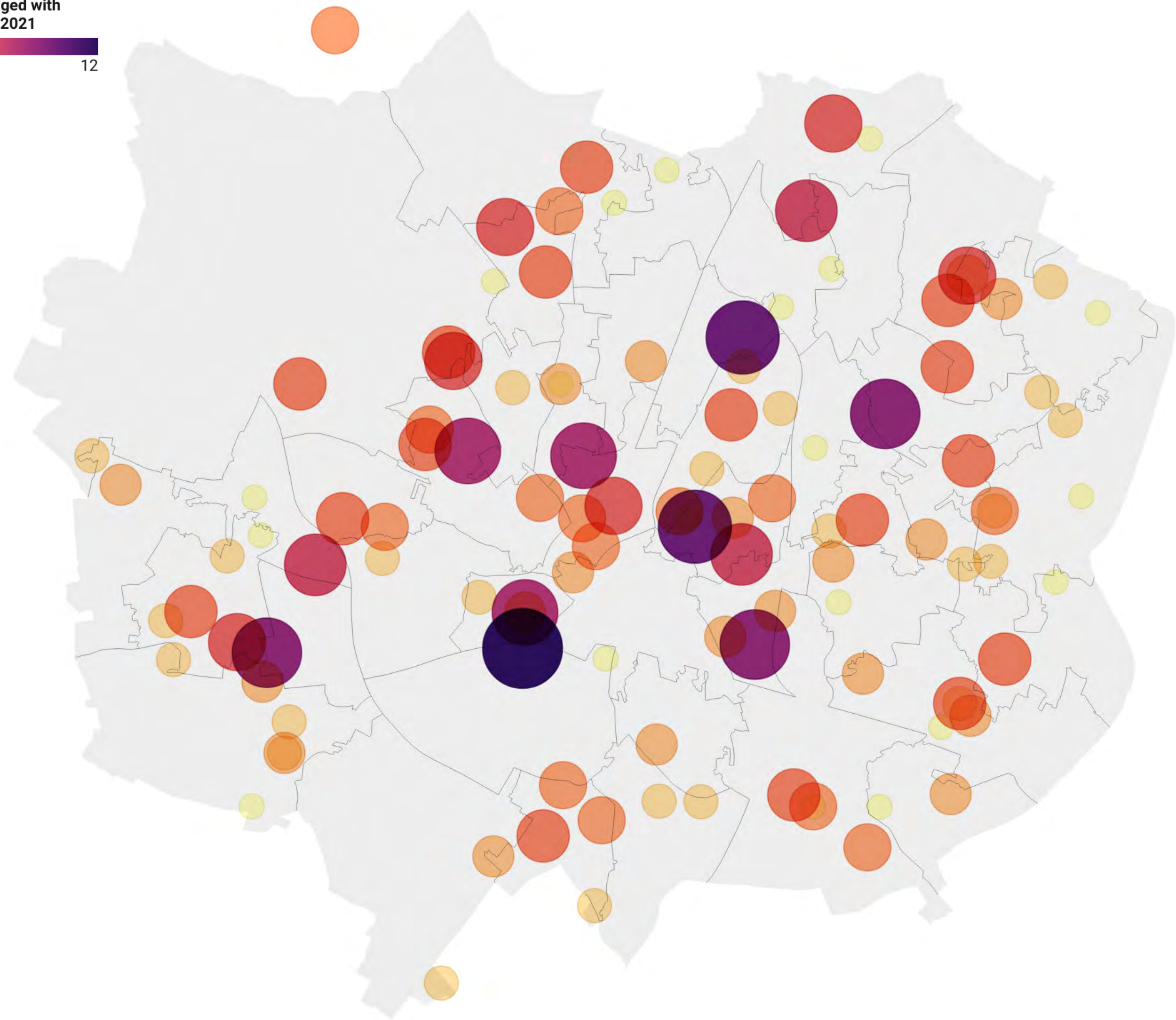


Figure 14 – Map of school activity within Coventry, the shape and size of the marker relates to the number of times the school engaged with the UK CoC 2021 programme. Some schools shown here fall geographically outside of the city, however they are linked to the Coventry catchment area.

TICKETS ISSUED AND POINTS OF ENGAGEMENT OF ENGAGEMENT

- There were over 1 million audience points of engagement with Coventry City of Culture Trust activity between May 2021 and May 2022.

Within the UK CoC 2021 year between May 2021 and May 2022, it is estimated that there were over 1 million audience points of engagement with Coventry City of Culture Trust.¹⁶⁰ A point of engagement occurs through attendance at an event in person, digitally transmitting online content, and streaming or watching digital content.

Analysis by Indigo Ltd¹⁶¹ shows the total estimated audience engagements for the UK CoC 2021 summarised as below:

TOTAL ESTIMATED AUDIENCE ENGAGEMENTS

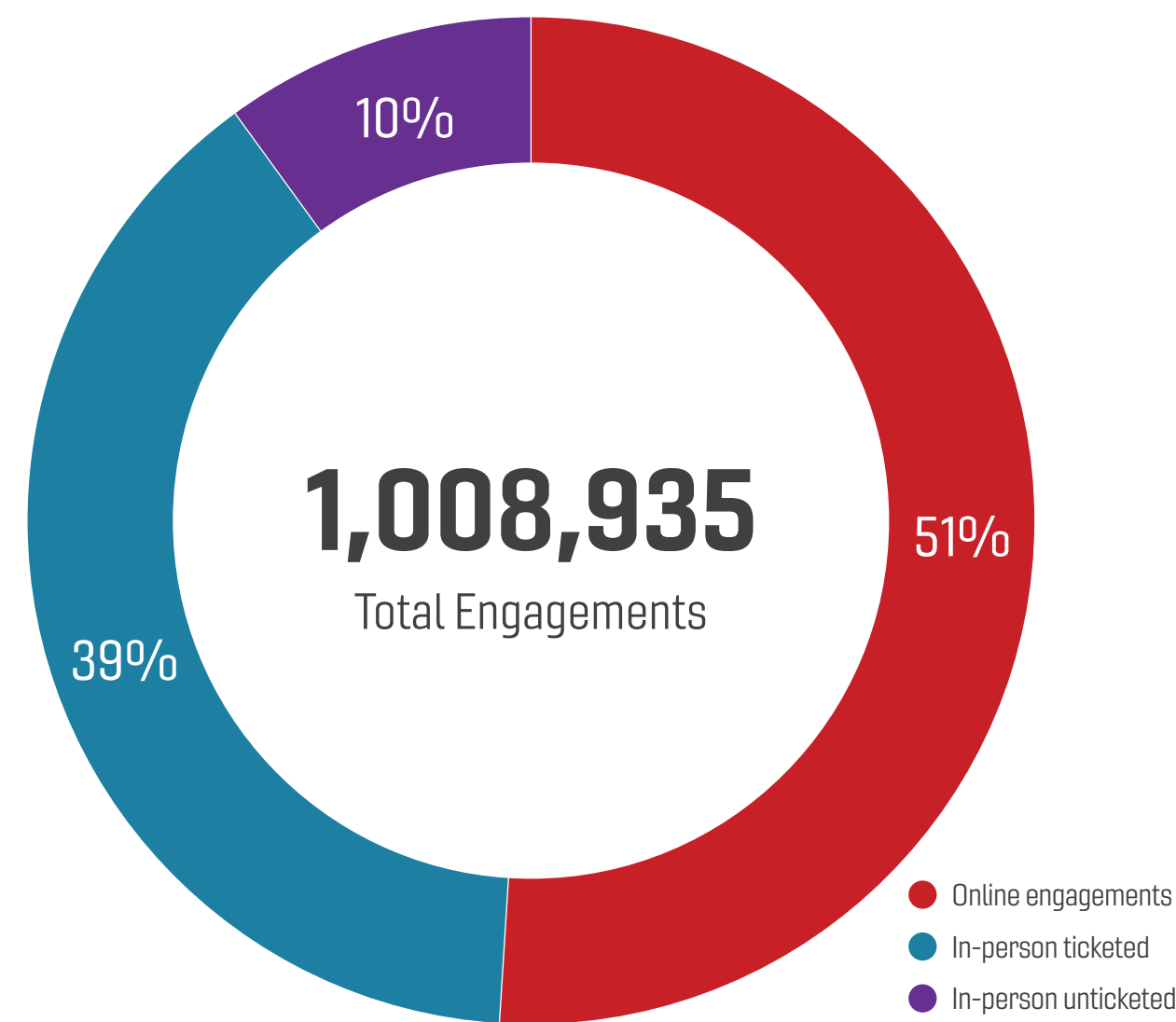
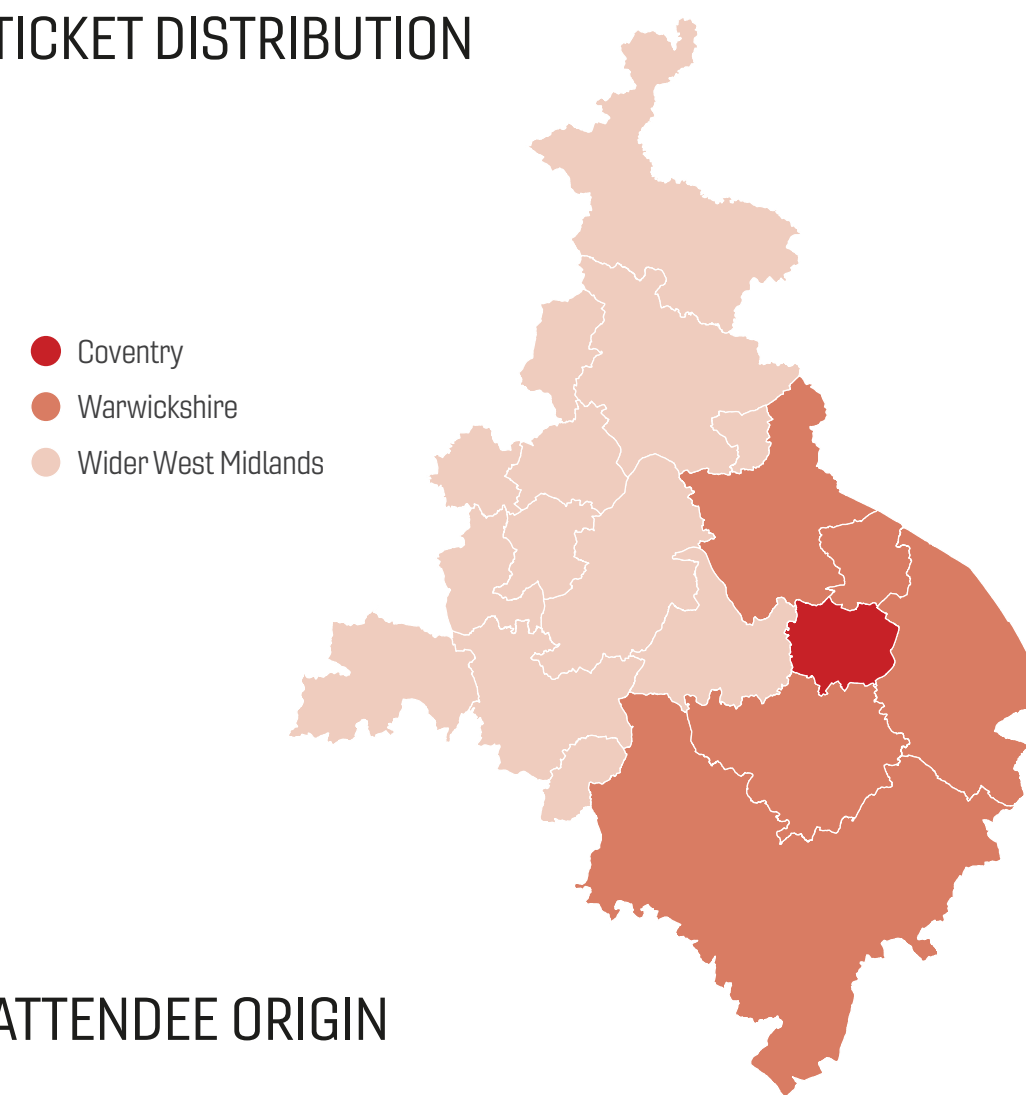


Figure 15 – Total estimated audience engagements with the UK CoC 2021.

TICKET DISTRIBUTION



ATTENDEE ORIGIN

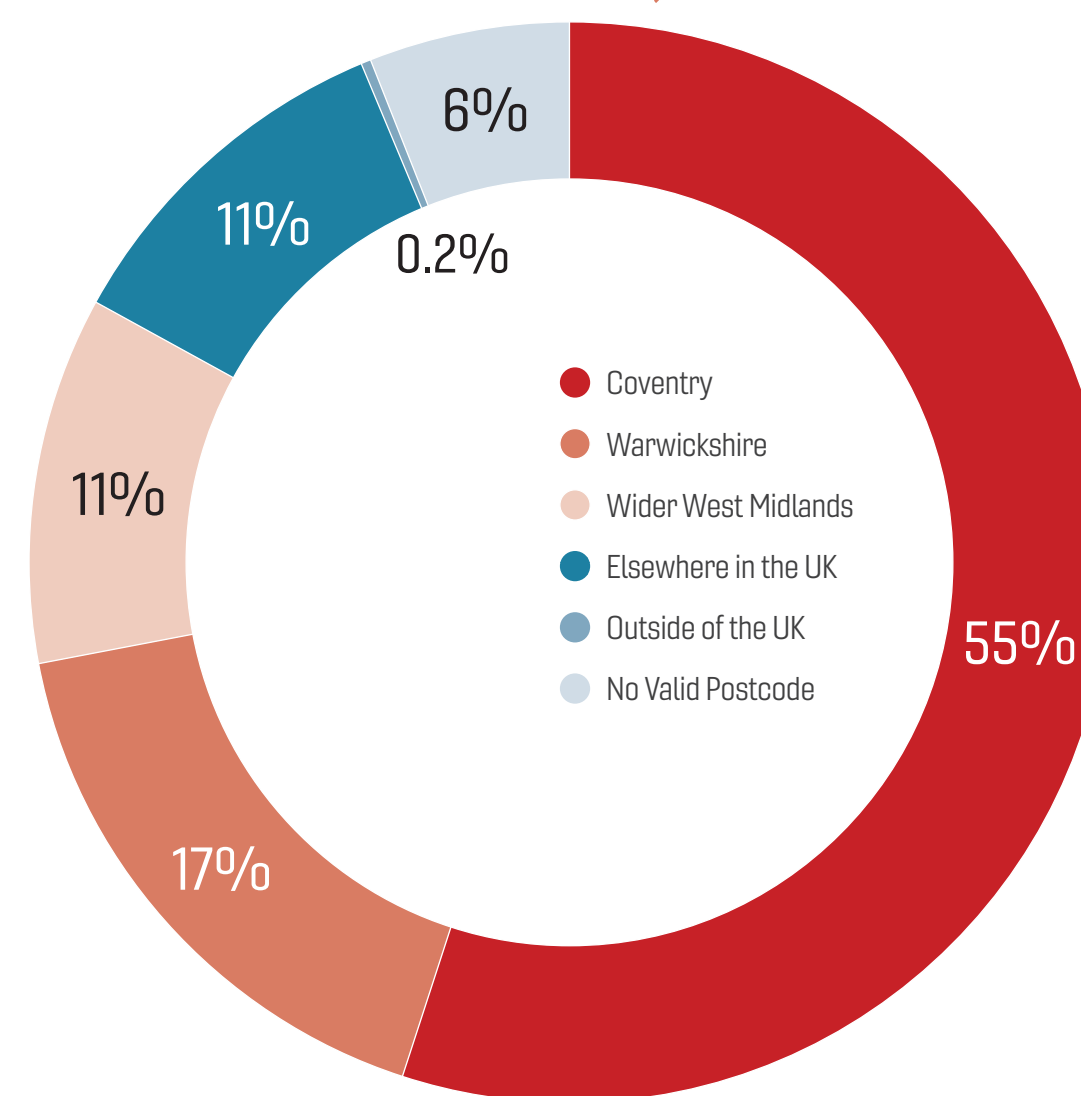


Figure 16 – Ticket distribution and attendee origin.

Within the UK CoC 2021 year (May 2021 to May 2022), a total of 395,090 tickets were issued for events associated with the UK CoC 2021 programme.¹⁶² This figure includes:

- 187,861 tickets issued through the Trust’s ticketing platform¹⁶³
- 76,594 tickets issued for Assembly Festival Garden for activity over the summer of 2021¹⁶⁴
- 18,000 tickets issued for Assembly Festival Garden for activity which fell within the UK CoC 2021 year for activity over the summer of 2022¹⁶⁵
- 12,874 tickets issued through the box office at Compton Verney¹⁶⁶
- 11,182 tickets issued through the box office at the Belgrade Theatre¹⁶⁷
- 4,579 tickets issued through the box office at Warwick Arts Centre¹⁶⁸
- In addition, 84,000 tickets issued for the BBC Radio 1 Big Weekend¹⁶⁹

There were an estimated 97,726 points of engagement with unticketed events¹⁷⁰

Mapping the ticketing data available shows that 83% of attendees were from within the West Midlands and 55% from Coventry. Given the various COVID-19 travel restrictions for much of the City of Culture year and a model of co-creation of hyper-local events, these figures might be expected. It is estimated that audiences for digital content (including Coventry Moves and other streamed events on YouTube and social media platforms) amounted to over 516,000 engagements.¹⁷¹ Online engagements consisted of:

	TOTAL VIEWS	TOTAL DIRECT VIEWS	NOTES
YouTube	869,438	86,142	All unique views
Facebook	6.8m	241,961 (excluding Coventry Moves)	Unique views > 60 secs (or >3 secs for material under 1 min)
Our Wilder Family	52,428	52,428	All direct views
Coventry Moves Facebook	500,000+	135,588	75% of total unique views, watched >20% of content ¹⁷²
TOTAL ONLINE ENGAGEMENTS		516,119	

Table 7 – Breakdown of online engagements with the UK CoC 2021.

Coventry Moves

The UK City of Culture 2021's signature event, Coventry Moves, took place on Saturday 5 June 2021 to officially open the City of Culture year. It was directed by Justine Themen, Co-Artistic Director of the Belgrade Theatre for 2021, and was created with the people of Coventry.

The day-long celebration told the story of Coventry's pioneering identity and how it continues to shape its future and give voice to the many people that call the city their home. Six local well-known individuals played the role of the Energies of the city. They were selected to represent the personality of Coventry and introduce some of the themes that would be explored across Coventry's year as City of Culture. The energies featured were resilience, social justice, youthfulness, sustainability, people power, and innovation. The production took cultural activity to all eighteen wards in the city through processions and pop-up performances, which were streamed online throughout the day on Facebook, YouTube, and a dedicated Coventry Moves Online site. Pre-recorded videos made use of subtitling and audio description, making the stream as accessible as possible. Coventry Moves provided opportunities for community performers and participants to take part in a major event alongside professionals.

The closing moment was Coventry Moves Together in which seven local radio stations broadcasted a singular stream as part of a sound composition. At 20:21, citizens were encouraged to come together with radios, which would combine to bring the singular streams together as one.

“ My neighbour who I had never spoken to before knocked on my door and asked if I wanted to get involved with the collective moment. Being sceptical I wasn't sure, but it was so powerful, we sat on our doorsteps in the street and listened across the seven streams. Such as beautiful moment, I had tears in my eyes. the children's voices were out of this world, ethereal and moving. ”

COVENTRY MOVES AUDIENCE FEEDBACK, JUNE 2021

Image Credit: FiveSix Photography



ACORN SEGMENTATION

- 40.6% of the tickets with a valid and complete postcode were issued to citizens who are in lower socio-economic groups.

ACORN is a geodemographic segmentation tool that provides detailed understanding of consumer characteristics for people and places across the UK by segmenting a postcode’s population into one of sixty five ACORN types. At the time of the UK CoC 2021 there were six overarching categories, eighteen groups, and sixty five types. At the time of writing, ACORN segments society into seven categories, twenty two groups, and sixty five types. The analysis here makes use of the ACORN segmentation which was in use at the time of the UK CoC 2021.¹⁷³

As of 30 June 2022, of the tickets issued to Coventry postcodes, 40.6% of the tickets with a valid and complete postcode were issued to citizens who are in lower socio-economic groups – Financially Stretched, facing Urban Adversity or Not in Private Households – by ACORN segmentation.^{174, 175}

Although the figure of 40.6% remains under-representative of the general Coventry population in these segments by 15.1%, it is a significantly high percentage for a group of citizens who have historically participated in and benefited least from publicly invested culture and who are often from majority-minority ethnic neighbourhoods.¹⁷⁶

The success in reaching low-income and majority-minority ethnic residents is a significant contrast with audience data from Arts Council England for 2020–2021 which suggests that 8% of attendees for publicly funded cultural organisations in England identified as non-white and 31% were from the lowest income groups.¹⁷⁷

There is evidence to suggest that producing hyper-local and co-created events is a positive driver for increasing cultural participation and engagement for those who would typically not engage with publicly funded culture. An element of this is producing events and activities that are local and low-cost or free at the point of access.¹⁷⁸ In total, 56.7% of the UK CoC 2021 programme was free of charge to access, and 43.3% of the programme was paid-for ticketing; this includes a number of events which were pay as you wish with options to attend for free or at low cost.

ACORN Category	% Share of Tickets with Valid Coventry Postcodes	% Share of All Coventry Households	% Difference of Tickets Against Coventry Households
1 Affluent Achievers	20.42	13.1	7.32
2 Rising Prosperity	2.15	1.8	0.35
3 Comfortable Communities	36.81	29.4	7.41
4 Financially Stretched	24.2	29.6	-5.04
5 Urban Adversity	13.24	25.3	-12.06
6 Not Private Households	3.17	0.8	2.37

Table 8 – Breakdown of tickets issued to Coventry postcodes by ACORN category and how this compares with Coventry as a city.

TICKET SHARE OF COVENTRY POSTCODES AND HOUSEHOLDS BY ACORN CATEGORY

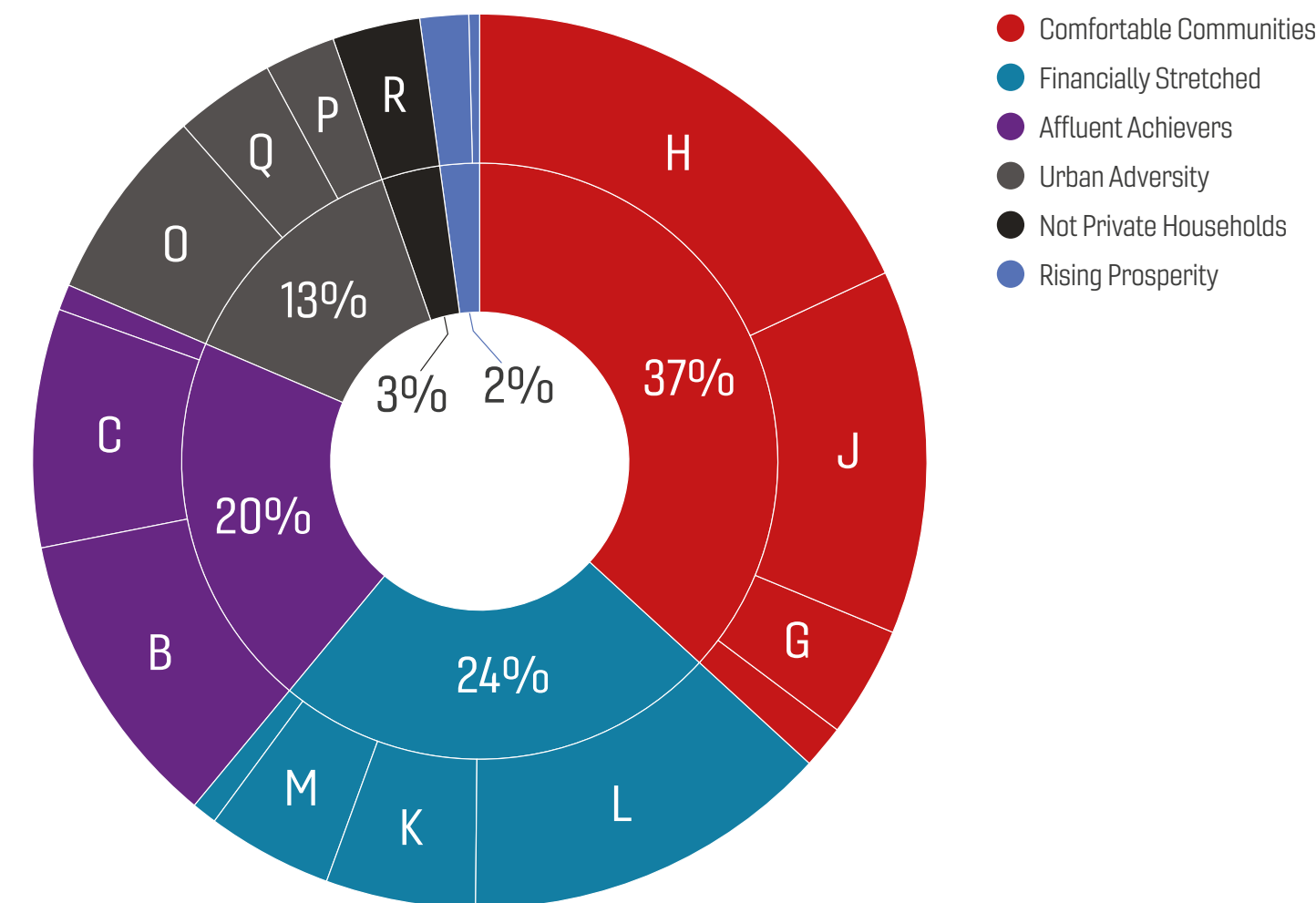


Figure 17 – ACORN breakdown for tickets issued to Coventry postcodes by ACORN category and group. The letters in the outer circle represent the group while the overall colour is the category.



Image Credit: John Whitmore

Abundance

Abundance was a major event in the Love Coventry programme strand. In November 2021, it showcased South Asian culture in the form of a parade based on the themes of light and Diwali. The event was successful in terms of being secular, inclusive, and accessible. It was led by the Abundance cohort, who used learnings from the Abundance Artist Development Programme in the year-long development of the project. One of the highlights of the project was the facilitation of 100 viewing spaces for access; these were allocated to families with children who have autism, D/deaf community members, wheelchair users, and others who identified as disabled.

The event was challenging to produce, especially for a novice grassroots cohort. Delivering their ideas in a huge City of Culture event presented organisational challenges, such as risk assessments that were both specific and wide-ranging. The cohort needed a good deal of support, and since English was not always their first language, collaborative working took longer than traditional projects. COVID-19 presented an additional complication, and all the planning for the project had to take place online. The cohort only really started to relax once in-person meetings were allowed, which significantly eased the communication difficulties.

In the event, the evening was a great success, and the majority of the carnival elements were produced by members of the community.

“ I loved the community feeling, Malaysian, Indian, everything! Amazing sights and sounds and a lovely warmth from the good feeling. ”

ABUNDANCE AUDIENCE FEEDBACK, NOVEMBER 2021



Co-created and hyper-local events were attended by those that were Financially Stretched and facing Urban Adversity at a higher rate than the programme overall – analysis of ticketing data related to events within the Love Coventry programme strand demonstrates that 53% of tickets issued to Coventry postcodes went to those in lower economic groups. The majority of the events within Love Coventry were free of charge and took place within communities across the city.

“ The children absolutely loved the performance. It's great to see more affordable and local children's theatre coming into Coventry. We've not actually been to Earlsdon Library before but will add it into our 'library loop' now. Lovely space and venue. ”

THEATRE NEXT DOOR AUDIENCE FEEDBACK, DECEMBER 2021

Reform the Norm: Story of Us Live had 49% of the tickets issued to a valid and complete Coventry postcode to the lower economic groups of Financially Stretched/Urban Adversity/Not Private Households. This is 8% more than the programme average. Similarly, for Can You Hear Me, Now? which was an outdoor immersive theatre performance made with and for the people of Coventry with lived experience of being a refugee or migrant, 35% of the tickets issued to valid Coventry postcodes were in the Urban Adversity category. This is 10.7% more than the percentage share of Coventry households in this category.

The tickets issued to the Not in Private Households category is 2.4% higher than the percentage share of all Coventry households. When looking into this further, this includes 4,611 tickets which were issued directly to community centres and to those who were staying in hostels and in care homes. This links to the Caring City and Love Coventry programmes, both of which featured work with citizens that were likely to live in this category of accommodation or be involved in activities at their local community centres.

“ Fantastic exhibition. Felt really inclusive and open to all. Making it free especially was an excellent way to make it an accessible form of culture for all. ”

DANIEL LISMORE AUDIENCE FEEDBACK, MAY 2022

ENGAGEMENT FROM AREAS OF LOW CULTURAL PARTICIPATION

- Hyper-local approach and working with communities does help increase cultural participation.
- Overall engagement with at least one of the listed cultural activity types within the Coventry Household Survey was reported by 63% of the population in 2022, compared with 51% in 2018.

Targeting areas of low cultural participation was a key part of the UK CoC 2021 approach. Baseline data established in the 2018 Household Survey identified areas in the city that had low regular engagement with publicly funded culture – some as low as 7% and 11%; these areas were areas of focus in the planning and delivery of the UK CoC 2021.

Across the whole city, 47% of the population engaged with the UK City of Culture 2021 programme either in their local area or within the city centre. For Key MSOAs (the ones with historical low levels of cultural participation),¹⁷⁹ 38% of their populations engaged with the UK City of Culture. This engagement with UK City of Culture drove a broader increase in cultural engagement across the city – whether or not the activity was officially part of UK CoC.¹⁸⁰ Key MSOAs are Little Heath, Canley & Westwood Heath, Stivichall & Finham, Radford East, Ernesford Grange & Stoke Aldermoor, Hillfields, Cheylesmore Daventry Road, Holbrooks, Bell Green, Willenhall – the ten MSOAs with lowest cultural participation in 2018.

Analysis from Culture Counts found that there was a notable increase in overall cultural engagement at the city population level between 2018 and 2022. Overall engagement with at least one of the listed cultural activity types within the Coventry Household Survey was reported by 63% of the population in 2022, compared with 51% in 2018 – a 12% increase. For Key MSOAs¹⁸¹, there was a reported 27% increase in cultural engagement between 2018 and 2022, moving from 37% engagement to 64% of the area population engaged.

Given that the Key MSOAs represent approximately one quarter of all MSOAs, a 12% increase at an overall population level represents an increase in cultural engagement by many MSOAs, not just those in the Key MSOA regions.



Image Credit: FiveSix Photography

The largest increases in cultural engagement for the city population were seen in the engagement with live events, live music, and theatre. There were significant increases in faith-based cultural activities also, as well as community-based arts. For Key MSOAs, the biggest difference between the population changes and their change related to the increase in theatre engagement. Again, the strength of Key MSOA engagement levels compared with population levels suggests that increased in cultural engagement was a population-wide phenomenon – not simply isolated to Key MSOAs.

Across all cultural activity types listed in the Coventry Household Survey, cultural participation three or more times in a twelve-month period with publicly funded culture in Coventry increased from 52% to 66%, a 14% increase; across the Key MSOAs the overall average increase was 36%.

Across the city, engagement with community-based arts groups three or more times in a twelve-month period increased from 8% in 2018 to 19% in 2022, an increase of 11%. Within Key MSOAs, engagement with community-based arts groups three or more times in a twelve-month period increased from 1% in 2018 to 26% in 2022, an increase of 25%.¹⁸²

Reflecting on these participation and engagement statistics, it should be noted that six of the ten Key MSOAs are in the first decile of the Index of Multiple Deprivation 2019. In other words, UK CoC 2021 managed to lift cultural engagement significantly amongst citizens in the city who live in some of the most deprived parts of the city (and nationally) and who historically have benefitted least from publicly funded culture.¹⁸³

Eastern European HeARTS Festival

The Eastern European HeARTS Festival took place in August 2021 and over the day it was attended by just under 800 people.

The event was very important to Coventry's Eastern European community as a means of bringing the community together. Qualitative evidence indicates that community members around Riley Square in Coventry feel they are under-represented in the city and, as a community, are forgotten about by organisations. For them, the event was not just about putting something on; it was an opportunity to showcase the community and their culture to the wider public. As part of the event, which was organised by New Start 4 U CIC (an organisation based in the immediate area of Riley Square and Bell Green), mentoring and support were given to develop and build skills for future years.

The Trust organised and facilitated conversations between New Start 4U and the developers of Riley Square so that the festival could make use of an empty shop unit which was converted into an art gallery.

The community wishes to take on the shop unit for its use on a full-time basis in the future. Attendees of the Festival primarily came from the immediate local area; however, some came from further afield specifically to see the photographic work on display in the converted gallery.

“ An excellent, informative, and enjoyable event. I enjoyed visiting the stalls with my sister. I hope that this event can travel to different parts of Coventry. ”

EASTERN EUROPEAN HEARTS FESTIVAL AUDIENCE FEEDBACK, AUGUST 2021



Image Credit: Jamie Gray

THE UK CITY OF CULTURE 2021 AUDIENCE

- Age groups of those engaging with the UK CoC 2021 closely matched the age profile of the city.
- Gender closely matched the demographic profiles of the city.
- Where attendees lived closely matched the population density of the city.
- Ethnicity closely matched the ethnic profile of the city.

Analysis from Culture Counts compared the demographic data of the overall population with that of UK (i) CoC 2021 audiences who self-reported in the Coventry Household Survey 2022 that they had attended parts of the year, and (ii) from audience exit surveys undertaken by the Trust.

Age

Analysis indicates that the age of those self-reporting engagement with the UK CoC 2021 programme was slightly younger than the city average but follows the same trend of the overall population; there was a slight under-representation of citizens aged 65 or over. The data collected through audience surveys tended to skew towards the older age brackets due to the collection methods utilised by the Trust.

Gender

The gender of audiences identified through the Coventry HHS 2022 also followed the demographics of the city closely.

Ethnicity

Ethnicity data from Coventry citizens that self-reported in the HHS 2022 as participating in the UK CoC 2021 programme closely followed the overall population of the city. Audience exit surveys showed higher representation of White: English/Scottish/Welsh/Northern Irish/British.

Disability

Evidence from exit surveys undertaken by the Trust at events indicates that approximately 10% of respondents identified as having a disability, this is approximately 8% below the city level identified in the 2021 Census. However, the number of citizens who do identify as having a disability is likely to be higher due to respondents preferring not to disclose if they identify as having a disability.

AGE

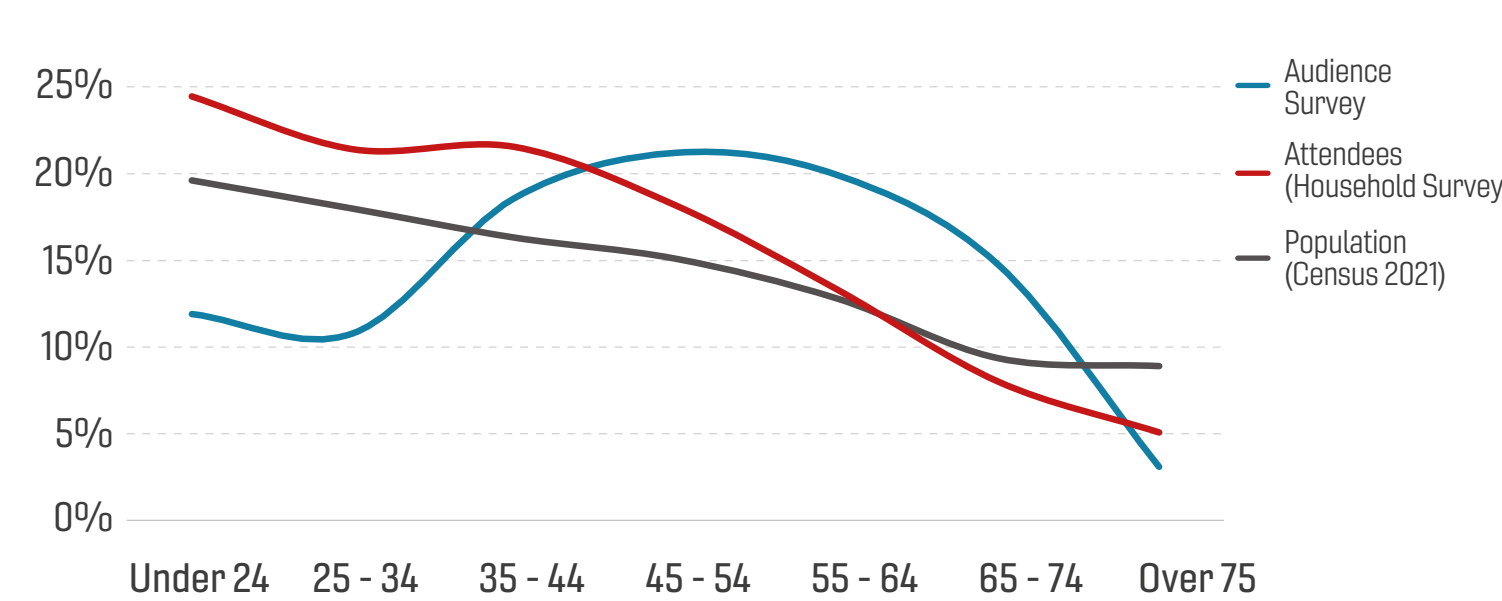


Figure 18 – Breakdown of age as found in the audience exit surveys and HHS 2022 against the overall population of the city.

GENDER

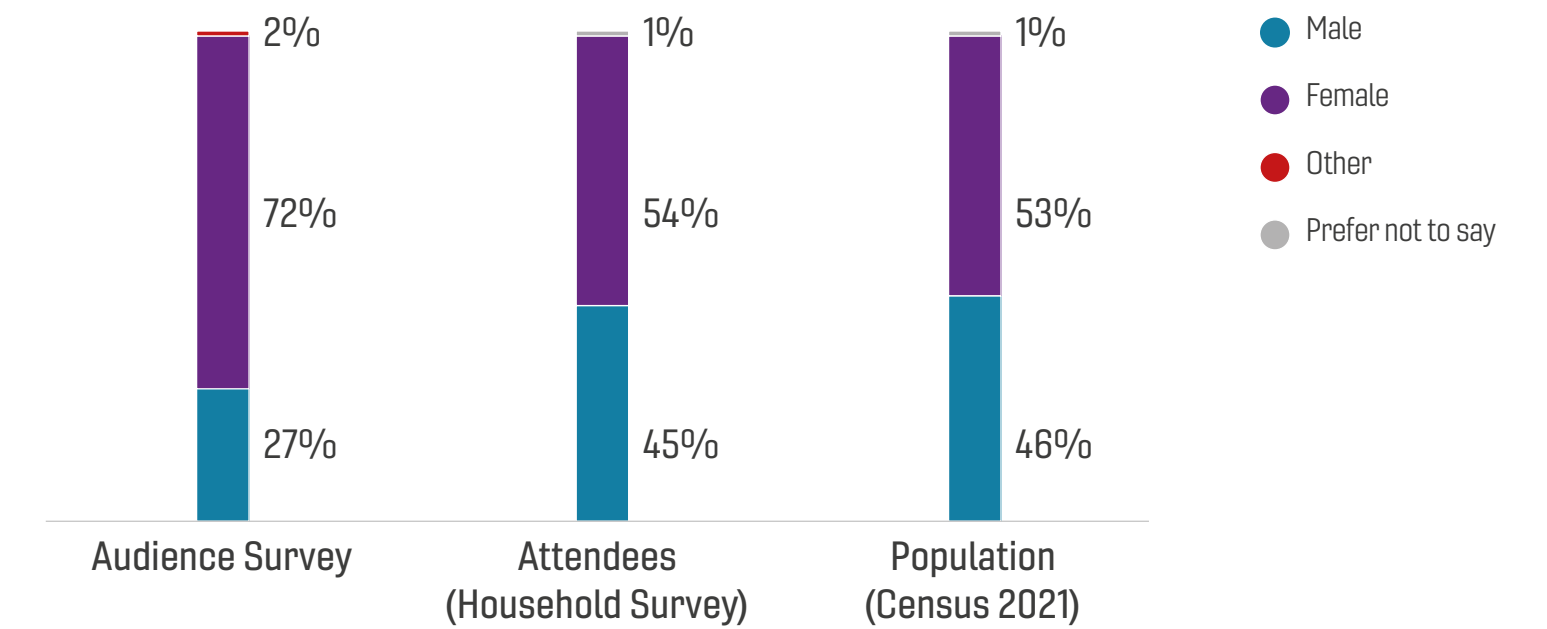


Figure 19 – Breakdown of gender as found in the audience exit surveys and HHS 2022 against the overall population of the city.

ETHNICITY

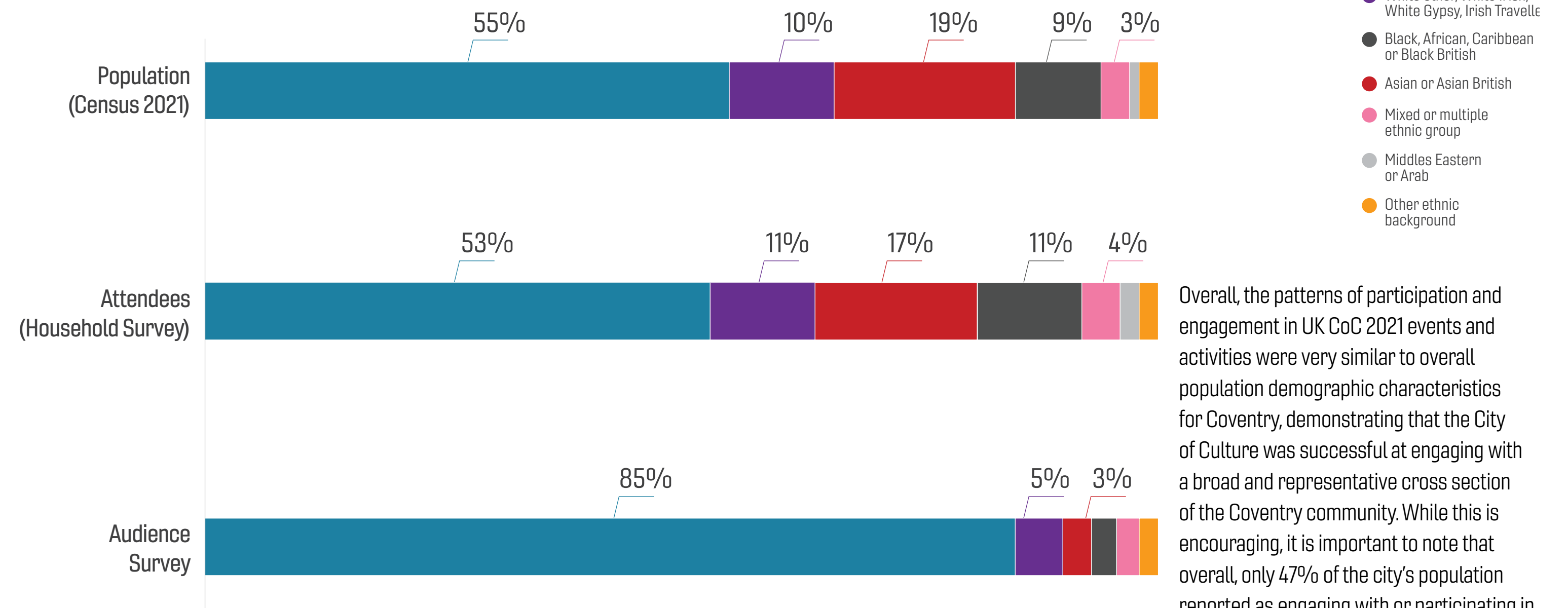


Figure 20 – Breakdown of ethnicity as found in the audience exit surveys and HHS 2022 against the overall population of the city.

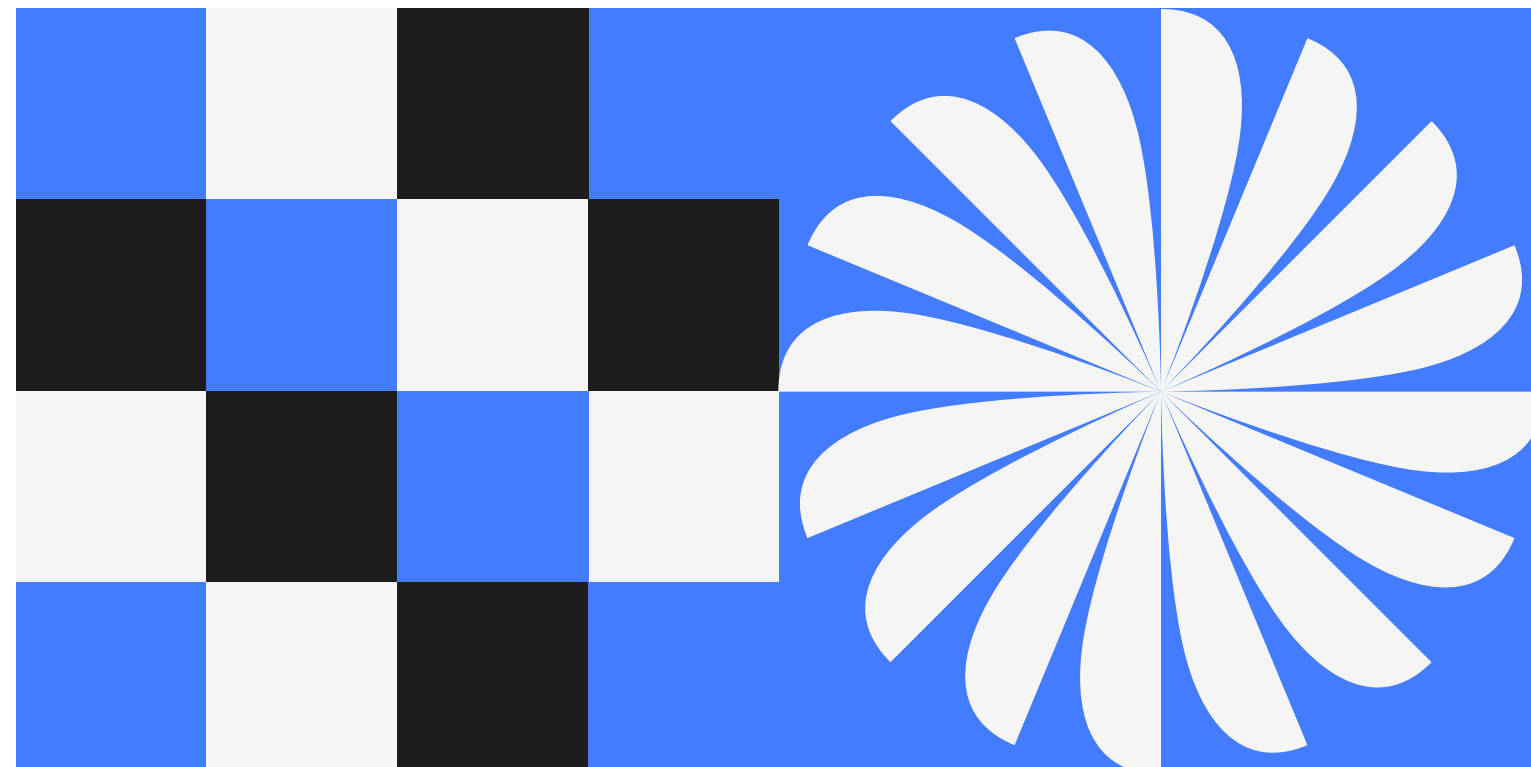
Overall, the patterns of participation and engagement in UK CoC 2021 events and activities were very similar to overall population demographic characteristics for Coventry, demonstrating that the City of Culture was successful at engaging with a broad and representative cross section of the Coventry community. While this is encouraging, it is important to note that overall, only 47% of the city's population reported as engaging with or participating in the UK CoC 2021.

LOCATION OF ACTIVITY

- In-person activity took place in all 18 electoral wards of the city
- In-person activity took place in all 42 neighbourhoods of the city
- 90.8% of activity took place in Coventry and 9.2% in Warwickshire

Activity related to the UK CoC 2021 programme took place across Coventry and Warwickshire. Within Coventry there was activity in all 18 electoral wards of the city. The Trust had a target of undertaking activity in every ward of the city and this was achieved within the first two months of the UK CoC 2021 year.¹⁸⁴ A similar target of activity in all 42 MSOAs in the city was also achieved.

The Trust made a conscious effort to deliver events that were on the doorsteps of communities in the city. Examples include Party on the Green events in Tile Hill, Holbrooks, and Binley; targeted pop-up performances in every ward as part of Summer of Surprises; the procession; elements of Coventry Moves taking place within neighbourhoods; and many aspects of the Love Coventry programme which focussed on co-creation with citizens where they live.



“ Everyone who attended appeared to enjoy the occasion and it was great that it was local rather than city centre based. Thank you! ”

PARTY ON THE GREEN AUDIENCE FEEDBACK, AUGUST 2021

The Trust, in the selection of venues and locations for events, made use of locations which were dispersed across the geographical spread of the city. This was a challenge in some areas due to the lack of existing infrastructure and venues available. For locations to be used, they had to be fully accessible and with the appropriate infrastructure in place for the delivery of live events, so the Trust could comply with the commitments made within its Green Code. This excluded some hyper-local options.

The physical location of non-digital events and activities can be grouped into four categories:

- Build Up Activity – activity which took place between the awarding of the UK CoC 2021 title in 2017 and the start of activity in May 2021
- Home-Based Activity – activity where citizens were able to unlock creativity from within their homes throughout the entire lifespan of the UK CoC 2021 project
- School Activity – activity undertaken in schools across the city and in Warwickshire throughout the entire lifespan of the UK CoC 2021 project
- 2021 Programme Activity – activity and events which formed the UK CoC 2021 programme between May 2021 and May 2022

In addition to the above, the Trust also delivered online activity due to the COVID-19 pandemic; this activity is not included within this analysis. The Home-Based Activity is based on projects such as creative packs and Window Wanderland, which asked households and citizens to engage with a physical creative project. The Trust and community-based partners were successful in encouraging sign-ups and registrations for these projects through measures such as providing materials and packs that encouraged participation.¹⁸⁵

Image Credit: Dylan Parrin





Image Credit: FiveSix Photography

Faith

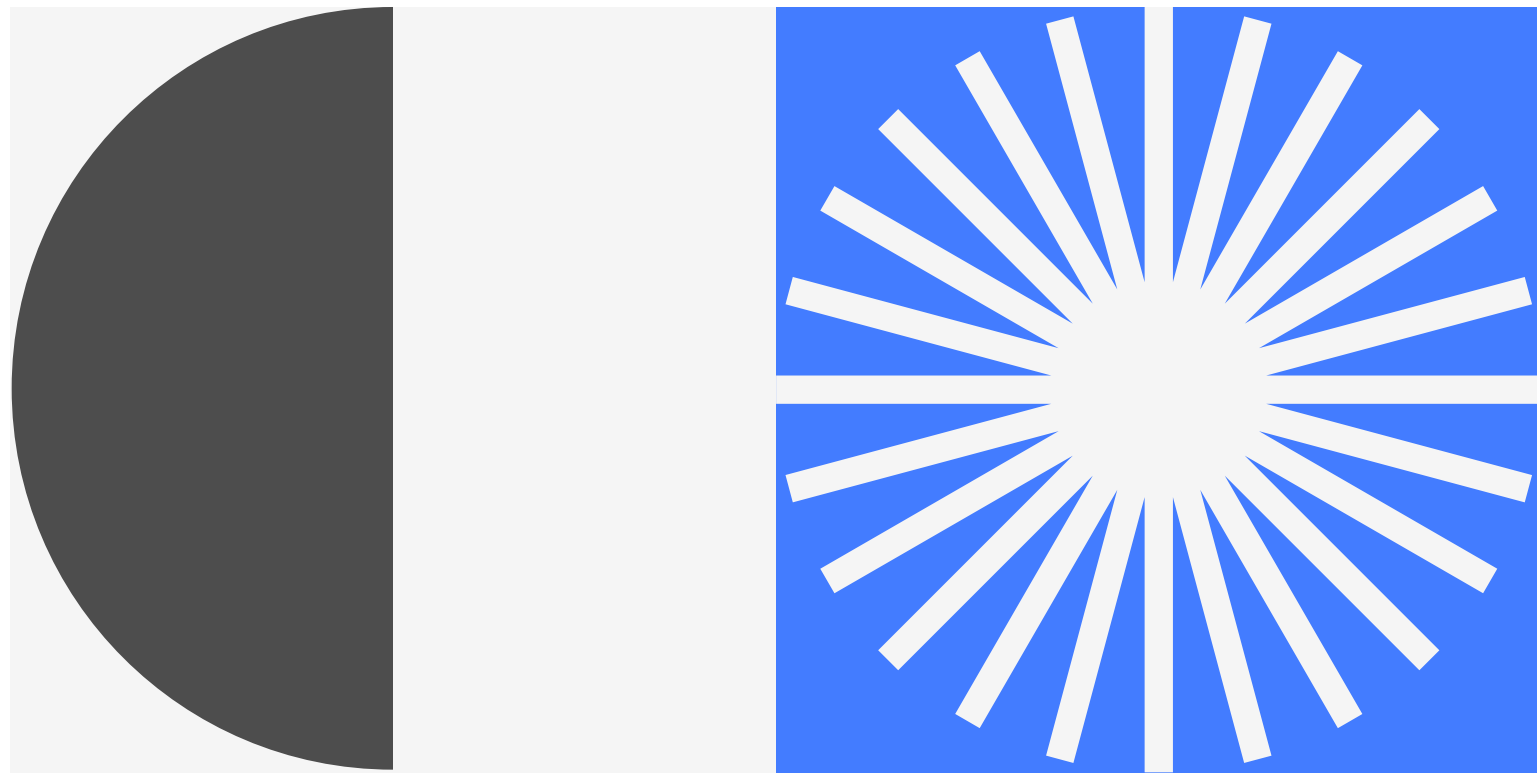
Faith, a co-production between the Trust and the Royal Shakespeare Company (RSC) explored what keeps us going in tough times, and how people of faith and those with non-religious world views understand and celebrate the chapters and mysteries of our lives. Directed by then RSC Deputy Artistic Director Erica Whyman, Faith took place over 24 hours in locations across Coventry and online in September 2021.

Faith was a multi-faceted production project. It comprised an inter-faith meal, four new plays (performed in the promenade style), a ceremony of light, and an open house that allowed citizens to visit faith buildings throughout the city. It thus brought together different faith communities from across the city. Over 20 faith buildings across the city were connected with Coventry blue ribbons, demonstrating that all faiths are connected despite their differences.

“ The plays were inspirational, so well directed and performed. As a local couple who have lots of knowledge about Coventry, we found the performances thought provoking and exceedingly well researched. ”

FAITH AUDIENCE FEEDBACK, SEPTEMBER 2021

Faith was co-produced by Coventry City of Culture Trust and the Royal Shakespeare Company with City Voices and Coventry faith communities. It was supported by the Backstage Trust and David and Sandra Burbidge.



Analysis of non-digital activity based on postcode demonstrates that in total, 21.09% of all physical activity relating to the UK CoC 2021 was for programme activity, 3.19% was activity in schools and 74.74% were home-based activities. Only 0.98% of non-digital activity was for build-up activity. In this regard it is important to note that such activity in 2020 would have been significant to support the testing of key systems such as ticketing and operational aspects of delivering events at scale, as well as developing an audience for the UK CoC 2021 year. However, due to the pandemic this activity was curtailed.¹⁸⁶

When breaking down the type of activity by ward level, it is evident that there was UK CoC 2021 programme activity in every ward. However, in some wards the level of activity was as low as 0.12% of all non-digital activity, with only 2 or 3 programme elements taking place. In the City Centre – which contained a number of the city's key cultural institutions and venues as well as the site for the Assembly Festival Garden – the location figure was as high as 14.19% of all physical activity undertaken.



Image Credit: FiveSix Photography



WARD	TYPE OF ACTIVITY	% OF TOTAL PHYSICAL ACTIVITY BY CATEGORY	TOTAL % OF ACTIVITY
Bablake	Build-Up Activity	0.00	3.83
	Home-Based Activity	3.42	
	School Activity	0.20	
	2021 Programme Activity	0.20	
Binley and Willenhall	Build-Up Activity	0.00	1.18
	Home-Based Activity	0.75	
	School Activity	0.20	
	2021 Programme Activity	0.23	
Cheylesmore	Build-Up Activity	0.00	4.23
	Home-Based Activity	3.71	
	School Activity	0.17	
	2021 Programme Activity	0.35	
Earlsdon	Build-Up Activity	0.00	15.40
	Home-Based Activity	14.59	
	School Activity	0.12	
	2021 Programme Activity	0.69	
Foleshill	Build-Up Activity	0.09	1.55
	Home-Based Activity	0.52	
	School Activity	0.17	
	2021 Programme Activity	0.78	
Henley	Build-Up Activity	0.00	1.27
	Home-Based Activity	0.72	
	School Activity	0.26	
	2021 Programme Activity	0.29	
Holbrook	Build-Up Activity	0.00	1.44
	Home-Based Activity	1.01	
	School Activity	0.12	
	2021 Programme Activity	0.32	
Longford	Build-Up Activity	0.00	1.06
	Home-Based Activity	0.60	
	School Activity	0.14	
	2021 Programme Activity	0.32	
Lower Stoke	Build-Up Activity	0.00	4.49
	Home-Based Activity	4.12	
	School Activity	0.12	
	2021 Programme Activity	0.26	
Radford	Build-Up Activity	0.00	2.94
	Home-Based Activity	1.99	
	School Activity	0.12	
	2021 Programme Activity	0.83	

WARD	TYPE OF ACTIVITY	% OF TOTAL PHYSICAL ACTIVITY BY CATEGORY	TOTAL % OF ACTIVITY
Sherbourne	Build-Up Activity	0.03	6.79
	Home-Based Activity	5.87	
	School Activity	0.23	
	2021 Programme Activity	0.66	
St Michael's	Build-Up Activity	0.81	16.03
	Home-Based Activity	0.81	
	School Activity	0.23	
	2021 Programme Activity	14.19	
Upper Stoke	Build-Up Activity	0.00	1.58
	Home-Based Activity	1.27	
	School Activity	0.12	
	2021 Programme Activity	0.20	
Wainbody	Build-Up Activity	0.00	7.08
	Home-Based Activity	6.39	
	School Activity	0.14	
	2021 Programme Activity	0.55	
Westwood	Build-Up Activity	0.03	6.82
	Home-Based Activity	6.45	
	School Activity	0.23	
	2021 Programme Activity	0.12	
Whoberley	Build-Up Activity	0.00	7.86
	Home-Based Activity	7.34	
	School Activity	0.17	
	2021 Programme Activity	0.35	
Woodlands	Build-Up Activity	0.00	5.84
	Home-Based Activity	5.44	
	School Activity	0.23	
	2021 Programme Activity	0.17	
Wyken	Build-Up Activity	0.00	1.44
	Home-Based Activity	1.06	
	School Activity	0.20	
	2021 Programme Activity	0.17	

Warwickshire	Build-Up Activity	0.03	9.18
	Home-Based Activity	8.69	
	School Activity	0.03	
	2021 Programme Activity	0.43	

Table 9 – Breakdown of activity by ward and by type.

Citizens from every ward of the city had the opportunity to engage with home-based activities. The areas which had the highest number of locations of home-based activities were typically the areas of the city that, according to data from the Coventry Household Survey, had historically higher levels of engagement with publicly funded culture.

“ Really liked that things occurred around the city and that it was not just a city centre event ”

COVENTRY MOVES AUDIENCE FEEDBACK, JUNE 2021

While there was programme activity in all 18 wards, when examining the location of activity at a more granular level, two neighbourhoods (MSOAs) saw activity within schools and through home-based activities and not through the main programme activity for the UK CoC 2021.

Excluding School Activity and Home-Based Activity, 97.9% of activity took place in Coventry and 2.1% in Warwickshire.

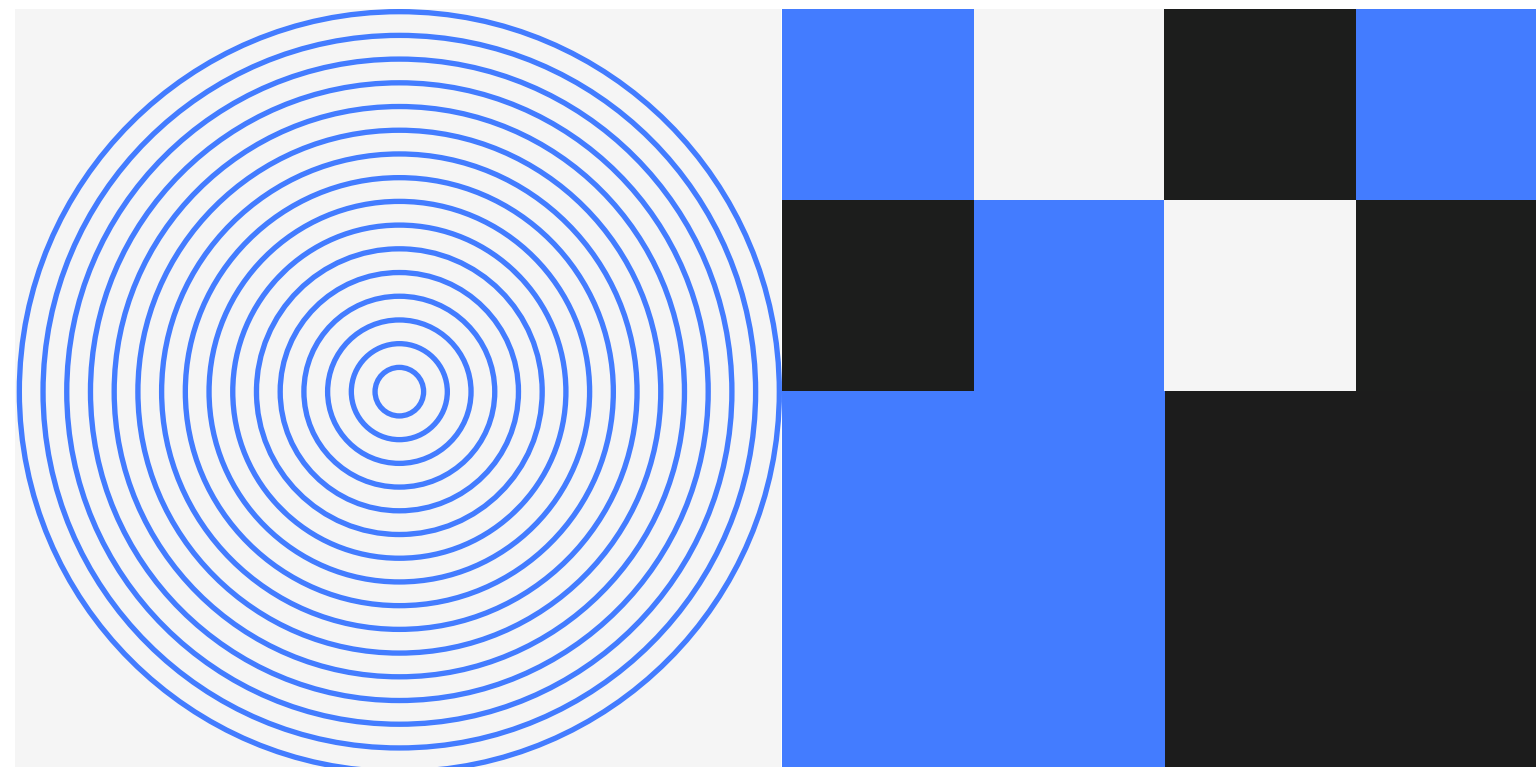
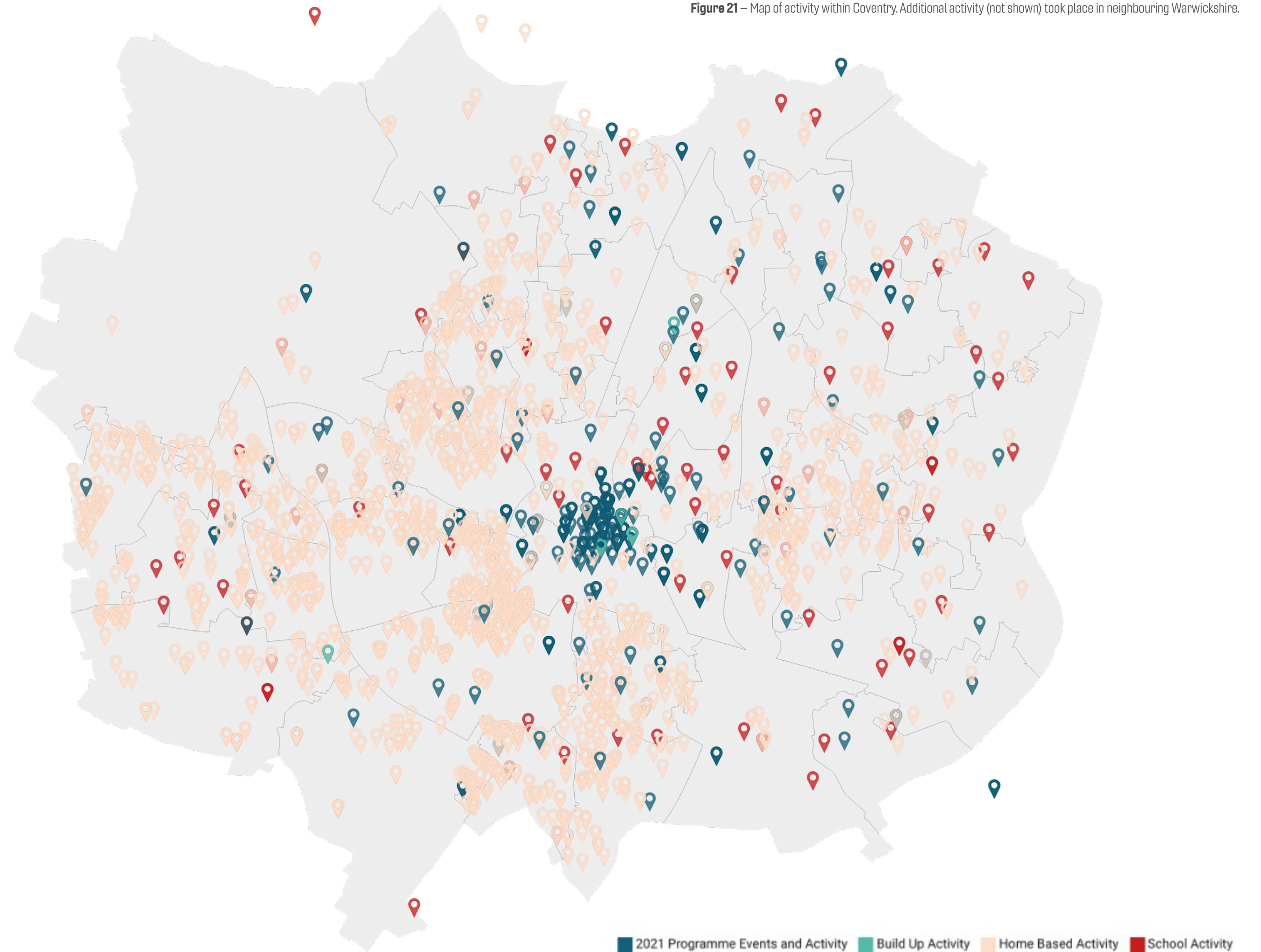


Figure 21 – Map of activity within Coventry. Additional activity (not shown) took place in neighbouring Warwickshire.



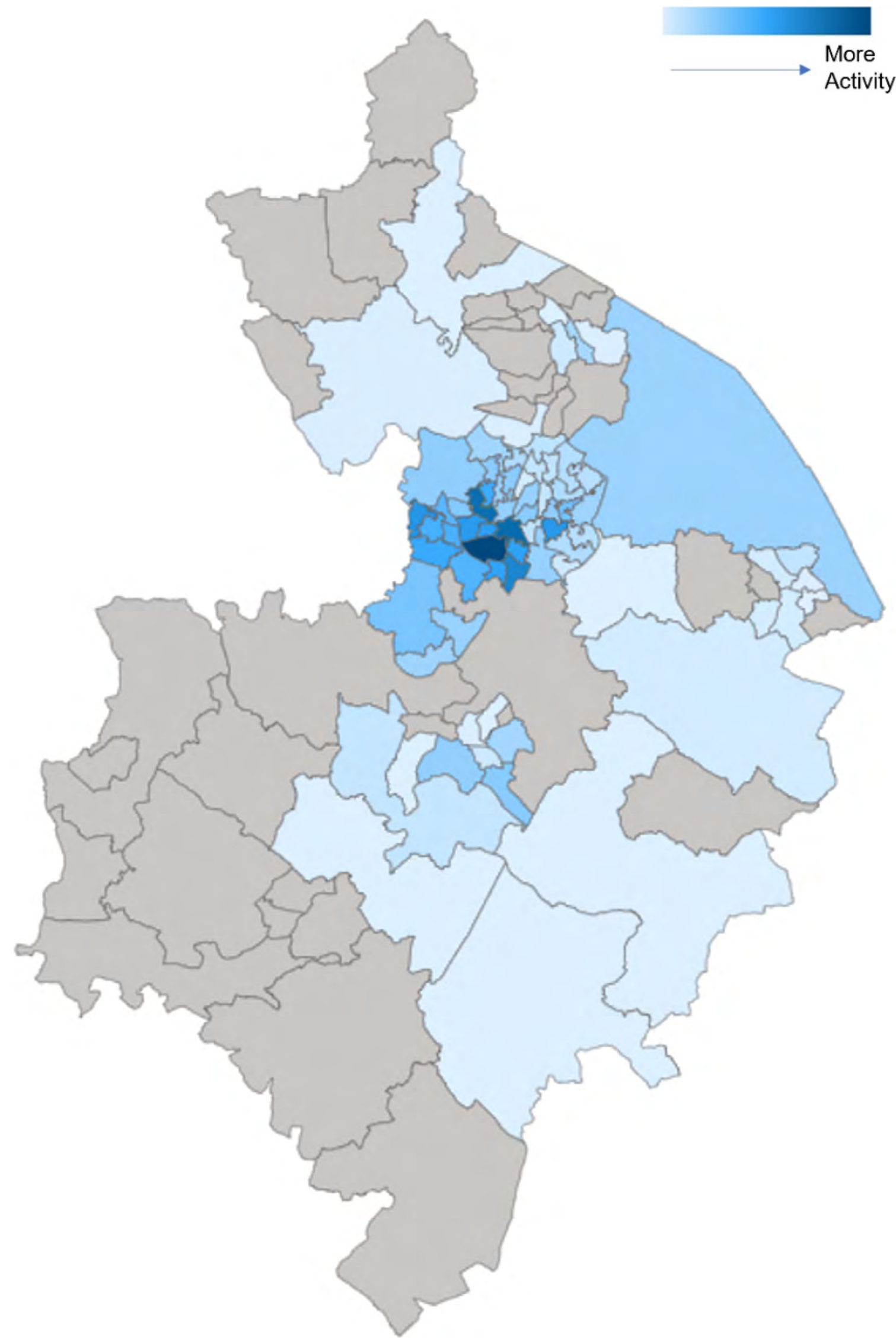


Figure 22 – Density map of all activity across Coventry and Warwickshire.

Wildlife Gathering

Wildlife Gathering celebrated three national days of significance: World Bee Day (Friday 20 May 2022), International Tea Day (Saturday, 21 May 2022), and International Day for Biological Diversity (Sunday 22 May 2022). This 3-day programme was animated by 66 artists, delivered through 46 individual events, and increased access to green space across Coventry.

An artist illustrated a map of Coventry to show the event locations and increase awareness of how green spaces connect with local urban areas. The maps were distributed city-wide and shared widely on media platforms.

Wildlife Gathering was an inclusive framework that enabled artists, grassroots organisations, and charities deliver a range of arts interventions at the hearts of their communities. Coventry's green spaces were activated with 6 walking trails (including living walls, and foraging and audio guides), 7 performances (about caring for bees and the Coventry river ecosystems), 15 creative nature workshops (making bug hotels, conversing with experts about environmental science, companion planting, or beekeeping), 6 art exhibitions (including an interactive audio show about listening to what is underground), and 12 community open days (with activities such as litter-picking urban spaces, eco gardening, food growing, relaxation, and cultural food gatherings).

“ I had a great time; the installation was really beautiful, and environment was really welcoming. I haven't been to the park before, so it was a great experience. ”

WILDLIFE GATHERING AUDIENCE FEEDBACK, MAY 2022



Image Credit: Jamie Gray

Evidence shows that audiences and participants in cultural activities, whether or not directly funded by UK CoC 2021, were geographically dispersed across the city and closely followed the city's population density. There was a slight skew to the Southwest of the city at the expense of the Northeast, which probably reflects that these areas have historically been the areas of higher versus lower cultural participation, respectively.

NEIGHBOURHOOD

	AUDIENCE SURVEY	ATTENDEES	POPULATION
Northwest	11%	15%	15%
Northeast	14%	16%	20%
Southwest	48%	45%	40%
Southeast	27%	24%	25%

Source: Coventry Household Survey 2022 (HHS) Analysis by Culture Counts. Northwest consists of Bablek, Radford & Holbrook. Northeast consists of Henley, Foleshill, Wyken and Longford. Southwest consists of Westwood, Wainbody, Earlsdon, Woodlands, Whoberly & Sherbourne. Southeast consists of Upper Stoke, Lower Stoke, St. Michaels, Binley & Willenhall and Cheylesmore.

Table 10 – Breakdown of attendees by geographic group.

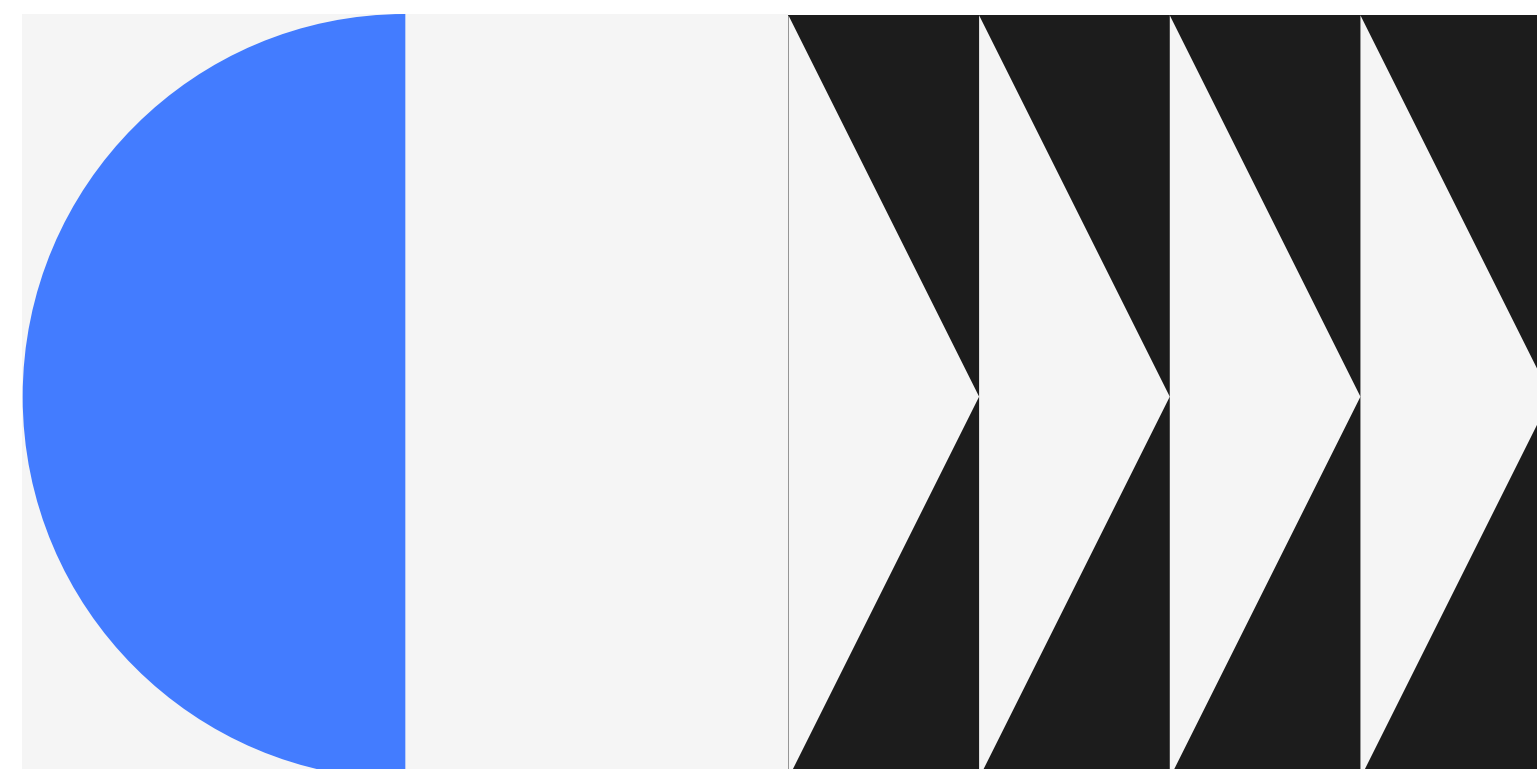


Image Credit: FiveSix Photography

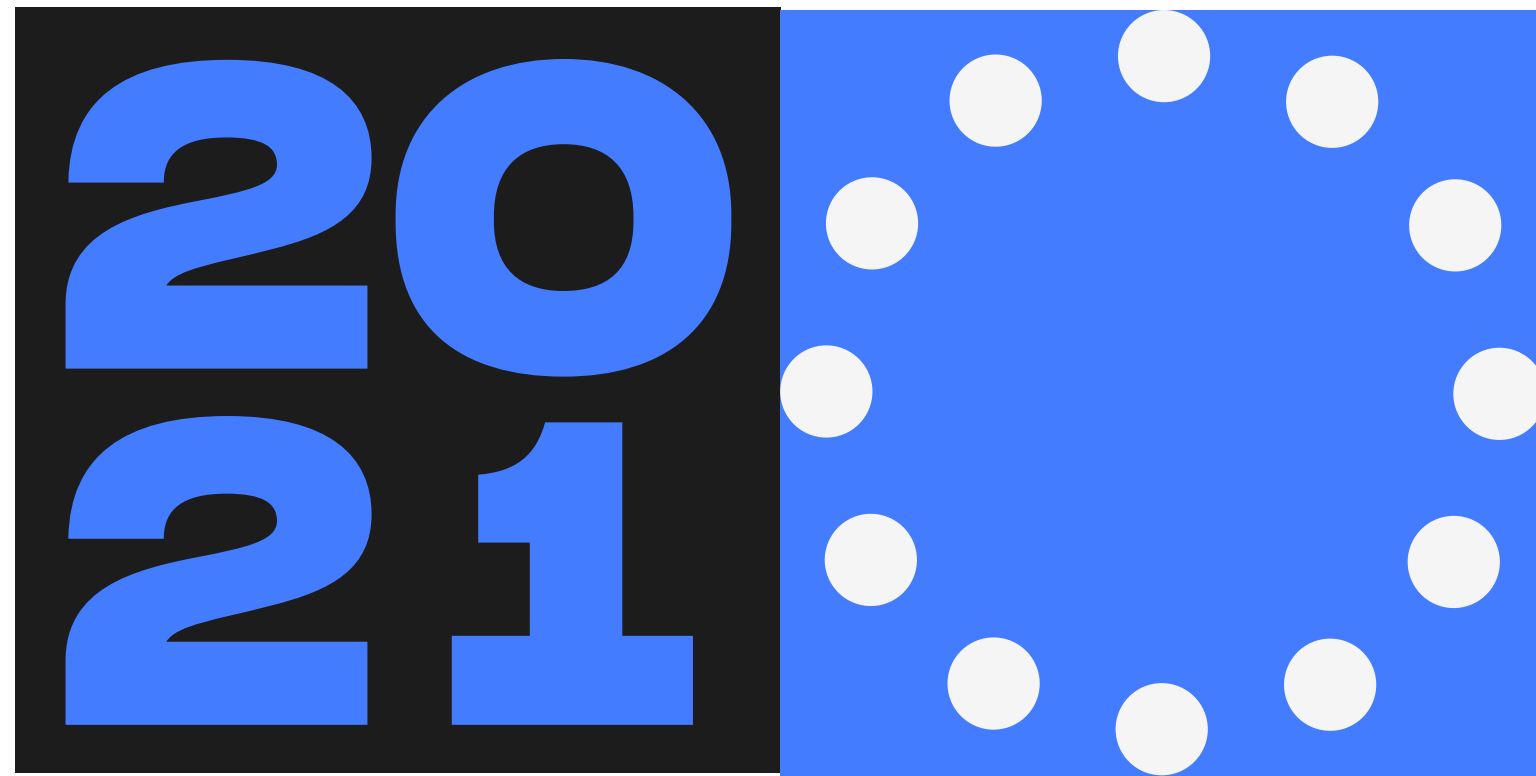
BROADCAST PROGRAMME

- Combined reach of network BBC TV programmes featuring Coventry City of Culture is in excess of 100 million, TV reach for Coventry City of Culture focussed content is in excess of 4.5 million.
- Total reach of Sky Arts content is over 367,000.
- Coventry Moves, Coventry City of Culture's opening event, gained international viewership from 88 countries.
- Over 6 million BBC iPlayer requests for programmes featuring Coventry City of Culture content, over 1 million requests were for Coventry City of Culture focussed content.

To understand the reach of the broadcast programme relating to the UK CoC 2021, MTM London was commissioned to undertake an evaluation relating to the broadcast and digital work of the Trust.¹⁸⁷

Coventry's year as the UK CoC 2021 was unlike any previous UK CoC due to COVID-19. Although consecutive lockdowns placed significant constraints on the Trust's ability to conduct events with a live audience, this presented an important opportunity for audiences locally, nationally, and internationally to be able to participate in the UK CoC 2021 programme. The Trust built relationships with the BBC and Sky Arts that secured national and international coverage of the Coventry's UK CoC 2021 year, as well as additional investment for original programming.

The Sky Arts' partnership was a first for a UK CoC, providing fully funded support and leveraging their existing propositions to promote Coventry and the City of Culture. The BBC was involved on a wider scale, developing the 'COV' approach to encourage broadcast teams at the BBC to identify potential opportunities for Coventry City of Culture across 'Coverage': news and review, 'Originate': livestreams and new commissions, and 'Visit': existing propositions with Coventry element, talent or location.¹⁸⁸



Strategic partnerships with such major UK broadcasters helped the Trust to deliver against its core objectives of creating original content (nine original commissions across the BBC and Sky), developing emerging talent, and reaching new audiences (100 million plus reach on BBC linear TV channels, 6 million plus iPlayer requests, 376,000 reach on Sky Arts). Emerging local talent achieved their first broadcast commission and appearances during the year, most notably in the 'Unlocked' film series that granted 10 Coventry artists the opportunity to create short films for Sky Arts, and 'Skint' a series of short episodes on poverty in the UK that saw Coventry director Corey Campbell make his broadcast directorial debut on BBC Four.

The reach of the programming that specifically focussed on Coventry UK CoC 2021 breaks down as follows:¹⁸⁹

Programming related to the UK CoC 2021 received 8 nominations at the RTS Midlands Awards 2022 for '2 Tone: The Sound of Coventry' (BBC Arts), 'Unlocked' (Sky Arts), and 'Ghost in the Ruins' (BBC Arts).¹⁹⁰ The programmes went on to win two awards:

- Best Documentary: 2 Tone: The Sound of Coventry (BBC Arts)
- Best Short: 'Irish' and 'Blacks and Dogs' part of 'Unlocked' series (Sky Arts)

“ We did a project with the BBC and we would never have had ...had it not been in the City of Culture. ”

ARTIST FROM COVENTRY, JANUARY 2023

BBC AND SKY TV PROGRAMME REACH

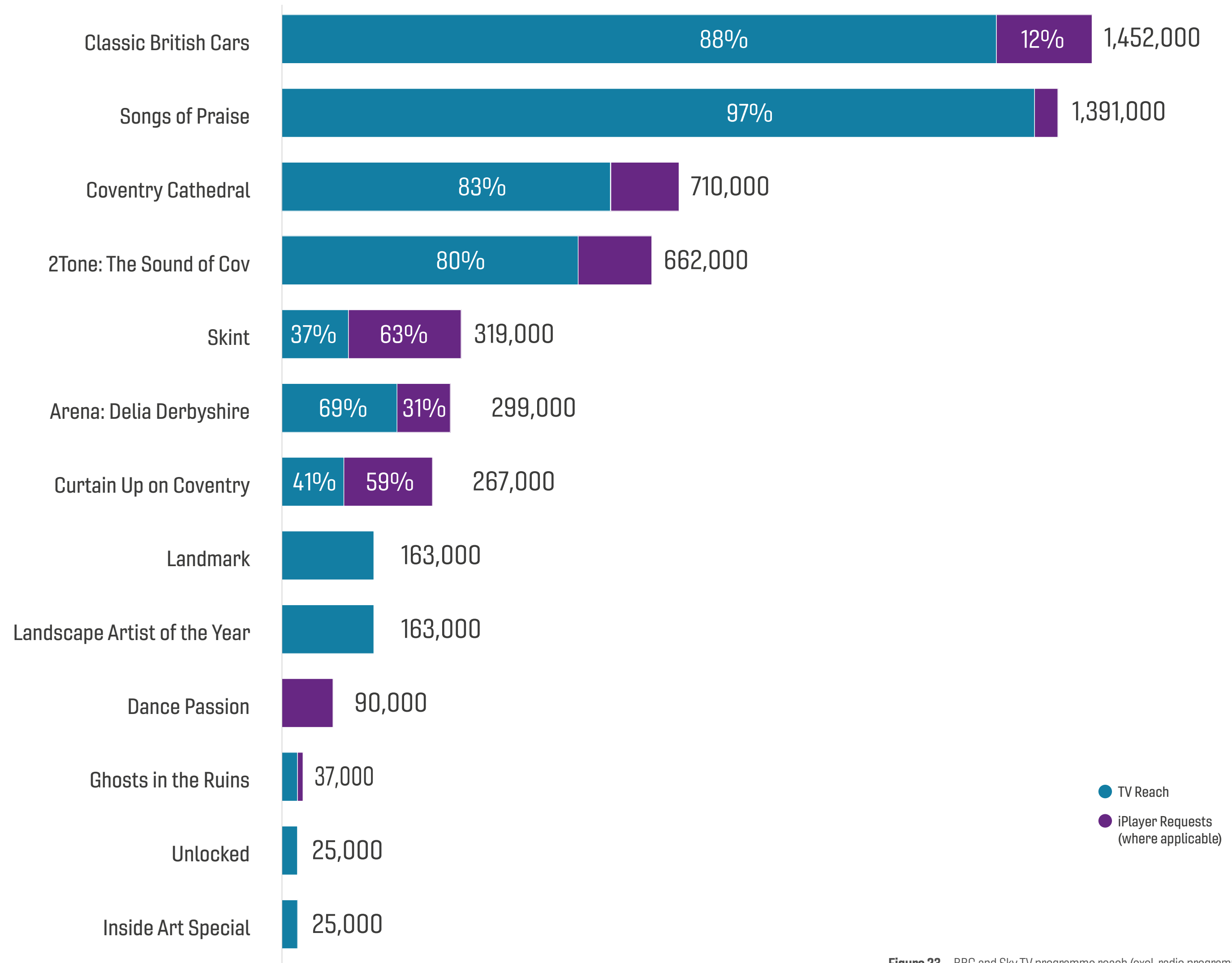


Figure 23 – BBC and Sky TV programme reach (excl. radio programmes commissioned).

Ghosts in the Ruins

Commissioned to mark the 60th anniversary of the consecration of Coventry's new cathedral, Ghosts in the Ruins took place in January 2022. Composed by Ivor Novello Lifetime Achievement recipient Nitin Sawhney CBE, Ghosts in the Ruins reflected Coventry as a city of sanctuary. It depicted the city's stand against war and violence, and its strong history of helping refugees, asylum-seekers, and migrants.

The work explored themes of acceptance, hope, resilience, regeneration, and reconciliation in relation to contemporary conflicts. The performance was in two linked parts. The first part was seated inside the modern Cathedral, with a focus on intimate and reflective choral moments interspersed with sections of ambient music and sound. It included visual projections by the artist Mark Murphy, and newly commissioned poems.

The audience were then invited to move into the ruins of the Cathedral to experience a bold, performative ending, in which the Cathedral singers were joined by community singers from in and around Coventry. The singers were led and directed by Coventry Cathedral's Director of Music, Rachel Mahon.

The event was filmed and broadcasted on BBC Four.

“ This was a beautiful piece and very thought provoking - making excellent use of the venue at the cathedrals and bringing together different groups of people to reflect on Coventry's history and experiences. ”

GHOSTS IN THE RUINS AUDIENCE FEEDBACK, JANUARY 2022



Image Credit: Mark Scott

SOCIAL IMPACT

MENTAL WELLBEING

There exists considerable national and international evidence that engagement in culture by individuals and groups supports wellbeing.¹⁹¹

The Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) is a validated measure of mental wellbeing that has been used nationally, regionally, and locally. The SWEMWBS is a short version of WEMWBS. It was developed to enable the monitoring of mental wellbeing in the general population and the evaluation of projects, programmes, and policies aimed at improving mental wellbeing. The SWEMWBS uses seven (of the WEMWBS's 14 statements) about thoughts and feelings. The Coventry Household Survey uses SWEMWBS.

Analysis of the Coventry Household Survey by M-E-L Research shows the top line SWEMWBS mean score was 21.75 in June 2022 – worse than the 22.94 seen in 2021, which in turn was worse than the 26.41 recorded in 2018.¹⁹²

Analysis from Culture Counts shows that when comparing results for UK CoC 2021 attendees to non-attendees, there is an almost 1-point positive difference at the population level. The difference seen for the Key MSOAs is relatively smaller, with only a 0.24 difference in the overall results. Please note that population scores in the Culture Counts analysis may differ from other published scores due to different methodologies utilised in the analysis.

Further analysis has considered the year-on-year changes for the population average score for each of the 7 questions to understand the most significant effects of the UK CoC 2021 on mental wellbeing. Looking at the individual questions within the SWEMWBS calculation provides an appropriate mechanism by which we can firstly understand the relative effects of the UK CoC 2021, and secondly, attempt to isolate extraneous factors that may affect the overall calculated score.

SWEMWBS – OVERALL SCORE

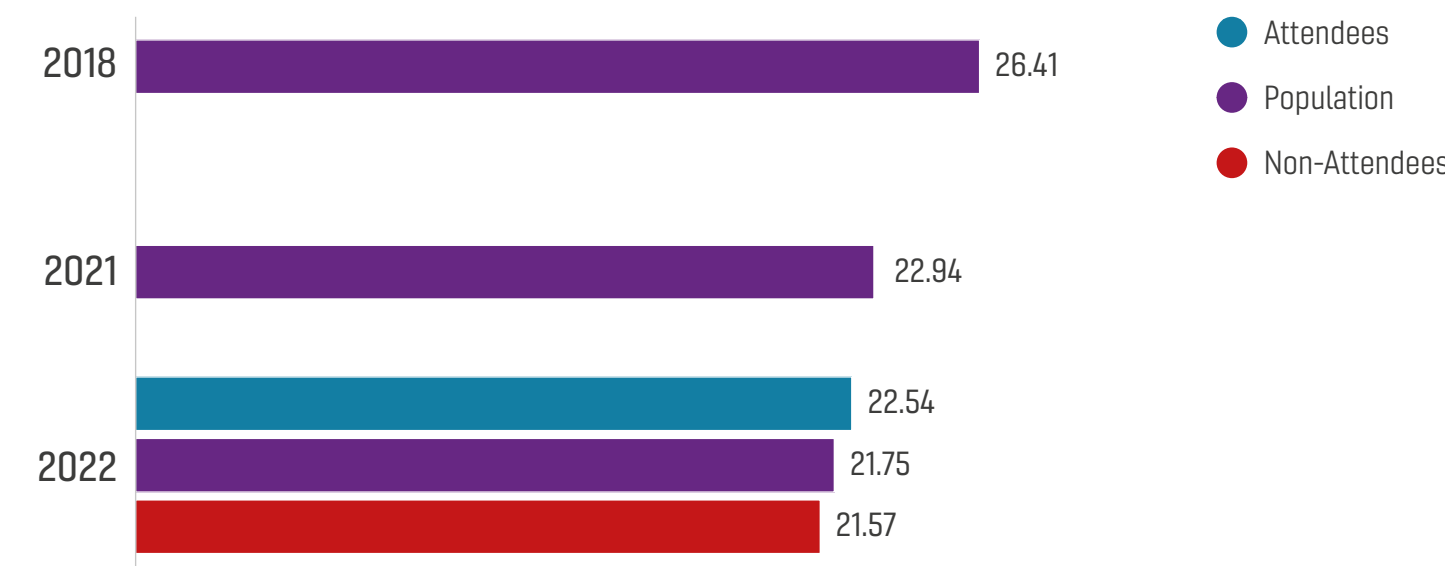


Figure 24 – SWEMWBS - Overall scores for the city.

2022 SWEMWBS – CORE QUESTIONS

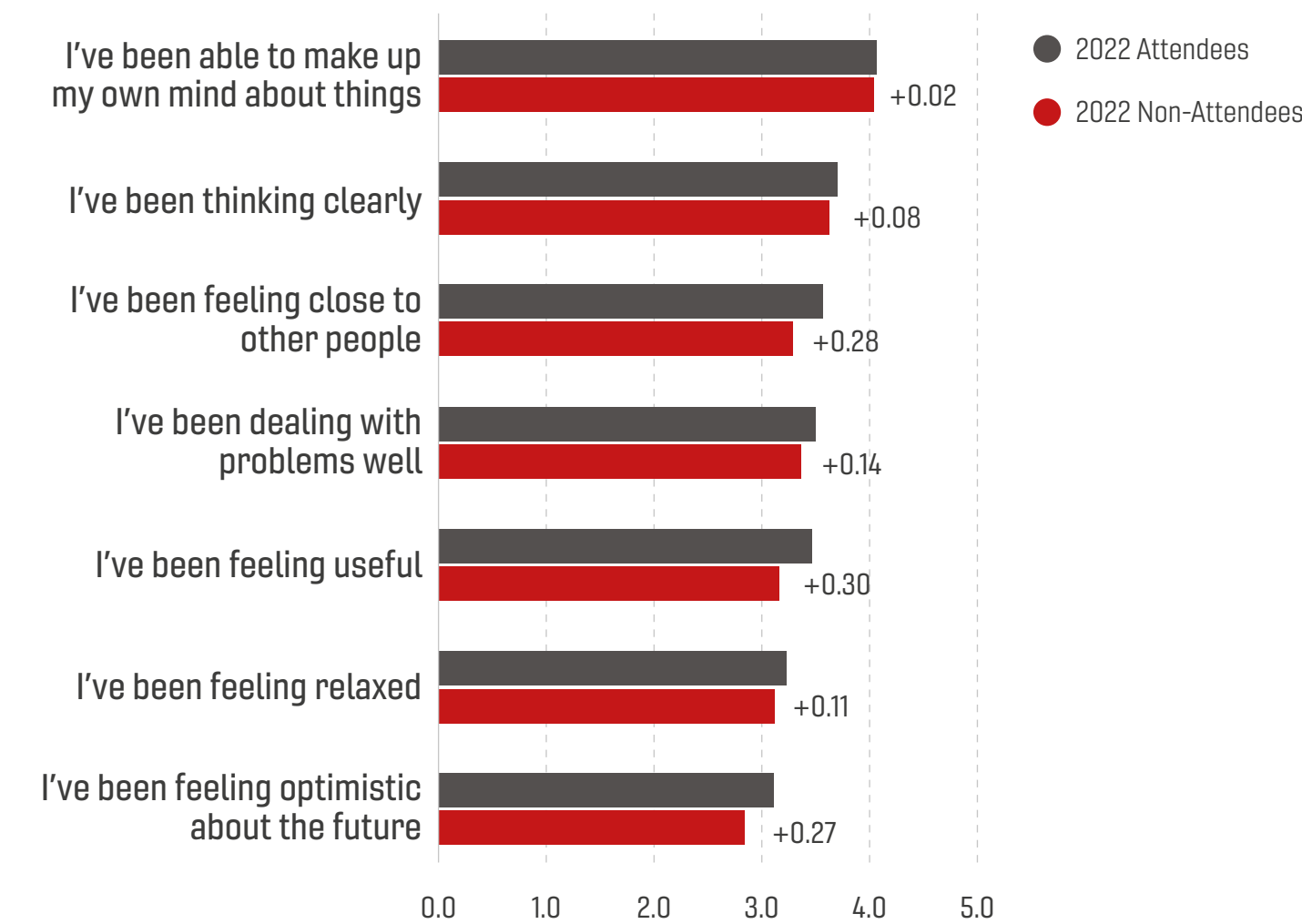


Figure 25 – Analysis of core questions for SWEMWBS from the HHS 2022

The charts shown here plot the results for 2022 Coventry Household Survey, reporting the average score for each of the 7 questions alongside tables that plot the annual results.¹⁹³

The comparison between the 2022 population scores and the scores of those who engaged with the UK CoC 2021 is provided with the intention of providing a more rigorous analysis of the calculated results. This is because there is not an appropriate population that could act as a baseline or counterfactual for any overall population analysis regarding SWEMWBS results.

Broadly speaking, we observe only very minor differences in scores between those who engaged with the UK CoC 2021 and the overall population. The most significant differences noted at the population level concern two of the SWEMWBS factors; 'feeling useful' and 'feeling close to others'.

While this correlation is noted, it is not possible to say whether the increase is due to the respondents' engagement with the UK CoC 2021 or whether these effects are characteristic of those who are more likely to engage with cultural activities.

Further analysis by Warwick Medical School has demonstrated that those who engage with culture typically have a higher wellbeing score than those who do not. The analysis goes on to show that the longer the duration of the cultural engagement, the higher the wellbeing scores.¹⁹⁴

Within the evaluation of the Caring City Programme, the baseline data collected between October 2020 and October 2021 shows that beneficiaries, on average, reported lower levels of wellbeing and higher levels of anxiety than the UK average at the start of the programme. At the end of the programme, Subjective Wellbeing averages had all increased. Despite having moved closer in line with national averages, these measures still remained just below average levels.

SENTIMENT

- 50% of those self-reporting as participating and engaging with the UK CoC 2021 think it has improved local perceptions about how people think about Coventry
- 94% of event survey respondents rated the quality of the events as good or very good
- 57% of survey respondents stated that their perception of Coventry had improved through attending or participating
- 78% of survey respondents agreed or strongly agreed that the event increased their pride in Coventry.

Within the Coventry Household Survey 2022, citizens were asked about the UK CoC 2021 and their beliefs about its effects on the perceptions of Coventry. Respondents were asked to think about whether the City of Culture improved their perceptions about Coventry, as well as the perceptions of others. Analysis of the Coventry Household Survey 2022 undertaken by Culture Counts demonstrates that respondents that self-reported as having participated or engaged with Coventry UK CoC 2021 were more likely to think more positively about Coventry.

Further to the Coventry Household Survey, the Trust undertook extensive post-event surveying which asked four key questions relating to immediate sense of civic pride, perception of Coventry, quality of the event and if the respondent had a good time.

Over the period of the UK CoC 2021, annual city statistics showed a drop in neighbourhood satisfaction, belonging, and social cohesion. This was within a societal context of COVID-19, Black Lives Matter, the climate emergency, and cost of living crisis. Overall, residents who participated in the UK CoC 2021 consistently reported higher positive responses to neighbourhood satisfaction, belonging, social cohesion, and local involvement than for the city population as a whole. In particular, individuals from under-represented groups who participated reported having a higher sense of belonging in the city and a greater value in society.

DO YOU THINK THAT COVENTRY UK CITY OF CULTURE 2021 HAS IMPROVED...

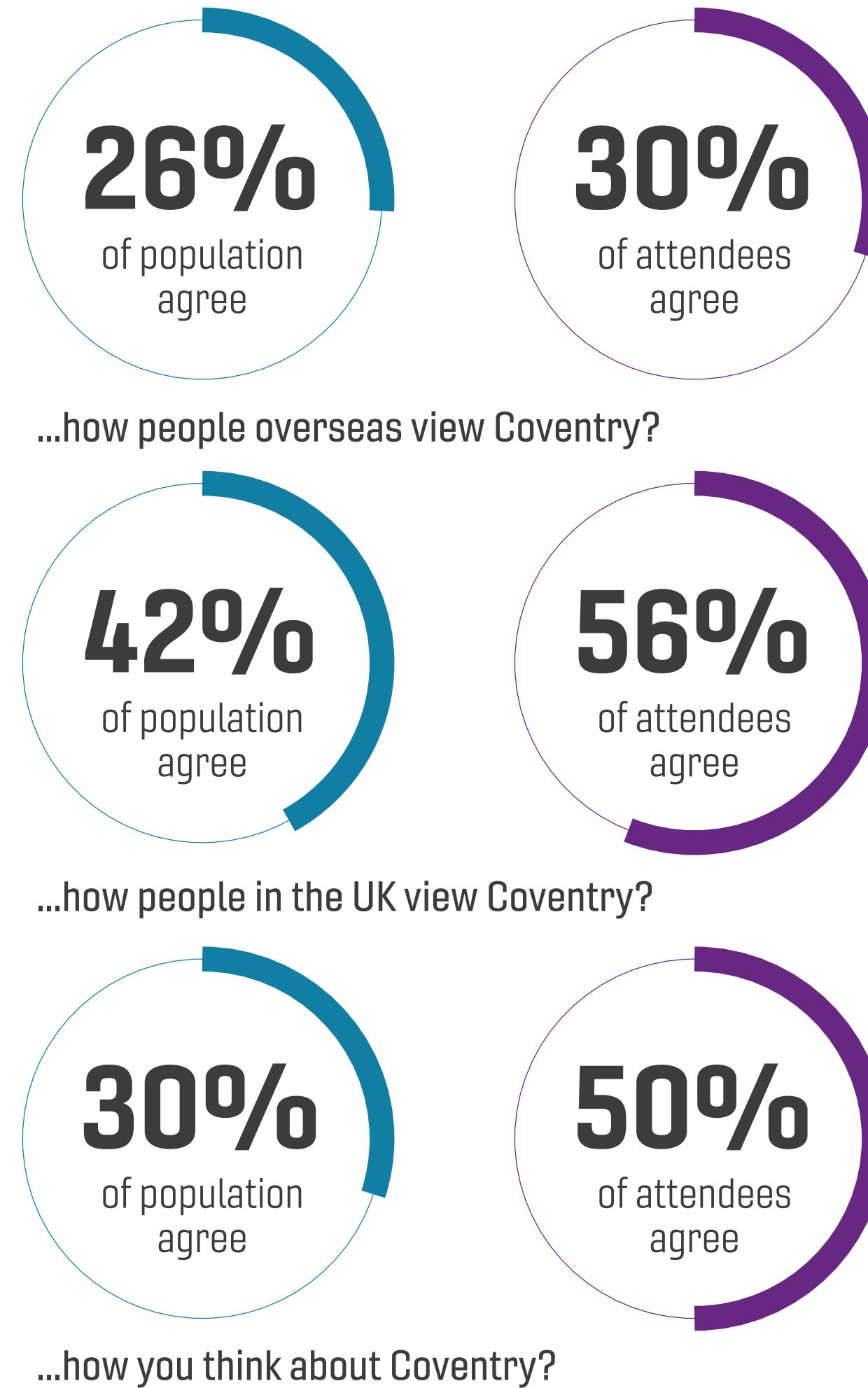


Figure 26 –Sentiment scores from the HHS 2022 relating to how people view Coventry.

It is not possible to say for certain if the increased scores for those who engaged with the UK CoC 2021 is down to participating and engaging with the year as there is not robust evidence to support this. However, the data available does present an intriguing pattern.

NEIGHBOURHOOD SATISFACTION

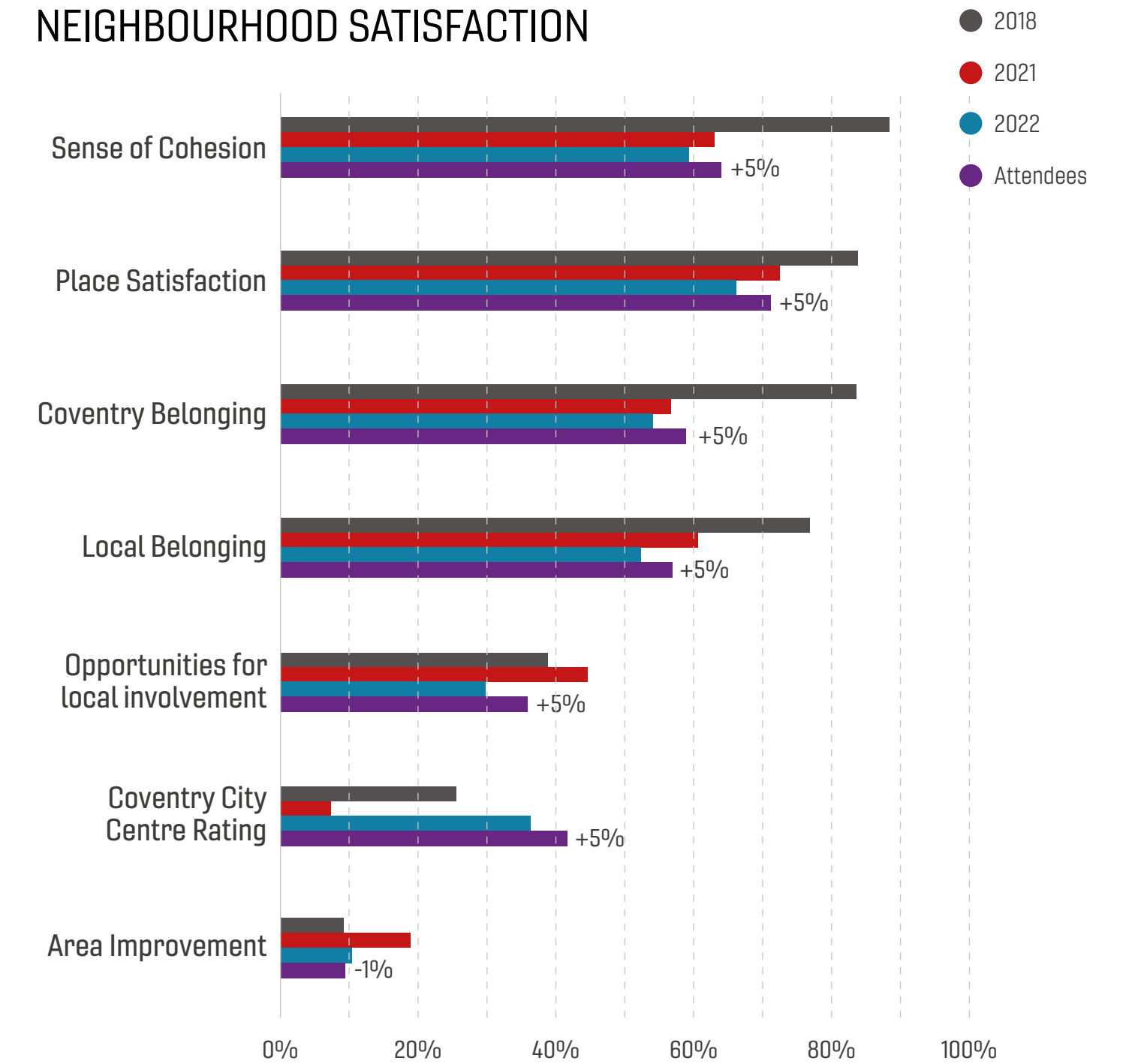


Figure 27 –Neighbourhood satisfaction levels including for attendees.

In addition to the Coventry Household Survey, the Trust undertook extensive post-event surveying in which respondents were asked four key questions relating to immediate sense of civic pride, perception of Coventry, quality of the event, and if the respondent had a good time.

From event exit surveys¹⁹⁵ relating to the programme strands for events which took place up to May 2022 (sample: n=9,554), the aggregate sentiment was:

- 95% of survey respondents agreed or strongly agreed that they had a good time
- 94% of survey respondents rated the quality of the events as good or very good
- 57% of survey respondents stated that their perception of Coventry had improved through attending or participating
- 78% of survey respondents agreed or strongly agreed that the event increased their pride in Coventry

The high percentage of respondents that reported the top response is an encouraging demonstration of audiences' overall enjoyment of the UK CoC 2021.¹⁹⁶

“ I LOVED IT! The whole day was amazing. I loved that a carnival turned up in my street. We never get to experience anything like this normally so the fact you came to my doorstep was just magical. I then tuned in online and felt so much pride in the city, the stories you told were beautiful and moving. I would have never engaged as I don't really see going to the theatre as something I do but when something so fantastic comes to your doorstep it begins to change your mind. ”

COVENTRY MOVES AUDIENCE FEEDBACK, JUNE 2021

“ Beautiful! Wonderful to see everyone taking pride and celebrating their heritage. Thank you, Amal, and all who did it ”

THE WALK COVENTRY EMBRACES AUDIENCE FEEDBACK, OCTOBER 2021

I HAD A GOOD TIME...

	% TOTAL AGREEMENT	% 'STRONGLY AGREE'
First Quartile	92%	54%
Median	98%	69%
Third Quartile	100%	80%

Source: Audience Surveys. Analysis by Culture Counts. N = 9,554. S = 122.

Table 11 – Breakdown of 'I Had A Good Time' by agreement level.

OVERALL EXPERIENCE...

	% OVERALL POSITIVE	% 'VERY GOOD'
First Quartile	91%	57%
Median	98%	74%
Third Quartile	100%	86%

Source: Audience Surveys. Analysis by Culture Counts. N = 9,554. S = 122.

Table 12 – Breakdown of Overall Experience by ranking.

The median number of responses collected for each event was 28. This therefore represented the typical number of survey responses collected for the average UK CoC 2021 event. The distribution of these responses is then calculated in the tables across, noting the interquartile range of response – that being the middle 50% of all event results. The interquartile range is an especially useful measure of variability for skewed distributions, so the analysis presented here is a more accurate calculation. Plotting the interquartile range seeks to highlight what the typical UK CoC 2021 experience was like for audiences and therefore provides the best understanding of what the UK CoC 2021 was able to achieve at the event-level.

For the typical UK CoC 2021 event or activity, 69% of respondents strongly agreed with the statement 'I had a good time'. Similarly, 74% rated their overall experience as 'very good. Overall positive sentiment for the typical UK CoC 2021 event was exceedingly high, with 98% positive sentiment for both the 'good time' and 'overall experience' metrics.

Notably, these results are lower than the aggregate survey results of 95% and 94% respectively. While they are only minimally lower; this slight decrease suggests that it was larger events with a higher sample size that cause the effect of a lower aggregate positive sentiment result when compared with the project median.

“ Fabulous! Witty, funny, absorbing, moving, thought provoking. Wonderfully written, produced and performed in a fantastic venue. Composer and orchestra were amazing. Gave us a sense of pride in our city! ”

SYMPHONY OF US AUDIENCE FEEDBACK, FEBRUARY 2022

SOCIAL VALUE AND SOCIAL RETURN ON INVESTMENT (SROI)

The UK CoC 2021 programme was designed to create social change within the city. Creating social impact was the aim of a set of activities that was deliberately created to produce defined impacts, as shown within the ToC/SoC. It is known that for certain individuals within the city, the depth of engagement with the programme has been significant, resulting in strong levels of individual impact. This section details some of the social impact generated for those who were deeply engaged with specific programmes within the UK CoC 2021. The value of that impact is calculated through a social return on investment methodology.

The Social Return on Investment (SROI) was conducted by MB Associates, following Social Value International's principles. As a bottom-up evaluation of value created, the SROI for UK City of Culture 2021 involved primary and secondary data collection such as pre- and post surveys, scoring interviews, value of change workshops, audience feedback, and observations and analysis of performance reports, existing cultural databases, and social media. This involved approximately 10,270 participants representative of event audiences, citizens facing social challenges, performers and artists that identified as having a disability, young creatives, school children and their families, and decision makers, among others.

The SROI utilised the stakeholder consultations to identify outcomes that stakeholders valued, and then applied a series of the noted data collection methods to collect data on those outcomes pre and post the project to determine the degree of change. Stakeholders were also involved in the value of change workshops to agree the value of the outcome. Where this was not possible, existing research on the outcome was utilised to generate a value. Scenario and sensitivity testing were conducted on all values (e.g., what would the difference to value be if more audiences had attended? If partners had worked more collaboratively?). All primary and secondary data sources utilised in the calculation of the project SROIs are available in [Annex 4](#).

Across the four events covered in-depth by this SROI evaluation, £418,863 was invested and £1,365,566 in social value was returned.¹⁹⁷ This value has been created from positive social impact outcomes on stakeholders' skills, wellbeing, self-esteem, local cultural opportunities, personal relationships and professional relationships. Two negative outcomes were also factored in: increased stress, and isolation and exhaustion due to COVID-19.



Image Credit: FiveSix Photography

The four projects studied, and the SROI for each, were as follows: .

1. HOME – An inclusive 8-day festival co-created over 18 months with people with experience of homelessness, in partnership with arts and cultural and homeless charities in the city. HOME had a social return value of about 3.2 on each pound of investment. Half of that value was calculated as falling to the 268 participating artists from the homeless community – equally divided between experiencing ‘in the moment joy’ and feeling more valued. A fifth of the value is expected to fall to the city in improved homelessness policy based on ‘lived’ experience. There is potential for greater value to be generated through the long-term effects of this strategy on the population’s views of homeless people.

2. ANIMALS! – A pre-planned Theatre in Education and community performance that toured over two months. Primary schools also learned about hedgehog homing with the Warwickshire Wildlife Trust. This event had a social return of about 0.8 on each pound of investment. A quarter of that was the Dens & Signals theatre company’s improved skills in working with children. A further 20% of value each fell to children and families being more empowered in relation to the environment. More social value could have been created by larger audiences for this bought-in project, attracting people not already environmentally engaged, and by earlier scheduling, which would have allowed schools to plan a wider package of activity for the schoolchildren.

3. Pirates of the Canal Basin – An inclusive participatory theatre performance for three days at the Coventry Canal Basin co-created over an 8-month period with people with multiple disabilities, and led by theatre company EGO. This project achieved a social return of about 4.4 for each pound of investment. The biggest impact and value was on the EGO team (described as transformational). Almost all the overall impact (86%) was with the 67 cast members through skills, confidence, and a sense of belonging. There is potential for development of more civic pride through more systematic involvement by volunteers and local businesses in this and other hyper-local areas.

4. Global Youth Series – Considered an ‘R&D’ project in partnership with the British Council, three separate days of international cultural exchange took place, led by young creatives for other young creatives, activists, and entrepreneurs across the globe. It had a social return of about 0.7 against each pound of investment. Most value (28%) fell to the six young creatives who led the project and felt empowered in their leadership roles, coupled with 24% to the city, as they are more likely to stay and work in the area. Although they and the creative audience had a good experience, planning problems limited the British Council’s ability to attract an international audience and implement learning from this new model, and it is here that the development potential lies.





Image Credit: Nicola Cashin

Pirates of the Canal Basin

Pirates of the Canal Basin was a fully immersive interactive show by the Coventry-based Ego Performance Company. The show saw a giant 80-foot pirate ship, constructed within the Canal Basin, transform into a pirate's harbour. The show was split into two acts, the first of which featured lots of audience engagement and participation, and comedy and circus skills from EGO's members. The second act tells the story of why the pirates are at the Canal Basin and who the two rival pirate gangs are. Aerial performances from NoFit State Circus were featured from atop the pirate ship.

Support from the Trust allowed EGO to work at a scale they had been previously unable to experience. A professional cast of actors joined circus performers from NoFit State Circus and a 60-strong community ensemble.

“ Pirates of the Canal Basin was absolutely magical. The atmosphere was incredible. It felt like we were in a real pirate town. The show on the boat was also amazing. Such a fun experience and one that will stick with us for some time. ”

PIRATES OF THE CANAL BASIN AUDIENCE FEEDBACK, APRIL 2022



There were also several key takeaways from this social value evaluation about the general co-creation approach the programme took, and how it helped or hindered social impact creation.

1. Using co-creation in participatory arts is beneficial as people can choose their own paths and outcomes

The artists working on these in-depth participatory projects are good at predicting outcomes and planning to create them. Even better, by sharing this creative process with participants they build 'agency' as participants choose their own journeys and outcomes, which as individuals they can value very differently.

All the projects evaluated for social impact made a difference to people's lives, going beyond just 'having a good time'. This is apparent as people were asked to rate various outcomes both before and after they were involved. Even though it is tempting to leave evaluation until relationships have been built, it is best not to ask participants retrospectively as any answers are likely to be biased – either because they want to make sure the work continues, or because they misremember. The best result was for the lived experience steering group in the HOME project that reported a full two-point increase in life satisfaction to 7.9, above the UK average of 7.0. The What Works Centre for Wellbeing has reported that community decision-making and the arts both enhance wellbeing.¹⁹⁸ HOME did both.

“ This proved that artists with lived experience could produce a festival! ”

HOME STEERING GROUP MEMBER

However, the downside of a before and after assessment is the need to predict outcomes. It is important to genuinely understand what matters to the participants, so they are asked again afterwards what had really worked and made a difference. They are then asked to prioritise those outcomes alongside others to which national research has attached a value. Although there is generally some overlap, how the participants prioritise their outcomes differs. For example, all the main participants increased their professional networks, but some perceived the value of this to be low, whereas the young Coventry creatives who were at an early stage in their career rated its value as high.

2. Working with people with poor life chances is expensive but produces the most social value

Across these projects, the greatest value was felt by people whose life chances have been limited – those that are sometimes called hard to reach. The return ratios for the projects targeted at a general population – Global Youth Series and ANIMALS! – were much lower than those working with people that had faced significant challenges; formerly homeless people involved in the HOME project, and artists with disabilities in the company EGO that produced Pirates. This was also apparent in the three pilot studies, too, where neuro-divergent artists and unheard citizens in Reform the Norm all had strong outcomes.

However, during the City of Culture period many more people were experiencing challenges because of COVID and other factors, so this vulnerability was tested in the Impact Models where results were for the general population. Coventry's Household Survey showed that communities were 14% less satisfied with Coventry as a place to live in 2021 than in 2018. Their wellbeing was 13% worse. A context in which things are getting worse means that relatively small changes may actually be better than they look as they 'turn the curve'. The adjustment for context – what would have happened anyway – is usually positive or a minimum of zero. Testing an adjustment using these negative numbers (-0.14 and -0.13) made some difference, but the projects working with the general population still made considerably less difference than the projects working with more vulnerable people.

3. The value of culture is personal and makes an economic contribution

Whilst participants appreciated the cultural experience, they identified and valued their outcomes differently depending on their own context and aspirations. Some valued skills the most. Others valued relationships, self-esteem, or the esteem of others. For some, these combined in a sense of belonging. Professional relationships can build all of these and resilience in the city.

To make the case for investment, people often talk about the economic value of the creative industries or the value of the visitor economy.

Coventry's Theory/Story of Change emphasised these types of professional, commercial, and city outcomes, but even though the participants' outcomes ranked the value of professional skills, they valued much else besides. Specifically, skills were highly valued by professionals that faced particular challenges with disability, and who aspired to be part of the mainstream.

“ A right to access cultural collections. ”

UNLIMITED ARTIST

Professional outcomes also created value through organisational development in ANIMALS! and through planned changes to homelessness policy. The most prevalent of outcomes were personal and related to esteem; both self-esteem (e.g., feeling empowered) and the esteem of others (e.g., feeling trusted and valued). Esteem appeared in every project, sometimes twice. In some projects this contributed to a sense of belonging and to personal and professional relationships.

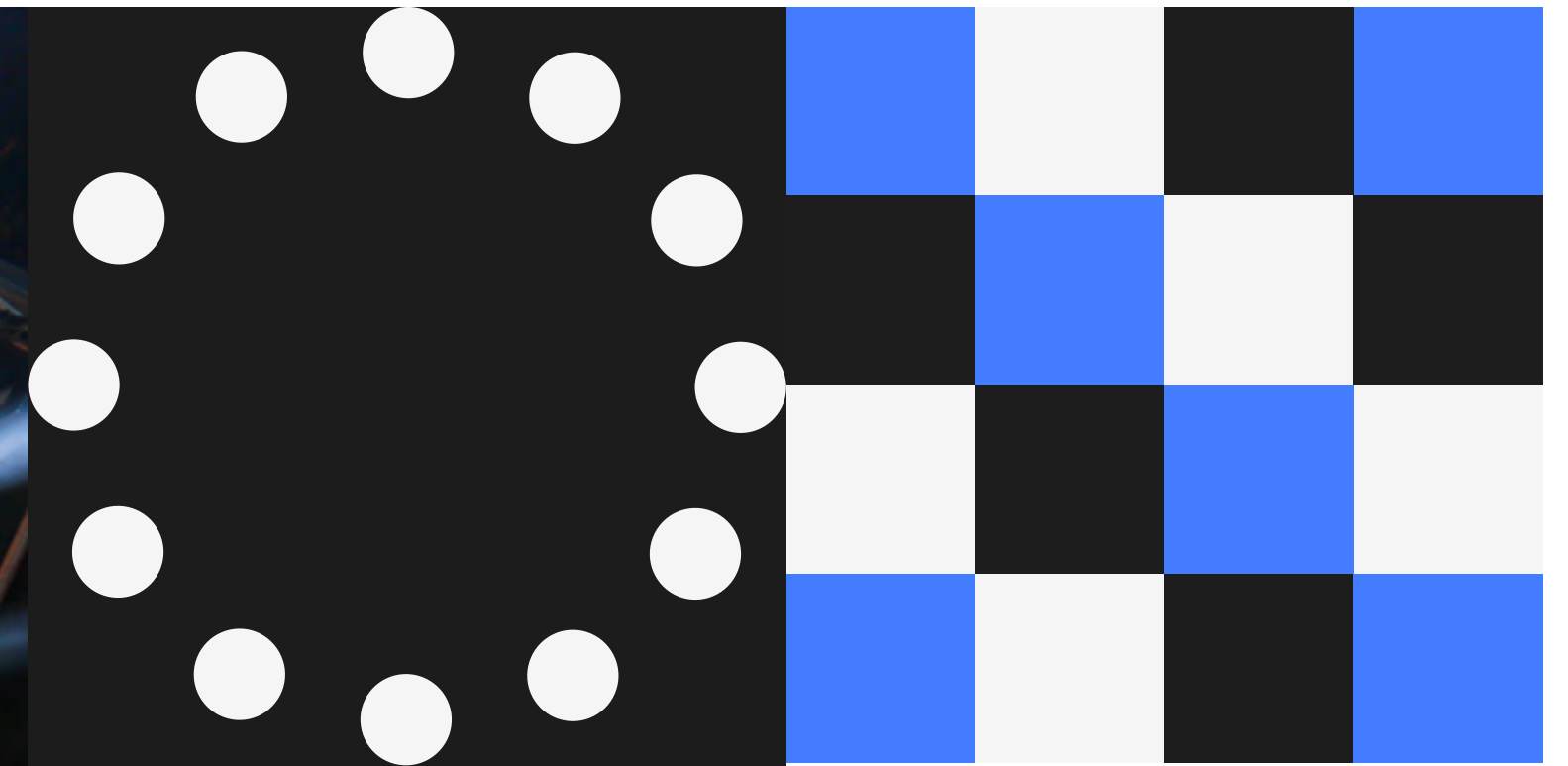
“ [Most important was] Belonging, it felt like I was home, a sense of family. ”

HOME STEERING GROUP MEMBER





Image Credit: Dave Benett



It is important to note that the Economic Impact Assessment, which will be presented next, to some degree also measured for social value by adopting Social Cost Benefit Analysis methods. The results of the SROI assessment just presented differ from the forthcoming analysis primarily in that they involve direct consultation with stakeholders to derive a value for inclusion in calculations. The EIA instead relies on existing standardised measures and proxies for items such as volunteers and participation to generate a figure. However, the range of variables able to be counted from the SCBA remain limited to those for which economists have found a consensus value and calculation. This differs from the SROI, which can measure any variable that the stakeholders deem to be contributing to the outcome by using a mixture of self-stated valuations and existing research to calculate the social value of any item. The Evaluators did attempt to bring the two social value measurement methodologies into conversation with one another, but due to time and resource constraints were not able to go further in this project than to outline their differences. The Evaluators do provide some additional learning insights as to where it might be possible to continue to develop these methods based on complementariness or the gaps in each and the expected use of the evaluation. The Evaluators encourage much more research in this space to both expand the scope of SCBA analysis to a wider set of variables, and to strengthen the rigour of bottom-up SROI and its ability to capture value from the perspective of a wider array of stakeholders, on a much greater breadth of non-financial objects.

HOME: Arts and Homelessness Festival

Arts and creativity can shine in the darkest of times. The arts can bring people together and provide opportunities for expression when other parts of life are challenging. Inspired by the power of arts, a week-long celebration of arts and homelessness projects took place in October 2021.

The week provided a platform for work showcasing communities in Coventry that have, now or in the past, lived experience of homelessness. Involving other creative communities from across the city, the festival was co-produced and co-created by the Arts and Homelessness Steering Group established at the beginning of 2021. The steering group was entirely made up of people with lived experience of homelessness, and the festival featured a wide range of events.

Directing the shape and development of the festival, the Steering Group ensured there were opportunities for members of the wider community to get involved with it. The group worked with artists and organisations to truly embed the work in their lived experience of homelessness. Importantly, members of the Steering Group who were not in employment were paid for their time; a move that recognised labour and skills, and professionalised the process, bringing value to participants.

“ I really enjoyed this festival, seeing the co-creation work really paying off. The work has been inspirational and to see a small cohort of those with lived experience of homelessness in Coventry share their stories has shown that Coventry is one of the most caring cities in the country. Yes, local authorities need to do more but platforming and giving a voice to this community will really help. The Agency portraits are really powerful as you enter the city from the train station, they show that homelessness could happen to anyone, The Summit was fascinating and so insightful. ”

HOME FESTIVAL, AUDIENCE FEEDBACK, OCTOBER 2021



Image Credit: Robert Day

ECONOMIC IMPACT

The following provides further insight across a number of economic impacts that can be generated by a large-scale cultural intervention. It concludes with a summary of the independent Economic Impact Assessment that was conducted on UK CoC 2021 using a Green Book compliant cost benefit analysis.

MEDIA VALUE

- Over £127 million generated in media value

One economic rationale for investment in global and national events is to support place branding and profile through increased media coverage and profile. Media value has been provided by Kantar Media, which was commissioned by the Trust to monitor media and press coverage.¹⁹⁹

Up to 30 June 2022 it has been calculated that the cumulative media value related to UK CoC 2021 was £127,433,160.05. This figure covers the period from 1 November 2015 to 30 June 2022.

The Trust had an initial target of generating £50,000,000 in media value by December 2021; this was exceeded 12 months earlier in December 2020.

Prior to the city winning the UK CoC 2021 title in December 2017, £1,929,797 of media value was generated.²⁰⁰ Since the UK CoC 2021 title was awarded, media value grew steadily throughout the pre-year build-up period. The cumulative media value saw increased growth during the final quarter of 2020 and the first quarter of 2021, which can be explained by the first major programme announcement taking place on 21 October 2020, and a subsequent announcement on 2 March 2021. Following this, substantial growth occurred once the UK CoC 2021 programme began. This was followed by slow growth, and then there was further and very substantial growth in value during the final six months of Coventry's time as UK CoC 2021. This growth can be explained by the several large-scale projects and events that took place between January and the end of May 2022. The cumulative media value has been assessed as a non-monetised benefit as part of the overall Economic Impact Assessment. 2.

MEDIA VALUE GROWTH OVER TIME

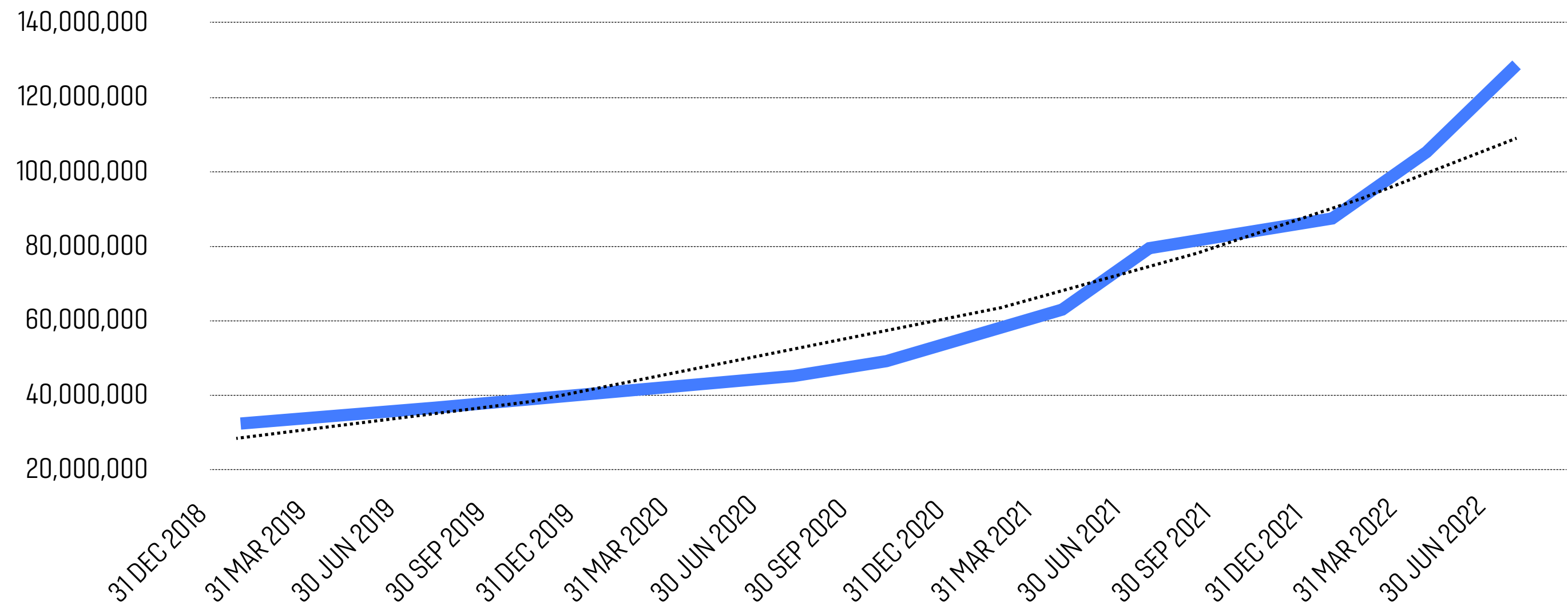


Figure 28 – Media value growth over time.

A BREAKDOWN OF MEDIA VALUE

TIME PERIOD	UK CoC 2021 PHASE	AMOUNT	NOTES
November 2015 – December 2017 (2 Years, 1 Month)	Bidding Period	£1,929,797	Please note this was calculated outside of Kantar Media.
January 2018 – March 2021 (3 Years, 3 Months)	Build-Up Period	£40,815,630.80	
April 2021 – September 2021 (6 Months)	End of Build-Up Period and Start of Delivery Period	£40,274,584.73	
October 2021 – June 2022	End of Delivery Period and Start of Legacy Period	£44,413,147.52	

Table 13 – Breakdown of media value across respective event delivery periods.

Media value was reported quarterly hence the overlapping of periods in relation to the UK CoC 2021 timeline.

AN ECONOMIC IMPACT ASSESSMENT OF UK CoC 2021

This assessment was undertaken by AMION Consulting. The substantial range of quantitative and qualitative primary and secondary data utilised in the assessment is set out in Part Two above and also in the full independent Economic Impact Assessment, which can be found in [Annex Five](#).

The following draws directly from the full report.

The final EIA report had two main purposes: quantification of the economic impacts of UK CoC 2021 to the city and a value for money assessment of UK CoC 21 in full compliance with the HM Treasury Green and Magenta Books and relevant Departmental guidance published by the DCMS.

It is important to note that some figures within the Economic Impact Assessment differ slightly from the ones published in other reports, such as the National Audit Office report into the funding of the Trust. This is due to AMION utilising figures provided by the Trust which cover the period from when the Trust was incorporated as a recognised company in 2015 until June 2022, following the conclusion of the UK CoC 2021 year.

A number of economic impacts have been identified and assessed. These formed part of the Value for Money Assessment (VfM):

Employment and GVA

Overall,

- £20.9m (2023/24 prices) net additional off-site and organisational expenditure in Coventry and Warwickshire
- 225 1-year net additional FTE jobs from off-site visitor and organisational expenditure in Coventry and Warwickshire
- £11.6m net additional GVA (2023/24 prices) arising from this expenditure in Coventry and Warwickshire



Image Credit: Jamie Gray



Image Credit: Jamie Gray

Volunteering Impacts

The UK CoC 2021 provided significant opportunities for volunteering in the area. The 1,515 trained and deployed City Hosts completed 37,901 hours of volunteering across 262 events. These volunteers increased their skills, felt an increase in their pride in Coventry and sense of belonging to it, and experienced an improvement to their wellbeing. The measures can all be captured in the VfM assessment in line with DCMS and Green Book Wellbeing Guidance.

Cultural and Regeneration Funding including Public Realm

Key stakeholders noted that the UK CoC 2021 programme had given the city momentum and credibility in terms of attracting investment for infrastructure, and social and cultural capital. Coventry has become more attractive for investors as a result of the increased investment, expanded collaborations, and stronger partnerships.

Regeneration projects and public realm investments will deliver benefits to residents, visitors, and users of the facilities through employment, cultural and educational opportunities, and substantial amenity and wellbeing impacts. Overall, the UK CoC 2021 is likely to have helped create the conditions for long-term investment and growth in the cultural sectors of Coventry due to impacts on future funding rounds.

Examples of specific funding impacts include:

- additional £10.8m cultural revenue funding per annum (or a 22.1% total increase) between 2023 and 2026 from Arts Council and other local partners
- £71.7 million for cultural and heritage improvements
- £44.8 million public realm and infrastructure capital investment programme alongside the UK CoC 2021 overseen by Coventry City Council
- £6.1 million for City Readiness

A full list of funding impacts is available in Section 5.4 of the Economic Impact Assessment. [See Annex Five.](#)

Local Sector Impacts

As well as the cultural funding impacts described above, the Coventry UK City of Culture programme created over 700 events, in which over 3,000 community dancers, musicians, poets and makers participated. Around 3,100 individuals were involved in the Green Futures programme workshops. The Trust invested in artist development, organisational development, and direct spend on design and delivery of the UK CoC 2021 programme. It is estimated that a total of £7 million funding from City of Culture Trust supported local businesses, artists, and cultural infrastructure.

Image Impacts

The image impacts of Coventry's year of coverage as identified by Kantar are noted. The media coverage following closure of the Trust has been of a more negative nature. However, much of this relates to the management and operation of the Trust, rather than to Coventry itself.

Strategic Added Value

A number of strategic impacts from the winning, delivery, and legacy of UK CoC 2021 are noted. Examples include strategic alignment of policy, collaboration, heritage impacts, and cultural participation. Challenges such as the delayed start to the year, social distancing, Trust administration, and reduced legacy are highlighted.

Table 14 presents the key impacts of the UK CoC 2021 Programme against the high-level targets set for the scheme. The Programme has made progress against a number of the targets to date. However, some targets relating to participation and engagement were not fully achieved.

ACHIEVED TARGETS

TARGET	ACHIEVED OUTCOMES	CONCLUSION
Attracting and welcoming 2.5m additional visitors during 2021	<ul style="list-style-type: none"> 492,816 in-person attendees Over 1m total engagements 	Target not met due to COVID-19 pandemic and other issues
Increasing audience attendance from BAME communities by 20%	<ul style="list-style-type: none"> £7m Trust funding on local artists (including ethnic minority and deprived community programmes) Consultations concluded culture offer was brought to new audiences who previously did not have the opportunity to experience it 	Not assessed as part of this Economic Impact Assessment. These issues are considered elsewhere in the other PM&E Reports.
Enabling 80% of the City's residents to experience at least three events	<ul style="list-style-type: none"> 288,020 total attendees were from Coventry Based on population of 345,321, over 800,000 visits to events would need to be from Coventry residents 	Target not met due to COVID-19 pandemic and other issues
Making long-lasting, tangible social change in Coventry	<ul style="list-style-type: none"> Over £100m funding in cultural, regeneration, and public realm schemes 225 1-year FTE jobs and £11.6m GVA in 2021/22 Material change in pride and sense of place in Coventry 	Some contribution towards target but long-term effects uncertain
Transforming who holds the power to create and curate in the City	<ul style="list-style-type: none"> £7m Trust funding on local artists (including ethnic minority and deprived community programmes) £10.8m p.a. additional cultural funding up to 2026 111 schools engaged with 23.4% attendees from top 30% most deprived parts of country 	Not assessed as part of this Economic Impact Assessment. These issues are considered elsewhere in the other PM&E Reports.
Activating more than 16,000 volunteers and participants	<ul style="list-style-type: none"> 1,515 fully trained volunteers 3,000 community dancers, musicians, poets, and makers 3,000 participants in workshops 	Some contribution towards target
Starting a wave of cultural investment across the region	<ul style="list-style-type: none"> - £71.7m investment in cultural and heritage asset improvement - £50.9m investment in public realm/infrastructure and city readiness - £10.8m per annum. additional cultural funding up to 2026 	Significant contribution towards target

Table 14 – Achieved targets.

THE VALUE FOR MONEY OF UK CoC 2021

Overall, Coventry hosted the UK CoC 2021 during a difficult period due to the COVID-19 pandemic. The impact of the pandemic is likely to have played a significant role in the lower attendance numbers than expected and to have resulted in higher costs and lower income. In addition, the financial difficulties of the Trust mean that the legacy impacts are not now going to be as significant as originally envisaged.

The key results of the value VFM assessment based on monetised and non-monetised benefits are summarised in the Evaluation Summary in Table 15.

The VFM assessment indicates the following conclusions:

- Given this difficult context, the UK CoC 2021 Programme achieved a monetised BCR of 1.0:1 at the national level and 1.1:1 at the local level. The combination of monetised and non-monetised benefits means that UK CoC 2021 provided acceptable VFM with several significant non-monetised benefits such as the 'moderate to large beneficial' impacts from local cultural, heritage and regeneration investment.
- Furthermore, it is calculated that if the pre-COVID-19 target of 2.55m visitors for UK CoC 2021 had been achieved, the programme could have generated a monetised BCR of 1.7:1.

EVALUATION SUMMARY

(2023/24 Prices)	UK CoC 2021	UK CoC TARGET
A. Present Value Benefits (£m)	£31.0	£54.3
B. Present Value Costs (£m)	£31.4	£31.4
C. Net Present Social Value (A-B)	-£0.4	£23.0
D. BCR (A)/B)	1.0:1	1.7:1
E. Significant non-monetised impacts	Image: Moderate beneficial Regeneration: Moderate to large beneficial Legacy: Slight beneficial	Image: Large beneficial Regeneration: Moderate to large beneficial Legacy: Moderate beneficial
F. Switching values	n/a	Benefits: -33% Costs: 49%
G. Public sector financial costs (£m)	£28.7	£28.7
H. Optimism bias	n/a	n/a

Table 15 – Evaluation Summary Table.

LEARNING INSIGHTS FROM STAKEHOLDER INTERVIEWS



Image Credit: Coventry City of Culture Trust

This section summarises headline themes from stakeholder interviews conducted to provide qualitative evidence on how various stakeholders conceptualised the goals of the UK CoC 2021, how they experienced the year's planning and delivery, and their reflections on its successes and challenges. Interview participants included artists from Coventry, freelancers, and staff from cultural organisations, as well as Trust staff, trustees, funders, and partner organisations. A total of 110 interviews were conducted between December 2018 and March 2023. In addition, the section includes responses reported from interviews conducted as part of the Focus Studies and other sources of independent research.

CO-CREATION

A central element of the UK CoC 2021 approach was the commitment to co-create the programme of events with communities from across the city and within their localities.

Widening participation

An often-cited problem within the cultural sector is that there are 'hard to reach populations' that don't typically engage in publicly funded culture. In the Coventry context, the co-creation approach adopted by the Trust was noted by several stakeholders as the key to overcoming these barriers and reaching marginalised individuals and communities. For example, evidence shows that co-created and hyper-local events were attended by those who are in the lower socio-economic groups at a higher rate than the programme overall. Reform the Norm: Story of Us Live had 49% of the tickets issued to lower socio-economic groups, compared with 41% for the programme overall.

In the words of a cultural producer:

“ working with outreach officers, whether they're in the council or [in partner organisations], and having them help me build relationships, not being afraid to say I need to do that in order to make sure that those who I'm trying to reach are part of this project. ”

COVENTRY CITY OF CULTURE TRUST PRODUCER, JUNE 2020

In another example, the Trust were able to broker introductions and mediate interactions between the West Midlands Police (WMP) and communities and organisations with whom WMP have had a more distrustful or combative relationship. WMP reported how they were able to engage more positively with vulnerable and seldom-heard communities (see [Focus Study on Policing and Culture](#)).

Co-Creation enables impact

An example of this relates to the Green Futures programme, funded by the National Lottery Heritage Fund:

“the Trust had the infrastructure and producing power to put on events at scale, but it lacked the necessary environmental knowledge and contacts to work on environmental outcomes alone. Here, co-creating with partner organisations allowed impactful work such as Our Wilder Family, WaterWAYS, and Wildlife Gathering to take place.”



EVALUATION OF THE GREEN FUTURES PROGRAMME, JANUARY 2023



Image Credit: Jamie Gray

Within another co-creation relationship, the UK CoC 2021 offered an opportunity for individual WMP officers to take part in creative endeavours and reach wider audiences. This was identified in the Future Trends paper [Building Trust in Policing Through Arts Collaboration](#) where, for example, a Chief Inspector wrote a poem in which she explored her own personal experiences of domestic violence, forced marriage, and homelessness. She was filmed reciting her poem as she walked through the streets of Coventry, at times dressed in traditional clothing reflecting her Pakistani heritage, and at other times dressed in her police uniform. The Chief Inspector noted that the film had been viewed over 200,000 times and had received an extremely positive response, “it resonated with people, people were saying ‘I cried,’ ‘I felt liberated.’” She saw this as evidence that arts and culture can help forge connections and build bridges between police officers and communities that are reluctant to engage with them.

Personal benefits from engagement with co-creation processes

There were direct impacts on the individual lives of many participants who reported the ambition to continue their own cultural journeys. These impacts included the formation of new social connections, a developing sense of agency and inclusion, and a growing sense of ability to influence change at a variety of levels. Through the various programmes, participants reported a positive increase in wellbeing and a desire to remain active and engaged in community action or civic activity beyond the title year itself.

“Meeting and speaking to people, connecting, and learning from them has made me realise that there is a place for me in the world. I feel empowered. I feel safe to be myself. I feel loved and cared for, and it’s driven me to make more of those and to carry on caring and fighting.”

FOREST CAMP PARTICIPANT, MAY 2022



Image Credit: Coventry City of Culture Trust

Co-created projects had a direct impact on local policy development

Co-created programmes had a direct impact on local policy development and influenced change in practice through building a deeper connectivity with, and understanding of, community needs and interests and/or key global and social agendas.

“ I think the way policy co-creation has worked with getting people with lived experience, getting people who work in the service and policy decision makers like myself in the same room. We’ve managed through co-creation to take down the barriers, we’re able to explore the issues and find solutions that work for everybody. I think that’s the real strength of policy co-creation, projects have connected for the first time and are now working together and sharing practice. ”

 COUNCILLOR DAVID WELSH, ARTS AND HOMELESSNESS INTERNATIONAL RETROSPECTIVE VIDEO, OCTOBER 2022 ²⁰¹

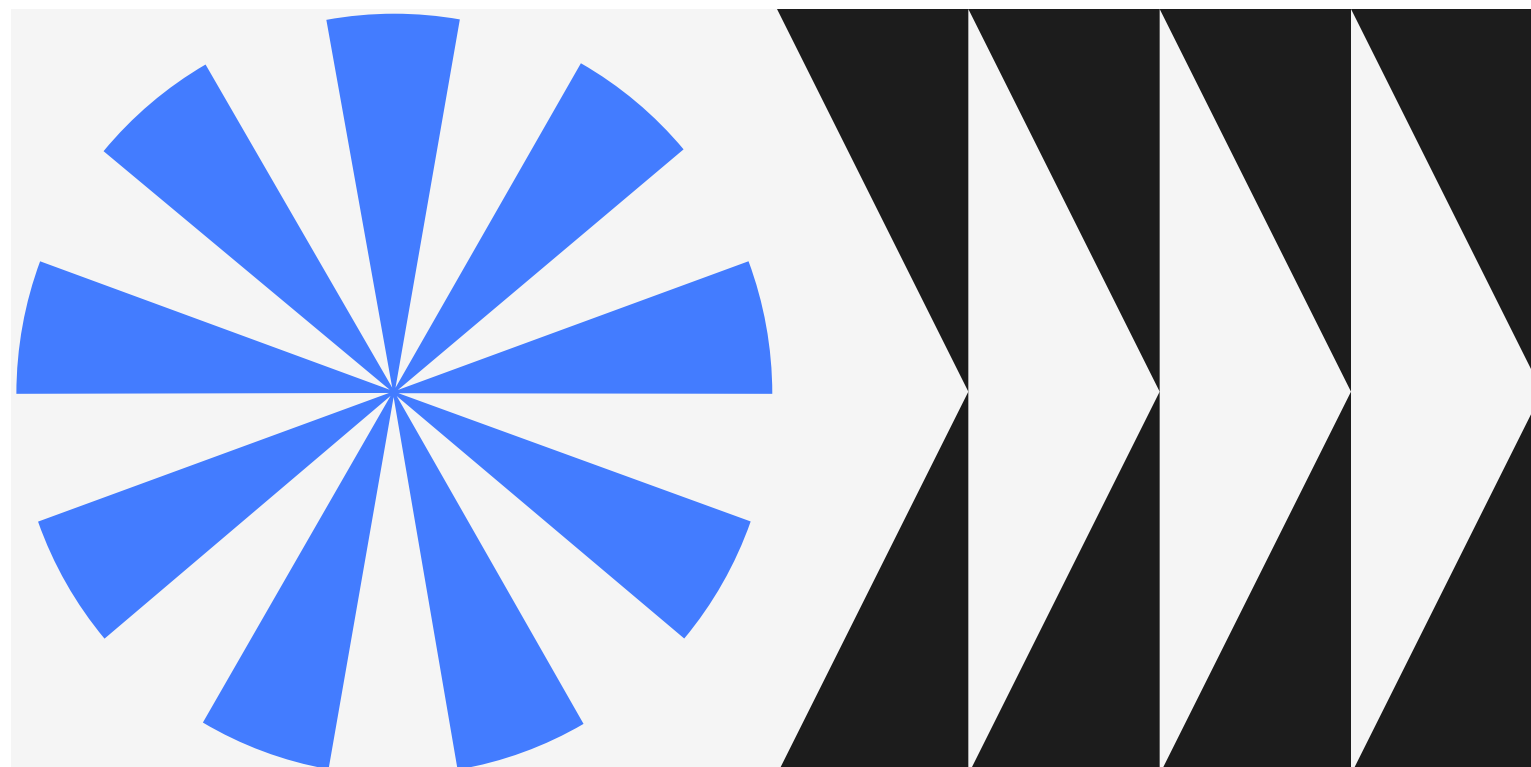


Image Credit: Jamie Gray

Need to clearly define the parameters of co-creation

Co-creation means different things to different people, and this sometimes caused uncertainty about what kinds of projects would be allowed in the programme.

“ One of the reasons we weren’t keen to define co-creation, was that we wanted it to be an organic process with communities, rather than pre-agreed decisions in advance how we might work. Much of our work has been responsive to how communities want to shape, lead, create. Ultimately, it’s about freeing rules of engagement, to make the collaboration more democratic and that we slowly build trust and shift power. ”

COVENTRY CITY OF CULTURE TRUST SENIOR MANAGER, JULY 2021

However, this ‘freeing of the rules of engagement’ was experienced at times as uncertainty and confusion around the spectrum of co-creation – which elements of the programme could be co-created, and which decisions would be taken by a member of the Trust’s team.

One example where co-creation parameters were clear from the outset was the HOME festival. The HOME Festival and Legislative Theatre project served as models of what can be achieved with a persistent commitment to power-sharing and the application of Arts & Homelessness International’s co-creation methodology, which stresses ‘Freedom within a Framework’. This framework provides a ‘scaffolding’ of parameters to create a safe space for people to contribute their ideas and thoughts with freedom. Importantly, people’s ideas need not only to be heard but to be implemented so that they can see themselves in the end result. Further details can be found in the paper on [Arts and Homelessness](#).

The HOME festival exemplifies the scale of capacity and skills that are needed depending on the co-creation methodology adopted. The reality of UK CoC 2021 was a spectrum of co-creation.

“...You never really see true co-creation... obviously we are always striving to make sure that the projects are co-created... I wouldn't want to call [this project] co-creation because... that would be a lie... [this project] hasn't got enough representation around the table of those who have lived-by experience. We've got quite a good diversity and gender balance, but in terms of representation, ...yeah, okay, we're working with artists who have lived experience but those who are actually making it and sitting on the committee you know, you don't really get a true representation, and that's something definitely [we] need to work on. We're nowhere near getting that right.”

COVENTRY CITY OF CULTURE TRUST PRODUCER, JUNE 2020

Co-creation requires a commitment to time investment from multiple stakeholders

Co-creation is a process that involves multiple stakeholders and it takes time for co-creation to develop into a concrete project.

“There's not a lot of time to put a team together, and there is an expectation that very soon we'll be able to tell people our programme and people are very nervous about not knowing anything. But at the same time, the city wants us to co-create. It wants to strengthen the sector, and co-creation takes time.”

COVENTRY CITY OF CULTURE TRUST SENIOR MANAGER, JANUARY 2021



A key issue that was raised repeatedly was the different timescales operated by the Trust and its partner organisations. Often, the Trust moved slower than others would have liked.

“I guess one of the biggest challenges has been – when you work between two organizations – how can you make sure that the timelines fit? ...[my host organisation] works at 100 miles an hour, do 100 programmes an hour and they're all ready to go, that was from day one. But over here, we're still figuring things out and getting a real understanding of the city and trying to design as one collective as producers here.”

COVENTRY CITY OF CULTURE TRUST PRODUCER, NOVEMBER 2019

In the Green Futures programme, negotiating and understanding the needs, objectives, and outcomes that partner organisations were trying to achieve took time, especially at the beginning of the programme's development. While their organisational objectives may not have directly aligned with those of the Green Futures programme, partners came to see the benefit of engaging with the programme to contribute to their overall outcomes. However, it became clear that it was important to factor in enough time and staff capacity so this could be done effectively.



Image Credit: Robert Day

OUTCOMES FOCUSED PROGRAMMING

The Trust sought to ensure that all its projects would align with its intended outcomes.

“ all [projects] need to be a mechanism through which we deliver our longer-term impacts. We start with our outcomes and we create art to achieve the outcomes, which is quite an unusual way of working. ”

COVENTRY CITY OF CULTURE TRUST SENIOR MANAGER, JANUARY 2019

Programme decisions about which activities and outputs to invest in were necessarily led by the Creative Director and were aligned to supporting the full range of outcomes identified in the ToC.

“ there is a hierarchy at the Trust, ...who decides what goes in the final programme and when. ...If you don't have one person overseeing the shape of the whole year, it is quite hard to look on your own [projects] and say if we're hitting everything. You can't do it, because if you ask me, is my project representative or got enough diverse voices in? Then no, because I've only got four projects ...you need to see the whole picture. ”

COVENTRY CITY OF CULTURE TRUST PRODUCER, SEPTEMBER 2020

Although the Theory of Change model positively aligned activities and outputs with outcomes and impacts, there was some front-line confusion about the model and the outcome-focused process was seen by some internal and external partners as a complicated process of working. There were a range of outcomes identified in the ToC and it was not always clear which outcomes should be prioritised.



Image Credit: Reel Master Production

One producer noted:

“ in an organisation that has really ambitious outcomes for the year, sometimes the priorities get blurred. ”

COVENTRY CITY OF CULTURE TRUST PRODUCER, SEPTEMBER 2021

While those inside the Trust thought there were too many outcomes, some people outside the organisation were unaware of the stated outcomes or disagreed with their focus.

A perceived lack of public transparency on outcome-led programming decisions led to local cultural sector perceptions that projects from local artists were being overlooked or not prioritised.

“ [The Trust] created this level of inequality and a sense of unfairness, where some got funding, some didn't. And it was this idea that people were being ignored and it led to some real dissatisfaction ...they felt a little bit worthless. It did have an impact on their self-worth. ”

COVENTRY FREELANCER, DECEMBER 2022

INTENSITY OF OUTCOME-BASED WORK

The UK CoC 2021 sought to use culture to achieve social impact and social change. This included working with groups that are too often excluded from cultural activity. This way of working was reported to be very different from regular arts programming. It was noted to be very intense, emotionally charged, and difficult to process.

“ I think that sometimes we feel that [our work] can be really taxing on our own wellbeing. It's like, 'Where do we offload some of this?' For one of our producers, if a young person says, 'My friend was stabbed last week,' and goes into the detail of it. How do you deal with that. ”

COVENTRY CITY OF CULTURE TRUST PRODUCER, NOVEMBER 2019

Senior management were aware that burnout and turnover were an issue in the previous UK City of Culture 2017 in Hull, and they sought to address it head-on in Coventry. Cited ways of doing this were generous sick leave packages and work-from-home policies.

“ The evidence from Hull is, a lot of the team was burnt out, there was a massive churn of staff in 2017 and it started to destabilise the programme, to the detriment of the festival so we just have to be pragmatic and go, 'How do we make the lives of the people here easier? ”

COVENTRY CITY OF CULTURE TRUST SENIOR MANAGER, SEPTEMBER 2019



Image Credit: Joe Bailey

The Evaluators have no evidence of high turnover of staff in Hull against which they might make a comparison. Despite the intent of Trust senior management to have low staff turnover for UK CoC 2021, the rate was high. During the UK CoC 2021 year, 50% of staff at the Trust moved into other employment (some of this being due to short-term contracts for project-specific roles). Commonly cited reasons for leaving the delivery organisation included finding a higher paying job, finding a permanent post in another organisation, the intensity of outcome-based work, and feeling unsupported.

On a positive note, there is evidence to suggest that when additional training was given to staff and partners around trauma-informed practice, they were able to mitigate some of the emotional intensity of their work. The Arts & Homelessness in Coventry report found that:

“ The success of the HOME festival and the Legislative Theatre project has been reliant on the care and skills exhibited by member-led organisations and trauma-informed arts workers in the city who have been able to guide and support participants with lived experience of homelessness to contribute in ways that have been safe and meaningful for them. ”



ARTS AND HOMELESSNESS IN COVENTRY

Conversely, they also found that:

“ Some professional aspects of the HOME festival suffered from a lack of trauma-informed practice that ended up putting undue pressure on local member-led organisations that adopt stringent safeguarding policies and practice. ”



ARTS AND HOMELESSNESS IN COVENTRY

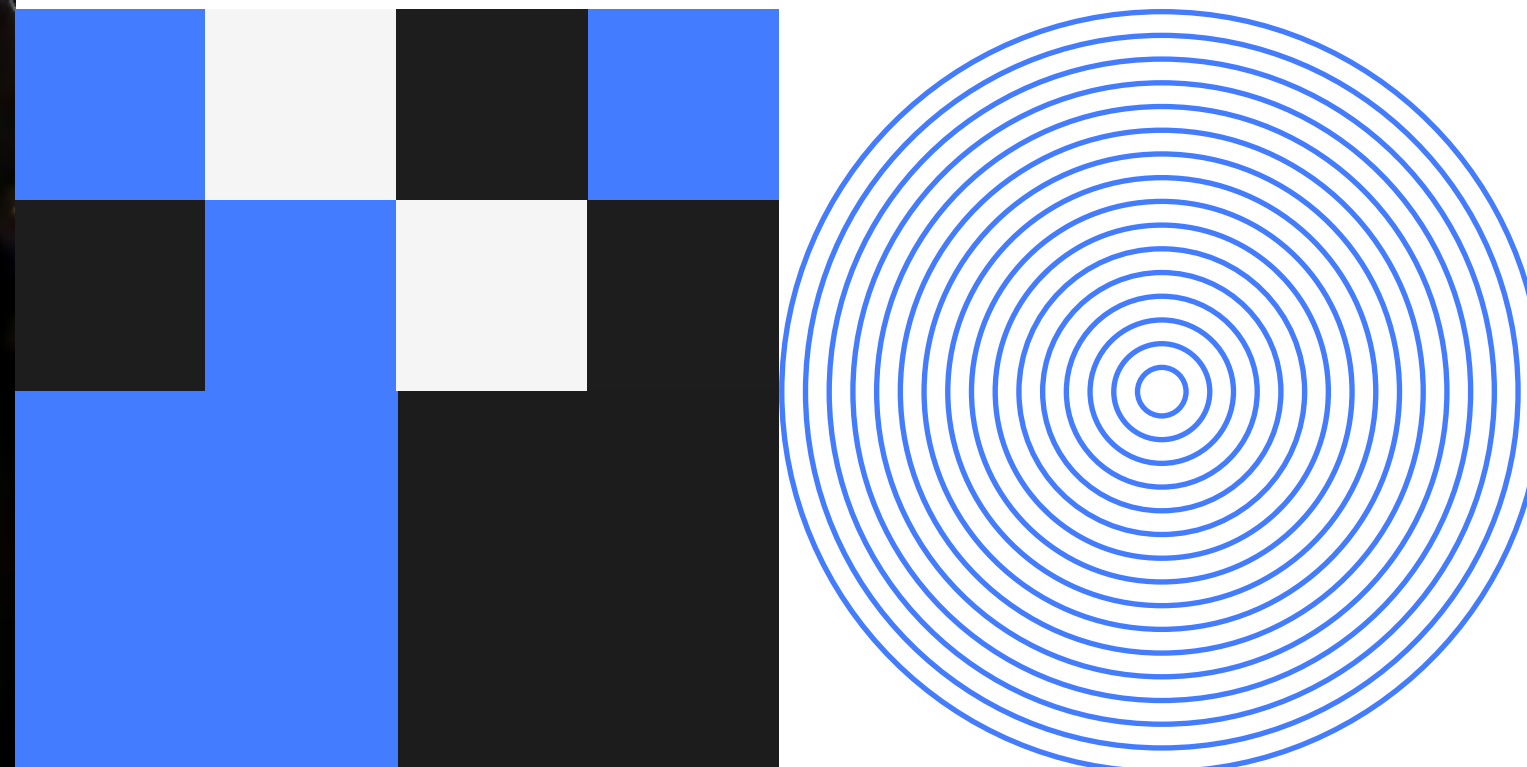


Image Credit: Dave Benett

BROKERING AND MAINTAINING RELATIONSHIPS UNDER PRESSURE

There were cultural sector respondents who commented that the Trust had helped broker an extended cultural network, which had emerged from the development of new partnerships between arts organisations (e.g., the Trust) and third-sector organisations (e.g., Central England Law Centre, Grapevine, Positive Youth Foundation, and the Coventry Refugee and Migrant Centre). The activities conducted by the partnerships enabled the third-sector organisations to experience how cultural engagement could act as another tool for achieving their desired outcomes and impacts.

The cultural sector reported that it too had benefited from extended networks, stating that the title had opened doors to a variety of sector relationships and opportunities that it would otherwise have struggled to access. The title of UK CoC 2021 enabled professional relationships, critical friendships, and learning alliances to be more easily established with national partners and others. There were limits, exacerbated by social distancing restrictions, to the Trust's capacity to communicate, build, and maintain relationships with its partners and potential partners. The Trust's many partnerships were not only cultural organisations, and so the number of partners with whom it had to maintain relationships was entirely disproportionate to its size. The Trust did attempt to create a 'buddy system' where a member of staff would buddy with a partner in order to be their point of contact for communication, but this personal relationship was not always effective.



This capacity challenge was noted early on:

“ There are learning challenges to do with the management of relationships in a Coventry model of co-creation. A majority of respondents surveyed valued contact and communication with the Trust. Sustaining, motivating and managing an increasing number of individual and organisation contacts that expect personalised attention requires proportional time and support. ”



PERFORMANCE MEASUREMENT & EVALUATION PROGRESS REPORT 2

Because of this capacity/communication challenge, some communication requests from outside stakeholders were not always acknowledged or answered. Such stakeholders perceived this as them being ignored or that their communication was unimportant.

“ you'd have one e-mail discussion which was good and you chase, and then you chase, and then you chase, and then about three months later somebody might come back. And that is really cool. And sometimes the e-mail communication was dreadful and they would just be ignored, totally ignored. ...I can imagine they were inundated, but there should have been some central communication point that would have dealt with it. ”

COVENTRY FREELANCER, DECEMBER 2022

UNCERTAINTY ABOUT AVAILABLE BUDGETS AND COSTS FOR PROJECTS

The Trust needed to continually fundraise but it was also required to commit money to projects that they intended to make with partners. This cashflow/ budget mismatch was often cited as a problem for the delivery of projects.

“ I suppose there’s a little bit of a challenge around the budget that we’re now looking at because obviously we’ve agreed as a Trust what we think the budget is, but we haven’t actually secured all that money yet, but we’re having to start to press on with stuff now. ...it’s going to be challenging because people want to get on with their projects, they don’t want to be worrying about where the money’s coming from, so, it’s tricky. It’s really tricky. ”

COVENTRY CITY OF CULTURE TRUST SENIOR MANAGER, SEPTEMBER 2020

Because fundraising was ongoing, delivery staff were not sure what budget they had for their projects. This was a clear challenge, as it inhibited confident co-creation and partnership working.



Image Credit: Coventry City of Culture Trust

The difficulties are set out in this question:

“ How am I supposed to go out and co-design and build with communities when I don't know what my parameters are? That parameter being my budget. ...When you have a co-designing process, you bring people into these ideas. Actually, when you don't know what you're working with, you disappoint a lot of people when you finally do. There's been just a lot of tension surrounding that with regards to – how am I supposed to really bring these ideas to life when I don't know what I'm really working with? I do now, but it's just meant that a lot of decisions and ideas had to go because it was a bit too late down the line. ”

COVENTRY CITY OF CULTURE TRUST PRODUCER, APRIL 2020

As fundraising targets were met, the Trust began to issue contracts to their partners with clear terms of reference for all commissions and partnership work. This was seen as giving clarity to roles and responsibilities within projects but it was a time-consuming process that was often undertaken too late (sometimes happening after the project had already been delivered). This tension was mentioned in the Green Futures evaluation, where it was found that:

“ Partners did however identify certain operational issues that led to strained relationships at times. Delays in contracting and making payments were highlighted as key issues. ”



EVALUATION OF THE GREEN FUTURES PROGRAMME, JANUARY 2023

Similar issues were identified in the [Focus Study on Civic, Cultural and Business Partnerships](#).

MARKETING CHALLENGES

Marketing was also noted to be a key operational challenge by stakeholders inside and outside of the Trust. This was particularly the case for co-created work. From the Trust's perspective, marketing was difficult because it was hard to find the language to promote a co-created event before the event had been developed and finalised.

“ because it was co-created ...we didn't know what we were selling until much later on. ...we couldn't give the right information to marketing to be able to get it in the brochure and start promoting it. There needed to be a different approach. And that wasn't the time or capacity for people in other departments to think that way. ”

COVENTRY CITY OF CULTURE TRUST PRODUCER, AUGUST 2021

The constantly changing social distancing requirements and contingent reprogramming prevented the development of a stable programme that could be marketed at the outset of the year in May 2021. However, even without this added complication, there were delays in marketing that were only too obvious to external stakeholders. These delays were seen to potentially, and actually, limit the amount of people who knew about the festival programme, which limited the audience reach. Marketing often failed to reach a wide variety of residents, and in some cases the marketing only landed after the event had been held. A example of this that has become notorious in the city is the mailing out of an events brochure that was received by citizens only after many events had already taken place. Marketing challenges have been noted in multiple reports, including [Progress Reports](#), specific [Programme Evaluations](#), and [Focus Studies](#). It was also mentioned that the ticketing website for the Trust was particularly hard to navigate, which led to confusion about how to buy tickets to events.

One report noted the marketing and ticketing difficulty, saying that:

“ there were significant issues with the Trust's marketing and communication strategy and resource, which meant that the HOME festival was poorly publicised, and the ticketing service was unhelpful. ”



ARTS AND HOMELESSNESS IN COVENTRY

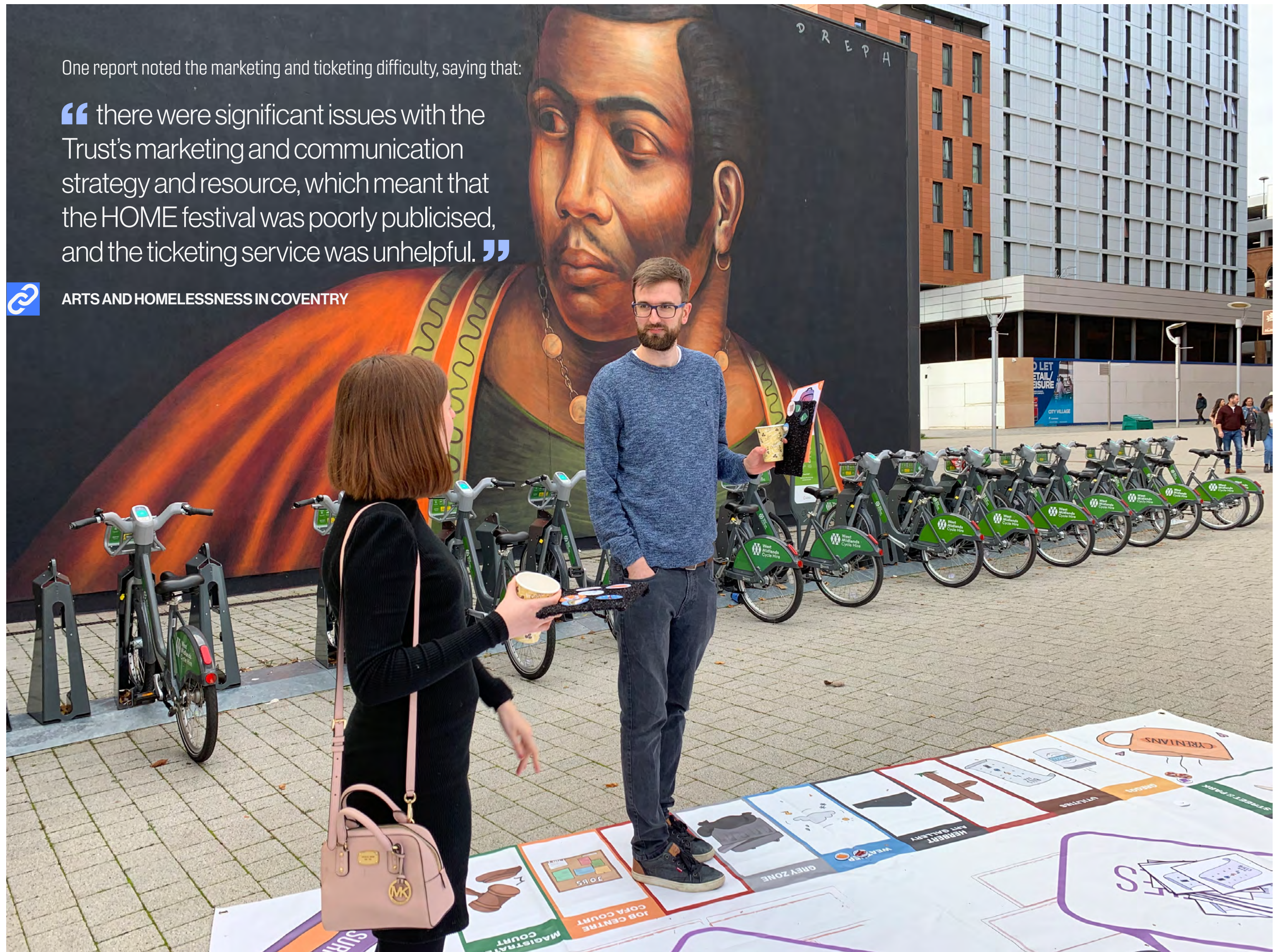


Image Credit: Nadine Holdsworth

GOVERNANCE CHALLENGES AT BOARD LEVEL

A key governance challenge related to UK CoC 2021 was the facilitation of board involvement. As an independent charity, the Trust had a Board of Trustees which was tasked with overseeing the management of the Trust.

The initial Board of Trustees was composed of individuals who had previously been involved with the bid. In late 2020 and early 2021, the Board was diversified through a targeted recruitment campaign.

“ This was the most extensive re-shaping of the Board since 2018 and ensures that the Board are now representative of the diverse demographics of the city. The Trust appointed seven new trustees who will help to drive the delivery of the 2021 programme. ”



PERFORMANCE MEASUREMENT AND EVALUATION PROGRESS REPORT 5

While everyone regarded the increased board diversity as a good thing, the overall size of the board was seen as a flaw. Some felt that there were ‘too many cooks in the kitchen,’ which hampered their ability to challenge decisions. One trustee noted:

“ I think a smaller board that remains the same or more or less the same throughout would have been more effective. ...[Therefore] people could challenge the directors and people who were working for the trust more without them feeling that they were being picked on by a mob. ”

COVENTRY CITY OF CULTURE TRUST TRUSTEE, DECEMBER 2022

In the hope of enabling better board oversight and management, an Executive Board was created during the pandemic. This Executive Board met more frequently and had a stronger and wider remit to ‘check and challenge’ decisions of the Trust’s Senior Management Team.

The Executive Board was seen by many as agile and necessary when it was created, but others noted that it created ‘a tiered system.’

“ Once the executive committee was formed it became a little bit of a tier system. The decisions seem to be being made at the Executive Board level and not so much the full trustee board level. I think in a lot of ways that was, at the time, the right way to go because when it was quite a big board it was difficult to challenge people who were making the programme without it being a bit of an inquisition. So, a smaller group was formed to be able to challenge more directly. And at the time, I think for a long time, that worked, but then it began to be a bit frustrating. And the communication between the boards became less good. ”

COVENTRY CITY OF CULTURE TRUST TRUSTEE, DECEMBER 2022

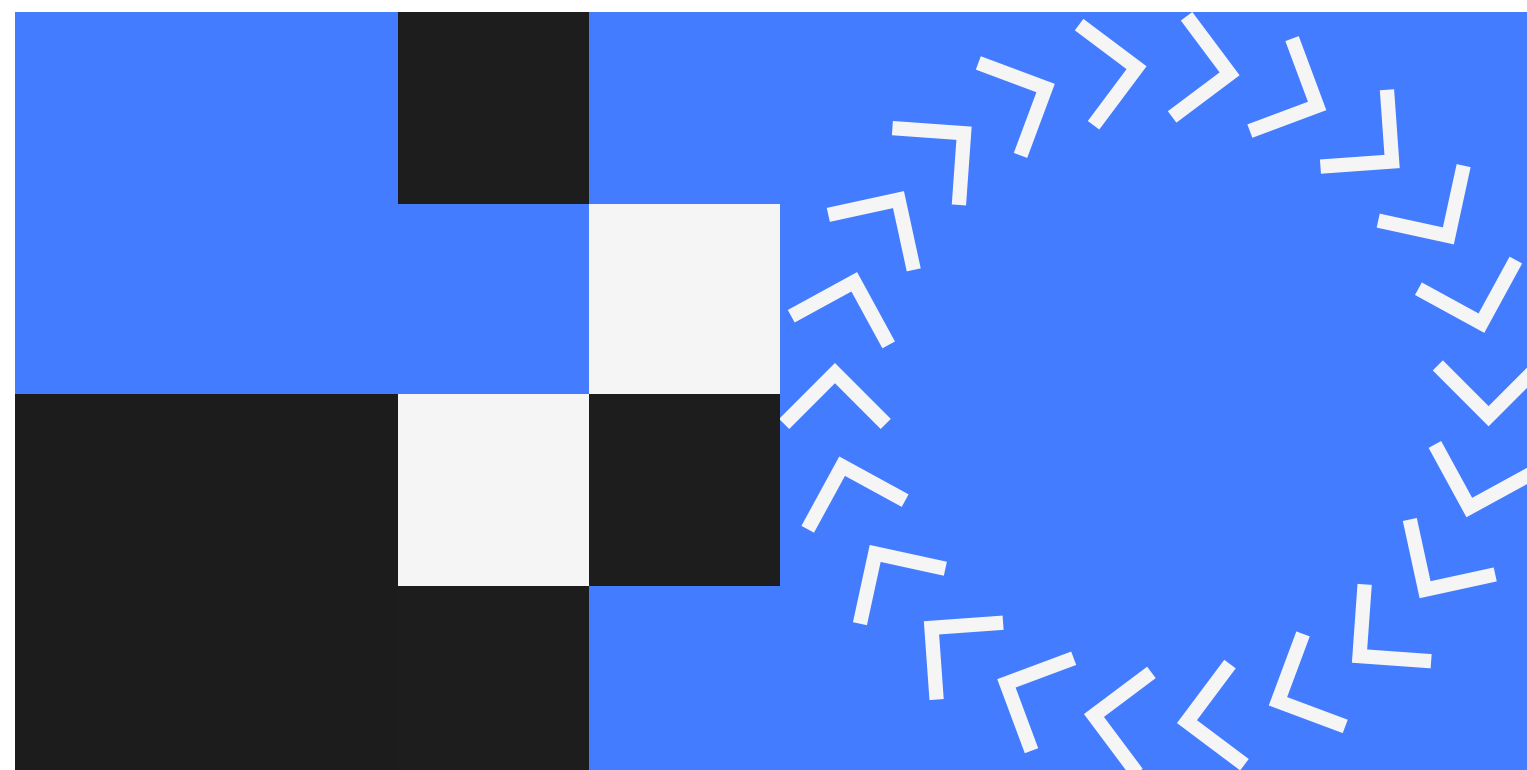


Image Credit: Dylan Parrin

LOOKING AHEAD - LEGACY PERSPECTIVES

The evidence from research and qualitative interviews for this report indicates that the term 'legacy' was, and often remained, a disputed concept. Despite the existence of a ToC from the outset of the programme, the confusion over how 'legacy' was understood across the spectrum of stakeholders went back to as early as 2019.

“ I think everyone has a different idea of what legacy is. I do think there is conflicting ideas of what that is, everybody uses that word, same as co-creation. ”

CITY OF CULTURE TRUST PRODUCER, SEPTEMBER 2019

Although there are positive examples of successful partnership and devolved leadership approach in some areas of activity, it has been suggested that yet more action could have been taken to prepare for the end of the UK CoC 2021. This would have enabled local and community leadership and ownership to have been better positioned as the UK CoC 2021 year of activity drew to an end. Focus Studies and interviewee responses raised questions around who should be responsible for the future leadership of the city's collective cultural journey. Whilst many individuals and organisations were keen to stay involved, they often suggested next steps that would mean a return to familiar approaches. For example, Coventry City Council was often cited as a key body to lead the work on supporting local community engagement, even though a stronger legacy approach across partners might perhaps have strengthened local communities' personal sense of agency to act as community leaders.

In mid-2021 The Trust appointed consultants Curium Solutions Ltd to support the scoping and development of a City of Culture legacy plan on behalf of the Trust, working closely with the City Council and other stakeholders.

By September 2021, Curium had run workshops with partners and communities across the city and had been working closely with the Trust's Senior Management Team and Board of Trustees. The consultation process sought to engage a wide range of participants in a variety of city locations.

Over 70 individual conversations took place and 5 workshops were held, attended by over 120 people. The workshop venues included the Muslim Resource Centre, Highlife Centre, Belgrade Theatre, and FarGo Village.²⁰²

The eventual legacy plan recommended that the Trust continue for a period of two more years (i.e., until 2024) with a focus on Green Futures and commissioning.

Despite this recommendation, the Trust's relationship with the city's existing cultural partnerships and delivery infrastructure remained unclear. Notwithstanding the dialogue about co-creation, programmes often seemed to emerge as a complex commissioning model for individual organisations. In addition, the Trust's ambiguous relationship with existing cultural networks meant that UK CoC 2021 activity often took place on the edge of existing work rather than as part of or operating alongside the partnerships that were already active in the city.

Image Credit: FiveSix Photography



Image Credit: Dylan Parrin



LEGACY PLANNING FOR FUTURE LARGE SCALE CULTURAL PROGRAMMES AND MAJOR EVENTS

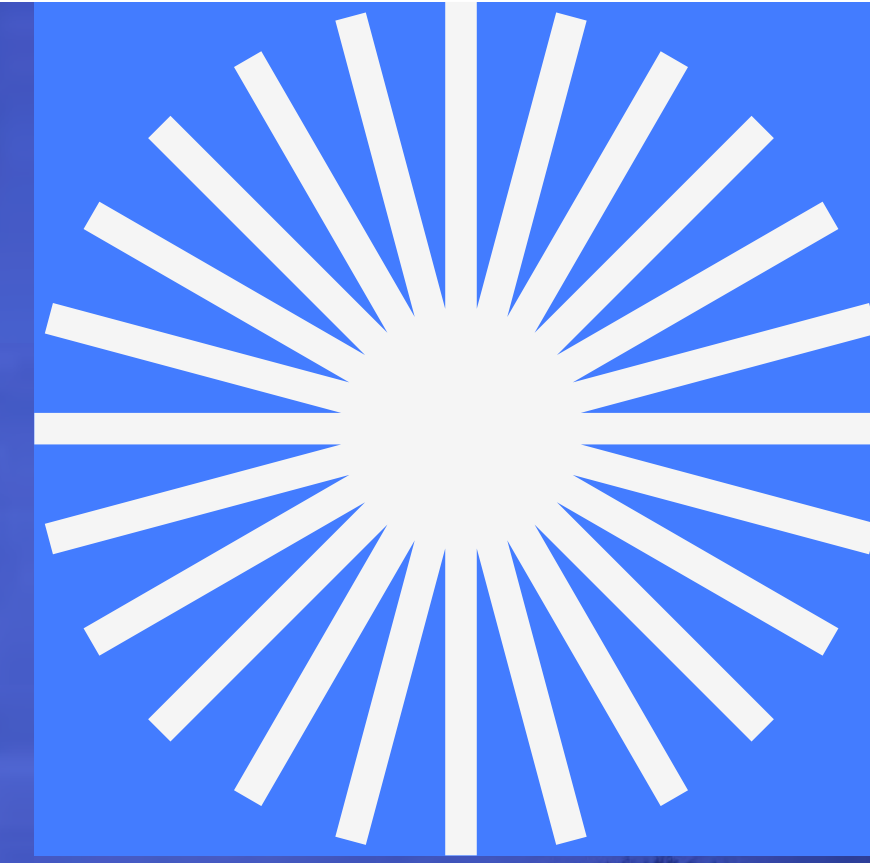
Qualitative research findings related to legacy perspectives suggest several points for consideration by future UK Cities of Culture and other major cultural and sporting events. These include:

1. Planning for a Positive Distributed and Resilient Partnership and Leadership Legacy. The combination of co-creation and an (at least) city-wide event generates a great diversity of stakeholder partnerships. These are likely to be new, to take new forms, and to be numerous. They may also need to be integrated with the relationships that were pre-existing. In Coventry's 'social change' case, this 'extended cultural network' included substantial relationships with non-arts organisations and service providers (for example, Central England Law Centre, Grapevine, Positive Youth Foundation, and the Coventry Refugee and Migrant Centre) and community champions and groups. At year end, an increasingly distributed, diverse, and horizontally oriented 'leadership' ecology had begun to emerge. What was unclear, however, was whether the new hard-won ecological asset had the confidence, responsibilities, and permissions to continue to lead city cultural journeys. What was very clear was that going back to before was not an option.

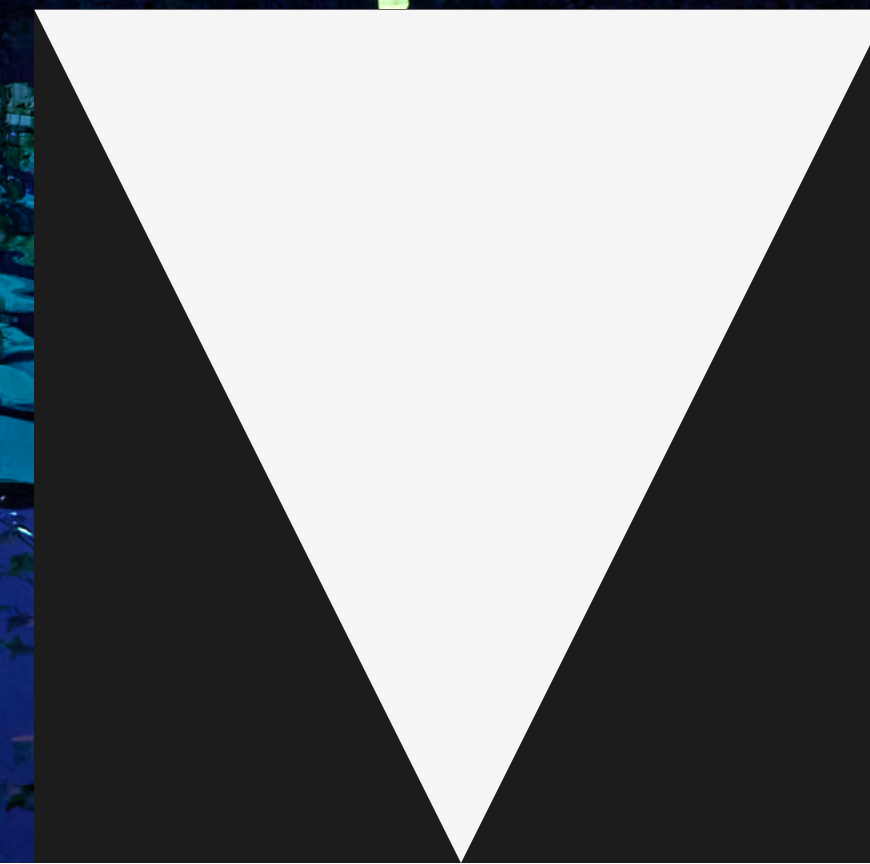
2. This Partnership Legacy Extends to the National and International. With UK CoC 2021 came increased national and international attention. This attention opened new (and prestigious) opportunities for the local sector to build inter/national professional relationships, through which the city could continue to harness future profile and investment, and position its influence, cultural connectivity, and assets within a national and international landscape. It is necessary to maintaining the momentum of outward connections and collaborations with critical friends and learning alliances, and practice development should inform and connect with local strategy.

3. Ensure post year/event 'city ready' (or spatially equivalent) structures rooted in place-based governance and agendas. 'Readiness' structures are created following the award of the title and they help ensure adequate preparation and delivery to time. A similar management mind-set should inform legacy, including due recognition of the unique place-based challenges 'once the party has left'.

PART FOUR: ACHIEVEMENTS, IMPACT & LEGACY



- INTRODUCTION
- EVALUATION QUESTIONS:
ACHIEVEMENT OF EXPECTED OUTCOMES
- IMPACT ACHIEVED
 - COVENTRY CITIZENS POSITIVELY INFLUENCE AND SHAPE THE CITY THEY WANT TO LIVE IN
 - COVENTRY'S CULTURE CONTRIBUTES TO THE SOCIAL AND ECONOMIC PROSPERITY OF THE REGION
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OVERALL TEAM REFLECTIONS AND LEARNING
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- CONCLUDING THOUGHTS



2021

Image Credit: Andrew Moore

INTRODUCTION

PEACE IS THE DREAM OF A SHARED HUMAN SOUL THAT WE BUILD EVERY DAY WITH FORGIVENESS AND KINDNESS AND HOPE.

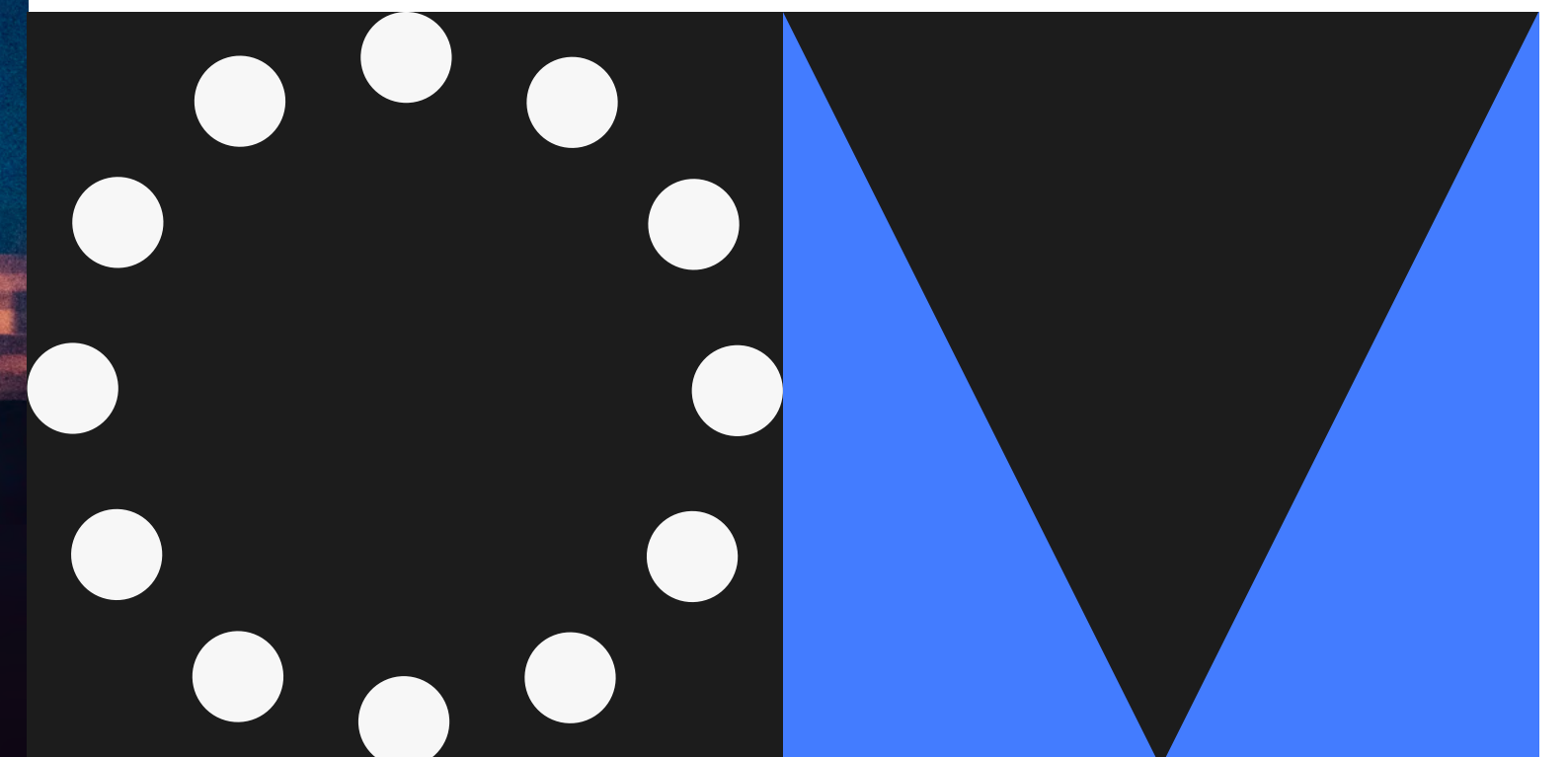


Image Credit: Dylan Parrin

In this fourth and final Part of the Final Evaluation Report, we bring together previously reviewed materials, analysis, and findings to provide an overarching assessment of the achievements of the UK CoC 2021 against its ambitions and objectives, what has been learnt from the year, and its potential legacy. We also take the opportunity to consider the design and methodology, and learning gained from what has been a long-run and extensive evaluation through partnership.

This Part begins by returning to the eighteen evaluation questions concerning Achievement of Expected Outcomes as set out in the [PM&E Strategy](#) in 2019/20. The answers, and the evidence base used to provide the answers, form the basis of the subsequent section, Impact Achieved, in which an assessment is made of the extent to which the UK CoC 2021 realised its intended impacts. A short section follows in which the impact of the Trust administration is detailed. Then, a city response intended to secure the legacy of UK CoC 21 and continued cultural development is outlined. The penultimate section provides some reflection and learning by the evaluators.

The part ends by answering the original six Mission Accomplished and Continued Legacy evaluation questions set within the [PM&E Strategy](#) to conclude the evaluative assessment of UK CoC 2021.



EVALUATION QUESTIONS:

ACHIEVEMENT OF EXPECTED OUTCOMES

The PM&E Strategy set 18 evaluation questions related to realisation of outcomes. These questions are answered below. They draw substantially on the evidence base of the full set of detailed output/outcome tables provided in the Appendices at the end of this document.

DID THE UK CoC 2021 DELIVER A NOTICEABLE ECONOMIC UPLIFT TO THE CITY?

Based on evidence provided by AMION Consulting as part of the Economic Impact Assessment, the UK CoC 2021 did provide an economic uplift to the city, especially in the context of recovery following the COVID-19 pandemic.

An estimated **£183.1m (current prices) of related capital investment** has been secured at least in part due to the award of UK CoC 2021. The award of the title also provided a boost to a range of **other wider regeneration projects within the City** by, for example increasing the profile of Coventry. In total schemes with an investment value of **more than £1bn** are either now complete, underway or proposed. However, it is not possible to directly attribute the influence of UK CoC 2021 on these investments.

The following impacts have been quantified as part of the economic impact assessment:

- £20.9m (2023/24 prices) net additional off-site and organisational expenditure in Coventry
- 225 1-year net additional FTE jobs from off-site visitor and organisational expenditure in Coventry
- £11.6m net additional GVA (2023/24 prices) arising from this expenditure in Coventry and Warwickshire

An estimated £183.1m (current prices) of related capital investment has been secured at least in part due to the award of UK CoC 2021 (mentioned earlier), comprising:

- £40.6m direct income secured for the management and delivery of the programme by the Trust;
- £1.6m related to research activities and sector development by the Universities
- £71.7m for cultural and heritage asset improvements;
- £18.3m for the construction of a new hotel; and
- £50.9m for infrastructure works (public realm and transport) and city readiness.
- additional £10.8m cultural revenue funding per annum (or a 22.1% total increase) between 2023 and 2026 from Arts Council and other local partners

HAS THE CITY AND REGION EXPERIENCED AN ACCELERATION IN INVESTMENT SINCE WINNING THE TITLE OF UK CoC 2021 IN DECEMBER 2017?

An estimated **£183.1m (current prices) of related capital investment** has been secured at least in part due to the award of UK CoC 2021. The award of the title also provided a boost to a range of **other wider regeneration projects within the City** by, for example increasing the profile of Coventry. In total schemes with an investment value of **more than £1bn** are either now complete, underway or proposed. However, it is not possible to directly attribute the influence of UK CoC 2021 on these investments.

It is estimated to date that Coventry has secured some £183.1m (current prices) of related capital investment at least in part due to the award of UK CoC 2021 as follows:

- £40.6m direct income secured for the management and delivery of the Programme by the Trust;
- £1.6m related to research activities and sector development by the Universities;
- £71.7m for cultural and heritage asset improvements;
- £18.3m for the construction of a new hotel; and
- £50.9m for infrastructure works (public realm and transport) and city readiness.

Many of these investments were overseen by the Council. The cultural capital programme comprised a range of projects that made lasting improvements to the city's cultural, heritage, educational, and visitor assets.

Overall, around 15 capital projects were supported by the cultural capital programme, with the five largest investments from this capital programme being as follows:

- **Belgrade Theatre** – major refurbishment including the main stage, auditorium, foyer, and refreshment facilities. It will generate increased footfall outside of theatre show times and provides new workshop and meeting rooms to encourage theatre participation and related activities.
- **St Mary's Guildhall** – restoration and refurbishment of one of the few remaining medieval buildings in Coventry. It is now a major visitor attraction housing the oldest medieval tapestry in the UK.
- **The Albany Theatre** – redevelopment of the existing studio, building of three new studios, and updating the current café. The existing studio will act as an incubator for emerging talent, whilst the three new studios will be used for community performances, learning and engagement, conference and meeting spaces and a hire facility for performing arts.
- **Drapers' Hall** – since reopening in November 2021, the restored Drapers' Hall is the headquarters for Coventry Music and is now run by Historic Coventry Trust. It provides educational facilities to grow musical talent as well as being a performance venue.
- **Coventry Cathedral** – improvements allowing the Cathedral to host a more diverse range of events and educational visits, and to provide a better all-round experience for visitors.

There were 21 public realm projects across the city. A major £26.1m scheme was delivered on Upper Precinct Smithford and Market Way. The regeneration of the precinct's spaces enhances and pays homage to the original Gibson design, featuring water features, new lighting, new paving stones, new art pieces and more greenery. A £1.7m scheme was delivered at Bull Yard. This investment comprised a gold-coloured resin-bonded gravel and a new water feature. New lighting was installed, along with new benches and a children's play area.

Evidence further suggests that increased success in achieving greater numbers and funding of Arts Council England National Portfolio Organisations in the city is at least partially attributable to winning UK CoC 2021.

IN WHAT WAYS WAS THE COVENTRY CITY OF CULTURE TRUST'S PROGRAMME A PIONEERING MODEL OF CULTURE-LED INCLUSIVE GROWTH?

As outlined in the UK CoC 2021 Theory of Change, the programme sought to be a pioneering model of city change, primarily achieved through culture-led inclusive growth. This approach was reflected in the Programming Principles and the implementation of a devolved co-creation and hyper-local model of delivery.

Evidence shows that greater and localised participation was achieved amongst those historically excluded from publicly funded cultural participation. The programme was delivered through embedding producers in local organisations, using local freelancers and suppliers, and the City Hosts Volunteering Programme. Further direct inclusive-growth programmes included Apprenticeships within the Trust and the pioneering [City of Culture Leadership Programme](#). [The Social Value Assessment](#) and the [Economic Impact Assessment](#) detail the economic and social value and impact achieved within this more inclusive city framework.

A focus on greater inclusivity, operationalised through a Theory of Change, is now a requirement in updated DCMS guidance issued to bidding cities in the UK City of Culture Programme. The Coventry Cultural Policy Summit that took place in June 2021 and which was funded by the AHRC featured in bidding guidance as a resource for bidding cities.

Within the wider grey literature related to the cultural sector, the hyper-local and co-creation approach has been recognised as a driver for engagement in the Spirit of 2012 Power of Events Inquiry.

Cultural events such as Birmingham Festival 2022, Leeds 2023, and Bradford UK CoC 2025 have built on the learnings and experiences from UK CoC 2021.

HAS COVENTRY AND THE REGION EXPERIENCED AN INCREASE IN ITS GLOBAL PRESENCE?

COVID-19 restrictions on international travel essentially halted any (more than minor) flow of international visitors. Only 0.2% of tickets (based on data available to Evaluators) were issued to visitors from outside of the UK. Over 50% of the overall points of engagement were digital engagements.

Digitally, the Broadcast Study shows global presence for broadcast materials which featured and focussed on the UK CoC 2021. The combined reach of network BBC TV programmes featuring Coventry City of Culture was in excess of 100 million, and TV reach for Coventry City of Culture focussed content was in excess of 4.5 million; the total reach of Sky Arts content was over 367,000. Coventry Moves, Coventry City of Culture's opening event, gained international viewership from 88 countries. The Broadcast Study undertaken by MTM London is available on the [Evaluating Coventry UK City of Culture 2021 website](#).

Original plans for the UK CoC 2021 had a higher number of international exchanges and productions. Nevertheless, the Trust worked with artists from 48 countries, and over 100 international partners and artists contributed to the UK City of Culture 2021 programme in relation to British Council projects.

DID LOCAL, NATIONAL AND INTERNATIONAL TOURISM TO THE REGION INCREASE IN THE YEAR AND WAS THIS SUSTAINED IN 2022?

COVID-19 restrictions during the year severely impacted local, national, and international tourism as government restrictions within England, the Devolved Administrations, and most overseas countries restricted movement and gatherings.

Hosting major events has helped the city recover from the tourism downturn related to the COVID-19 pandemic. Analysis notes that in 2022, the West Midlands region received an uplift in tourism related economic impact due to the major cultural and sporting events taking place within the region. These included the final months of the UK CoC 2021, the Commonwealth Games 2022, and the International Children's Games 2022. In addition, substantial partnership working led by Destination Coventry has seen increases in the city being promoted as a visitor destination.

The economic impact of tourism within Coventry has increased since the baseline in 2019. The West Midlands Growth Company, which undertook the [STEAM analysis](#) for the city, attributes part of this increase to the UK CoC 2021.

The economic impact of tourism in Coventry fell from £594.36 million in 2019 to £230.88 million in 2020, a drop of 61.2%. Coventry has shown strong recovery from this, with the economic impact of tourism in 2021 being £495.29 million and then £750.86 million in 2022. Analysis by the West Midlands Growth Company indicates that the UK CoC 2021 year had a positive impact on the city's recovery, with Coventry recovering at a faster rate in 2021 than other places within the West Midlands, including Birmingham.

Only data which covers the period up until the end of December 2022 is available to Evaluators in relation to tourism. STEAM data relating to 2023 will be available in mid-2024 and from this it will be possible to ascertain if the tourism impact has been sustained.

HOW DID THE COVENTRY CITY OF CULTURE TRUST SUPPORT THE ADOPTION OF 5G AND IMMERSIVE TECHNOLOGY FOR CIVIC AND CULTURAL USE?

Overall, the use of 5G for both cultural and civic use was limited.

Our Wilder Family, at the time of performance, was the UK's longest drone show. It featured the City Voices writing programme and school children from across the city. The score was created in collaboration with local communities. Utilising 5G technology for the broadcast, the drone show was viewed by over 50,000 people online within 7 days of the event, in addition to the 27,700 who watched the experience live in War Memorial Park.

Coventry University led a 5G accelerator project with the cultural sector from the city, including the Belgrade Theatre, Culture Coventry, Talking Birds, Open Theatre, MotoFest, Shoot Festival, Motionhouse, and Imagineer.

There is a lack of evidence of evidence to determine progress against any increases or examples of 5G for civic use in the city.

IS A MORE SUSTAINABLE AND RESILIENT CULTURAL SECTOR EVIDENT POST THE UK CoC 2021?

[The Key Cities Report](#) and [Economic Impact Assessment](#) provide evidence of the significant injection of funds into the city's cultural sector during and post UK CoC 2021 compared with similar cities.

Arts Council England funding in 2022 has increased substantially and is reflected in a substantial increase in NPOs post-year. There is a link between this increase in funding and the activity that took place as part of the UK CoC 2021. Examples include the Belgrade Theatre receiving an uplift through having ambitious plans that built on work that commenced as part of the Keys programme funded by the Trust. EGO Performance Company were able to operate at a scale previously unknown to them thanks to funding from the Trust which allowed them to scale up the work they were undertaking. Arts and Homelessness International were heavily involved in the arts and homelessness projects that were part of the UK CoC 2021 year.

In governance terms, a refreshed cultural strategy is in development. The strategy is owned by the newly launched and funded Coventry Culture Works. This vehicle will support potential grant funding for the cultural sector. The Coventry Cultural Gateway is a new flagship cultural hub development that will host cultural organisations, including national institutions that will be located in the city for the first time (See Legacy Section in Part Four).

The Trust's administration resulted in 50 redundancies,²⁰³ sparked criticism by many, caused reputational damage, and put legacy funding at risk. As this document is being completed, there is evidence that some of this funding is beginning to filter into the city. For example, Positive Youth Foundation have received £40,000 from the Paul Hamlyn Foundation which is a reallocation of money that was due to have been drawn down by the Trust.²⁰⁴ There is a short-term reputational damage to the city; it is not possible to determine if that will dissipate or linger into the long term.

WAS THERE AN INCREASE IN CIVIC PRIDE IN COVENTRY AS A RESULT OF THE UK CoC 2021?

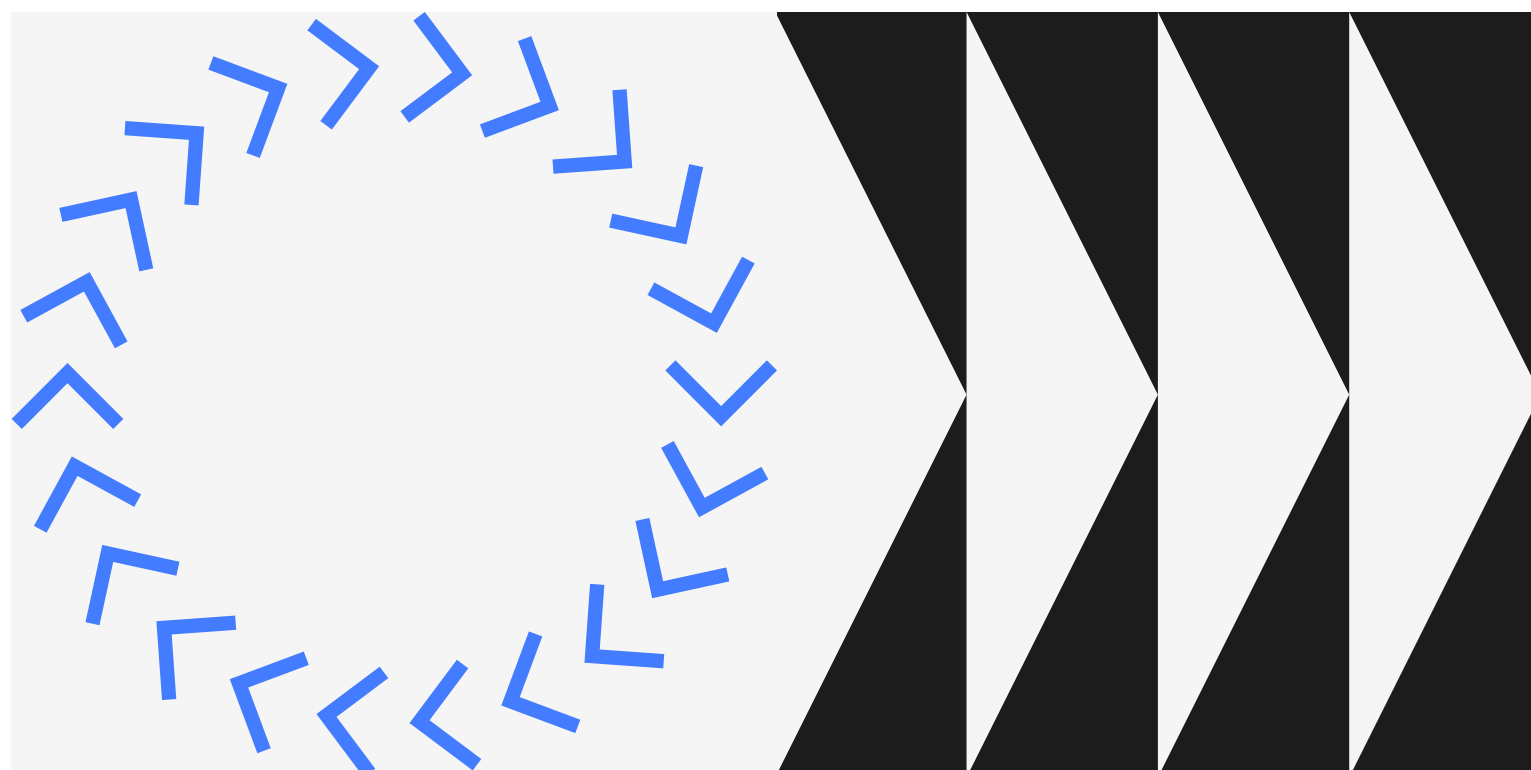
Since 2018, city metrics on place satisfaction, belonging, and social cohesion, gathered through the Coventry Household Survey, have all declined significantly. Such declines have been connected to the major impact of the COVID-19 pandemic, and wider economic and social developments such as Black Lives Matter, the emerging climate emergency, and the cost of living crisis.

Further analysis of the results for Coventry shows that in all cases bar one (which was the same) the city satisfaction figures are higher for citizens who self-reported as having engaged with UK CoC21. A breakdown of these figures is included in [Appendix 1, Table 1.5](#). Examples include the percentage of citizens that strongly feel they belong to their local area: a fall from 77% in 2018 to 52% in 2022 for the city's population in general; for attendees of the UK CoC 2021, 57% felt a sense of belonging to their local area. There is a similar pattern for a sense of belonging to Coventry, which fell from 83% in 2018 to 54% in 2022 for the general population; of UK CoC21 attendees, 59% felt a greater sense of belonging to Coventry.

There is similar evidence available from other surveys undertaken as part of the evaluation work. Overall, 78% of attendees or participants surveyed through the Coventry City of Culture Trust stated that attending and participating in UK CoC 2021 activity did increase their levels of pride in Coventry.

A further source of data is the final wave of sentiment research conducted by M-E-L Research in July/August 2022. This survey showed that 73% of respondents agreed that the UK CoC 2021 year helped increase pride in the city among people who lived there.

A further Coventry Household Survey is planned for 2024 (to be led by Coventry City Council) which will identify to what extent changes in the sentiment and perception of citizens have been sustained post-UK CoC 2021.



HOW DID THE COVENTRY CITY OF CULTURE TRUST'S MODEL OF COMMUNITY-LED CO-CREATION, PRODUCTION AND PROGRAMMING INCREASE CULTURAL PARTICIPATION AND ACTIVISM?

The UK CoC 2021 implemented a model of co-creation for targeted community groups and neighbourhoods where cultural participation was known to be historically low. The outcome evidence in [Appendix 1](#) demonstrates that this model was successful in raising cultural participation rates as a whole for the Coventry population, even though the ambitious stretch target set was not reached.

Appendix 1, Table 1.7 details the changes in cultural participation – three or more times in a twelve-month period defined as engagement with publicly funded culture in Coventry. Coventry City of Culture Trust had a step change target of 80% of citizens engaging with at least three cultural events within a twelve-month period. Data from the Household Survey indicates that 66% of adults engaged with a cultural event three or more times in a twelve-month period, an uplift of 14% on 2018.

HOW DID CULTURAL LEADERSHIP AND PROGRAMMING DEVELOP TO REFLECT AND REPRESENT THE CITIZENS OF COVENTRY AND THE REGION?

A number of individual activities can be identified to support this outcome.

In late 2020, Coventry City of Culture Trust began a process of recruitment to expand the skillset of and diversify its Board. Seven new Trustees were recruited which made the Board more representative of the City's ethnic identities profile. The recruitment also added financial, legal, entrepreneurial, local government, and community engagement skills to the Board's skillset.

The Trust, through funding provided by Arts Council England, delivered with its partners the City of Culture Leadership Programme. The programme targeted recruitment to ensure the cohort was representative and reflective of the city's population, with a focus on under-represented groups.

Investment was provided to the Belgrade Theatre to appoint three co-artistic directors, both for the UK CoC 2021 and for succession planning within the leadership of the theatre. Corey Campbell, one of the co-artistic directors, ultimately became the theatre's Creative Director.

Love Coventry and other activities sought to build local cultural leadership capacities and skills within community groups and individuals.

While there has been some work to diversify the boards of cultural organisations in the city, further study is required to understand any long-term changes as a result of the UK CoC 2021.

AS A RESULT OF COVENTRY CITY OF CULTURE TRUST UNDERTAKING SECTOR DEVELOPMENT, TRAINING & OTHER INITIATIVES, HAVE CAREER ROUTES INTO THE CULTURAL AND CREATIVE SECTOR IN COVENTRY BEEN ENHANCED?

A number of activities were undertaken in relation to enhancing career routes into the cultural and creative sector.

The WMCA commissioned Coventry-based training company Pet-XI to deliver a hospitality training programme inspired by the plans outlined by the Trust. The Trust worked with the Chamber of Commerce and the Coventry BID to develop the framework for this activity, which WMCA subsequently granted to Pet-XI. By 31 July 2021, 306 learners had engaged with the PET-XI programme. Of these learners, 11 progressed onto being a City Host, 55 moved into employment of 16 hours or more per week, and 22 progressed into further education. A refresh of the training offer took place in September 2021.

Initially, 15 apprentices were recruited by the Trust. Prior to starting in November 2020, one of the cohort moved into higher education. Another member subsequently left the apprenticeship to move into higher education, having already achieved a qualification in marketing. The remaining 13 apprentices stayed with the Trust through to the completion of their apprenticeships; 11 successfully completed and passed their apprenticeship qualification.

The Trust also secured funding and delivered the City of Culture Leadership Programme which saw the successful development of 15 local creatives (see [Evaluation of the City of Culture Leadership Programme](#)).

The Love Coventry programme funded by the National Lottery Community Fund delivered monthly Community Training sessions to over 200 community groups, community champions, and partners in relation to fundraising, audience development, and putting on events (see [Evaluation of the Love Coventry Programme](#)).

The City Host volunteering programme saw 4,185 citizens from Coventry, the surrounding area, and further afield register an interest in volunteering during Coventry's year as UK CoC 2021. Of the citizens that registered an interest, 1,515 became fully trained volunteers who then supported 262 events across 14,696 volunteering shifts, equating to 37,901 hours of volunteering (see [City Hosts in Headline Measures](#)). The City Host programme continues.

In summary, a range of initiatives during the year saw a mix of awareness raising, investment, development training, and qualifications around cultural and creative careers and the local labour market, although the number of people involved was relatively small. More broadly, the cultural sector nationally continues to struggle to achieve post-pandemic and inclusive recovery.

IN WHAT WAYS DID PEOPLE, FROM AREAS OF THE CITY WITH THE LEAST CULTURAL PARTICIPATION AND ENGAGEMENT, EXPERIENCE, BE INSPIRED BY, AND BECOME ENGAGED WITH CULTURE AND THE UK CoC 2021 PROGRAMME?

The UK CoC 2021 implemented a model of co-creation for targeted community groups and areas where cultural participation was known to be historically low. Areas of low cultural participation were identified in the 2018 Household Survey. The outcome evidence demonstrates that this model was successful in raising cultural participation rates as a whole especially within low participation localities.

Appendix 1, Table 1.7 details the changes in cultural participation – (engaging with publicly funded culture in Coventry three or more times in a twelve-month period). Data from the Household Survey indicates that during UK CoC 2021 66% of adults engaged with a cultural event three or more times in a twelve-month period, an uplift of 14% on 2018. Overall, for the 13 lowest participation MSOAs in 2018, each one saw an increase in cultural participation in 2022; the increases ranged from 10% to 78%. Looking at the city as a whole, across all 42 MSOAs there was an average increase of 15% in cultural participation across the city – 34 MSOAs saw increases in cultural participation (some substantive) but 8 MSOAs saw decreases in participation, which brings down the overall average score for the city.

Little Heath saw targeted interventions from the Trust which included the development of the Foleshill Trail in 2019, Carnival of Lights in 2019, Abundance Artist Development in 2020/21, and Abundance in 2021. Coventry City Council and Sport England also funded Go Foleshill. This was delivered in partnership with Positive Youth Foundation and it included creative activities. Most of these events were free and took place outside of the Trust’s ticketing system. As such, participation three or more times in a twelve-month period with publicly funded culture in Coventry went from 2% to 80% in this area.

In Canley & Westwood Heath, the University of Warwick and Warwick Arts Centre delivered Planning for Real and Playing Out, a collaborative project designed for and by participants. Participation three or more times in a twelve-month period with publicly funded culture in Coventry in this area went from 3% in 2018 to 54% in 2022.

Across the reporting of the evaluation, a variety of qualitative material highlights individual statements of inspiration by participants and audiences. The Social Value Assessment in particular provides a deeper understanding.

DID THE SOCIAL, HEALTH AND WELLBEING SCORES FOR THE CITY IMPROVE DURING AND POST-UK CoC 2021 AND TO WHAT DEGREE CAN THAT BE ATTRIBUTED TO COVENTRY CITY OF CULTURE TRUST’S PROGRAMME?

Overall, wellbeing scores declined in the city during and post the UK CoC 2021 year. This reflected the weight of major societal challenges over this period such as the COVID-19 pandemic, climate crisis, cost of living crisis, etc. There is evidence that engagement with the UK CoC 2021 led to a slightly raised wellbeing score compared with the city average as a whole and within key MSOAs. For those who self-reported engagement with the UK CoC 2021 and for those in the Key MSOAs, the wellbeing scores were higher than for the general population - 22.54 for the city and 22.23 for the Key MSOAs in 2022.

Further analysis by Warwick Medical School has demonstrated that those who engage with culture typically have a higher wellbeing score than those who do not. The analysis goes on to show that the longer the duration of the cultural engagement, the higher the wellbeing scores.

Within the programme activity there is evidence that participation improved health and wellbeing scores. Whilst ONS Subjective Wellbeing data does not exist for the entirety of the year, a key programme strand for the UK CoC 2021, Caring City, can demonstrate an uplift in ONS subjective wellbeing measures for beneficiaries (see [Evaluation of the Caring City Programme](#)).

The baseline data collected between October 2020 and October 2021 shows that beneficiaries, on average, reported lower levels of wellbeing and higher levels of anxiety than the UK average at the start of the programme. At the end of the programme, Subjective Wellbeing averages had all increased. Despite having moved closer in line with national averages, these measures still remained just below average levels.

TO WHAT EXTENT HAS COVENTRY’S MODEL OF CULTURAL DELIVERY INFLUENCED LOCAL, REGIONAL AND NATIONAL POLICY MAKING?

Using a Theory of Change is now a requirement in updated DCMS guidance issued to bidding cities in the UK City of Culture Programme. The Coventry Cultural Policy Summit funded by the AHRC which took place in June 2021 was featured in bidding guidance as a resource for bidding cities. Within the wider grey literature related to the cultural sector, the hyper-local and co-creation approach has been recognised as a driver for engagement in the Spirit of 2012 Power of Events Inquiry. The hyper-local approach to working with communities has been featured in the OECD’s overview of current practices within the impact measurement of major events. Social Value is now also expected to be measured within the evaluation of a City of Culture.

As a result of Coventry holding the UK CoC 2021 title, a number of strands of work have contributed to the development and shaping of regional and national policy guidelines and strategies. Examples include the Trust’s Chief Executive being the chair of the WMCA Cultural Leadership Board from inception until October 2022; Coventry University leading on a national study of creative freelancers that draws on a Coventry cohort; University of Warwick partnering with the Trust and the City Council to complete the Joint Cultural Needs Assessment Guidelines; the Monitoring and Evaluation team contributing to various evidence reviews, such as the Government’s Levelling Up agenda, sitting on the Advisory Group for the What Works Centre for Wellbeing’s rapid review of WEMWBS, and contributing to, advising on, and peer reviewing the evaluations for Commonwealth Games 2022 and UNBOXED.

The experience of using co-creation within the context of a UK CoC was shared at a conference in May 2022 which was attended by representatives from the cultural sector. Coventry UK CoC 2021 was featured in the 2021/22 Arts Council England Annual Report & Accounts as an example of the transformative power creativity and culture can have for individuals and communities.

HOW DID THE INNOVATIVE DATA-DRIVEN APPROACH FROM COVENTRY CITY OF CULTURE TRUST INFORM PLANNING AND DECISION MAKING?

The bid for the UK CoC 2021 was evidence driven. Within the UK CoC 2021, the cultural programme was shaped through co-creation to meet the needs of communities across the city. National, regional, and local data sets on cultural participation and need were utilised to understand, assess, and target local need. The Trust’s Caring City programme was established in response to four identified city needs around mental health, newly arrived communities, young people at risk of exploitation, and those with lived experience of homelessness. The Summer of Surprise programming was targeted on locations with historically low cultural participation. Data was actively used in the planning of the programme, including the Coventry Cultural Place Profiler which provided cultural and non-cultural data that cultural organisations in the city could access as a planning tool.

The outcomes-focussed theory of change was used during the year also to support continued programming decisions within the Trust and by producers.

At the year’s end, it is believed that applications for the Arts Council’s latest round of National Portfolio Organisations from Coventry organisations saw a greater use of data based on materials and tools generated by the data-driven approach, including the Coventry Cultural Place Profiler and a supplementary guide entitled ‘What The Data Tells Us About Coventry’.

While these are positives, there is evidence that the Trust had a limited ‘culture of learning’ and, overall, there was little modification of the programme in response to data (the Green Futures programme being an exception). There was a lack of effort to engage different communities who were potentially excluded from the UK CoC 2021, even though data and in-year evaluation reporting feedback raised issues and showed that certain groups, needs, and neighbourhoods were missing from the programming plans.

WAS THE PROGRAMME FOR THE UK CoC 2021 DELIVERED IN A WAY WHICH LIMITED AND REDUCED THE ENVIRONMENTAL IMPACT FOR THE DELIVERY OF A CULTURAL FESTIVAL?

The Trust implemented a Green Code in April 2021. The Trust’s Green Code was used throughout the UK CoC 2021 year by the production team within the Trust and with partners. An Environment Action Plan and the Green Code featured in event planning documents. Research from Coventry University shows that there were concerns expressed that the Green Code had not been sufficiently embedded within the wider operations of the Trust. Initiatives such as cup drops at Assembly Festival Garden were used to minimise plastic waste, however this was not a universal approach across the whole of the UK CoC 2021. Moreover, COVID-19 and the need to reduce contact points was a major difficulty that hampered efforts to be completely plastic free.

The Focus Study into the environment and Green Futures went on to note that there were contradictory examples of the use of the Trust’s Green Code. Informants to that Focus Study pointed to the impacts of the pandemic, which led to all efforts being focussed on delivering the core programme and the relatively short timeframes of UK CoC 2021 as factors that stymied efforts to embed the Green Code. Resource constraints were also noted, with greener options often being perceived as costing more, especially if the individual producer needed to cost out different options.

In the planning for the UK CoC 2021 it was determined that there would be a number of carbon offsetting initiatives implemented by the Trust. The Evaluators do not have access to accounting records to assess the extent and/or nature of any carbon offsetting undertaken (due to the Trust entering administration).

HOW WAS CULTURAL PROGRAMMING USED TO PROMOTE ENVIRONMENTAL RESPONSIBILITY AND AWARENESS?

Environmental programming had a focus within the Green Futures programme strand based on an artistic focus on sharing an environmental message and promoting green stewardship. An example of this is Animals! by Dens & Signals, which was a subject of the Social Return On Investment Study. The SROI study undertaken by MB Associates found that the school children audience identified that they need to know how to make a difference but recognised that nature itself needs action now. The SROI study can be found [here](#).

More broadly, programming often saw an artistic focus on raising awareness of, engagement in, and stewardship of green, blue, and grey environments with the city.

Environmental programming, the Green Code, and initial legacy work all exemplify how UK CoC 2021 supported City environmental priorities. The extent of their embedding into and impact on City environmental priorities, processes, and practices remains open to question, including during the year itself. Environmental programming continued as a key post-year legacy programme but this was curtailed upon the Trust entering administration.



AS A CONSEQUENCE OF THE UK CoC 2021, HOW HAVE CITIZENS RE-ENGAGED WITH NATURE AND GREEN SPACES WITHIN THE CITY?

UK CoC 2021 activity targeted environmental awareness and programming, especially in green and blue spaces; approximately 10% of events were held in green and blue spaces. Usage of such spaces in the city has increased and the suggestion is that the UK CoC 2021 supported this wider dynamic of increased usage by city residents.

Coventry City of Culture Trust's environmentally driven Green Futures programme took place in many green and blue spaces across the city and represented over 11% of known ticket sales. The Wildlife Gathering was made up of 46 events which took place in the city's parks and green spaces. Programmes of activity were also featured along the Coventry Canal. Data provided by the Canal & River Trust indicates that there was a 74% increase in footfall along the Coventry Canal from the Canal Basin during the UK CoC 2021 year, with noticeable spikes in footfall coinciding with UK CoC 2021 events and activities (see [Evaluation of the Green Futures Programme](#)). Within the UK CoC 2021 year, the Trust and partners encouraged people to connect with nature and green spaces. The Focus Study into the Green Futures programme and the environment found that hosting events in green and blue spaces led to citizens realising that Coventry's green spaces are an asset, and that events have helped to celebrate the city's green spaces.²⁰⁵

The 2022 Coventry Household Survey demonstrates an increase in the number of citizens visiting parks or open spaces in the previous week for more than one hour, from 37% in the 2021 (undertaken in March/April 2021) to 40% in 2022 (undertaken in July 2022). It is not possible to attribute this uplift strongly or substantially to the UK CoC 2021 given that COVID-19 sparked greater use of open spaces and the broader trends in environmentalism, but the UK CoC 2021 supported such trends.

As a result of the UK CoC 2021 title, work on heritage spaces with a key emphasis on green and blue spaces was expedited due to funding being available.²⁰⁶

Coventry UK CoC 2021 did not root itself in cultural heritage in the traditional sense but focussed on cultivating the natural heritage of the city through green and environmental programmes/initiatives.

The title allowed heritage organisations within the city to draw down significant inward investment, accelerating their organisational growth and heritage restoration/redevelopment plans, as evidenced in the Future Trends paper on Maximising & Measuring the Value of Heritage. COVID-19 caused city heritage assets to be closed for long periods and there were delays in construction activity, meaning that Coventry UK CoC 2021 could not benefit fully from its heritage assets at the commencement of the CoC year. However, a stronger heritage infrastructure is in place for post-event legacy.



IMPACT ACHIEVED

The UK CoC 2021 Theory of Change set out four intended Impacts as originally presented in the [PM&E Strategy](#). The following reviews the evidence for the realisation of each of these Impacts in turn. These summary assessments, and the figures cited within them, draw primarily on the evidence base of the full set of detailed output/outcome tables provided in the Appendices and the answers to the evaluation questions.

COVENTRY CITIZENS POSITIVELY INFLUENCE AND SHAPE THE CITY THEY WANT TO LIVE IN

Coventry UK CoC 2021 was seen as a potential catalyst for driving social change within the city. It has long been recognised as important that citizens feel a sense of pride in the place where they live, work, or visit regularly. A major intervention like the UK CoC 2021 has the power and potential to increase and drive feelings of civic pride. How people identify and connect with a place is important, and can be seen through activities such as supporting the local football club or getting behind the bidding process for a title like UK City of Culture. Using a model of hyper-local co-creation, it was envisaged that the UK CoC 2021 would provide opportunities for citizens to have greater access to (and therefore increased participation in) culture, often with themselves at the centre. By producing a programme that was representative of the citizens of Coventry it was hoped that civic pride would increase. Additionally, the ambition was that such activated co-creative participation in cultural production and consumption would expand awareness of and routes into the cultural sector.

The UK CoC 2021 programme prioritised making a difference to the way in which citizens felt able and willing to contribute to the city of Coventry through participating in the production and consumption of cultural activity across the city. The targeted impact was for Coventry citizens to positively influence and shape the city they want to live in.



Image Credit: FiveSix Photography



Image Credit: Joe Bailey

This Impact was inspired by the aim to address the inequalities in cultural provision across the city, improve citizens' perception that they can influence and shape the immediate area where they live, provide opportunities for citizens to get involved in their communities, and for the city's cultural offer to be reflective and representative of the city's population. Evidence from the Household Survey in 2018 demonstrated that 52% of adults participated three or more times over a twelve-month period with publicly funded culture in Coventry. However, the spread was uneven. In certain neighbourhoods the figure was as low as 2% or 3%, but in others it was as high as 79% or 82%.

Sitting alongside this inequality in cultural participation were variances in the degree to which citizens felt they had the agency to influence decisions and get involved with their local communities. Overall, in 2018, 39% of citizens across Coventry definitely agreed or tended to agree that there were opportunities for them to influence decisions within their community. While 84% of all citizens were very satisfied or fairly satisfied with where they lived, the figure ranged from 65% to 93% across the city.

The core activities within this impact were geared towards gaining the participation and contribution of citizens who were representative of the city's population in planning, executing, and consuming events. This was attempted through targeted work in post codes and communities that have historically been under-represented in arts and culture participation, by adopting a co-creation delivery model, and by developing the capacity and expertise of the cultural sector to manage and deliver co-creation opportunities.

This range of activities assumed that participating in the planning, execution, and consumption of UK CoC 2021 events would lead to improvements in the range of citizens (in terms of postcodes, ethnicities, levels of income, and age groups) who felt able to positively influence the city (in terms of civic pride, perceptions of the city, and perceptions of opportunities to contribute) and the extent to which they were actively doing so (in terms of number of different events participated in). This was supported by using co-creation as a delivery model. Further, it was assumed that the development of the cultural sector (in terms of ensuring greater and better citizenry representativeness in leadership positions, career routes, and opportunities to engage) would improve citizens' feelings of being able to positively influence their city.

Areas of Success

The programme’s approach to making a difference to the way citizens felt positively able to influence and shape the city they live in was successful on several fronts.

A wide variety of groups and individuals were successfully engaged in the planning, execution, and consumption of the programme. This ranged from City Host volunteers to community dancers, musicians, poets, and makers. Various community groups (such as amateur community performance groups who took part in the GENERATE Festival, community groups who benefitted from training within the Love Coventry programme strand, and steering groups made up of beneficiaries and clients from third-sector organisations in the city) participated in the programme. Some of these groups were historically under-represented in such activities and offerings. For example, the programme attracted input from people with lived experience of homelessness or mental health problems, people from newly arrived communities, and young people who were at risk of criminal exploitation. It achieved this by working with and putting resources into local and specialist organisations (e.g., Coventry Refugee and Migrant Centre, Grapevine, Belgrade Theatre, Arts & Homelessness International, and EGO Arts).

The high levels of engagement meant that 64% of the programme was co-created with local residents, a figure that rises to 77% if commercial events such as the Assembly Festival Garden are excluded. Resident engagement in community arts and cultural activities across the city rose from 8% of adults in 2018 to 19% of adults in 2022. Resident engagement in publicly funded arts in Coventry (i.e., three or more engagements during a twelve-month period) rose from 52% in 2018 to 66% in 2022.

In geographical terms, programme activities spanned all 18 electoral wards and all 42 of Coventry’s MSOAs. Two of the MSOAs with historically lowest participation rates in publicly funded culture experienced very substantial growth in the number of residents who reported having participated in culture three or more times within the past 12 months (up to a 78% increase). All 13 of the MSOAs which had the lowest participation rates in 2018 witnessed an increase in cultural participation.

Diversity in representation was expanded also through other directed projects such as the City of Culture Leadership Programme and expansion of the Trust’s Board of Trustees.



Overall, within the Coventry Household Survey 2022, residents who participated in the UK CoC 2021 consistently reported higher positive responses to neighbourhood satisfaction, belonging, social cohesion, and local involvement than the city population as a whole. Individuals from under-represented groups who participated reported having a higher sense of belonging in the city and a greater value to society. Programme representativeness, assessed by how the demographic characteristics of those participating in the City of Culture compared with the demographics of the city according to the 2021 Census, was achieved across age groups, gender, and ethnicity.

Areas for Development

There were also several aspects of the UK CoC 2021 that changed from the initial assumptions, or did not impact in the way in which they were intended:

Eight of the 42 MSOAs saw an overall decrease in cultural participation according to the Household Survey data from 2018 and 2022.

The data on the change in cultural participation for minority ethnic communities were not sufficiently robust at the smallest geographies of the city level to allow reporting. This is due to low sample sizes, and confidence intervals that are too large; this leads to an inability to robustly detect changes from the programme within this targeted group. There is also insufficient evidence to report on changes in human resource capacity development, as there was no access to data on the number of young people or citizens with protected characteristics on cultural planning bodies and cultural organisation boards. There is a need to collect post-CoC 2021 data on the diversity of cultural organisational boards in Coventry.

While directed investments, development training, and qualifications for careers in the cultural sector were made through the City of Culture year, these were small scale in number. Combined with community based co-creation, only time will tell if these activities lead to a legacy of more diverse culture sector career opportunities and routes in the city.

Image Credit: Andrew Moore



Conclusion

Based on these results, the Evaluators can highlight that when organisers are seeking to positively change the extent to which citizens feel able to influence and shape the city they live in, it is important to focus on providing a geographically diverse set of cultural activities with which residents can engage. A hyper-local co-creation model of delivery has supported the widening of participation by offering opportunities to engage at different points in the process of cultural production and consumption, and in activities that are made accessible to a wider variety of individuals and capabilities.

It can be a challenge to ensure that a city has sufficient existing baseline data to support the determination of real change in condition for certain groups. Planning for pre- and post-surveys of key change outputs, outcomes, and impacts from the very beginning may avoid situations where there is insufficient data available to answer a question. This may involve partnering with local organisations (e.g., cultural organisations) and agreeing to share data for certain criteria that are important to the changes being targeted (e.g., cultural representation on boards). Finally, future work should consider how to continue an evaluation over the longer term so as to capture the difference made in impact areas that take more time to manifest, such as the cultural sector as a whole.



COVENTRY'S CULTURE CONTRIBUTES TO THE SOCIAL AND ECONOMIC PROSPERITY OF THE CITY AND REGION

It is recognised that winning (and increasingly even bidding for) the UK City of Culture title can act as a catalyst for improved economic prosperity and related social outcomes for the bidding place and its region. The process of bidding for the title generates new partnerships, which may be between cultural organisations and non-cultural organisations, and the public, private, civic, and community sectors. Bidding can spark stronger collaboration between anchor institutions, and greater connectivity and awareness of a place and its potential. Winning the award is expected to generate additional inward investment and funding – ideally before, during and after the event – leading to additional economic growth (employment and GVA). This includes the ability to raise the profile of the host city – certainly as a place to visit, potentially as a place to invest and/or work and, possibly, live. The aim is that this economic uplift, especially for the cultural and creative industries, will be continued thereafter through a more confident, sustainable, and resilient sector. Enhanced economic growth, especially through culture, is in turn expected to be a positive driver of economic and social prosperity, driving improvements in such city metrics as health, wellbeing, and life satisfaction. The impact is that Coventry's culture contributes to the social and economic prosperity of the city and region.

For the Marmot City of Coventry, UK CoC 2021 was especially seen as having the potential for cultural activity to make a significant contribution to broader cross-cutting economic, environmental and social, and health and wellbeing targets for the city. The UK CoC 2021 programme sought to maximise the opportunities available for the city and region by leveraging in additional inward investment and funding, strengthening the cultural sector and infrastructure, and producing a programme which at its heart wanted to tackle some of the biggest social issues in and across the city.

At the time of bidding the visitor economy in the city had stalled and elements of it looked insecure. Following national trends, the city centre of Coventry was suffering a downturn with reduced shop occupancy and unappealing public realm. An assumption of both the bid and the ten-year Cultural Strategy was that culture could be a key driver for building a prosperous local economy.



Image Credit: Jamie Gray

Since winning the title in December 2017 and through the Cultural Strategy, the city has embraced the potential which culture affords to improve the local economy. Activities within the UK CoC 2021 were targeted to communities where there was an identified need, for example baseline data showed social issues such as mental health, isolation, and young people being at risk of exploitation as issues that the programme then targeted. The UK CoC 2021 programme was designed to create economic and social value and drive social change within the city.

The main activities connected to this impact were: the distribution of events across all parts of the city, securing inward investment to support a number of jobs and apprenticeships within the sector, having an environmentally responsible program, and offering combined arts and health activities as a way of improving wellbeing in different communities.

Areas of Success

The targeted nature of activities within the programme did provide social value for those who were involved. Across the four events covered in-depth by the SROI evaluation, £418,863 was invested and £1,365,566 was returned in social value. This value has been created from positive social impact outcomes on stakeholders' skills, wellbeing, self-esteem, local cultural opportunities, personal relationships, and professional relationships.

Other notable social value was generated by the significant opportunities for volunteering during the year, during which 1,515 fully trained and deployed City Hosts completed almost 38,000 hours of volunteering. These volunteers increased their skills, felt an increase in their pride and sense of belonging to Coventry, and experienced an improvement to their wellbeing.

It is estimated to date that Coventry secured some £183.1m (current prices) of related capital investment at least in part due to the award of UK CoC 2021.

Given this investment, the UK CoC 2021 generated £20.9m (2023/24 prices) net additional off-site and organisational expenditure in Coventry and Warwickshire, 225 1-year net additional FTE jobs from off-site visitor and organisational expenditure, and £11.6m net additional GVA (2023/24 prices).



It is estimated that a total of £7 million funding from City of Culture Trust supported local businesses, artists, and cultural infrastructure.

Further substantial investment in cultural built projects and the public realm occurred also, with the Economic Impact Assessment noting that Coventry has become more attractive for investors and that regeneration projects and public realm investments will deliver benefits to residents, visitors, and users of the facilities through employment, cultural and educational opportunities, and substantial amenity and wellbeing impacts.

Areas for Development

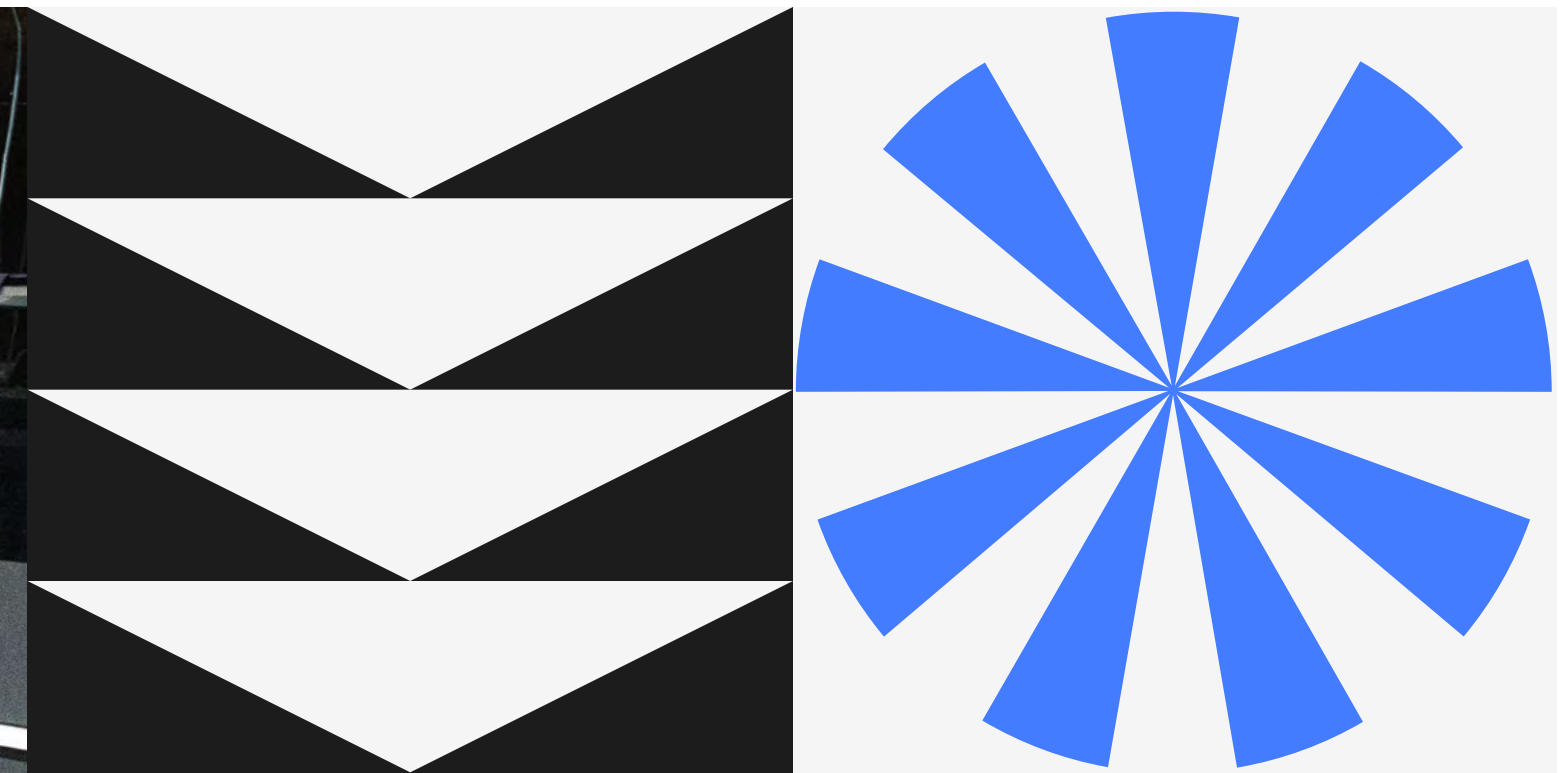
There were several aspects of the UK CoC 2021 that changed from the initial assumptions or which did not impact in the way they were intended. The key aspect was the pandemic which caused significant disruption to the planning and delivery of the UK CoC 2021. The pandemic severely restricted physical movement within, into, and out of the city at regional, national, and global scales. It resulted in much lower than anticipated attendance and visitor levels, which lowered the economic impact of UK CoC 2021. Similarly, the capacity and resilience of the cultural sector was tested in an unprecedented manner. The negative impacts of the pandemic continue to have hold on the sector.

It is recognised also that delivery problems such as poor marketing, internal staff turnover, financial uncertainty, and, ultimately, the Trust entering administration has led to reduced economic impact and greater uncertainty concerning the UK CoC 2021's economic and social legacy in the longer term.

When looking at subjective wellbeing scores for the city based on data collected through Coventry Household Survey, there are, broadly speaking, only very minor differences between festival attendees and the overall population.



Image Credit: Garry Jones Photography



Conclusion

The UK CoC 2021 title saw the city gain £183.1m (current prices) of related capital investment at least in part due to the award of the title. As a result of this, cultural assets and infrastructure within the city are improved and are more accessible. The city is thus able to win greater shares of (ever tougher) funding pots than before the UK CoC 2021. The public realm within the city centre has improved and has made Coventry a more vibrant place to live, visit, work, and study.

A Social Return On Investment study identified how cultural investment has generated social outcomes and values for particular groups and communities across the city, although subjective wellbeing scores as a whole for the city saw negligible impact.

Despite this increase in inward investment and subsequent regeneration activity, the UK CoC 2021 took place in a challenging period that featured a pandemic which heavily impacted the cultural and creative industries and the delivery of major events. The impact of the pandemic played a significant role in the lower than expected attendance and visitor numbers and resulted in higher costs and lower income.

COVENTRY IS A GLOBAL AND CONNECTED CITY

The UK City of Culture title can do more than raise the profile of culture within a city, or even the profile of a city within the UK. It is an opportunity to project a new view of the UK around the world. In the bidding document for the UK CoC 2021 title, it was expected that a cultural programme would be transformative for Coventry's tourist and visitor economy. The bid laid out plans for Coventry organisations to form and develop new partnerships with artists from across the globe to put Coventry on the map through cultural exchanges. Similarly, it was also hoped that the model of co-creation and outcome-led programming adopted would influence local, regional, and national cultural policymaking.

The targeted impact of Coventry is a global and connected city prioritised developing Coventry as a culturally vibrant destination and presence; one that was appealing to tourists, visitors, and those from outside the city, attracting them to visit, work, and establish partnerships.

An assumption of the Coventry Cultural Strategy was that culture could be a contributing tool in creating a city that is prepared to face the challenges of the future and build on its proud heritage and collective values. The city was ambitious in terms of the change the UK CoC 2021 title could bring for visitor numbers and for how Coventry is seen as a destination. At the time of the bid, visitors to the city were falling and elements of the visitor economy looked insecure. Just winning the title in December 2017 acted as a catalyst, with visitors increasing from that point.



The core activities within this impact included the development of new international cultural exchanges and partnerships that would contribute to and showcase the UK CoC 2021 programme on the global stage. Another was to increase Coventry's presence in tourism and destination media to establish the city as a culturally vibrant destination. It was also envisaged that sharing examples of Coventry's devolved and outcome-led model would influence local, regional, and national cultural policymaking.

This range of activities assumed that the UK CoC 2021 programme would include international cultural exchanges, which would in turn provide opportunities for local arts organisations and artists to work in different ways and on an international platform. Both would support improving the perception of Coventry on the local, national, and international stage. The COVID-19 pandemic severely impacted the operationalisation of activities that would achieve such improved perception, although there was a deliberate expansion of on-line production as one response. Before, during, and after the year, partnership working across key and anchor institutions in the city to present Coventry as a destination choice has been a critical driver for changing perceptions of the city. Coventry's UK CoC 2021 devolved and outcome-led model has been widely shared. The model describes how the city used the UK CoC 2021 title as a testbed opportunity for developing new ways of working in developing a cultural festival that sought to showcase and connect Coventry regionally, nationally, and globally.

Areas of Success

The approach to making Coventry a global and connected city was successful on several fronts:

- Despite the pandemic, the Trust was able to undertake some international programming. Examples include The Awakening from French company Gratte Ciel, which formed part of the closing events for the UK CoC 2021 year. Circolombia were part of the original programming for the Assembly Festival Garden in 2021 and they then collaborated with young producers to bring a new show to Coventry as part of the CVX Festival and the Global Youth Series (GYS). The GYS drew on international links, formed through the Youthful Cities programme, between cohorts from Coventry, Beirut, Detroit, Nairobi, and Bogota.

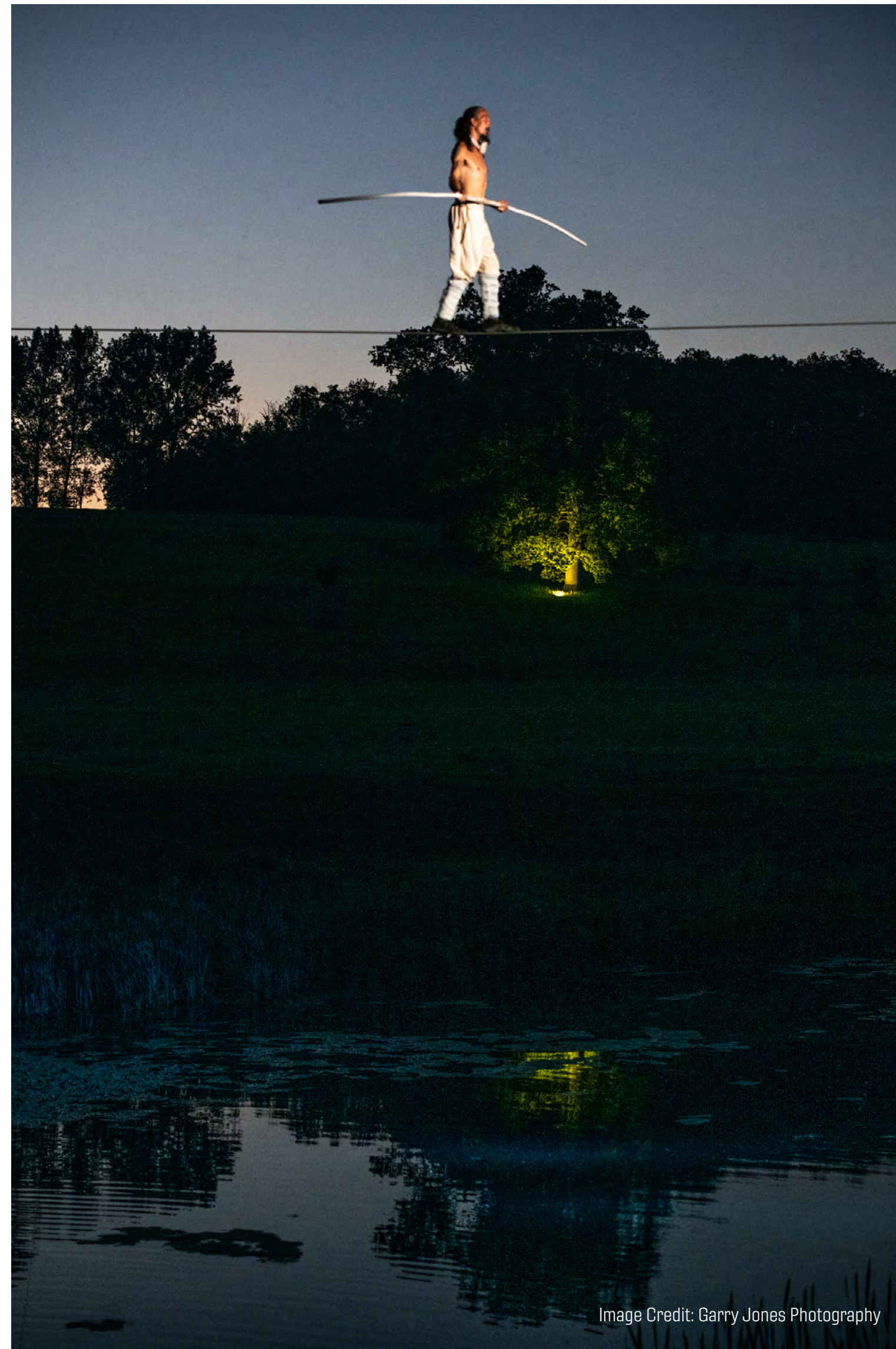


Image Credit: Garry Jones Photography

- Through partnership with the British Council, 31 projects led by local artists were funded in two rounds of the International Changemakers Bursary. These projects were impacted by the pandemic but local artists were still able to connect internationally by digital means.
- The UK CoC 2021 generated in excess of £127 million in media value up until the end of June 2022. Coventry was also promoted as a destination of choice in more than 200 publications.
- 50% of Coventry's citizens who had engaged with the UK CoC 2021 programme and activities felt that the UK CoC 2021 had improved how they thought about Coventry.
- Visitors to the city, both day visitors and staying visitors, have increased in the post-pandemic period and since the formal baseline was established in 2019. The most recent data highlights the highest ever number of visitors in May 2022 and August 2022 (outperforming regional indicators). This is attributed partially to UK City of Culture 2021 and partially to key events such as Radio 1's Big Weekend and the Birmingham 2022 Commonwealth Games. There is evidence also that Coventry has continued to develop as a food destination; food cultures were part of programmed activities.
- The former IKEA building will become a landmark destination in Coventry, currently known as the City Centre Cultural Gateway. This development is based on the attraction of two new nationally recognised collections to the city (British Council and Arts Council) and will establish a space for related research facilities (Coventry University) alongside business and community activity. Partners of the project include CV Life, Arts Council England, Arts Council Collection, the British Council, Coventry University, and Coventry City Council. The project will form part of the legacy from the UK CoC 2021.
- The devolved approach in Coventry has been featured in a number of recent evidence reviews and policy reports at regional, national, and international levels on cultural interventions and the impact of major events.



Image Credit: Coventry City of Culture Trust

Areas for Development

There were several aspects of the UK CoC 2021 that changed from the initial assumptions or did not impact in the way which they were intended.

The most obvious of these is that the pandemic severely restricted physical movement within, into, and out of the city at regional, national, and global scales. The Trust's ability to programme and build international connections was severely curtailed, although there was an underutilised opportunity for more in-depth digital working to support building these connections.

While it is encouraging that attendees of the UK CoC 2021 feel it improved how they thought about Coventry, only 26% of Coventry's general population felt the same way. Beyond media value (coverage) and visitor numbers, no direct evidence is available on the perceptions of Coventry held by those working and living outside it.

Conclusions

The context for UK CoC 2021 was one of pandemic and severely restricted physical movement into and out of the city. While cultural production and consumption based on physical movement, connectivity, and partnership did occur – including to global places often missed out in partnerships – the programme and its desired outcomes were severely impacted. The switch to digital channels was limited.

Substantial media value was generated by the year; the city has experienced a significant post-pandemic recovery in tourism and visitors, and new nationally notable investments by cultural organisations have been achieved post-year.

COVENTRY IS RECOGNISED AS A FUTURE-FACING PIONEERING CITY

The title of UK CoC provides a city with the opportunities and platform to think differently about how it makes use of data and technology for cultural, civic, and service uses. The bid for the UK CoC 2021 title was rooted in data and research. The bid outlined how Coventry, through partnerships in the city, would utilise the opportunities of increased data generation and availability for civic and cultural planning. At the time of the bid and the early planning stages for the UK CoC 2021, Coventry and the wider West Midlands had been identified as a 5G testbed for developing new uses for 5G technology and it was hoped that the UK CoC 2021 could benefit from this.

The targeted impact of Coventry is recognised as a future facing pioneering city prioritised the collection and leveraging of data and technology to experiment and innovate culture-led growth strategies that were inclusive and sustainable.

There was an underlying assumption, articulated in the Coventry Cultural Strategy, that developing a more culturally attractive, vibrant, and dynamic city would attract digital creatives to the city. At the time of bidding, led by the city's two universities, work was underway around a major 'creative cluster' initiative that would link the Leamington Spa video games sector to the diverse digital and creative talents and opportunities in Coventry. This initiative was envisaged to combine with creative sector development activity within the sub-region and pioneering investments in 5G and digital infrastructure.

The core activities within this impact were targeted at increasing the capture and use of culture sector data, ensuring that as a 'cultural intervention to create city and social change' the programme's design, planning, and delivery would be based on needs and evidence gathered using 5G and immersive technologies. It was expected that the UK CoC 2021 year would foster the transmission of learning about experimental methods, models, and interventions within the delivery of a major cultural festival.



Image Credit: FiveSix Photography

This range of proposed activities assumed that improving cultural data generation and data fusion processes would enable programming to be strategically needs-based – such as around under-representation, barriers to participation, and the ability to design targeted activity. It was expected that embedding specific processes for evidence-based decision making (i.e., establishing data sharing partnerships in the city, promoting the measurement of outcomes across projects, and having data-sharing memorandums of understanding) would enhance the use of evidence in the cultural sector (such as in drawing up funding applications, making evidence-driven changes to policy, the number of institutions using data in wider decision making). It was also envisaged that trialling emergent 5G and immersive technologies (utilised by new tech start-ups in the city, leveraged-in digital projects, civic and cultural initiatives, and as an intervention to improve participation) would help the city continue to be future facing and pioneering.

Areas of Success

The approach to making Coventry a future facing and pioneering city was successful on several fronts:

- Data on cultural participation was utilised to understand and assess needs within the city. For example, this supported the major Caring City programme work on four identified city needs: mental health, newly arrived communities, young people at risk of exploitation, and those with lived experience of homelessness. A geographically sensitive and targeted programme was designed also.
- Project Initiation Documents for the Trust required the selection of outcomes and impacts to justify cultural activity.
- The data collection processes for the City Council Insights Team were improved due to collaboration with the Trust (especially the Household Survey).
- The Coventry Cultural Place Profiler resulted from data sharing and partnerships between institutions across the city. This has formed part of the increased leverage of evidence by local cultural organisations, such as when they are making funding applications and in stakeholder dialogue.

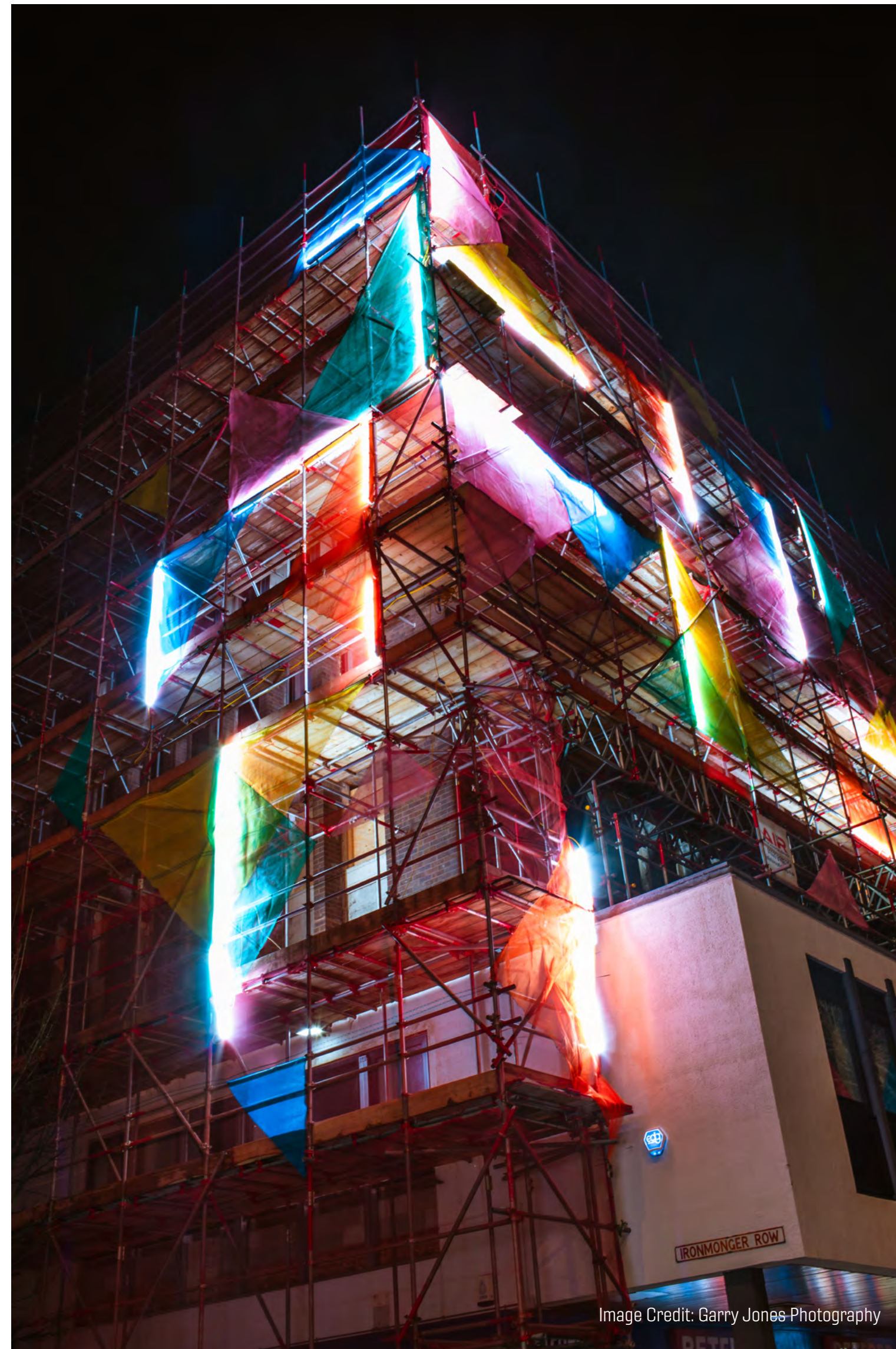
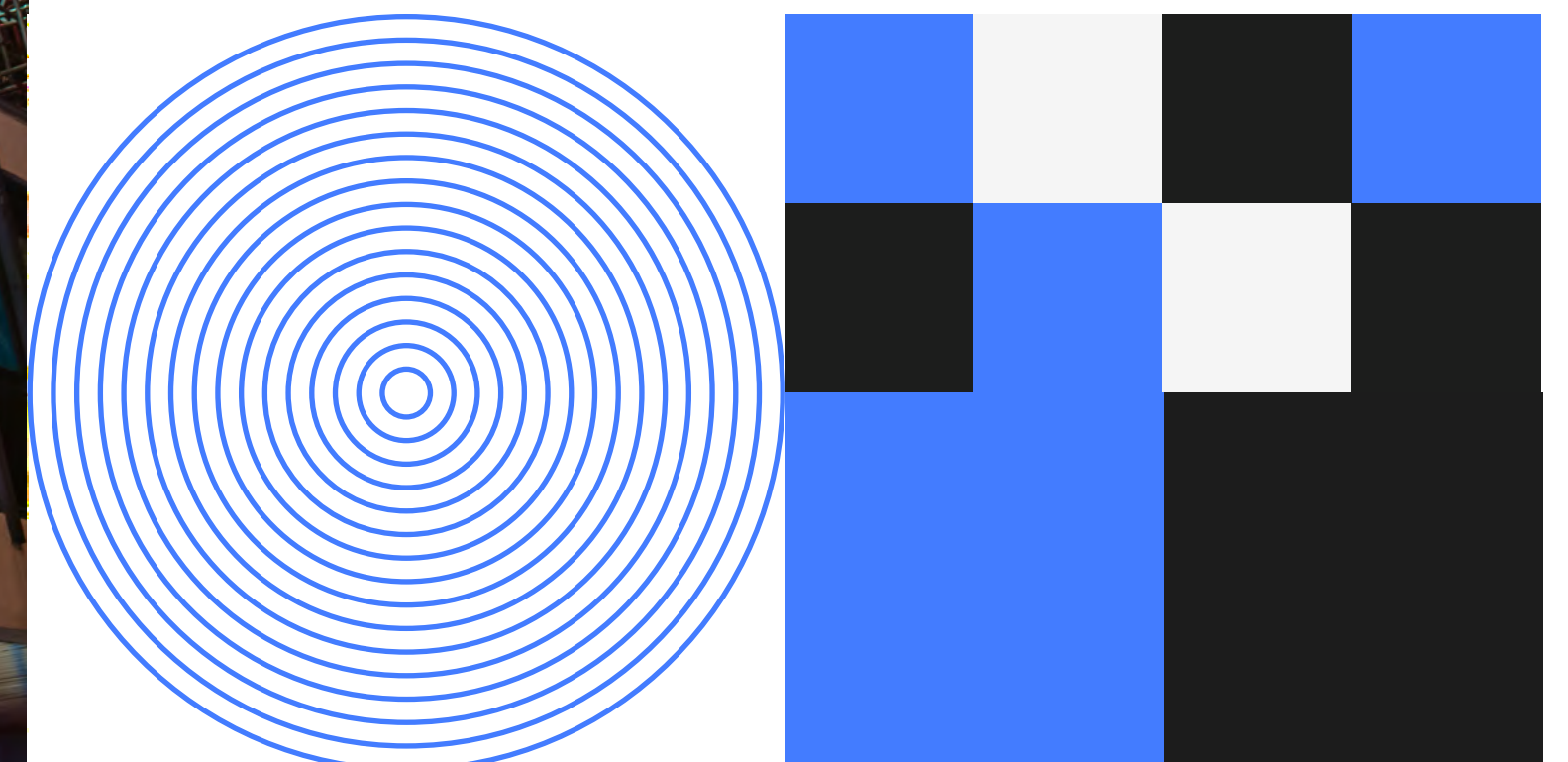


Image Credit: Garry Jones Photography

- Our Wilder Family, a drone show at the conclusion of Coventry's year as UK CoC 2021, made use of 5G technology to broadcast the performance via social media to citizens and those from outside the city.
- Coventry University led a 5G accelerator project with the city's cultural sector. Participants included the Belgrade Theatre, Culture Coventry, Talking Birds, Open Theatre, MotoFest, Shoot Festival, Motionhouse, and Imagineer.
- Methods and models in the design and evaluation of UK CoC 2021 (TOCs, social value, innovative cultural cost-benefit analysis, fusion of cultural and non-cultural data, etc.) have influenced and been adopted and incorporated into subsequent bidding, planning, and execution of cultural interventions of scale.
- The evaluation process for the UK CoC 2021 brought together technical experts and engaged with the DCMS, ACE, other arm's-length bodies, think tanks, and organisations such as NESTA, the Policy and Evidence Centre, and the What Works Centre for Wellbeing. These collaborations have encouraged further work that has helped improve and influence the evaluations of other major events.

It should be noted also that 'the environment' was a minor strand in this Impact's original derivation of a future-facing and pioneering city. The environment – and specifically the Green Futures programme – became a major development in programme design post the initial development of the ToC.





Areas for Development

There were several aspects of the UK CoC 2021 that changed from the initial assumptions or did not impact in the way in which they were intended.

The substantial uncertainties, revisions, and capacity constraints in business planning generated by the pandemic put major strain on Trust organisational capacity. This meant that partnerships, contracting, data sharing, and other joint operational infrastructures often remained ad-hoc, informal, and at times difficult. This worked against a system of data-driven and evidence-based decision making.

The ambitions and plans for a leading role in the use of 5G and immersive technologies did not materialise in any sustained manner.

As noted earlier, environment had little role in the initial assumptions and derivation of the ToC.

Conclusions

Based on these results, we can highlight that when it comes to improving a city's future facing and pioneering abilities, it is important to focus on developing organisational and resource capacity for data generation, capture, and sharing. Commitment to emerging technologies is inherently challenging since such technologies come with uncertain learning and resource trajectory issues, which make them difficult to plan for and embed.

Given a bidding, winning, and delivery window of several years for the UK CoC, the ability to understand, review, and respond to changing assumptions of context, and to consider new societal developments in a systematic manner is a key organisational capability.

LEGACY

Less than 12 months into its post year legacy phase, on 28 February 2023, the Trust entered administration. This resulted in the sudden cessation of legacy programmes and activities related to the UK CoC 2021 and the closure of a key legacy facility (the Reel Store). The Trust's Legacy Plan was designed to deliver 15 outcomes as part of a legacy phase ToC; the known state of play against activity strands as the Trust entered administration is set out below:

1. The Assembly Festival Garden – a city centre festival site, planned to operate across the summer of 2022.

This was delivered. However, at the time of writing this report, Assembly remains a substantial creditor of the Trust.

2. The Legacy Commissioning Programme – overseeing and commissioning an interactive and engaging arts and cultural programme supporting the Green Futures agenda.

This commenced in January 2023 with Cosy Creative funded by Spirit of 2012. However, this was curtailed upon the Trust entering administration.

3. A Grants Programme – supporting cultural and community organisations to build capacity, create extraordinary activities, and improve their Green Futures credentials.

This was not delivered as funding for this strand remained unclear.

4. The Reel Store – the digital gallery, launched in May 2022 as a visitor destination. The Trust planned to secure a longer-term operating model for The Reel Store by the end of March 2024.

The Reel Store hosted two main exhibitions during the legacy phase, However the gallery closed permanently upon the Trust entering administration. Attempts to find a buyer prepared to take on the gallery as a going concern failed, and so the assets of The Reel Store were, like the Trust's remaining assets, auctioned off in April 2023.

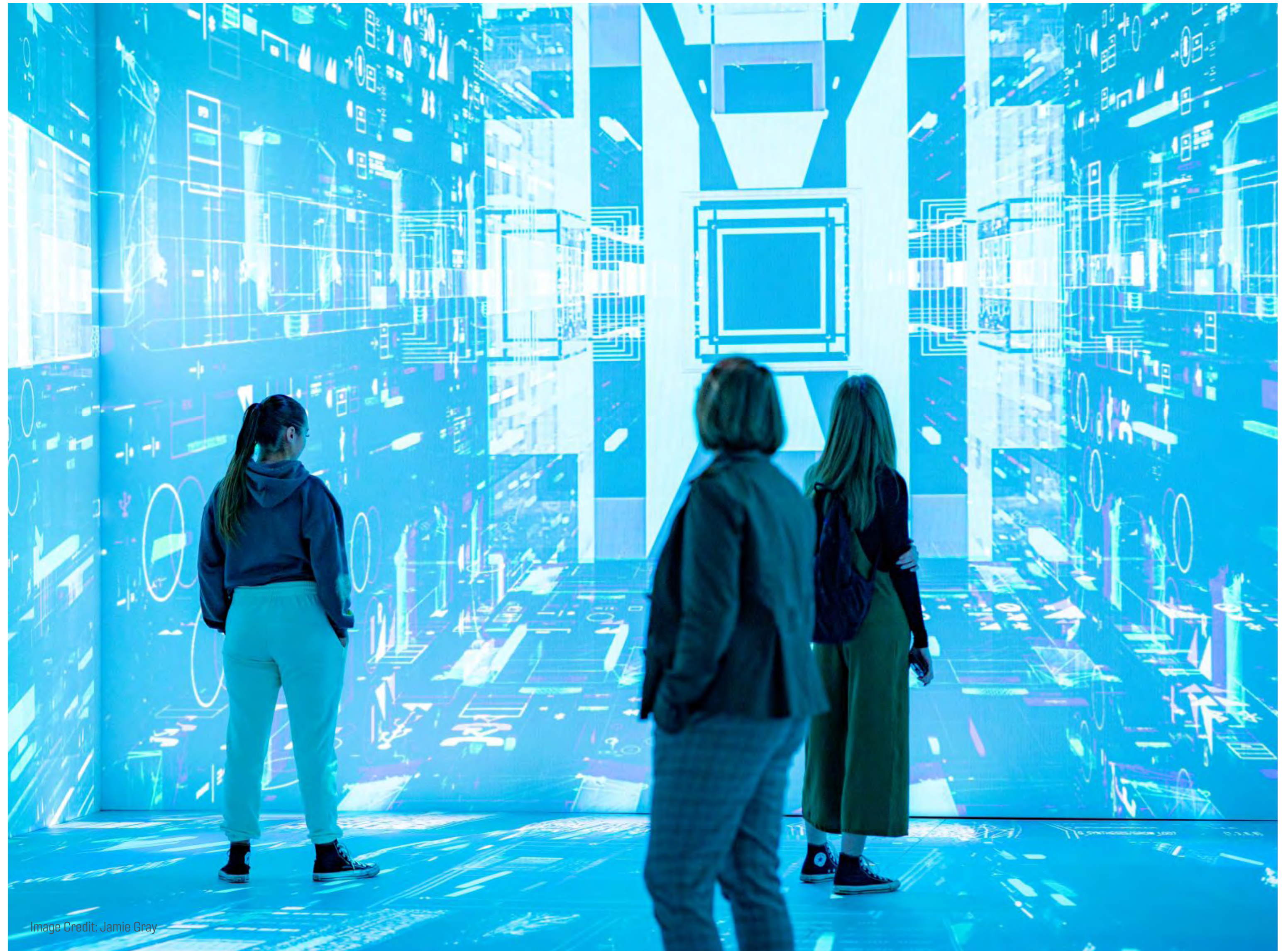


Image Credit: Jamie Gray



Image Credit: Adele Mary Reed

Fifty employees of the Trust and others who would have supported the longer-term impacts of UK CoC 2021 and the city in delivering the transition to the planned legacy programme are unemployed and having to find alternative work, much of it outside the city and region. At the time of writing, many of the former employees of the Trust have found alternative work across a range of sectors, both in and out of Coventry and the region.

Many local organisations are creditors of the Trust. Due to the level of the Trust's financial deficiency, all non-preferential creditors (including businesses, creatives, cultural and community organisations, universities) are thought to be unlikely to receive any distribution of funds from the Administrators.

At a time when the local cultural and hospitality sectors were building back their resilience following the impact of COVID-19, the Trust's entry into administration has left local creatives and cultural organisations disappointed, and without access to promised and expected commissions and legacy funds. It has thus left communities without the expected legacy programmes and opportunities of UK CoC 2021.

The financial circumstances relating to the Trust have been or are subject to separate independent investigations by the National Audit Office, the Charity Commission and the Administrators. The National Audit Office concluded their investigation in July 2023 and published their report on 18 July 2023.

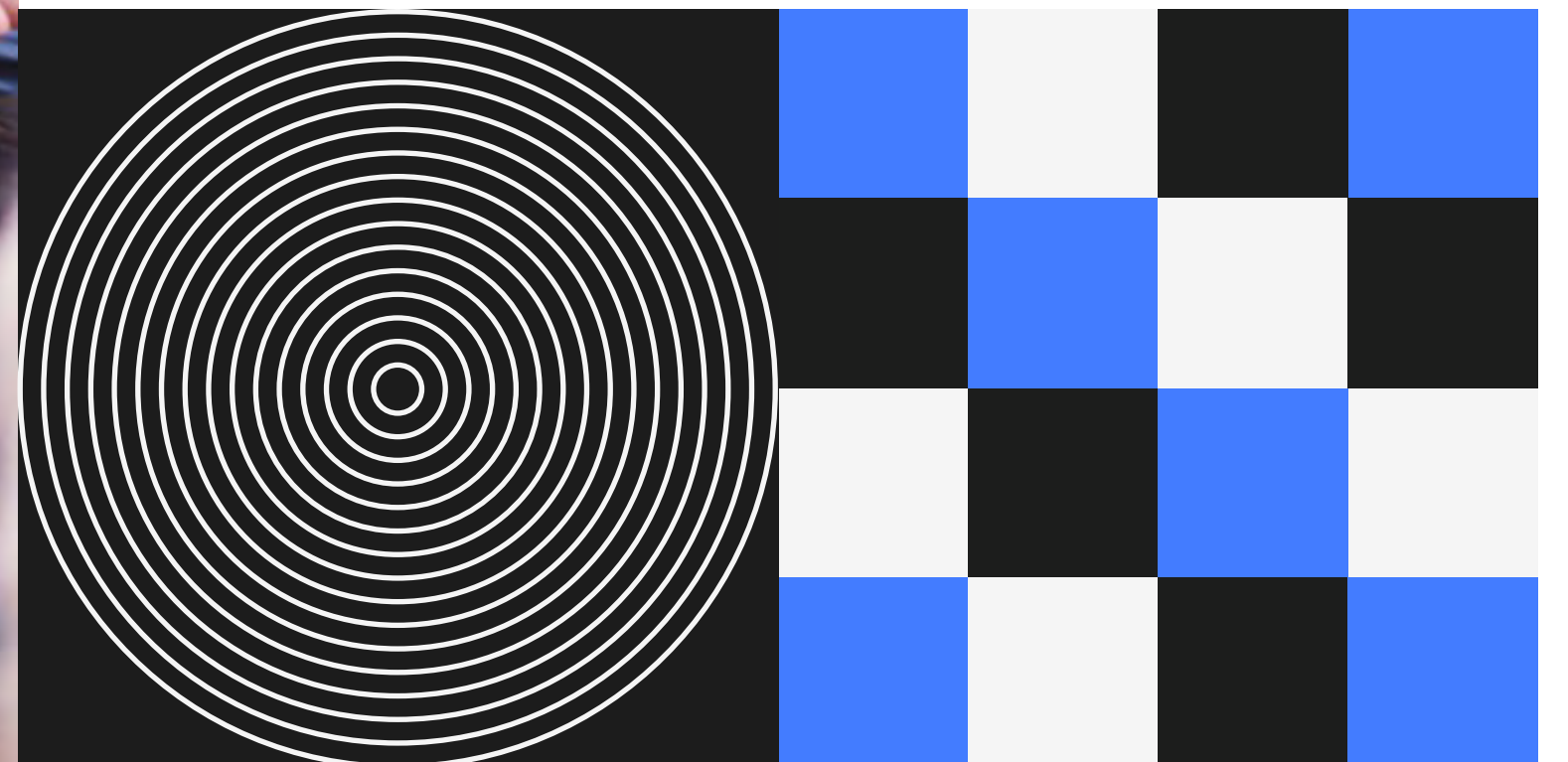




Image Credit: Paul Cochrane



WHAT NEXT?

The post-year legacy of UK CoC 2021 is part of and sits within the context of the wider city strategies and partnerships (including the Coventry Cultural Strategy 2017-2027, the One Coventry Plan 2022-2030, and the emerging Communities Strategy).

Following the shock of Trust administration and the loss of the legacy programme that was being managed and overseen by the Trust, the place partners and cultural ecology of the city have come together to determine a framework and process to ensure that legacy is secured and not lost.

COVENTRY CULTURE WORKS

On 15 June 2023, all three of the city’s Principal Partners in UK CoC 2021 (Coventry City Council, Coventry University, University of Warwick) committed to joining leaders from the city’s cultural, creative, and wider sectors in a new partnership to help take culture forward in the city and continue delivery of Coventry’s 10-year Cultural Strategy. Known as ‘Coventry Culture Works’, the partnership builds on the city’s pilot Cultural Compact and work to deliver a refreshed cultural strategy.

A new and updated proposed ToC has been developed that focusses on ten Legacy Outcomes. In particular, these draw on UK CoC 2021 achievements, including the widening and deepening of cultural production and participation across the city for those on low incomes and with historically low rates of participation in publicly funded culture. The partnership will continue to support the development of cultural and creative production skills by community producers and the next generation of cultural leaders and artists in the city.

Citizens’ Assembly: Art for the People

In parallel with Coventry’s year as the UK CoC 2021, a partnership led by [Talking Birds](#) organised and held an arts, culture and creativity based Citizens’ Assembly entitled [Art for the People](#). Fifty were selected from across the city to explore the question: how will arts, culture and creativity shape a better future for Coventry? The Citizens’ Assembly met between 26 October and 28 November 2021 and reported its recommendations in mid-December 2021.

COVENTRY CULTURE WORKS

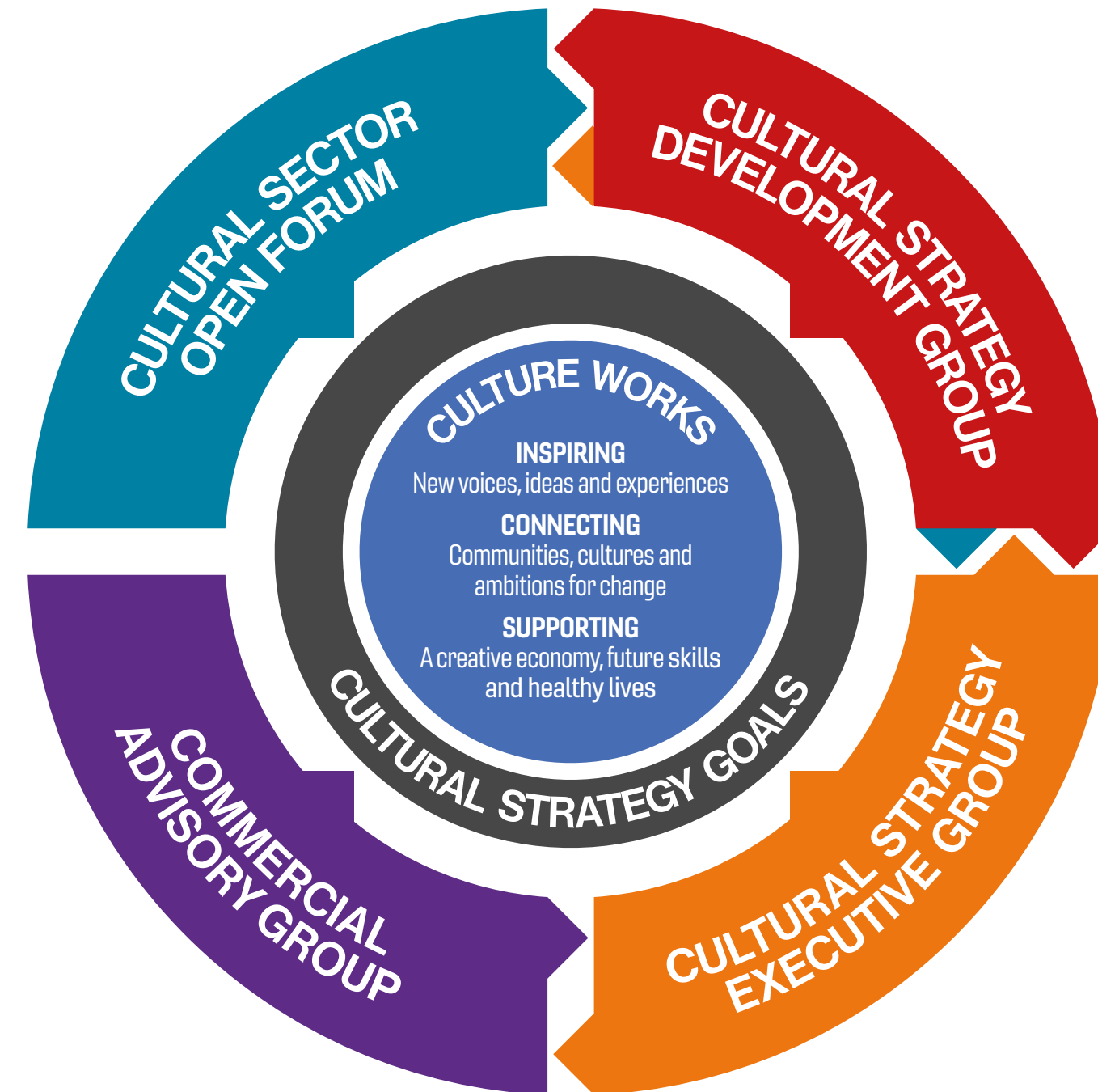


Figure 29 – Coventry Culture Works - A new partnership for Coventry

The Legacy Outcomes:

1. Cultural leadership and programming reflects and represents the citizens of the city
2. Community-led production and programming increases cultural participation and activism
3. Increase in civic pride
4. There is increased understanding, accessibility, and provision of career routes into the cultural and creative sector
5. Cultural sector activity makes a significant contribution to the economic, environmental, social, health and wellbeing, and community safety targets for the city and the region
6. Cultural engagement is geographically dispersed across the city
7. Coordinated cultural sector capacity and infrastructure is building a sustainable and resilient sector and circular economy
8. Investment in culture accelerates inward investment and fairer economic growth in the region
9. Coventry’s model of cultural-focussed placemaking influences regional and national policy making
10. Coventry’s innovative and diverse cultural life increases local, national, and international tourism to the region

A new Cultural Strategy Action Plan is in development, along with commitments to developing a new Creative Economy Strategy, Heritage Strategy, and Public Art Strategy.

Initial investment in support of the new Culture Works partnership has been committed by the Principal Partners alongside expectations that support for securing legacy from the UK CoC 2021 remains an enduring commitment of previous partners.



Image Credit: Dylan Parrin



EVALUATION UK CoC 2021: OVERALL TEAM REFLECTIONS AND LEARNING

The evaluation process for the UK CoC 2021 began once Coventry was awarded the UK CoC 2021 title in December 2017. Since 2019, an independent monitoring and evaluation team – with representatives from Coventry City Council’s Insight Team, Coventry University and University of Warwick – has met regularly, with oversight from a Technical Reference Group.

Part Two of this report (the Evaluation Approach) details some of the more specific operational challenges encountered by the overall evaluation programme. Alongside this, the evaluation team have generated a series of reflections and learning that might help with future evaluations of major cultural or sporting events. These can be heard in the voices of the Evaluators who, in 2023, released a short animated video entitled Reflections on Evaluating the UK City of Culture, which can be found on the [Evaluating Coventry UK City of Culture 2021](#) website.

EVALUATION QUESTIONS:

MISSION ACCOMPLISHED?

Given the answers to the evaluation questions based on the expected outcomes of UK CoC 2021 and the completion of the Impact Achieved section the following section answers the Mission Accomplished and Continued Legacy questions which were also set as part of the PM&E Strategy.

TO WHAT EXTENT HAS COVENTRY CITY OF CULTURE TRUST DEVELOPED AND DEMONSTRATED CO-CREATION AND EVIDENCE-BASED ART AND CULTURAL PROGRAMMING THAT CREATES SOCIAL AND ECONOMIC VALUE?

The Cultural Strategy for the city and the bid document for the UK CoC 2021 title both identified objectives for co-creating work with and for communities from across the city with citizens taking the lead. The Trust took this further and developed a programme model focussed on co-creation, devolved leadership, and hyper-local programming. The evidence is that a wide variety of groups and individuals representative of the city were successfully engaged in the planning, execution, and consumption of the UK CoC 2021 programme. This includes groups who have previously been under-represented in funded cultural activity in the city. Groups ranged from City Host volunteers to community dancers, musicians, poets, and makers. Numerous community groups were involved in the year. For example, amateur community performance groups took part in the GENERATE Festival, community groups benefitted from training within the Love Coventry programme strand, and steering groups were made up of beneficiaries from third-sector organisations in the city. Some activities targeted groups that were historically under-represented in cultural activities and participation

(i.e., those with lived experience of homelessness, mental health problems, newly arrived communities, and young people who were at risk of criminal exploitation). Programming activity included working with and putting resources into local and specialist organisations (e.g., Coventry Refugee and Migrant Centre, Grapevine, Belgrade Theatre, Arts & Homelessness International, and EGO Arts).

In particular, evidence from the externally undertaken Social Return On Investment study shows that co-creation provided significant social value to participants and beneficiaries with poor life chances. A co-creation model of delivery supported the widening of participation by offering opportunities to engage at different points of the process and in activities that were made accessible to a wider variety of individuals and abilities. Across the four projects covered in-depth by the SROI evaluation, £418,863 was invested and £1,365,566 in social value was returned. Projects over a longer duration involving a small group of citizens in the creation and delivery of a project saw the largest increases in subjective wellbeing scores. Overall, however, only 47% of the city population attended a City of Culture event, although cultural participation across the city as a whole did increase by 14%.

Evidence from the Economic Impact Assessment demonstrates that funding a co-creation and devolved model brought economic benefit to local heritage and cultural institutions and a range of creative freelancers, with some further economic impacts into the local economy as a whole. The model is, however, likely to produce reduced economic impact because it gives local cultural participation preference over attracting external visitors.

IN WHAT WAYS DID THE COVENTRY CITY OF CULTURE TRUST'S DEVOLVED MODEL ESTABLISH COVENTRY AS A RECOGNISED AND PIONEERING CITY OF CULTURE?

As a result of Coventry holding the UK CoC 2021 title a number of strands of work have contributed to the development and shaping of regional and national policy guidelines and strategies. Examples include the Trust's Chief Executive being the chair of the WMCA Cultural Leadership Board from

inception until October 2022; Coventry University leading on a national study of creative freelancers that draws on a Coventry cohort; University of Warwick partnering with the Trust and the City Council to complete the Joint Cultural Needs Assessment Guidelines; the Monitoring and Evaluation team contributing to various evidence reviews, such as the Government's Levelling Up agenda, sitting on the Advisory Group for the What Works Centre for Wellbeing's rapid review of WEMWBS, and contributing to, advising on, and peer reviewing the evaluations for Commonwealth Games 2022 and UNBOXED.

The concept of using a Theory of Change in the evaluation of a City of Culture is now a requirement in updated DCMS guidance. The Coventry Cultural Policy Summit funded by the AHRC which took place in June 2021 was also featured in bidding guidance as a resource for bidding cities.

The hyper-local and co-creation approach has been recognised as a driver for engagement in the Spirit of 2012 Power of Events Inquiry, and social value is now expected to be measured within a City of Culture. The devolved model has also influenced the programming of the Birmingham Festival 2022, Leeds 2023, and Bradford UK CoC 2025. The approach was also featured in Spirit of 2012's Power of Events Inquiry.



AS A RESULT OF THE UK CoC 2021 DO COVENTRY CITIZENS BELIEVE THEY CAN MORE POSITIVELY INFLUENCE AND SHAPE THE CITY THEY WANT TO LIVE IN?

Since 2018, city metrics on place satisfaction, belonging, and social cohesion gathered through the Coventry Household Survey have all declined significantly. Such declines have been connected to the major impact of the COVID-19 pandemic, and wider economic and social developments such as Black Lives Matter, the emerging climate emergency, and the cost-of-living crisis.

Further analysis of the results for Coventry shows that in all cases bar one (which was the same) the city satisfaction figures are higher for citizens who self-reported as having engaged with UK CoC 2021. A breakdown of these figures is included in Appendix 1, Table 1.5. Examples include the percentage of citizens that strongly feel they belong to their local area: a fall from 77% in 2018 to 52% in 2022 for the city's population in general; for attendees of the UK CoC 2021, 57% felt a sense of belonging to their local area. There is a similar pattern for a sense of belonging to Coventry, which fell from 83% in 2018 to 54% in 2022 for the general population; of UK CoC21 attendees, 59% felt a greater sense of belonging to Coventry.

There is similar evidence available from other surveys undertaken as part of the evaluation work. Overall, 78% of attendees or participants surveyed through the Coventry City of Culture Trust stated that attending and participating in UK CoC 2021 activity did increase their levels of pride in Coventry.

A further source of data is the final wave of sentiment research conducted by M·E·L Research in July/August 2022. This survey showed that 73% of respondents agreed that the UK CoC 2021 year helped increase pride in the city among people who lived there.

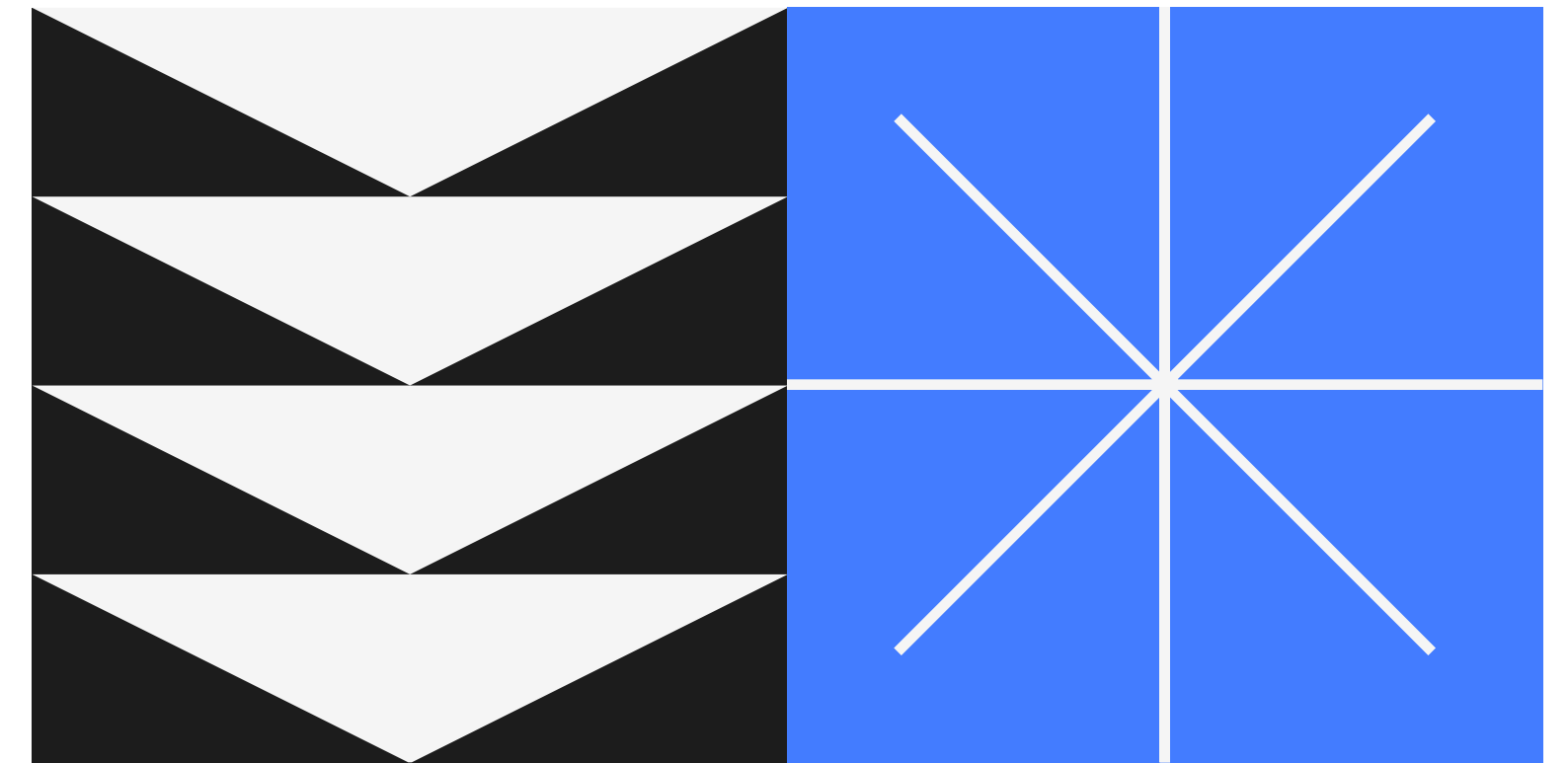
A further Coventry Household Survey is planned for 2024 (to be led by Coventry City Council) which will identify to what extent changes in the sentiment and perception of citizens has been sustained post UK CoC 2021.

IN WHAT WAYS HAS THE PARTNERSHIPS ESTABLISHED THROUGH THE UK CoC 2021 CONTRIBUTED TO THE INCLUSIVE SOCIAL AND ECONOMIC PROSPERITY OF THE CITY AND REGION?

There were a number of new partnerships established in the city as a result of the UK CoC 2021 which have contributed to the social inclusion and economic prosperity of the city and region. The designation of the title allowed organisations and individuals to form or strengthen links, which have then been the basis for leveraging additional funds and resources to assist them in delivering their outcomes. For example, the Trust's partnership with the British Council allowed the British Council to be introduced to and work with new organisations in the generation of ideas, projects, and new cultural exchanges. The Trust's development of a partnership with West Midlands Police has allowed the police service to have a greater understanding of and ability to work with cultural organisations in the city on projects that support crime reduction and prevention.²⁰⁷ In other examples, the Caring City programme deliberately embedded cultural producers in social and civic organisations in the city to enhance and demonstrate the use of culture in service provision and support. Overall, the programme triggered new and enriched partnership working. The projects assessed through the Social Return On Investment study provide a small insight into these, as does a [Focus Study](#) that examined examples of civic, cultural, and business partnerships as part of the UK CoC 2021. That study did, however, identify some operational challenges which implied duplication of work and the need for further stakeholder management.²⁰⁸

Another example is the partnership between the City Council and artists in the city, which has resulted in public art being and continuing to be incorporated into the redevelopment of the public realm. This ultimately makes the city a more culturally vibrant destination to live in, work, and visit.

Other key partnerships in the city that contribute positively to the social and economic prosperity of the city and the region include the anchor institutions (i.e., the two universities and the City Council) working together on developing the cultural sector in the city. This was evident during the year through a range



of examples and it continues as part of a legacy that has seen the launch of Coventry Culture Works in June 2023. Culture Works sees Coventry City Council join forces and investment with Coventry University, University of Warwick, and leaders from the cultural, creative, and wider sectors in the city to deliver the city's cultural strategy. The universities have publicly committed to further and continued cultural partnership and investments.

At the end of the UK CoC 2021 year, the city has an increased number of NPOs, an upgraded cultural and heritage infrastructure, a revised place partnership, and refreshed and new partnership relationships across the sectoral and cultural ecology. This outcome has been achieved alongside and despite clear examples of poor and broken partnerships created by the UK CoC 2021 year. The endpoint of Trust administration has further introduced consternation, anger, and lack of trust into the context, affecting the immediate post-year legacy partnerships.

HAS THE UK CoC 2021 ENHANCED COVENTRY'S REPUTATION AS A GLOBAL AND CONNECTED CITY?

Coventry's reputation as a global and connected city has been enhanced through the positive media coverage achieved by UK CoC 2021 (see Media Value), its work with the British Council, and a number of projects with international dimensions. Running alongside the work of organisations such as Destination Coventry, Coventry City Council, and Coventry BID, the positive media coverage has contributed to a visitor and tourism economy that in 2022 surpassed the baseline set in 2019 and which has outperformed other regional cities. UK CoC 2021 was cited as one of the reasons Coventry was experiencing a strong recovery post COVID-19, and the 2022 analysis of tourism data found that key events including BBC Radio 1's Big Weekend, Coventry's City of Culture celebrations, and the Birmingham 2022 Commonwealth Games were identified as drivers for the growth, with visitor numbers peaking in May and August 2022.²⁰⁹

Confidence in this international reputation has been demonstrated by the extent of residents' sentiment of how Coventry is perceived as a place, such that 89% of citizens agreed that Coventry should bid to host other major events and festivals (identified in the final wave of Sentiment Surveys).

Due to the Trust entering into administration at the end of February 2023, a short-term negative impact on Coventry's reputation as a global and connected city will have occurred; it is not known by the Evaluators the extent to which this will negatively impact the city in the long run.

WHAT WOULD HAVE HAPPENED IF COVENTRY HAD BEEN UNSUCCESSFUL IN ITS UK CITY OF CULTURE 2021 BID?

Evaluators will recognise this as the 'counterfactual/additionality' question. The implicit assumption is, of course, that the world in which Coventry's cultural development would have operated had the bid been unsuccessful would have been relatively stable and not subject to significant social and economic threats, which was clearly not the case. The context for this evaluation is COVID-19 which arguably caused the greatest short-term change to normal societal life since World War II, surpassing the effect of even the '3 day working week of 1974' and the Global Financial Crisis of 2008. COVID-19 saw the lights go out on the UK's cultural sector. Creatives were furloughed or had to draw on the Self-Employment Income Support Scheme; others moved to home-based DIY culture or produced digital content for streaming. Still others departed the sector altogether or applied for welfare benefits.

When COVID-19 restrictions were first imposed, the Trust injected additional investment, capacity, and skills into the city and region; this including repurposing money for postponed events to provide grants to individuals and cultural organisations. Other cities also put together emergency responses but the scale, speed, and range of response by UK CoC 2021 to support the local creative sector was unmatched elsewhere. This outcome was mirrored in the national Cultural Recovery Fund allocations. The Key Cities report highlights that Coventry received the largest number of awards and amount of money, given that it went ahead with UK CoC 2021 during the pandemic.

The ten-year Cultural Strategy for the city published by CCC in 2017 acknowledged that the city was bidding for the UK CoC 2021 title, however the success of the strategy was not reliant on the city winning the title. The Strategy noted that 'the process of bidding has already been transformational and the energy, enthusiasm and ambition of Coventry will be carried forward through the implementation of the strategy. New partnerships, and extensive consultations and workshops with residents, artists and cultural organisations have established an ongoing public dialogue about the future of cultural growth in Coventry.'²¹⁰

It was envisaged that if the title were secured, the UK CoC 2021 would act as an accelerant in bringing inward investment into the city and an increase in funding for cultural organisations. Alongside the nature and scale of the emergency response, it is evident that the momentum generated by UK CoC 2021 has continued, such as through increased NPOs, ACE funding, a revised Cultural Strategy, and Coventry Culture Works.

The development of the public realm in the city centre would have still taken place even if the city had not secured the UK CoC 2021 title; however the changes and developments would have occurred at a much slower pace and on a reduced scale. There is evidence also of an above-trend bounce-back in tourism to the city, which has been partially attributed to UK CoC 2021.

Other evidence, such as the social impacts and value around wellbeing, and the sense of belonging and pride in place, suggest that individual participation in UK CoC 2021 played at least some small part in resisting a widespread and catastrophic decline in the city's health and wellbeing due to the unrelentingly depressing economic and social environment that characterised the COVID-19 era.

More broadly, the evaluation timescale and time lag in relation to economic data limits any further assessment (for example, a difference-in-difference analysis across cities), especially given the major external influences that came into play just as the delayed UK CoC 2021 year ended (such as Birmingham being the host city for the 2022 Commonwealth Games).

The very idea of bidding for a UK CoC title can bring citizens, cultural organisations, and other key stakeholders together to form new partnerships or strengthen existing ones. A report from Stoke-on-Trent City Council in 2019 which examined the legacy of Stoke-on-Trent's shortlisted bid for the UK CoC 2021 title (which ultimately went to Coventry) highlights that even just bidding for the title increased the number of tourism related trips to the city with a slight increase in visitor related spend, as well as increased footfall at the city's cultural assets. Partnerships established during the bid continued and developed further. Stoke-on-Trent City Council also led on the development and creation of a Cultural Strategy covering 2019 to 2028; in partnership with cultural organisations and communities in the city, the council also put on a number of legacy events from the bid.^{211, 212}

CONCLUDING THOUGHTS



Image Credit: FiveSix Photography

Coventry UK City of Culture 2021 took place during a period of world history that no-one would wish to see repeated; namely, the COVID-19 pandemic. It is fair to say that the year of events was overshadowed and tested by the pandemic. Ambitious plans that required in-person consumption had to be 'pivoted' to achieve an immediate and at times innovative response, and the city must now deal with the pandemic's enduring legacy.

Ambitious in its desire to see city and social change through cultural intervention at scale, UK CoC 2021 had a hyper-local co-creation model at its heart. Through this model, it was planned to drive greater cultural engagement and participation, especially amongst those least likely to participate historically. Enacting this approach would support, and was combined with a desire to support, a larger and more inclusive cultural ecology and creative sector, partially achieved also by increased global awareness of Coventry, more investment in the city and its people, and greater numbers of (tourist) visitors.

Financially and organisationally, COVID-19 put strain on the administration of a temporary delivery organisation, which in turn put the legacy of UK CoC 2021 at serious risk and led to anger and criticism from some quarters, which includes creditors of the Trust and the local cultural sector. In contrast, the ability of the hyper-local and co-creation model to achieve increased cultural engagement and participation across citizen groups – and related social value such as increased belonging and wellbeing – was tried and tested. In a period of social and travel restrictions, the community-based co-creation model was especially pertinent – and successful. The social value of this model should be recognised and set against the reduced economic impacts achieved by UK CoC 2021. Whilst post-year visitor numbers have been highly encouraging, the lack of external visitors and their spend during the year substantially reduced the year's economic impact. Nevertheless, there is strong evidence that the UK CoC 2021 achieved additional local sector support and development at a time of intense sector pressures and slow cultural recovery.

The city and sector partnerships that were so key to winning UK CoC 2021 in the first place have continued to show their strength and resilience in how they have responded to the urgent need to secure legacy upon the Trust's entry into administration. The crisis of the Trust's administration highlights that a delivery model based upon the rapid expansion of new institutions rather than the rooted place-based organisations may be one that puts legacy at risk. A further legacy learning may be to consider how to balance desired and expected economic and social value objectives and impacts when pursuing the staging of major events.

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This report has been produced by the Core Monitoring and Evaluation Team whose membership at the time of writing includes:

- Professor Jonathan Neelands, University of Warwick
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- Mark Scott, Warwick Business School
- Tim Healey, Coventry City Council
- Dr Haley Beer, Warwick Business School
- Dr Richard Tomlins, Coventry University
- Valerie De Souza, Coventry City Council
- Dr Andrew Anzel, Warwick Business School
- Tim Hammerton, Coventry University

Previous membership of the Core Monitoring and Evaluation Team includes:

- Dr Rebecca Johnson, formerly of Coventry University and now University of Birmingham
- Dr Ila Bharatan, formerly of Warwick Business School and now University of Liverpool
- Dr Samantha Evans, formerly of Warwick Business School
- Si Chun Lam, formerly of Coventry City Council and now West Midlands Combined Authority

Administration and project support for the Monitoring and Evaluation programme has been provided by:

- Hayley Ruane, Warwick Business School
- Jo Truslove, Warwick Business School

The Core Monitoring and Evaluation Team have been supported by a Technical Reference Group whose membership at the time of writing includes:

- Harman Sagger, Group Chair, DCMS
- Mark Abram, DCMS
- Andrew Mowlah, Arts Council England
- Sophia Ronketti, Arts Council England
- Eliza Easton, Policy and Evidence Centre, NESTA
- Amy Finch, Spirit of 2012
- Margherita Musella, What Works Centre Wellbeing
- Ian Thomas, British Council
- Vishal Kumar, Freelance Data Scientist

Previous membership of the Technical Reference Group includes:

- Ingrid Abreu-Scherer, What Works Centre Wellbeing
- Val Birchall, Coventry City Council
- Eibhlish Fleming, Spirit of 2012
- Muskeen Liddar, Freelance Data Visualisation
- Becky Loftus, Royal Shakespeare Company
- Andy Morgan, West Midlands Combined Authority
- Dr Alex Nunn, University of Derby

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- MTM London

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- Lukasz Kolodziej formerly of Warwick Business School
- Viviana Sagredo formerly of Coventry City Council

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- Mark Scott, Monitoring and Data Manager
- Jakub Jezierski, Monitoring Officer
- Daisy Edwards, Data Support Officer
- Baljit Sambhi, Monitoring and Data Apprentice

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PARTNERS AND SUPPORTERS DURING THE UK CoC 2021 YEAR

Principal Partners



Major Partners



City Champions



Delivery Partners



Transport Partners



Other Partners



2021 Club

- A.G.G
- Adient
- Advent Communications
- AJA Architects
- Amtico
- Angels Solicitors
- Aquarius Interiors
- Archer Bassett
- Arden Estate Partnerships
- Askews
- Astleys
- Aubrey Allen
- Azets
- Band Hatton Button
- Bansal Estates
- Barberry
- Bhandal Dental Practice
- BHB Law
- Birmingham Airport
- Bludog
- Bluemark Projects
- Brett Martin Daylight Systems Ltd.
- Brilliant Machine Co
- Brindley Twist Tafft and James
- Broadway Malyan
- Bromwich Hardy
- Builders Supply Stores
- Burbidge
- Cadent
- The Camping and Caravanning Club
- Capital FM
- Carwood
- CEF
- Central Hall
- Citizen
- CityFibre
- Clear Insurance Management
- Coachbuilt G.B.
- Contechs
- Coombe Abbey Hotel
- Corrigans
- Coventry & Warwickshire Aerospace Forum
- Coventry Building Employers' Charity
- Coventry City Football Club
- Coventry Plumbing and Heating Supplies
- Coventry Rugby FC
- Coventry Scale Company
- Coventry School Foundation
- CS Clean Systems (UK) Ltd CU
- Coventry
- Dafferns LLP
- Dains LLP
- Deeley Group
- Dhillons Brewery
- EDG Property
- Envisage Group
- Envisage Sales & Lettings
- Fanuc
- FarGo
- Fraikin
- Free Radio
- Friargate Coventry
- Gallagher
- Galliford Try
- George Pragnell
- Get Solutions
- GL Events
- Godiva Harriers
- GOM
- Hall Brothers
- Hammons Solicitors
- Harrabin Construction
- Harrison Beale & Owen
- Headred
- Heart of England
- Co-operative
- Hutt Professional Financial Planning
- IDP Group
- Image+
- Jade Brand Agency
- Jaguar Land Rover
- K B Benfield Group
- KB Transport Solution
- Lakeside Landscapes
- Leadec
- Leap IT
- Loveitts
- Lower Precinct Shopping Centre
- Mander Hadley
- McDonald's Coventry
- mCreat
- MDG Architects
- Medwell Hyde
- Mirius
- Morelli Group
- Moseley Signs
- Net Visibility
- Nimbus
- Objectivity
- OCR
- Osbornes
- Payne Associates
- Pargetters Funeral Service
- Peacock Insurance Peugeot
- Power Torque Engineering
- Premier Health Products
- Prime Accountants
- Prontaprint Coventry

- Protel Fieldwork
- Quaker Houghton
- Ramada Hotel & Suites Coventry
- RDM Group
- Resorts World Birmingham
- Rowley Auto
- Rotary Clubs of Coventry
- Shakespeare Martineau
- Shawmind
- Shearer Property Associates
- Shergill Dental Implants
- Skydome Coventry
- Spencer Gardner Dickens
- State Bank of India
- Study Inn Group
- Subway
- T Five Properties Limited
- Telegraph Hotel
- Telent
- The Box Factory
- The Iliffe Family Charitable Trust
- The Manufacturing Technology Centre
- The NEC Group
- The Wigley Group
- Tom White Waste
- Twycross Zoo
- UK Mail
- UNINN
- Upper Precinct
- Utility Team
- Warwick Independent Schools Foundation
- WCG
- West Orchards Shopping Centre
- Whiteley Brooks
- Engineering
- Wilson's Funfair
- Wright Hassall
- XL Motors

Founding Presidents

- Keith Bradshaw OBE DL
- David Burbidge CBE DL
- Sir John Egan
- Roger Medwell MBE DL
- Mrs Janet E Moore
- Sir Peter Rigby KBE DL
- Baljit Shergill

APPENDIX 1 – OUTPUT AND OUTCOME INDICATOR TABLES – IMPACT ONE

The data within these tables, unless explicitly stated covers the period of May 2021 to June 2022 which encompasses the UK CoC 2021 year. Data from the HHS covers the period of 2018 to 2022.

TABLE 1.1 – OUTPUT INDICATORS – IMPACT ONE – COVENTRY CITIZENS POSITIVELY INFLUENCE AND SHAPE THE CITY THEY WANT TO LIVE IN

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
Programmes, planning and production of events including Coventry community.	No. of community participants / volunteers involved in the planning and execution of the programme / events in the run up to and including events in 2021.	<p>Between May 2021 and June 2022 (the period of the UK CoC 2021 year):</p> <ul style="list-style-type: none"> 1,515 fully trained City Host volunteers undertook 37,901 hours of volunteering across 14,696 volunteering shifts and 262 events (see City Hosts in Part Three). over 3,000 community dancers, musicians, poets and makers participated in events that were part of the UK CoC 2021 programme; this figure is based on the number of people who responded to voluntary performance opportunities provided within projects (see Residents Engaged in Co-creation in Part Three). more than 120 community groups and organisations were involved in the Love Coventry programme funded by the National Lottery Community Fund, a programme strand which was entirely co-created (see Evaluation of the Love Coventry Programme). there were over 1,300 participations in workshops relating to the Love Coventry programme which actively co-created events and activities (see Evaluation of the Love Coventry Programme).
	No. of events actively involving the Coventry community in planning and execution.	<p>Following a post-year review of the programme, it was identified that 64% of the whole programme was co-created with local residents and communities. Excluding commercial events (which included the Assembly Festival Garden), 77% of the programme, was co-created with local residents and communities (see Residents Engaged in Co-creation in Part Three).</p> <p>Examples in the latter part of the programme include:</p> <ul style="list-style-type: none"> This Is The City, a carnival finale to the UK CoC 2021 year which featured community groups and organisations from across the city. Wildlife Gathering, which was made up of 46 separate events, organised and run by organisations and groups from across the city. CVX Festival led by 8 young creatives. Community Connectors programme, which involved providing training and mentoring to 18 community leaders from across the city to upskill them for delivering events within their immediate communities. Our Wilder Family, which was shaped by the City Voices writing programme and school children from across the city.

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
<p>Outreach activities in the community.</p>	<p>% of events per MSOA (Middle Layer Super Output Area).</p>	<p>Trust activity took place in all 42 MSOAs in Coventry.</p> <p>In terms of events, of the UK CoC 2021 programme activity which took place in Coventry, the three MSOAs with the highest proportion of events were:</p> <ul style="list-style-type: none"> Central Coventry in St Michael’s ward: 56.3% of the UK CoC 2021 programme activity which took place in Coventry. Lower Stoke & Gosford Park in St Michael’s ward: 8.6% of the UK CoC 2021 programme activity which took place in Coventry. Hillfields in St Michael’s ward: 4.6% of the UK CoC 2021 programme activity which took place in Coventry. <p>In terms of events, of the UK CoC 2021 programme activity which took place in Coventry, the three MSOAs with lowest proportion of events were:</p> <ul style="list-style-type: none"> Earl Place & Lime Tree Park in Westwood ward, along with Radford West in Radford ward, Barras Heath in Upper Stoke ward, Allesley Green & Lower Eastern Green in Woodlands ward, and Eastern Green & Tanyard Farm in Woodlands ward; 0.1% of the UK CoC 2021 programme activity which took place in Coventry for each. Whitmore Park in Bablake ward: 0.0% of the UK CoC 2021 programme activity which took place in Coventry (as noted in the Location of Activity in Part Three, while there was no programme activity within this MSOA there was activity in schools and through home-based activity). Walsgrave & Woodway Park in Henley ward: 0.0% of the UK CoC 2021 programme activity which took place in Coventry (as noted in the Location of Activity in Part Three, while there was no programme activity within this MSOA there was activity in schools and through home-based activity). <p>A breakdown of UK CoC 2021 programme activity (programme events) taking place in Coventry by MSOAs and the responding % is included in Table 1.3 later in this section.</p> <p>In terms of physical activity (build up activity, home-based activity, school activity, 2021 programme activity):</p> <ul style="list-style-type: none"> 9.2% of all physical activity took place in Warwickshire. the highest proportion of all physical activity took place in St Michael’s ward around Coventry city centre, with 16.03% of activity taking place there. Longford was the electoral ward within Coventry which saw the lowest proportion of physical activity, with just 1.06% of all physical activity taking place there (see Location of Activity in Part Three).

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
<p>Outreach activities in the community.</p>	<p>% of resident participation in events by MSOA.</p>	<p>Table 1.7 provides % of cultural participation (three or more times in a twelve-month period) by MSOA from the 2018 to 2022 Household Survey.</p> <p>Between 2018 and 2022:</p> <ul style="list-style-type: none"> Little Heath MSOA (previously known as Upper Foleshill) saw cultural participation – three or more times in a twelve-month period in Coventry – increase from 2% in 2018 to 80% in 2022. Little Heath had the lowest cultural engagement in 2018. This increase in participation is not down solely due to the Trust, as the Go Foleshill project, funded by Sport England and Coventry City Council, has been running in the area and has established regular opportunities for citizens to engage with sport and culture. Canley & Westwood Heath MSOA (previously known as Canley & Torrington) saw cultural participation – three or more times in a twelve-month period in Coventry – increase from 3% in 2018 to 54% in 2022. Similarly, while the Trust did put on events and activities in this area, further interventions such as Planning for Real and Playing Out Canley from the University of Warwick/Warwick Arts Centre have contributed to this increase. <p>Based on ticketing data held by the Trust from The Ticket Factory (the Trust’s ticketing platform) and for the 2021 Assembly Festival Garden season, the three MSOAs with the highest resident participation based on the % of tickets issued to complete and valid Coventry postcodes were:</p> <ul style="list-style-type: none"> Earlsdon & Canley Gardens in Earlsdon ward, with 9.1% of the ticket share for tickets issued to complete and valid Coventry postcodes. Central Coventry in St Michael’s ward, with 5.4% of the ticket share for tickets issued to complete and valid Coventry postcodes. Copsewood in Lower Stoke ward, with 4.3% of the ticket share for tickets issued to complete and valid Coventry postcodes. <p>The three MSOAs with the lowest resident participation based on the % of tickets issued to complete and valid Coventry postcodes were:</p> <ul style="list-style-type: none"> Bell Green in Longford ward with 1.0% of the ticket share for tickets issued to complete and valid Coventry postcodes. Little Heath in Foleshill ward with 0.9% of the ticket share for tickets issued to complete and valid Coventry postcodes. Foleshill West in Foleshill ward with 0.8% of the ticket share for tickets issued to complete and valid Coventry postcodes. <p>A breakdown of tickets issued through The Ticket Factory and the Assembly box office to Coventry citizens and the responding % is included in Table 1.4 later in this section.</p>
<p>Model of co-creation established.</p>	<p>A recognised model of co-creation developed.</p>	<ul style="list-style-type: none"> The Trust stated that co-creation was at the heart of its delivery model. Following a post-year review, 77% of the programme excluding commercial events was co-created with communities of the city, based on information provided by the Trust (see Residents Engaged in Co-creation in Part Three). The Trust held a co-creation conference in May 2022 which showcased stories of effective co-creation with communities from across a range of contracted organisations and cultural producers. Substantial evidence of co-creation throughout the year is available. Learning and showcase events have taken place, but the explicit articulation of a ‘recognised model of co-creation’ remains less clear. The co-creation conference was attended by delegates from the shortlisted bidding cities for the UK CoC 2025 title.

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
Participation by ethnic minority communities.	% increase in audience attendance from ethnic minority communities.	<p>The Evaluators are unable to answer this question as the only possible baseline data source for this indicator is the Household Survey.</p> <p>It is not possible to robustly and rigorously report on an increase in audience attendance from ethnic minorities due to small sample sizes within the Household Survey, where confidence intervals are too large.</p> <p>However, other data indicate:</p> <ul style="list-style-type: none"> • (using ACORN segmentation) after final validation, 41% of tickets issued to Coventry postcodes went to those in lower socio-economic groups. Within the ACORN segmentation, the majority population of these groups were from minority ethnic identities (see ACORN Segmentation in Part Three). • there is a good representation from those in the 30% most deprived communities in the UK in attending events as identified in the Economic Impact Assessment. • ethnicity data from Coventry citizens who self-reported as participating in the UK CoC 2021 programme in the 2022 HHS closely matches the overall population of the city (see The UK CoC 2021 Audience in Part Three).
Targeted representation of citizens of the city in cultural leadership and programming.	Diverse representation in Cultural Leadership Programmes.	<ul style="list-style-type: none"> • The City of Culture Leadership Programme attracted a diverse cohort of citizens from across the city and neighbouring Warwickshire (see Evaluation of the City of Culture Leadership Programme). • The Board of Trustees for the Trust was diversified through targeted recruitment. • Further study is required into the leadership of cultural organisations in the city post UK CoC 2021 to determine if they have become more diverse.
Human resource capacity development in the cultural sector in Coventry.	No. of young people in cultural planning bodies and cultural organisation boards.	<ul style="list-style-type: none"> • There is insufficient evidence available to report on this output.
	No. of citizens with protected characteristics engaged in the cultural planning bodies and cultural organisation boards.	<ul style="list-style-type: none"> • There is insufficient evidence available to report on this output.

TABLE 1.2 – OUTCOME INDICATORS – IMPACT ONE – COVENTRY CITIZENS POSITIVELY INFLUENCE AND SHAPE THE CITY THEY WANT TO LIVE IN

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
Increase in civic pride.	Increase in levels of neighbourhood satisfaction.	In the 2018 Household Survey 84% of citizens were very satisfied or fairly satisfied with where they live.	<p>In the 2022 Household Survey 66% of citizens were very satisfied or fairly satisfied with where they live.</p> <p>The Household Survey reports a 18% decrease in respondents' satisfaction with where they live from the 2018 baseline to 2022.</p> <p>In the 2022 data, 71% of those who reported as engaging with UK CoC 2021 reported that they were very or fairly satisfied with where they live, which is 5% higher than the general population of the city.</p>	<p>Since 2018, city metrics on place satisfaction, belonging, and social cohesion gathered through the Household Survey have all declined significantly.</p> <p>Such declines have been connected to the major impact of the COVID-19 pandemic, and wider economic and social developments such as Black Lives Matter and the emerging climate emergency.</p> <p>Further analysis of the results for Coventry shows that in all cases bar one (which was the same) the city satisfaction figures are higher for citizens who self-reported as having engaged with UK CoC 2021. A breakdown of these figures is included in Table 1.5. Examples include the percentage of citizens that strongly feel they belong to their local area: a fall from 77% in 2018 to 52% in 2022 for the city's population in general; for attendees of the UK CoC 2021, 57% felt a sense of belonging to their local area. There is a similar pattern for a sense of belonging to Coventry, which fell from 83% in 2018 to 54% in 2022 for the general population; of UK CoC21 attendees, 59% felt a greater sense of belonging to Coventry.</p> <p>Evidence is available through other surveying undertaken as part of the evaluation work. Overall, 78% of attendees or participants surveyed through the Coventry City of Culture Trust stated that attending and participating in UK CoC 2021 activity did increase their levels of pride in Coventry.</p> <p>A further source of data is the final wave of sentiment research conducted by M-E-L Research in July/August 2022. This survey showed that 73% of respondents agreed that the UK CoC 2021 year helped increase pride in the city among people who lived there.²¹³</p> <p>Conclusion: The evidence suggests that self-reported engagement in the UK CoC 2021 acted as a counter to city and nationwide drops in metrics of neighbourhood satisfaction, belonging, and social cohesion as demonstrated in the 2022 Household Survey. Those who reported in the HHS 2022 that they participated in the UK CoC 2021 consistently reported more positive responses to neighbourhood satisfaction, belonging, and social cohesion than were reported by the city population as a whole.</p>
	Programme representative of the city's population and under-represented groups.		N/A	<p>Analysis undertaken by Culture Counts of the Coventry Household Survey 2022 demonstrates that levels of engagement in UK CoC 2021 activities, analysed by demographic characteristics, generally matched population demographics for the city population as a whole, based on the data from the 2021 Census (see The UK CoC 2021 Audience in Part Three).</p> <p>Looking across different demographic groups:</p> <ul style="list-style-type: none"> • Age groups of those engaging with the UK CoC 2021 closely matched the age profile of the city. • Gender closely matched the demographic profiles of the city. • Where attendees lived closely matched the population density of the city. • Ethnicity closely matched the ethnic profile of the city. <p>Conclusion: The UK CoC 2021 engaged with a broad and representative cross section of the Coventry population. This engagement included the participation of groups historically under-represented in cultural participation.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Events delivered based on geographical considerations.		N/A	<p>Coventry City of Culture Trust had a target of undertaking activity in all 18 electoral wards of the city; this was achieved within the first two months of the UK CoC 2021 year.</p> <p>A similar target of activity taking place in all 42 MSOAs in the city was also achieved by the Trust within seven months of the UK CoC 2021 commencing (see Location of Activity in Part Three).</p> <p>Conclusion: UK CoC 2021 delivered a geographically targeted programme reaching all parts of the city. Further activities took place within Warwickshire and in partnership with selected overseas locations.</p>
	% of residents engaged in local community arts and cultural activities.	In the 2018 Household Survey, 8% of adults participated three or more times in a twelve-month period with activities organised by arts-based community groups in Coventry.	<p>In the 2022 Household Survey, 19% of adults participated three or more times in a twelve-month period with activities organised by arts-based community groups in Coventry.</p> <p>An increase of 11% from the baseline.</p> <p>A breakdown of participation by artform is available in Table 1.6.</p>	<p>The UK CoC 2021 adopted a model of devolved co-creation and participation by all geographical communities, and targeted community groups where cultural participation was known to be low. This was undertaken through a variety of programme elements. Programmes delivered by Coventry City of Culture Trust such as Love Coventry, funded by the National Lottery Community Fund, and Green Futures, funded by the National Lottery Heritage Fund, showcased arts-based community groups and put them centre stage within the UK CoC 2021 programme.</p> <p>The Generate Festival, held as part of the Love Coventry programme, engaged with 62 community groups from across Coventry and Warwickshire, giving them a performance platform over July/August 2021, and again in September 2022 (see Evaluation of the Love Coventry Programme).</p> <p>The Wildlife Gathering held at the conclusion of the Green Futures programme was made up of 46 separate events which were co-created with community groups within the areas in which they took place (see Evaluation of the Green Futures Programme).</p> <p>Working hyper-locally, the Trust provided training opportunities for community groups around organisational development and engagement.</p> <p>Conclusion: Following UKCoC21 there was a significant city-wide uplift in engagement with local community arts and cultural activities.</p>
	Increase in cultural participation in all neighbourhoods / represented groups.	The 2018 Household Survey demonstrates that 52% of adults participated three or more times in a twelve-month period with publicly funded culture in Coventry.	<p>The 2022 Household Survey demonstrates that 66% of adults participated three or more times in a twelve-month period with publicly funded culture in Coventry.</p> <p>An increase of 14% from the baseline.</p>	<p>Comparison of data generated by the 2018 and 2022 Household Surveys demonstrates an increase in cultural participation in 34 out of 42 MSOAs in the city. This outcome also shows that data from the 2021 Household Survey demonstrated a widespread negative impact on cultural participation rates as a direct result of the COVID-19 pandemic.</p> <p>Table 1.7 details the changes in cultural participation – three or more times in a twelve-month period with publicly funded culture in Coventry.</p> <p>The following outcome discusses the evidence of substantial uplift in low participation areas. Nevertheless, while 34 MSOAs had an uplift (and in some cases quite a substantive one), 8 MSOAs saw a decrease in cultural participation, these areas included Foleshill West, and Foleshill East (both of which neighbour Little Heath), and Tile Hill, and Earl Place & Lime Tree Park (both of which neighbour Canley & Westwood Heath where, like Little Heath, there were targeted interventions and cultural participation increased).</p> <p>Conclusion: Following UK CoC 2021 there was a significant uplift in cultural participation in publicly funded culture across most of the city; that is, in 34 out of the 42 MSOAs, which is approximately 80% of the city.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Increase in cultural participation from neighbourhoods with low participation.	<p>As of the 2018 Household Survey, the three MSOAs with the lowest cultural participation were: *</p> <ul style="list-style-type: none"> Little Heath, 2% Canley & Westwood Heath, 3% Stivichall & Finham, 30% <p>* Adult participation three or more times in a twelve-month period relating to publicly funded culture in Coventry.</p>	<p>As of the 2022 Household Survey, cultural participation within these MSOAs were: *</p> <ul style="list-style-type: none"> Little Heath, 80% - an increase of 78% Canley & Westwood Heath, 54% - an increase of 51% Stivichall & Finham, 80% - an increase of 50% <p>* Adult participation three or more times in a twelve-month period relating to publicly funded culture in Coventry.</p>	<p>Little Heath saw targeted interventions from the Trust, which included the development of the Foleshill Trail in 2019, Carnival of Lights in 2019, Abundance Artist Development in 2020/21, and Abundance in 2021. Coventry City Council and Sport England also funded Go Foleshill which was delivered in partnership with Positive Youth Foundation and which included creative activities. Most of these events were free and took place outside of the Trust's ticketing system.</p> <p>In Canley & Westwood Heath, the University of Warwick and Warwick Arts Centre delivered Planning for Real and Playing Out, a collaborative project designed for and by participants.</p> <p>Table 1.7 details the changes in cultural participation – three or more times in a twelve-month period with publicly funded culture in Coventry.</p> <p>Overall, for the 13 lowest participation MSOAs in 2018, each one saw an increase in cultural participation in 2022, with increases ranging from 10% to 78%. Looking at the city as a whole, across all 42 MSOAs there was an average increase of 15% in cultural participation across the city – 34 MSOAs saw increases in cultural participation (some substantive), but 8 MSOAs saw a decrease in participation which brings down the overall average score for the city.</p> <p>Conclusion: The UK CoC 2021 implemented a model of co-creation for targeted community groups and areas where cultural participation was known to be historically low. The outcome evidence demonstrates that this model was successful in raising cultural participation rates as a whole and especially within low participation localities.</p>
Community-led production and programming increases cultural participation and activism.	Citizens of Coventry experience at least three events.	The 2018 Household Survey demonstrates that 52% of adults participated three or more times in a twelve-month period with publicly funded culture in Coventry.	The 2022 Household Survey demonstrates that 66% of adults participated three or more times in a twelve-month period with publicly funded culture in Coventry. The expectation is that this participation was heavily influenced by UK CoC 2021 activity – by the trust and city partners - but it must be recognised that some participation will have been with existing cultural activity.	<p>Table 1.7 details the changes in cultural participation – three or more times in a twelve-month period with publicly funded culture in Coventry.</p> <p>Coventry City of Culture Trust had a step change target of 80% of citizens engaging with at least three cultural events within a twelve-month period. Data from the Household Survey indicates that 66% of adults engaged with a cultural event three or more times in a twelve-month period, an uplift of 14% on 2018.</p> <p>Conclusion: The UK CoC 2021 implemented a model of co-creation for targeted community groups and areas where cultural participation was known to be historically low. The outcome evidence demonstrates that this model was successful in raising cultural participation rates as a whole for the Coventry population, even though the ambitious stretch target set was not reached.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Case studies of innovative co-creation shaping the city.		N/A	<p>Demonstratable case studies are included in the Warwick UK Cities of Culture Project's Future Trends papers on co-creation, social value, and inequalities. All of which are available on the Evaluating Coventry UK City of Culture 2021 website.</p> <p>A specific study into the Arts and Homelessness work undertaken, including the co-creation of the festival is on the Evaluating Coventry UK City of Culture 2021 website.</p>
	% increase in citizens' belief that they can influence decisions in their neighbourhood.	The 2018 Household Survey demonstrates that 39% of citizens definitely/tended to agree that they could influence decisions within their neighbourhood.	Due to changes within the Coventry Household Survey as a result of the COVID-19 pandemic, it was not possible to ask the question in 2021 or 2022.	The evaluators do not have sufficient data to indicate any change from the baseline to this metric.
	% increase in citizens' belief that there are opportunities for involvement in their community.	The 2018 Household Survey demonstrates that 39% of citizens definitely/ tended to agree that there were opportunities for them to get involved in their community.	<p>The 2022 Household Survey demonstrates that 30% of citizens definitely/ tended to agree that there were opportunities for them to get involved in their community.</p> <p>The Household Survey reports a 9% decrease from the 2018 baseline to 2022.</p> <p>In the 2022 data 36% of those who reported as engaging with UK CoC 2021 reported that they definitely/ tended to agree that there were opportunities for them to get involved in their community which is 6% higher than the general population of the city.</p>	<p>There were some changes to the Household Survey following 2018 as a result of the COVID-19 pandemic, which included the discontinuation of the question asking if citizens felt they could influence decisions in their neighbourhood.</p> <p>As seen in the data, there is evidence that those who engaged with the UK CoC 2021 had a stronger feeling that they could get involved with their community than was felt by the population of the city as a whole.</p> <p>Conclusion: Evidence suggests that the UK CoC 2021 acted as a counter to city and nationwide drops in metrics of local involvement, particularly for those who reported as having engaged with the UK CoC 2021. Those who participated in the UK CoC 2021 reported a higher, more positive response than those for the city population as a whole.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
Cultural leadership and programming reflects and represents the citizens of the city.	Management and Board positions in cultural organisations in Coventry reflect the diversity of the city.		N/A	<p>In late 2020, Coventry City of Culture Trust began a process of recruitment to expand the skillset of its Board and diversify it. Seven new Trustees were recruited; the appointments not only made the Board more representative of the City's ethnic identities profile, they also added financial, legal, entrepreneurial, local government, and community engagement skills to the Board's skillset.</p> <p>The Trust, through funding provided by Arts Council England, delivered with its partners the City of Culture Leadership Programme, which incorporated targeted recruitment to ensure the cohort was representative and reflective of the city's population, with a focus on under-represented groups.</p> <p>Investment was provided to the Belgrade Theatre so it could appoint three co-artistic directors for both the UK CoC 2021 and for succession planning within the leadership of the theatre. Corey Campbell, one of the co-artistic directors, ultimately became the theatre's Creative Director.</p> <p>A further study is required into the leadership of cultural organisations in the city post UK CoC 2021 to determine if they have become more diverse.</p> <p>Conclusion: While there has been some work to diversify the boards of cultural organisations in the city, further study is required to understand any long-term changes as a result of the UK CoC 2021.</p>
	Programme is representative of the city's population and under-represented groups.		N/A	<p>Analysis of the Coventry Household Survey 2022 by Culture Counts demonstrates that levels of engagement in UK CoC 2021 activities, analysed by demographic characteristics, generally matched population demographics for the city population as a whole, based on the data from the 2021 Census (see The UK CoC 2021 Audience in Part Three).</p> <p>Looking across different demographic groups:</p> <ul style="list-style-type: none"> • Age groups of those engaging with the UK CoC 2021 closely matched the age profile of the city. • Gender closely matched the demographic profiles of the city. • Where attendees lived closely matched the population density of the city. • Ethnicity closely matched the ethnic profile of the city. <p>Conclusion: The UK CoC 2021 engaged with a broad and representative cross section of the Coventry population. This engagement included- the participation of groups historically under-represented in cultural participation.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Increase in the overall number and proportion of under-represented communities engaged in co-creation events.		N/A	<p>The UK CoC 2021 achieved greater engagement/participation by under-represented communities through the hyper-local co-creation model which accounted for 64% of programme (excluding commercial events).</p> <p>Programme examples include:</p> <ul style="list-style-type: none"> The Trust's Caring City programme gave a voice to citizens who had previously felt seldom heard, especially those with lived experience of homelessness, mental health problems, from newly arrived communities, and young people who were at risk of criminal exploitation (see Evaluation of the Caring City Programme). Findings from the externally undertaken Social Return On Investment analysis found that these groups indicated that through participation they felt a sense of belonging and value in society (see Social Return On Investment Study). <p>Conclusion: Whilst no direct baseline figure existed, a range of evidence suggests that this outcome was achieved.</p>
There is an increased understanding, accessibility and provision of career routes into the cultural and creative sector.	Increased training and employment opportunities in the tourism and creative industries in Coventry.		N/A	<p>A number of activities were undertaken in relation to this outcome.</p> <p>The WMCA commissioned Pet-XI to deliver a hospitality training programme inspired by the plans outlined by the Trust. The Trust worked with the Chamber and the Coventry BID to develop the framework for this activity, which WMCA consequently granted to Pet-XI. By 31 July 2021, 306 learners had engaged with the PET-Xi programme. Of these learners, 11 progressed onto being a City Host, 55 moved into employment of 16 hours or more per week, and 22 progressed into further education. A refresh of the training offer took place in September 2021.²¹⁴</p> <p>Initially, 15 apprentices were recruited by the Trust, however prior to starting in November 2020, one of the cohort moved into higher education. Another member subsequently transferred into higher education, having already achieved a qualification in marketing. The remaining 13 apprentices stayed with the Trust through to the completion of their apprenticeships; 11 successfully completed and passed their apprenticeship qualification.</p> <p>The Trust also secured funding and delivered the City of Culture Leadership Programme which saw the successful development of 15 local creatives (see Evaluation of the City of Culture Leadership Programme).</p> <p>The Love Coventry programme funded by the National Lottery Community Fund delivered monthly Community Training sessions to over 200 community groups, community champions, and partners in relation to fundraising, audience development, and putting on events (see Evaluation of the Love Coventry Programme).</p> <p>The City Host volunteering programme saw 4,185 citizens from Coventry, the surrounding area, and further afield, register an interest in volunteering during Coventry's year as UK CoC 2021. Of the citizens that registered an interest, 1,515 became fully trained volunteers who then supported 262 events across 14,696 volunteering shifts, equating to 37,901 hours of volunteering (see City Hosts in Part Three). The City Host programme continues.</p> <p>Conclusion: A range of initiatives during the year saw a mix of awareness raising, investment, development training, and qualifications around cultural and creative careers and the local labour market. More time will be needed to assess the impact of these initiatives.</p>

TABLE 1.3 – BREAKDOWN OF UK CoC 2021 PROGRAMME ACTIVITY TAKING PLACE IN COVENTRY BY MSOA

MSOA CODE	MSOA NAME	WARD	% OF UK CoC 2021 PROGRAMME ACTIVITY	MSOA CODE	MSOA NAME	WARD	% OF UK CoC 2021 PROGRAMME ACTIVITY
E02001988	Central Coventry	St. Michael's	56.3%	E02001979	Allesley Park	Sherbourne	0.6%
E02001985	Lower Stoke & Gosford Park	St. Michael's	8.6%	E02001984	Copsewood	Lower Stoke	0.6%
E02001981	Hillfields	St. Michael's	4.6%	E02001986	Tile Hill	Woodlands	0.6%
E02001977	Naul's Mill & Bishopsgate Green	Radford	4.3%	E02001998	Finham Park	Wainbody	0.6%
E02001972	Foleshill East	Foleshill	2.9%	E02001959	Keresley	Bablake	0.4%
E02001991	Earlsdon & Canley Gardens	Earlsdon	2.9%	E02001961	Bell Green	Longford	0.4%
E02001999	Cannon Park & University	Earlsdon	2.2%	E02001962	Little Heath	Foleshill	0.4%
E02001964	Henley Green & Wood End	Henley	1.3%	E02001967	Brownhill Green	Bablake	0.4%
E02001974	Sherbourne	Sherbourne	1.1%	E02001993	Canley & Westwood Heath	Westwood	0.4%
E02001983	Whoberley	Earlsdon	1.0%	E02001997	Stivichall & Finham	Cheylesmore	0.4%
E02001994	Cheylesmore Daventry Road	Cheylesmore	1.0%	E02001970	Wyken Croft	Henley	0.3%
E02006805	Holbrooks	Holbrook	1.0%	E02001976	Clifford Park	Henley	0.3%
E02001958	Longford	Longford	0.8%	E02001990	Binley	Wyken	0.3%
E02001973	Stoke Heath	Upper Stoke	0.8%	E02001996	Willenhall	Binley and Willenhall	0.3%
E02001992	Ernesford Grange & Stoke Aldermoor	Lower Stoke	0.8%	E02001969	Radford West	Radford	0.1%
E02001995	Whitley & Tollbar End	Lower Stoke	0.8%	E02001978	Barras Heath	Upper Stoke	0.1%
E02001987	Chapelfields	Sherbourne	0.7%	E02001980	Allesley Green & Lower Eastern Green	Woodlands	0.1%
E02001966	Foleshill West	Foleshill	0.6%	E02001982	Eastern Green & Tanyard Farm	Woodlands	0.1%
E02001968	Radford East	Holbrook	0.6%	E02001989	Earl Place & Lime Tree Park	Westwood	0.1%
E02001971	Coundon	Sherbourne	0.6%	E02001963	Whitmore Park	Bablake	0.0%
E02001975	Ravensdale	Wyken	0.6%	E02001965	Walsgrave & Woodway Park	Henley	0.0%

Source: UK CoC 2021 Programme Matrix

A full list of the UK CoC 2021 programme activity can be found in [Annex 1: Non-exhaustive Programme List for the UK CoC 2021](#).

TABLE 1.4 – BREAKDOWN OF TICKETS ISSUED THROUGH THE TICKET FACTORY AND THE ASSEMBLY BOX OFFICE TO COVENTRY CITIZENS

MSOA CODE	MSOA NAME	WARD	NO. OF TICKETS ISSUED THROUGH THE TICKET FACTORY	NO. OF TICKETS ISSUED THROUGH ASSEMBLY FOR AFG 2021	TOTAL NO. OF TICKETS ISSUED TO MSOA	% SHARE OF TICKETS ISSUED TO MSOA	MSOA CODE	MSOA NAME	WARD	NO. OF TICKETS ISSUED THROUGH THE TICKET FACTORY	NO. OF TICKETS ISSUED THROUGH ASSEMBLY FOR AFG 2021	TOTAL NO. OF TICKETS ISSUED TO MSOA	% SHARE OF TICKETS ISSUED TO MSOA
E02001991	Earlsdon & Canley Gardens	Earlsdon	9946	3354	13300	9.1%	E02001980	Allesley Green & Lower Eastern Green	Woodlands	1744	1203	2947	2.0%
E02001988	Central Coventry	St. Michael's	6185	1620	7805	5.4%	E02001976	Clifford Park	Henley	2218	627	2845	2.0%
E02001984	Copsewood	Lower Stoke	4666	1671	6337	4.3%	E02001965	Walsgrave & Woodway Park	Henley	1678	899	2577	1.8%
E02001974	Sherbourne	Sherbourne	4043	2129	6172	4.2%	E02001986	Tile Hill	Woodlands	1953	624	2577	1.8%
E02001997	Stivichall & Finham	Cheylesmore	3984	1860	5844	4.0%	E02001993	Canley & Westwood Heath	Westwood	1925	631	2556	1.8%
E02001998	Finham Park	Wainbody	3740	1357	5097	3.5%	E02001978	Barras Heath	Upper Stoke	1879	648	2527	1.7%
E02001983	Whoberley	Earlsdon	3605	1371	4976	3.4%	E02001964	Henley Green & Wood End	Henley	1895	459	2354	1.6%
E02001987	Chapelfields	Sherbourne	4055	909	4964	3.4%	E02001968	Radford East	Holbrook	1752	561	2313	1.6%
E02001994	Cheylesmore Daventry Road	Cheylesmore	3599	1315	4914	3.4%	E02001963	Whitmore Park	Bablake	1429	843	2272	1.6%
E02001990	Binley	Wyken	2598	1539	4137	2.8%	E02001959	Keresley	Bablake	1364	776	2140	1.5%
E02001967	Brownhill Green	Bablake	2405	1691	4096	2.8%	E02001989	Earl Place & Lime Tree Park	Westwood	1593	508	2101	1.4%
E02001977	Naul's Mill & Bishopsgate Green	Radford	3418	604	4022	2.8%	E02001972	Foleshill East	Foleshill	1820	214	2034	1.4%
E02001975	Ravensdale	Wyken	2824	1028	3852	2.6%	E02001969	Radford West	Radford	1401	628	2029	1.4%
E02001982	Eastern Green & Tanyard Farm	Woodlands	2337	1261	3598	2.5%	E02006805	Holbrooks	Holbrook	1580	429	2009	1.4%
E02001999	Cannon Park & University	Earlsdon	2715	829	3544	2.4%	E02001973	Stoke Heath	Upper Stoke	1408	525	1933	1.3%
E02001979	Allesley Park	Sherbourne	2175	1257	3432	2.4%	E02001958	Longford	Longford	1292	593	1885	1.3%
E02001995	Whitley & Tollbar End	Lower Stoke	2431	756	3187	2.2%	E02001996	Willenhall	Binley and Willenhall	1368	348	1716	1.2%
E02001971	Coundon	Sherbourne	1981	1117	3098	2.1%	E02001970	Wyken Croft	Henley	1115	422	1537	1.1%
E02001985	Lower Stoke & Gosford Park	St. Michael's	2674	421	3095	2.1%	E02001961	Bell Green	Longford	1087	420	1507	1.0%
E02001992	Ernesford Grange & Stoke Aldermoor	Lower Stoke	2322	751	3073	2.1%	E02001962	Little Heath	Foleshill	920	320	1240	0.9%
E02001981	Hillfields	St. Michael's	2673	310	2983	2.0%	E02001966	Foleshill West	Foleshill	1064	84	1148	0.8%

Source: The Ticket Factory, Assembly

TABLE 1.5 – NEIGHBOURHOOD SATISFACTION (% AGREE OR SIMILAR)

SATISFACTION TYPE	2018	2021	2022	ATTENDEES
PLACE SATISFACTION “ Overall, how satisfied or dissatisfied are you with your local area as a place to live? ”	84%	72%	66%	71%
LOCAL BELONGING “ How strongly do you feel you belong to...‘Your local area’ ”	77%	61%	52%	57%
COVENTRY BELONGING “ How strongly do you feel you belong to...‘Coventry’ ”	83%	57%	54%	59%
SENSE OF COHESION “ To what extent do you agree or disagree that your local area is a place where people from different backgrounds get on well together? By getting on well together, we mean treating each other with respect ”	88%	63%	59%	64%
AREA IMPROVEMENT “ Do you think that over the past two years your area has ...‘got better to live in’ ”	9%	19%	10%	9%
COVENTRY CITY CENTRE RATING “ If you have visited Coventry City Centre in the past 12 months,how would you rate Coventry as a city...‘terrific’ ”	25%	7%	36%	41%

Source: Coventry Household Survey, Analysis by Culture Counts

TABLE 1.6 – ADULT PARTICIPATION IN CULTURE BY ARTFORM, THREE OR MORE TIMES IN A TWELVE MONTH PERIOD IN COVENTRY

	MUSEUMS & GALLERIES	PUB, CLUBS & BARS	LIVE EVENTS	LIVE MUSIC	THEATRE	CINEMA	ARTS-BASED COMMUNITY GROUPS	FAITH BASED ACTIVITIES	HOME BASED ACTIVITIES
2018	39%	52%	20%	13%	18%	52%	8%	6%	-
2022	30%	63%	43%	36%	26%	47%	19%	20%	36%
CHANGE	-9%	+11%	+23%	+23%	+8%	-5%	+11%	+14%	-

Source: Coventry Household Survey

TABLE 1.7 – ADULT PARTICIPATION IN PUBLICLY FUNDED CULTURE THREE OR MORE TIMES IN A TWELVE-MONTH PERIOD IN COVENTRY

MSOA		% PARTICIPATION				MSOA		% PARTICIPATION			
CODE	NAME	2018	2021	2022	CHANGE 2018-2022	CODE	NAME	2018	2021	2022	CHANGE 2018-2022
E02001962	Little Heath	2%	17%	80%	78%	E02001958	Longford	46%	24%	60%	14%
E02001993	Canley & Westwood Heath	3%	24%	54%	51%	E02001983	Whoberley	51%	32%	63%	12%
E02001997	Stivichall & Finham	30%	31%	80%	50%	E02001996	Willenhall	40%	39%	50%	10%
E02001994	Cheylesmore Daventry Road	38%	26%	82%	44%	E02001995	Whitley & Tollbar End	51%	37%	58%	7%
E02001988	Central Coventry	41%	27%	77%	36%	E02001964	Henley Green & Wood End	68%	27%	75%	7%
E02001978	Barras Heath	41%	31%	72%	31%	E02001979	Allesley Park	57%	28%	64%	7%
E02001981	Hillfields	37%	38%	65%	28%	E02001965	Walsgrave & Woodway Park	57%	29%	63%	6%
E02001959	Keresley	51%	36%	78%	27%	E02001974	Sherbourne	70%	35%	75%	5%
E02001968	Radford East	34%	34%	61%	27%	E02001991	Earlsdon & Canley Gardens	69%	46%	75%	6%
E02001980	Allesley Green & Lower Eastern Green	45%	33%	70%	25%	E02001975	Ravensdale	67%	27%	72%	5%
E02001992	Ernesford Grange & Stoke Aldermoor	36%	24%	61%	25%	E02001985	Lower Stoke & Gosford Park	79%	33%	84%	5%
E02001971	Coundon	45%	29%	69%	24%	E02001976	Clifford Park	65%	16%	68%	3%
E02006805	Holbrooks	38%	58%	61%	23%	E02001986	Tile Hill	65%	31%	62%	-3%
E02001961	Bell Green	40%	25%	61%	21%	E02001969	Radford West	46%	50%	38%	-8%
E02001977	Naul's Mill & Bishopsgate Green	66%	32%	87%	21%	E02001963	Whitmore Park	70%	23%	61%	-9%
E02001998	Finham Park	49%	34%	69%	20%	E02001987	Chapelfields	77%	41%	67%	-10%
E02001973	Stoke Heath	64%	29%	82%	18%	E02001966	Foleshill West	66%	45%	53%	-13%
E02001984	Copsewood	41%	39%	59%	18%	E02001972	Foleshill East	61%	33%	45%	-16%
E02001999	Cannon Park & University	56%	48%	72%	16%	E02001967	Brownshill Green	82%	37%	66%	-16%
E02001970	Wyken Croft	46%	23%	62%	16%	E02001989	Earl Place & Lime Tree Park	59%	48%	37%	-22%
E02001982	Eastern Green & Tanyard Farm	60%	32%	76%	16%						
E02001990	Binley	55%	19%	69%	14%						
						TOTAL		52%	33%	66%	14%

Source: Coventry Household Survey, Analysis by MEL Research

TABLE 1.8 – OPPORTUNITIES (% AGREE OR SIMILAR)

SATISFACTION TYPE	2018	2021	2022	ATTENDEES
OPPORTUNITIES FOR LOCAL INVOLVEMENT				
“ To what extent do you agree or disagree that there are opportunities for you to be actively involved in improving your local area? ”	39%	45%	30%	36%

Source: Coventry Household Survey, Analysis by Culture Counts

APPENDIX 2 – OUTPUT AND OUTCOME INDICATOR TABLES – IMPACT TWO

TABLE 2.1 – OUTPUT INDICATORS – IMPACT TWO – COVENTRY’S CULTURE CONTRIBUTES TO THE SOCIAL AND ECONOMIC PROSPERITY OF THE CITY AND REGION

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
Distribution of 2021 events across Coventry.	% of events by MSOA.	<p>Trust activity has taken place in all 42 MSOAs in Coventry.</p> <p>In terms of events, of the UK CoC 2021 programme activity which took place in Coventry, the three MSOAs with the highest proportion of events were:</p> <ul style="list-style-type: none"> • Central Coventry in St Michael’s ward: 56.3% of the UK CoC 2021 programme activity which took place in Coventry. • Lower Stoke & Gosford Park in St Michael’s ward: 8.6% of the UK CoC 2021 programme activity which took place in Coventry. • Hillfields in St Michael’s ward: 4.6% of the UK CoC 2021 programme activity which took place in Coventry. <p>In terms of events, of the UK CoC 2021 programme activity which took place in Coventry, the three MSOAs with lowest proportion of events were:</p> <ul style="list-style-type: none"> • Earl Place & Lime Tree Park in Westwood ward, along with Radford West in Radford ward, Barras Heath in Upper Stoke ward, Allesley Green & Lower Eastern Green in Woodlands ward, and Eastern Green & Tanyard Farm in Woodlands ward: 0.1% of the UK CoC 2021 programme activity which took place in Coventry for each. • Whitmore Park in Bablake ward: 0.0% of the UK CoC 2021 programme activity which took place in Coventry (as noted in the Location of Activity in Part Three, while there was no programme activity within this MSOA there was activity in schools and through home-based activity). • Walsgrave & Woodway Park in Henley ward: 0.0% of the UK CoC 2021 programme activity which took place in Coventry (as noted in the Location of Activity in Part Three, while there was no programme activity within this MSOA there was activity in schools and through home-based activity). <p>A breakdown of UK CoC 2021 programme activity (programme events) taking place in Coventry by MSOAs and the responding % is included in Table 1.3 in Appendix 1.</p>
Increased investment in city projects as a result of the UK CoC 2021 profile.	£millions of investments in projects citing UK CoC 2021 as a catalyst for investment strategy.	<ul style="list-style-type: none"> • The Final Economic Impact Assessment identified £183.1 m of additional investment which can in part be linked to the award of the title. . • In addition, the award of the title UK CoC 2021 also provided a boost to a range of other wider regeneration projects within the city by, for example, increasing the profile of Coventry. In total, schemes with an investment value of more than £1bn are either now complete, underway, or proposed. However, it is not possible to directly attribute the influence of UK CoC 2021 on these investments.
	Number employed in the creative occupations in Coventry.	<ul style="list-style-type: none"> • The AMION Economic Impact Assessment reports that in 2021 employment in the creative and cultural industries totalled 7,250 in Coventry, representing 4.4% of all jobs. Over the period 2017-2021, the number of jobs in the sector increased by 1.8% in Coventry. Coventry and Warwickshire Local Enterprise Partnership area experienced an equivalent growth rate of 23.3% and the West Midlands region achieved 20.8% growth. Nationally, the growth in employment in the creative and cultural industries employment over the period was 4.5%. • Since 2017, the overall number of jobs in the creative and cultural industries in Coventry has increased by 125, largely attributed to an increase in jobs within the creative industries. However there has been a decrease in the number of jobs within the cultural sector, which has fallen by 195 people. • Whilst the number of people employed in the creative and cultural industries in Coventry has increased over the period 2017 to 2021, the number of businesses in the sector has reduced, suggesting that there has been an increase in employment at larger businesses. At the sub-sector level, the number of cultural businesses has increased whilst employment in the sector has decreased. In contrast, employment within the digital and creative sub-sectors has increased whilst the number of businesses in the sector has decreased.

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
Increased investment in city projects as a result of the UK CoC 2021 profile.	No. of apprenticeships in the cultural sector.	<ul style="list-style-type: none"> An initial 15 apprenticeship opportunities were created within the Trust. However, prior to the apprenticeship programme commencing in November 2020, one of the cohort decided to move into higher education. After starting, another member of the cohort left the apprenticeship to move into higher education, although they were able to achieve a qualification in marketing before leaving. The remaining 13 apprentices stayed with the Trust and completed their apprenticeships; 11 of these successfully completed and passed their apprenticeship qualification. Based on limited data available at the Local Enterprise Partnership level for the period of the UK CoC 2021, AMION in the Economic Impact Assessment have identified that there has been a substantial decline in the number of apprenticeships achieved in relevant sectors between 2018/19 and 2021/22. This reflects national trends.
	% graduate retention in the city.	<ul style="list-style-type: none"> At the time of the bid for the UK CoC 2021 there was a graduate retention rate of 9.9% in the city based on data from Centre for Cities. As of 2022 it is now estimated that there is a graduate retention of 15% in Coventry, an increase of just over 5%. It is not possible to directly attribute this to the UK CoC 2021 title and year. Further study is required in this area.²¹⁵
Environmentally responsible programming.	Implementation of an environment action plan – plastic free year in 2021.	<p>The Trust implemented a Green Code in April 2021.</p> <ul style="list-style-type: none"> The Trust's Green Code was used throughout the UK CoC 2021 year by the production team within the Trust and with partners. An Environment Action Plan and the Green Code featured in event planning documents. Research from Coventry University shows that there were concerns expressed that the Green Code had not been sufficiently embedded within the wider operations of the Trust.²¹⁶ Initiatives such as cup drops at Assembly Festival Garden were used to minimise plastic waste, however this was not a universal approach across the whole of the UK CoC 2021. COVID-19 and the need to reduce contact points was one major example of how it was not possible to be completely plastic free.
	No. of carbon offsetting initiatives by the Trust.	In the planning for the UK CoC 2021 it was determined that there would be a number of carbon offsetting initiatives. The Evaluators do not have access to accounting records to assess the extent and/or nature of any carbon offsetting undertaken (due to the Trust entering administration).
	Trust operational policies aligned to city's environmental priorities.	<ul style="list-style-type: none"> Representatives from Coventry City Council sat on the Nature Working Group throughout the duration of the Trust's Green Futures programme. At the refresh point of the city's Cultural Strategy, a new Green Futures goal was added. Prior to the Trust entering administration, the Trust were working with the Council on embedding cultural practice into the work of the Council and key council policies; however this has now been curtailed.
	No. of events in green and blue spaces.	<ul style="list-style-type: none"> At the conclusion of the UK CoC 2021 programme, in excess of 70 events had taken place in green and blue spaces up to 31 May 2022, equating to approximately 10% of the programme activity.²¹⁷
No. of participants at events in green and blue spaces.	<ul style="list-style-type: none"> 43,951 tickets were issued to City of Culture events in green and blue spaces between May 2021 and May 2022. This equates to just over 11% of the total known tickets issued for the UK CoC 2021. 	

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
<p>Combined arts and health initiatives developed in the city and region.</p>	<p>Examples of arts, health and wellbeing activities.</p>	<p>Within the UK CoC 2021 a range of projects were developed in partnership with city and regional partners which had a focus on health and wellbeing. Examples include:</p> <ul style="list-style-type: none"> • A Nudgeathon looking at social prescribing. • The Try It programme which encouraged participants to try new activities to generate expected wellbeing outcomes such as improved social cohesion, increase in confidence, and reduced anxiety. After an initial phase, a second phase was then developed, with some clubs still being in existence post the UK CoC 2021. • The general work of the Caring City team which was developed with host organisations. Projects included We Come Far, CVX Young Producers, and Haus of Kraft (see Evaluation of the Caring City Programme). • The Theatre of Wandering focussed on working with participants with dementia. • Reform the Norm was a neurodiversity focussed project to amplify under-represented voices as part of the UK CoC 2021.
<p>Arts and cultural events involving physical activity and other health and wellbeing activities.</p>	<p>Examples of participatory dance, and movement events.</p>	<p>Within the UK CoC 2021 certain projects were targeted on participatory dance and movement. Examples include:</p> <ul style="list-style-type: none"> • Online dance classes and physical and mental wellbeing activities such as the Try It programme, Love Coventry online dance sessions, and the GENERATE Festival which all took place as part of the Love Coventry programme • Warwick Arts Centre was used as a location for Dance Passion which featured dance groups from Warwickshire and was viewed by 90,000 people on the BBC iPlayer. Seven professional companies were involved in performing seven new dance works.²¹⁸ • We Come Far, a project within the Caring City programme, was an artist-led walk around urban and green spaces of the city which focussed on men who wished to connect with others and improve their mental wellbeing.
<p>Increased investment in city projects as a result of UK CoC 2021 profile.</p>	<p>£ millions of investments in projects citing UK CoC 2021 as a catalyst for investment strategy.</p>	<ul style="list-style-type: none"> • The Final Economic Impact Assessment identified £183.1 m of additional investment which can in part be linked to the award of the title. • In addition, the award of the title UK CoC 2021 also provided a boost to a range of other wider regeneration projects within the city by, for example, increasing the profile of Coventry. In total, schemes with an investment value of more than £1bn are either now complete, underway, or proposed. However, it is not possible to directly attribute the influence of UK CoC 2021 on these investments.

TABLE 2.2 – OUTCOME INDICATORS – IMPACT TWO – COVENTRY’S CULTURE CONTRIBUTES TO THE SOCIAL AND ECONOMIC PROSPERITY OF THE CITY AND REGION

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
Cultural engagement is geographically dispersed across the city.	% increase of resident participation in events by residential postal code.	<p>As of the 2018 Coventry Household Survey, the three MSOAs with the lowest cultural participation were: *</p> <ul style="list-style-type: none"> · Little Heath, 2% · Canley & Westwood Heath, 3% · Stivichall & Finham, 30% <p>*Adult participation three or more times in a twelve-month period relating to publicly funded culture in Coventry.</p>	<p>As of the 2022 Coventry Household Survey, cultural participation within these MSOAs were: *</p> <ul style="list-style-type: none"> · Little Heath, 80% - an increase of 78% · Canley & Westwood Heath, 54% - an increase of 51% · Stivichall & Finham, 80% - an increase of 50% <p>*Adult participation three or more times in a twelve-month period relating to publicly funded culture in Coventry</p> <p>Table 1.7 in Appendix 1 details the changes in cultural participation three or more times in a twelve-month period with publicly funded culture in Coventry.</p> <p>Overall, for the 13 lowest participation MSOAs in 2018, each one saw an increase in cultural participation in 2022 with increases ranging from 10% to 78%. Across all 42 MSOAs there was an average increase of 15% in cultural participation across the city. In total, 8 MSOAs saw a decrease in cultural participation, these areas included Foleshill West and East, Tile Hill, and Earl Place and Lime Tree Park.</p>	<p>As the baseline for this measure is the Coventry Household Survey it is not possible to determine the increase in resident participation in events by postal code; it is possible to see how cultural participation has increased (or decreased) by MSOA.</p> <p>Targeted work in areas such as Little Heath and Canley & Westwood Heath demonstrate that cultural participation can increase if the right activities and investment are provided.</p> <p>Little Heath saw targeted interventions from the Trust which included the development of the Foleshill Trail in 2019, Carnival of Lights in 2019, Abundance Artist Development in 2020/21, and Abundance in 2021. Coventry City Council and Sport England also funded Go Foleshill which was delivered in partnership with Positive Youth Foundation and which included creative activities. Most of these events were free and took place outside of the Trust’s ticketing system.</p> <p>In Canley & Westwood Heath, the University of Warwick and Warwick Arts Centre delivered Planning for Real and Playing Out, a collaborative project designed for and by participants.</p> <p>Some MSOAs saw a decrease in cultural participation. These areas included Foleshill West and East which neighbour Little Heath, and Tile Hill and Earl Place & Lime Tree Park which neighbour Canley & Westwood Heath where, like Little Heath, there were targeted interventions.</p> <p>Conclusion: A model of co-creation was targeted at community groups and neighbourhoods where cultural participation was historically low. There are significant increases in participation in these areas. Increased participation was seen also across 80% of all the city’s MSOAs. The outcome evidence demonstrates that this model increased cultural participation rates as a whole and especially within low participation localities.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
<p>Cultural sector activity makes a significant contribution to the economic, environmental, social, health and wellbeing targets for the city and region:</p> <ul style="list-style-type: none"> The programme delivered a notable economic uplift to the creative industries in the city. 	<p>Increase in the number employed in the creative / associated sectors in Coventry and is reflective of the diversity of the city's population and neighbourhoods.</p>	<ul style="list-style-type: none"> In 2017, there were 7,125 people employed in the creative and cultural industries in Coventry. 	<ul style="list-style-type: none"> In 2021, there were 7,250 people employed in the creative and cultural industries in Coventry, an increase of 1.8%. 	<p>In 2021, employment in the creative and cultural industries totalled 7,250 in Coventry, representing 4.4% of all jobs. Over the period 2017-2021, the number of jobs in the sector increased by 1.8%; this was in sharp contrast to the LEP area and region which experienced growth rates of 23.3% and 20.8% over the same period. Growth in Coventry also lagged behind the national increase of 4.5%.</p> <p>Since 2017, the overall number of jobs in the creative and cultural industries in Coventry has increased by 125, largely attributed to an increase in jobs within the creative industries. However there has been a decrease in the number of jobs within the cultural sector, which has fallen by 195 people.</p> <p>Whilst the number of people employed in the creative and cultural industries in Coventry has increased over the period 2017 to 2021, the number of businesses in the sector has reduced, suggesting that there has been an increase in employment at larger businesses. At the sub-sector level, the number of cultural businesses has increased whilst employment in the sector has decreased. In contrast, employment within the digital and creative sub-sectors has increased whilst the number of businesses in the sector has decreased.</p> <p>It is not possible to determine if current employment in the creative and cultural industries is reflective and representative of the city's population due to this data not being available to the Evaluators.</p> <p>Conclusion: There has been a marginal increase in the number employed in the creative and cultural industries in the city. More significant has been the substantial growth rate within the Coventry and Warwickshire LEP region, which shares its labour market with the city and has outperformed regional and national growth. There is a lack of data to indicate if those employed are reflective and representative of the city and its population.</p>



OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Increased training opportunities in the tourism and creative industries (as defined by the DCMS) in Coventry.	<p>There is no specific baseline data for this outcome indicator however:</p> <ul style="list-style-type: none"> · In 2019, the proportion of 16-17 year olds NEETS was 5.4%. · In 2018/19 the number of Apprenticeships started in Coventry was 2,610. 	<p>There is no specific endline data for this outcome indicator however:</p> <ul style="list-style-type: none"> · In 2022, the proportion of 16-17 year olds NEETs was 3.9%. · In 2021/22 the number of Apprenticeships started in Coventry was 2,170. 	<p>There is insufficient evidence to state if there were increased training opportunities in the tourism and creative industries (as defined by the DCMS) in Coventry.</p> <p>The WMCA commissioned Pet-XI to deliver a hospitality training programme inspired by the plans outlined by the Trust. The Trust worked with the Chamber of Commerce and Coventry BID to develop the framework for this activity, which WMCA consequently granted to Pet-XI. By 31 July 2021, 306 learners had engaged with the PET-XI programme. Of these learners, 11 learners progressed onto being a City Host, 55 moved into employment of 16 hours or more per week, and 22 progressed into further education. A refresh of the training offer took place in September 2021. The Evaluators are unaware whether some form of training relating to the UK Coc 2021 is continuing within Coventry.</p> <p>Evidence from the City Host Volunteering Programme identified that a number of NEETs were involved with the UK CoC 2021 as volunteers. This provided them with training opportunities and skills which could be transferred to employment. Further study is required into this. NEETs were also directly involved in the programme delivery. For example, they were involved in the Young Producers programme to create the CVX Festival (note that this was not through a formal training scheme).</p> <p>The Trust delivered 14 Apprenticeship opportunities and a further 15 Transforming Leadership opportunities.</p> <p>Conclusion: Further study and inquiry is required to understand if there has been continued progress against this outcome indicator.</p>



OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Increase in growth in creative industries relating to DCMS industry sector (Standard Industrial Classification – SIC) and occupation (Standard Occupational Classification – SOC codes).	<ul style="list-style-type: none"> In 2017 there were 1,495 business in the creative and cultural industries in Coventry. 	<ul style="list-style-type: none"> In 2022 there were 1,290 businesses in the creative and cultural industries in Coventry, a decline of 13.7% or 205 businesses. 	<p>Of the total number of businesses in Coventry, 1,290 businesses (12.5%) are within the creative and cultural industries and for the wider sub-region the proportion of cultural and creative businesses is 10.4%. These figures are higher than the regional comparator of 8.2% but similar to the national figure of 11.7%.</p> <p>Overall, there has been a decline in the number of businesses in the creative and cultural industries since 2017 within Coventry. Between 2017 and 2022, the number of businesses in the sector decreased by 13.7%, compared with declines of 9.3% in Coventry and Warwickshire LEP, 5.8% in the West Midlands, and 4.7% in the United Kingdom. Between 2019 and 2020, Coventry outperformed the West Midlands and UK for growth in the number of businesses in the sector (1.0%), although the estimated number of businesses in the sector in Coventry is estimated to have declined at a faster rate than the comparator areas into 2021 and 2022.</p> <p>In addition to considering the number of business-es in the Creative and Cultural industries, the number of businesses within specific sub-sectors (based on DCMS definitions) can be assessed. Considering the DCMS sectors in turn, analysis of businesses in Coventry within the cultural and creative industries demonstrates that the largest number of businesses are within the 'creative industries', with 1,020 businesses representing 9.9% of all businesses in the city in 2022. A total of 860 (8.4% of businesses) are within the digital sector and a further 355 (3.4% of businesses) relate to the cultural sector. Analysis of the trends over time show that the creative and digital sub-sectors in Coventry experienced the largest decline following the pandemic.</p> <p>Conclusion: There has been a decline in the number of businesses operating in the creative industries relating to DCMS industry sector (Standard Industrial Classification – SIC) and occupation (Standard Occupational Classification – SOC codes) in Coventry. Data suggests that the COVID-19 pandemic has contributed to this city, regional, and national decline. There is some evidence also of movement out of the city into surrounding administrative areas.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Increase in tourism and visitor spend 2019-2022.	<p>The STEAM model does not report direct visitor spend in Coventry. It does report the overall economic impact related to tourism, which takes into account expenditure related to accommodation, food and drink, recreation, shopping, and transport.</p> <p>The economic impact of tourism to Coventry in 2019 was worth £594.36 million.</p>	<p>The economic impact of tourism in Coventry in 2021 was £495.29 million, the figure has decreased from the 2019 figure due to the travel and tourism related shutdowns caused by the pandemic.</p> <p>While the 2021 figure is a decline on the 2019 figure by £99.07 million, it is a significant increase from the 2020 figure of £230.88 million which was most severely impacted by the pandemic.</p> <p>The economic impact of tourism in the city in 2022 was £750.86 million, a 51.6% increase from the 2021 figure and a 26,3% increase from the baseline figure from 2019.²¹⁹</p> <p>The substantial volatility in the figures for 2020 and 2021 reflect the impact of the COVID-19 pandemic on the tourism industry nationally and regionally. The positive increase seen in 2022 is encouraging in that Coventry is experiencing a strong recovery post-pandemic.</p>	<p>The COVID-19 pandemic had a major detrimental impact on the tourism and hospitality sector.</p> <p>The economic impact of tourism in Coventry fell from £594.36 million in 2019 to £230.88 million in 2020, a fall of 61.2%. Coventry has shown a strong recovery from this, with the economic impact of tourism in 2021 being £495.29 million and then £750.86 million in 2022. Analysis by the West Midlands Growth Company indicates that the UK CoC 2021 year had a positive impact on the city's recovery, with Coventry recovering at a faster rate than other places within the West Midlands including Birmingham in 2021.</p> <p>Analysis notes that in 2022, the West Midlands region received an uplift in tourism related economic impact due to the major cultural and sporting events taking place within the region such as the final months of the UK CoC 2021 and the Commonwealth Games 2022.²²⁰</p> <p>Conclusion: The UK CoC 2021 has directly contributed to an increase in tourism related economic impact for the city. However, the full amount of economic impact cannot be solely attributed to the Trust. Partnership working led by Destination Coventry has seen increases in the city being promoted as a visitor destination.</p>
· Cultural programming was environmentally responsible and promoted environmental awareness.	Increased use of / levels of participation in green and blue spaces.		N/A	<p>Coventry City of Culture Trust's environmentally-driven Green Futures programme took place in many green and blue spaces across the city, and represented over 11% of known ticket sales. The Wildlife Gathering was made up of 46 events which took place in the city's parks and green spaces. Programmes of activity were also featured along the Coventry Canal. Data provided by the Canal & River Trust indicates that there was a 74% increase in footfall along the Coventry Canal from the Canal Basin during the UK CoC 2021 year, with noticeable spikes in footfall coinciding with UK CoC 2021 events and activities (see Evaluation of the Green Futures Programme).²²¹</p> <p>The 2022 Coventry Household Survey demonstrates an in-crease in the number of citizens visiting parks or open spaces in the previous week for more than one hour, from 37% in the 2021 (undertaken in March/April 2021) to 40% in 2022 (undertaken in July 2022). It is not possible to attribute this uplift strongly or substantially to the UK CoC 2021 given the impact of COVID-19 on greater use of open spaces and broader trends in environmentalism but the UK CoC 2021 supported such trends.</p> <p>Conclusion: UK CoC 2021 activity targeted environmental awareness and programming, especially in green and blue spaces. Approximately 10% of events were held in green and blue spaces. Usage of such spaces in the city has gone up and the suggestion is that the UK CoC 2021 supported a wider dynamic of increased usage by city residents.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Evidence of environmental initiatives that contribute to the City's environmental priorities.		N/A	<p>Environmental programming, the Green Code, and initial legacy work all exemplify how UK CoC 2021 supported City environmental priorities. The extent of their embedding into and impact on City environmental priorities, processes and practices remains open to question, including during the year itself.²²²</p> <p>Conclusion: The UK CoC 2021 supported City environmental priorities to an extent; further development was curtailed by Trust administration.</p>
<ul style="list-style-type: none"> The programme delivered improved social, health and wellbeing scores for the city. 	Increase in WEMWBS scores across the city, key MSOAs and populations.	<p>The 2018 Household Survey through analysis by Culture Counts demonstrates that the average SWEMWBS score for a citizen in the city was 26.41.</p> <p>For Key MSOAs - defined as the ten MSOAs with the lowest cultural participation in 2018 - the average for the population of those areas was 26.60.</p>	<p>In 2022 the average SWEMWBS score for a citizen in the city had dropped to 21.75 as demonstrated by MEL Research.</p> <p>For Key MSOAs - defined as the ten MSOAs with the lowest cultural participation in 2022 - the average for the population of those areas was 22.09.</p>	<p>Wellbeing scores have not improved past the baseline; societal issues such as the COVID-19 pandemic and the cost of living crisis have contributed to worsening levels of wellbeing reported in the city.</p> <p>In comparison to citywide averages, for those who self-reported engagement with the UK CoC 2021 and in the Key MSOAs, the wellbeing scores were higher than for the general population - 22.54 for the city and 22.23 for the Key MSOAs.</p> <p>Further analysis by Warwick Medical School has demonstrated that those who engage with culture typically have a higher wellbeing score than those who do not. The analysis goes on to show that the longer the duration of the cultural engagement, the higher the wellbeing scores.</p> <p>Conclusion: Wellbeing scores declined in the city during and post the UK CoC 2021 year. This reflected the weight of major societal challenges such as the COVID-19 pandemic, climate change, cost of living crisis, etc. There is evidence that engagement with the UK CoC 2021 led to a slightly raised wellbeing score compared with the city average and within key MSOAs.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Office for National Statistics Subjective Wellbeing measures improve.	<p>No baseline set.</p> <p>Evaluators sought to take a key aspect of the programming, Caring City, to track changes in ONS Subjective Wellbeing.</p> <p>The project baseline average for beneficiaries of the Trust's Caring City programme were:</p> <ul style="list-style-type: none"> · Life Satisfaction – 6.7 · Worthwhile – 7.0 · Happiness – 7.0 · Anxiety – 4.4 <p>Sample of 136 which at a confidence level of 95% presents a confidence interval of +/-5.75%.</p>	<p>No endline available.</p> <p>Evaluators sought to take a key aspect of the programming, Caring City, to track changes in ONS Subjective Wellbeing.</p> <p>The project endline average for beneficiaries of the Trust's Caring City programme were:</p> <ul style="list-style-type: none"> · Life Satisfaction – 7.6 · Worthwhile – 7.8 · Happiness – 7.5 · Anxiety – 4.1 <p>Sample of 132 which at a confidence level of 95% represents a confidence interval of +/-5.75%.</p>	<p>For the Caring City programme activity, the baseline data collected between October 2020 and October 2021 shows that beneficiaries, on average, reported lower levels of wellbeing and higher levels of anxiety than the UK average at the start of the programme (see Evaluation of the Caring City Programme).</p> <p>At the end of the programme, Subjective Wellbeing averages had all increased. Nevertheless, these measures still remained just below national averages, despite having moved closer in line with the average levels.</p> <p>In the case of Caring City, targeted interventions with beneficiaries did have a positive impact on the health and wellbeing of those involved (see Evaluation of the Caring City Programme).</p> <p>Conclusion: Whilst ONS Subjective Wellbeing data does not exist for the entirety of the year, a key programme strand for the UK CoC 2021, Caring City, can demonstrate an uplift in ONS subjective wellbeing measures for beneficiaries.</p>
Coordinated cultural sector capacity and infrastructure is building a sustainable and resilient sector.	Increased number of artists / cultural organisations in Coventry achieving funding from external funding bodies by 2024.	During the 2018 to 2022 Arts Council England National Portfolio, Coventry had a total of 5 National Portfolio Organisations (NPOs) working and operating within the city.	<p>As was announced in November 2022, for the 2023 to 2026 Arts Council England National Portfolio, Coventry now has 9 NPOs or Investment Principles Support Organisations operating within the city.</p> <p>For 2018 to 2022, the 5 NPOs in Coventry were Belgrade Theatre, Culture Coventry, Open Theatre, Talking Birds, and Warwick Arts Centre.</p> <p>For 2023 to 2026 the 9 NPOs or Investment Principles Support Organisations are Belgrade Theatre, Culture Coventry, EGO Performance Company, Godiva Awakes Trust (Imagineer), Open Theatre, Talking Birds, and Warwick Arts Centre as NPOs; Arts & Homelessness International and Culture Central are Investment Principles Support Organisations.</p> <p>Total NPO investment in the city has risen from £2,086,077 in 2018/19 to £3,739,460 in 2023/24.²²³</p>	<p>As data relating to funding by major funders, trusts, and foundations has a time lag it is not possible for the Evaluators to fully determine the extent in which this outcome has been reached.</p> <p>It is clear that the city has achieved a nationally significant uplift from ACE, which is England's main funding body for the arts.</p> <p>Developmental investments and links from UK CoC 2021 can be made. The Belgrade Theatre had a noticeable uplift in funding following investment. EGO Performance Company were also in receipt of Trust investment for Pirates of the Canal Basin which allowed them to operate at a new scale and show ambition ahead of their NPO application. Arts & Homelessness International were a key delivery partner in the HOME: Arts & Homelessness Festival, which had significant impact on participants with lived experience of homelessness.</p> <p>Conclusion: there has been an increase in funding and in the number of NPOs in the city. Further study is needed when data becomes available.</p>



OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
	Increased levels of private and public investment in cultural organisations and activities in Coventry.		No baseline and endline available.	<p>The UK CoC 2021 attracted investment from both private and public sources for the delivery of the programme. Overall, this investment went to the Trust who oversaw the delivery of the programme. Initial investment for the bid came from private businesses and individual donors.</p> <p>Further funds were achieved through capital investment programmes into cultural and heritage assets and the public realm.</p> <p>Evidence from the most recent round of Arts Council England NPO funding demonstrates an increase in NPO funding within the city, as well as increased funding of project grants during the lifecycle of the UK CoC 2021. At this stage it is not possible to see if this is sustainable in the long-term, however evidence from Hull UK CoC 2017 suggests there will be decrease in funding of project grants as attention moves to Bradford UK CoC 2025.</p> <p>A major £100m Coventry Cultural Gateway investment has been announced post UK CoC 2021.</p> <p>Conclusion: UK CoC 2021 did act as a catalyst for significantly increased levels of private and public investment in cultural organisations and activities in Coventry. There is evidence that this investment momentum can continue through core funding, new projects and schemes, and movements of assets to the city.</p>
	Ongoing and sustainable links of professional to community / amateur arts and cultural organisations.		No baseline and endline available.	<p>There is no evidence available for this outcome indicator. Anecdotally, the Evaluators are aware of links between professional community / amateur arts and cultural organisations in the city. Some of these predated the UK CoC 2021 and some were generated and strengthened by the year (see Stakeholder Interviews). Others, however, would argue that some links were damaged by UK CoC 2021.</p> <p>Conclusion: Links between professional and community / amateur arts and cultural organisations are happening within the city, although further study is required to understand the sustainability of these links.</p>



OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
Investment in culture accelerates inward investment and economic growth in the region.	£ increase in leveraged funds from the collaboration between local universities and creative businesses.		N/A	<p>Funding figures are not available but a number of leveraged schemes can be identified. In terms of collaboration, the universities devised the Coventry Creates programme in 2020 with an initial value of £20,000; the scheme paired local artists with researchers. Following this initial programme, funding was secured from Arts Council England to run the Coventry Creates programme again in 2021. The total value of the second iteration was £40,000, which again allowed researchers to pair up with artists.</p> <p>This total investment of £60,000 from the collaboration between the two universities has meant that Coventry Creates commissions have formed part of public festivals, screenings, exhibitions and talks within and outside the universities. Artists have been hired to deliver workshops and events, with the value of additional work being in excess of £100,000.</p> <p>Conclusion: Numerous projects between the universities, creative businesses, freelancers, and the arts ecology have generated additional funding and partnerships. A rough estimate would suggest at least £0.5m of value over and above Principal Partner support by both universities to UK CoC 2021.</p>
	The increased total amount and / or proportion of Arts Council and other national funding going to Coventry and the sub-region.	Total NPO investment in the city in 2018/19 was £2,086,077.	Total NPO investment in the city in 2023/24 was £3,739,460.	<p>Total NPO investment in the city has risen from £2,086,077 in 2018/19 to £3,739,460 in 2023/24. This represents an (unadjusted) increase of £1,653,383m or 79%.</p> <p>Coventry's share of the ACE NPO investment increased by 0.2%, Coventry's share of the overall NPO funding for 2018/19 was 0.6% of the overall funds available; for 2023/24, this increased to 0.8%.</p> <p>It is unknown what impact UK CoC 21 has had on other national funding flows in to Coventry post-year. The Legacy programme was one source of such funding but the Trust's entry into administration has put a halt to this. Funders are, as at time of writing, determining whether funds 'ringfenced' for the city may be invested through other channels.</p> <p>Conclusion: Within the most high-profile national funding system (ACE NPO), Coventry achieved a significant uplift in its share of funding post UK CoC 2021. It is difficult to consider other possible funding channels although evidence does exist of post-legacy commitments.</p>

APPENDIX 3 – OUTPUT AND OUTCOME INDICATOR TABLES – IMPACT THREE

TABLE 3.1 – OUTPUT INDICATORS – IMPACT THREE – COVENTRY IS A GLOBAL AND CONNECTED CITY

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
International cultural exchanges and partnerships.	No. of new international cultural exchanges and partnerships.	<p>There is no evidence for the city as a whole, however as part of the UK CoC 2021 programme a number of projects were initiated which involved new international cultural exchanges and partnerships. Examples of these include:</p> <ul style="list-style-type: none"> • The Youthful Cities programme was established in April 2020. Over the course of the programme, this built partnerships between Coventry, Beirut, Detroit, Nairobi, and Bogota. In total, 45 young people from these cities engaged with the Youthful Cities programme. • The Global Youth Summit took place over three sessions, which featured international collaboration including participation by young people involved in the Youthful Cities programme. • The Awakening, one of the closing events for the UK CoC 2021, featured French company Gratte Ciel, who brought their UK premiere of The Awakening to Coventry. • Various pandemic related travel restrictions prohibited international artists from being able to come to Coventry; for example, Nigel Jamieson was unable to direct the opening event as had been planned. • Circolombia who first featured in the 2021 Assembly Festival Garden programme collaborated with young producers on CVX Festival, Circolombia are still working with groups from the city.
	Increased no. of international co-investment and collaborative opportunities.	<p>No baseline number was available. However, the Trust, through working with their international partner the British Council, were able to provide funding opportunities for local artists. These aimed to increase the number of international collaborations in the city, which included:</p> <ul style="list-style-type: none"> • 31 projects were funded in partnership with the British Council as part of the International Changemakers Bursary programme across two rounds. • Funding worth £89,161 was awarded across the two rounds of the International Changemakers Bursary programme. • International collaboration projects were initiated as part of Small Bells Ring, the BBC’s Contains Strong language, and Coventry Biennial. • The Awakening, one of the closing events featured French company Gratte Ciel. • Circolombia, who first featured in the 2021 Assembly Festival Garden programme, collaborated with young producers on CVX Festival.

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
	<p>No. and value of Coventry based cultural exports (artists and productions) to outside the region as a result of the Trust's programme.</p>	<p>No substantial evidence is available on the breadth of cultural exports (although see Economic Impact Assessment). Evidence does exist of the digital reach achieved. Examples include:</p> <ul style="list-style-type: none"> Signature event Coventry Moves was seen by over 200,000 people digitally and gained international viewership from 88 countries.²²⁵ The combined reach of network BBC TV programmes featuring Coventry City of Culture is in excess of 100 million, TV reach (including Sky Arts) for Coventry City of Culture focussed content is in excess of 4.5 million.²²⁶ Total reach of Sky Arts content is over 367,000.²²⁷ Over 6 million BBC iPlayer requests for programmes featuring Coventry City of Culture content, over 1 million requests were for Coventry City of Culture focussed content.²²⁸ Over 500,000 views of digital content across Trust social media platforms.²²⁹ <p>The Economic Impact Assessment by AMION has highlighted that the wellbeing use value of the 500,000+ views of digital content across the Trust's social media platforms is £3.42 (current prices), based on values identified through willing to pay for comparable content surveys.</p>
	<p>Amount of Trust investment in international projects/organisations.</p>	<p>Due to the Trust entering into administration, it is not possible to provide a figure relating to the total amount invested in international projects and organisations.</p>
<p>Attraction as a destination choice.</p>	<p>No. and extent to which Coventry appears in different media forms as a promoted destination for national and international travellers.</p>	<p>Between the period of 1 October 2020 and up to 30 June 2022, Coventry had featured over 200 times as a promoted destination based on media analysis from Four Communications. No analysis is available for after this period.</p>
	<p>Examples of organisations relocating to Coventry based on the draw of UK CoC 2021.</p>	<p>The recently announced Coventry Cultural Gateway will feature:</p> <ul style="list-style-type: none"> The National Collections Centre involving the transfer of Arts Council Collection, and the British Council collection. This will be part of a collaboration between Coventry City Council, Arts Council England, British Council, Coventry University, and Culture Coventry. Although some discussions are known to be on-going, there is no evidence of any other notable organisations relocating to Coventry due to the draw of the UK CoC 2021.

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
<p>Coventry's City of Culture devolved, and outcome led model shapes local, regional and national cultural policymaking and funding.</p>	<p>Examples of commission from DCMS, ACE etc to develop/shape policy guidelines and strategies.</p>	<p>As a result of the UK CoC 2021 title, a number of strands of work have been undertaken which have contributed to the development and shaping of policy guidelines and strategies. Examples include:</p> <ul style="list-style-type: none"> • The Trust's Chief Executive was chair of the West Midlands Combined Authority Cultural Leadership Board until October 2022. • Coventry University undertook a study of creative freelancers funded by the Creative Industries Policy and Evidence Centre at NESTA, of which the Trust was a partner.²³⁰ • University of Warwick in partnership with the Trust and the City Council completed the ACE commissioned Joint Cultural Needs Assessment Guidelines.²³¹ • Monitoring and Evaluation team have been contributing to appropriate evidence reviews; for example, DCMS Levelling Up agenda. • Monitoring and Evaluation team sat on the Advisory Group for the What Works Centre for Wellbeing's rapid review of WEMWBS.²³² • Monitoring and Evaluation Team advised on and undertook peer reviews of the evaluations for Commonwealth Games 2022 and UNBOXED.
	<p>No. of new city and regional collaborative projects and partnerships.</p>	<p>A range of collaborations and partnerships were established during the year, with evidence that some continue to evolve. Examples include:</p> <ul style="list-style-type: none"> • The Trust's Caring City programme established new partnerships with four third-sector organisations in the city who serve the most vulnerable communities in the city (Positive Youth Foundation, Coventry Refugee and Migrant Centre, Central England Law Centre, and Grapevine). • The Green Futures programme established partnerships with the Canal & River Trust, Warwickshire Wildlife Trust, and Historic Coventry Trust. • Coventry City Council's work with Coventry University and University of Warwick as 'anchor institutions' has continued post UK CoC 2021 with both institutions supporting culture in the city through investment into the Cultural Compact. • The former IKEA building will become known as the City Centre Cultural Gateway, which will become a landmark destination in Coventry. The Gateway will provide a new home for nationally recognised collections as well as establish a space for new research facilities. Partners of the project include CV Life, Arts Council England, and the British Council. • West Midlands Police has established an embedded policing team for UK CoC 2021 and are now supporting West Yorkshire Police in planning for Bradford UK CoC 2025.²³³
	<p>Stakeholder perceptions on the effectiveness of the devolved outcome led model.</p>	<ul style="list-style-type: none"> • Including the commercial programme (which includes the Assembly Festival Garden), 64% of the UK CoC 21 programme was co-created. Excluding commercial events, 77% of the programme was co-created with local residents and communities. • A Conference on co-creation was held on 26 May 2022 which featured examples of the Trust's co-creation practices.
	<p>Stakeholder perceptions on the value of the devolved outcome led model.</p>	<ul style="list-style-type: none"> • Reflections on the devolved outcome-led model and co-creation are included in the Learning Reflections in this report. These draw on a range of evidence including stakeholder interviews.

TABLE 3.2 – OUTCOME INDICATORS – IMPACT THREE – COVENTRY IS A GLOBAL AND CONNECTED CITY

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
Collaborative national and international cultural programming increases Coventry and the region's global presence.	Perceptions of Coventry as a culturally vibrant destination.	30% of citizens in the Household Survey 2022 thought that Coventry UK City of Culture 2021 had improved how they thought about Coventry; in contrast, 50% of self-reported attendees felt UK CoC 2021 had improved how they thought about Coventry. Similar figures are seen for how people in the UK view Coventry and how people overseas view Coventry.		<p>Within the Coventry Household Survey 2022, citizens were asked about the UK CoC 2021 and their beliefs about its effects on the perceptions of Coventry. Respondents were asked to think about whether the City of Culture improved their perceptions about Coventry, as well as the perceptions of others. Analysis of the Coventry Household Survey 2022 undertaken by Culture Counts demonstrates that respondents who self-reported as having participated or engaged with Coventry UK CoC 2021 were more likely to think more positively about Coventry, and to think that people in the UK and overseas view Coventry more positively.</p> <p>In addition, data from the final wave of the Sentiment Research undertaken by M·E·L Research demonstrated that 89% of citizens agreed that Coventry should bid to host other major events and festivals.²³⁴</p> <p>Table 3.3 details the differences between attendees of the UK CoC 2021 and the overall population of the city in relation to how Coventry is perceived as a result of the UK CoC 2021.</p> <p>Conclusion: Attendees of the UK CoC 2021 were significantly more likely to believe that the City of Culture would lead to an improvement in how people perceived the area. Residents were most likely to agree that the UK CoC 2021 would improve their own perceptions than the perceptions of those who lived elsewhere in the UK. They were least likely to think that it would affect international perceptions of the area.</p>
	Media values.	Prior to the city winning the title of UK CoC 2021 in December 2017, £1,929,797 of media value was generated relating to Coventry UK City of Culture 2021.	Up to 30 June 2022 the cumulative media value related to Coventry UK City of Culture 2021 was £127,433,160.05.	<p>The initial target was for the Trust to generate £50,000,000 in media value by December 2021; this was exceeded 12 months earlier, in December 2020.</p> <p>Conclusion: The UK CoC 2021 and the work of the Trust generated a high volume of media value by 30 June 2022. The city was promoted as a destination of choice in more than 200 publications.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
Coventry's innovative and diverse cultural life increases local, national and international tourism to the region.	<p>The annual economic impact of tourism:</p> <ul style="list-style-type: none"> The total value of tourism to Coventry (£m) (visitor spend plus indirect / induced spend). Tourism related employment. 	<p>Based on STEAM tourism data in 2019:</p> <ul style="list-style-type: none"> There were 13.05 million tourism related visitor days. There were 10.03 million visitors to Coventry. The economic impact of tourism to the city was £594.36 million. 	<p>Based on STEAM tourism data in 2022:</p> <ul style="list-style-type: none"> There were 14.18 million tourism related visitor days. An increase of 8.7%. There were 11.05 million visitors to Coventry. An increase of 10.2%. The economic impact of tourism to the city was £750.86 million. An increase of 26.3%. 	<p>Economic impact related to tourism has increased between 2019 and 2022 with the metric surpassing the baseline despite a challenging 2020 and 2021 due to the COVID-19 pandemic.²³⁵</p> <p>Conclusion: The economic impact of tourism within Coventry has increased since the baseline in 2019. The West Midlands Growth Company who undertook the STEAM analysis for the city attribute part of this increase to the UK CoC 2021, however other regional events such as the Commonwealth Games 2022 will have also contributed to the increase. Hosting major events has helped the city recover from the tourism downturn related to the COVID-19 pandemic.</p>
	<p>% increase in the number of annual tourism trips to Coventry:</p> <ul style="list-style-type: none"> Number of day trips. Number of staying trips (accommodation survey). Number of staying nights. 	<p>Based on STEAM tourism data in 2019:</p> <ul style="list-style-type: none"> There were 8.788 million day visitors to the city. There were 0.587 million visitors staying in serviced accommodation. There were 0.069 million staying in non-serviced accommodation. There were 0.581 million visitors staying with friends and relatives. 	<p>Based on STEAM tourism data in 2019:</p> <ul style="list-style-type: none"> There were 9.700 million day visitors to the city. An increase of 10.4%. There were 0.651 million visitors staying in serviced accommodation. An increase of 10.8%. There were 0.140 million staying in non-serviced accommodation. An increase of 101.5%. There were 0.558 million visitors staying with friends and relatives. A decrease of 4.0%. 	<p>The number of tourism related visits to the city increased between 2019 and 2022.</p> <p>Conclusion: The UK CoC 2021 along with other regional events contributed to bringing visitors into the city. The UK CoC 2021 did not generate the expected 2.5 million extra visitors because of the pandemic and its ongoing restrictions, which were followed by a cost of living crisis.</p>

OUTCOME	OUTCOME INDICATOR	BASELINE FIGURE	ENDLINE FIGURE	ACHIEVED/NARRATIVE
Coventry's model of culture-led placemaking influences regional and national policy making.	Coventry devolved and inclusive model of cultural planning and programming is detailed / referenced in grey literature / policy / strategy.		N/A	<p>The experience of using co-creation within the context of a UK CoC was shared at a conference in May 2022 which was attended by representatives from the cultural sector. Coventry UK CoC 2021 was featured in the 2021/22 Arts Council England Annual Report & Accounts as an example of the transformative power creativity and culture can have for individuals and communities.</p> <p>The approach to hyper-local programming has been documented and featured in major events literature such as the Spirit of 2012: Power of Events Inquiry.</p> <p>Conclusion: The UK CoC 2021 approach has featured in policy and strategy literature.</p>
	SROI evidence informs future business cases and decision making for investment in culture / place.		N/A	<p>Due to unforeseen circumstances, the SROI for the UK CoC 2021 was not released until after the UK CoC 2021 year. However, the approach, which uses a stakeholder oriented model, has fed into practices that are used by Coventry City Council and cultural organisations in the city, such as the Belgrade Theatre.</p> <p>Conclusion: Organisations in the city are beginning to see the importance of social impact measurement and are building it into future plans.</p>

TABLE 3.3 – SENSE OF IMPROVEMENT (% AGREE)

PERCEPTION TYPE	ATTENDEES	POPULATION
LOCAL PERCEPTION “ ...how you think about Coventry? ”	50%	30%
UK PERCEPTIONS “ ...how people in the UK view Coventry ”	56%	42%
INTERNATIONAL PERCEPTIONS “ ...how people overseas view Coventry ”	30%	26%

Source: Coventry Household Survey 2022, Analysis by Culture Counts

APPENDIX 4 – OUTPUT AND OUTCOME INDICATOR TABLES – IMPACT FOUR

TABLE 4.1 – OUTPUT INDICATORS – IMPACT FOUR – COVENTRY IS RECOGNISED AS A FUTURE FACING PIONEERING CITY

OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
Needs-based model to cultural planning and delivery.	Demonstrable strategic alignment between identified needs and programme.	<p>Examples include:</p> <ul style="list-style-type: none"> • Cultural programme shaped through co-creation to meet the needs of communities across the city. Data on cultural participation and need was utilised to understand and assess need. • The Trust’s Caring City programme was established in response to four identified city needs around mental health, newly arrived communities, young people at risk of exploitation, and those with lived experience of homelessness. • Summer of Surprise programming targeted at locations with historically low cultural participation.
Evidence-based decision making.	No. of data sharing partnerships and initiatives amongst key city institutions and organisations.	<p>No data exists on the number of data sharing partnerships and initiatives created. Examples of partnerships and collaborations identified include:</p> <ul style="list-style-type: none"> • Data sharing agreements in place with organisations who used the centralised box office system for UK CoC 2021. • Active data sharing taking place between universities and City Council for the purpose of monitoring and evaluation. • Coventry Cultural Place Profiler makes use of city data drawn from a number of external organisations and sources to inform better planning and decision making.
	Examples of building measurability into project selection/project initiation documents.	<p>Examples include:</p> <ul style="list-style-type: none"> • Design of Trust programme and projects based on outcomes and impacts from the Trust’s ToC/SoC model. • Project Initiation Documents required the selection of appropriate impacts and outcomes. • Feedback sessions and data collection incorporated into project delivery.
	Examples of improved data collection.	<p>Examples include:</p> <ul style="list-style-type: none"> • The Trust provided backfill to the Coventry City Council Insights Team, allowing them to employ an additional team member and increase capacity. • Development of the Performance Management & Evaluation Strategy for the UK CoC 2021 prior to the commencement of the year. • Enhanced joint design of Coventry Household Survey from anchor institutions. • The Trust, Warwick Business School, Coventry City Council, and Indigo Consulting Ltd designed and built the Coventry Cultural Place Profiler which is available for use by cultural organisations in the city. • An innovative Social Return On Investment study was commissioned.
	No. of MOUs for data sharing.	No data exists on the number of MOUs for data sharing created, however MOUs were in place between the Trust, the two universities, and the City Council.



OUTPUT	OUTPUT INDICATOR	FINAL QUALITATIVE AND QUANTITATIVE EVIDENCE OF POSITION
Use of 5G and immersive technology in cultural initiatives.	No. of 5G enabled digital and immersive projects.	<p>No data exists on the number of 5G enabled digital and immersive projects. Examples of 5G enabled digital and immersive projects include:</p> <ul style="list-style-type: none"> • Our Wilder Family which took place in May 2022 and which made use of 5G for the purpose of broadcasting an immersive experience. • Observations on Being took place across summer 2021 which was a co-production between the Trust, York Mediale, and Marshmallow Laser Feast • The Reel Store, an immersive digital gallery in the Coventry Evening Telegraph development, opened in May 2021. However this closed upon the Trust entering into administration.
	No. of Tech/Culture start-ups.	<ul style="list-style-type: none"> • The Economic Impact Assessment for the UK CoC 2021 highlights that of the total number of businesses in Coventry, 1,290 businesses (12.5%) are within the creative and cultural industries; for the wider sub-region, the proportion of cultural and creative businesses is 10.4%. These figures are higher than the regional comparator of 8.2% but similar to the national figure of 11.7%. • However, overall, there has been a decline in the number of businesses in the creative and cultural industries since 2017 within Coventry. Between 2017 and 2022, the number of businesses in the sector has decreased by 13.7%, compared with declines of 9.3% in Coventry and Warwickshire LEP, 5.8% in the West Midlands, and 4.7% in the United Kingdom. Between 2019 and 2020, Coventry outperformed the West Midlands and UK for growth in the number of businesses in the sector (1.0%), although the estimated number of businesses in the sector in Coventry is estimated to have declined at a faster rate than the comparator areas into 2021 and 2022. • Therefore, the UK CoC 2021 has not contributed to an uplift in the number of tech/culture start-ups.
	No. of live events delivered by cultural groups that are live-streamed.	No data exists on the number of live events delivered by cultural groups that were live-streamed. However, the COVID-19 pandemic and the move to online only during the early period of the pandemic caused an increase in the number of live events which were live-streamed, subsequent hybrid models and the active return to live events highlight that the context for this output was, and has been, profoundly changed.

TABLE 4.2 – OUTCOME INDICATORS – IMPACT FOUR – COVENTRY IS RECOGNISED AS A FUTURE FACING PIONEERING CITY

OUTCOME	OUTCOME INDICATOR	ACHIEVED/NARRATIVE
Coventry is recognised as a pioneering model of culture-led inclusive growth.	Recognition that the Coventry model for culture-led growth is pioneering.	<ul style="list-style-type: none"> The concept of using a Theory of Change in the evaluation of a City of Culture is now a requirement in updated DCMS guidance. The Coventry Cultural Policy Summit funded by the AHRC which took place in June 2021 was also featured in bidding guidance as a resource for bidding cities.²³⁶ The hyper-local and co-creation approach has been recognised as a driver for engagement in the Spirit of 2012 Power of Events Inquiry.²³⁷ Social Value is now expected to be measured within a City of Culture.²³⁸
	National and international transmission and adoption of Coventry 2021 methods, models and interventions.	Coventry Creates by Coventry University and the University of Warwick is built on the co-creation model. It saw collaborative practice develop between academic researchers and artists from Coventry. ²³⁹
Increased data generation and capture leads to well-informed civic and cultural planning and decision making.	Examples of evidence-based decision making in the city's socio-cultural infrastructure.	<ul style="list-style-type: none"> It is believed that there was increased use of data from Coventry applicants within their applications to the Arts Council National Portfolio due to tools like the Coventry Cultural Place Profiler being available. The Arts and Homelessness project led to policy change within the City Council, which is now using data generated through co-creation with citizens to inform decisions. The Belgrade Theatre is more data-driven in its approach. Diversification of the boards of cultural organisations brings in new and different voices and experiences. Coventry Cultural Place Profiler was the precursor to the West Midlands Place Profiler and is in use by cultural organisations and Coventry City Council. The Cultural Strategy Refresh is rooted in data and consultation from stakeholders.
	Cultural thinking influences the management of the physical environment.	<p>The Public Realm in the city centre has been enhanced and now includes public art as standard. Street Art is now a feature within Coventry City Centre.</p> <p>Heritage spaces within the city have been refurbished and redeveloped.</p> <p>Increased use of green spaces for cultural events; for example, expansion of the Council's Bands in the Park Scheme which includes more green spaces in 2023 than was the case before the UK CoC 2021.</p>
No. of proof of concept projects.	Examples include: <ul style="list-style-type: none"> The relationship between the West Midlands Police and the Trust for the policing of a cultural major event. Faith, produced by the Royal Shakespeare Company and the Trust, which brought together different faith groups through extensive consultation. Reform the Norm which focussed on giving a voice to neuro-divergent artists. The overall Caring City programme strand which embedded cultural producers in third-sector organisations. 	

OUTCOME	OUTCOME INDICATOR	ACHIEVED/NARRATIVE
	No. of What Works Centres using the data from Coventry in research/decision making.	Evidence from the UK CoC 2021 has been the basis of a Warwick UK Cities of Culture Project Future Trends paper on wellbeing. This was written by the What Works Centre for Wellbeing following a rapid evidence review. Members of the Core Monitoring & Evaluation Team also sat on the Advisory Consultation Group for the What Works Centre for Wellbeing Rapid Review into the use of WEMWBS, bringing experience and data from Coventry.
Cultural programming is environmentally responsible and promotes environmental awareness.	Examples of environmentally aware initiatives and policies from the UK CoC 2021.	The Trust's Green Code was used throughout the UK CoC 2021 year by the production team within the Trust and with partners. Research from Coventry University shows that there were concerns expressed that the Green Code had not been sufficiently embedded within the wider operations of the Trust.
The city makes and develops creative cultural and civic uses of 5G and immersive technologies.	Examples of cultural use for 5G in the city.	Our Wilder Family, at the time of performance, was the UK's longest drone show and highlighted the beauty of the nature that is all around us. It featured the City Voices writing programme. School children from across the city featured prominently and the score was created in collaboration with local communities. Utilising 5G technology for the broadcast, the drone show was viewed by over 50,000 people online within 7 days of the event, in addition to the 27,700 who watched the experience live in War Memorial Park. Coventry University led a 5G accelerator project with the cultural sector from the city including the Belgrade Theatre, Culture Coventry, Talking Birds, Open Theatre, MotoFest, Shoot Festival, Motionhouse, and Imagineer.
	Examples of civic use for 5G in the city.	There is a lack of evidence of evidence to determine progress against this outcome indicator.
	Immersive and digital technologies deliver an increase in representative participation.	While there is no evidence of an increase in representative participation, the Trust did provide access to a freephone telephone number to allow community members to engage with online meetings. A Digital Needs Assessment was undertaken which was then used to provide communities with the digital means to engage with the programme, and training to increase digital skills.
	Participatory rates of regional use and engagement with immersive technologies developed by Coventry.	There is a lack of evidence of evidence to determine progress against this outcome indicator.



APPENDIX 5 – TIMELINE OF PUBLISHED REPORTS AND RESEARCH

PROGRESS REPORT 1



MAY 2020

PROGRESS REPORT 2



SEP 2020

PROGRESS REPORT 3



NOV 2020

PROGRESS REPORT 4



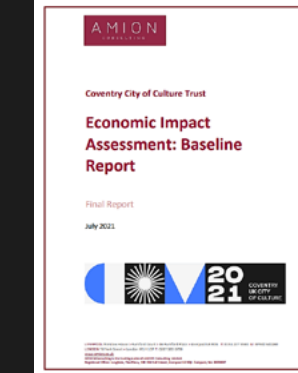
MAR 2021

PROGRESS REPORT 5



JUN 2021

ECONOMIC IMPACT ASSESSMENT: BASELINE REPORT



JUL 2021

ARTS & HOMELESSNESS IN COVENTRY



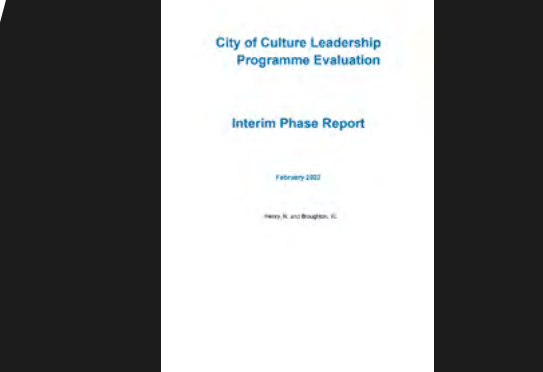
AUG 2022

WARWICK UK CITIES OF CULTURE PROJECT: TOWARDS A RESEARCH - INFORMED APPROACH



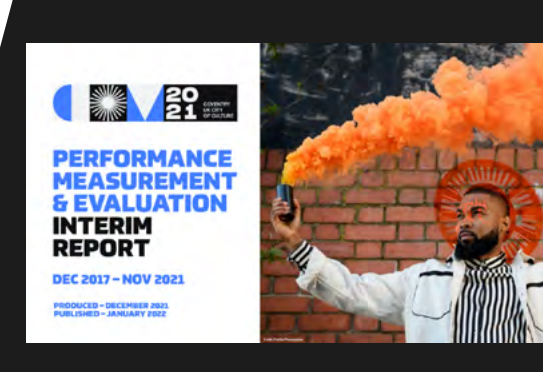
JUN 2022

CITY OF CULTURE LEADERSHIP PROGRAMME EVALUATION - INTERIM PHASE REPORT



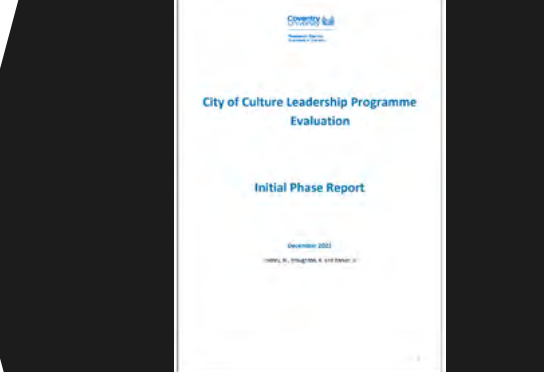
FEB 2022

INTERIM REPORT



JAN 2022

CITY OF CULTURE LEADERSHIP PROGRAMME EVALUATION - INITIAL PHASE REPORT



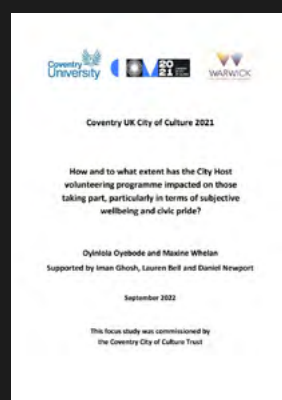
DEC 2021

PROGRESS REPORT 6



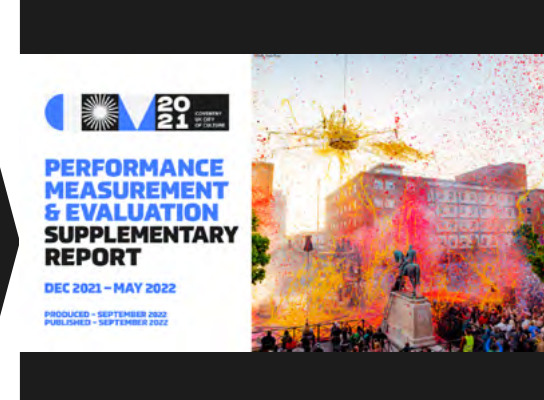
OCT 2021

FOCUS STUDY: VOLUNTEERING, WELLBEING AND CIVIC PRIDE



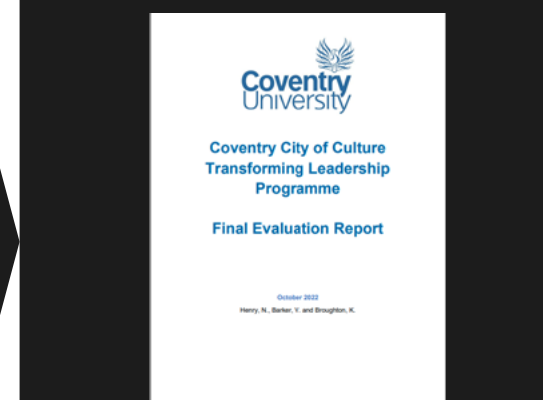
SEP 2022

SUPPLEMENTARY REPORT



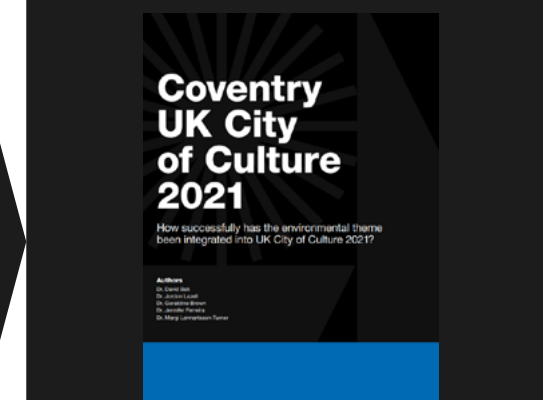
SEP 2022

CITY OF CULTURE LEADERSHIP PROGRAMME EVALUATION - FINAL EVALUATION REPORT



OCT 2022

FOCUS STUDY: INTEGRATING THE ENVIRONMENT



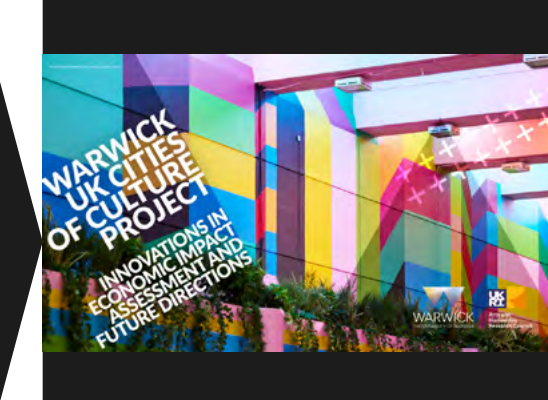
NOV 2022

FOCUS STUDY: CIVIC, CULTURAL AND BUSINESS PARTNERSHIPS



DEC 2022

INNOVATIONS IN ECONOMIC IMPACT ASSESSMENT AND FUTURE DIRECTIONS



DEC 2022



SOCIAL VALUE CREATION AND MEASUREMENT IN THE CULTURAL SECTOR



DEC 2022

REASONS TO CO-CREATE



DEC 2022

ADDRESSING CULTURAL AND OTHER INEQUALITIES AT SCALE: ART FOR THE MANY NOT THE FEW



DEC 2022

MAXIMISING AND MEASURING THE VALUE OF HERITAGE



DEC 2022

MEASURING THE IMPACT OF ARTS & CULTURE ON WELLBEING



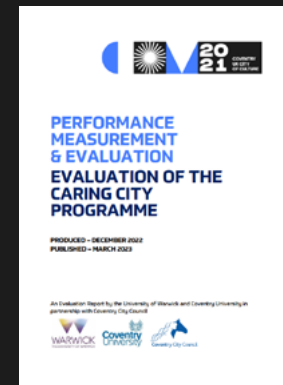
DEC 2022

BUILDING TRUST IN POLICING THROUGH ARTS COLLABORATION



DEC 2022

EVALUATION OF THE CARING CITY PROGRAMME



MAR 2023

POLICING, CULTURE & COMMUNITY, WEST MIDLANDS POLICE AS CITY OF CULTURE PARTNERS



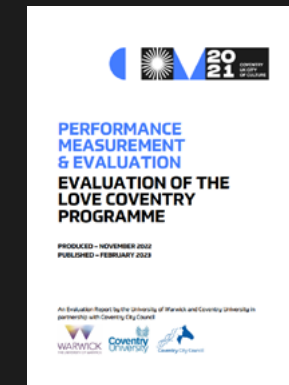
MAR 2023

KEY CITIES: CULTURE AND PLACE IN BRITAIN



FEB 2023

EVALUATION OF THE LOVE COVENTRY PROGRAMME



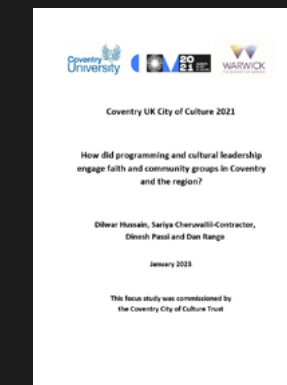
FEB 2023

EVALUATION OF THE GREEN FUTURES PROGRAMME



JAN 2023

FOCUS STUDY: FAITH AND CULTURE



JAN 2023

BROADCAST EVALUATION PRODUCED BY MTM



MAR 2023

ESTIMATED AUDIENCE ENGAGEMENT FOR COVENTRY 2021



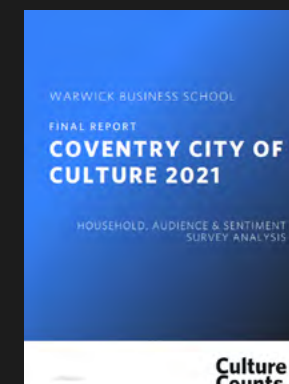
MAR 2023

THE SOCIAL IMPACT OF COVENTRY UK CITY OF CULTURE 2021



APR 2023

COVENTRY CITY OF CULTURE 2021: HOUSEHOLD, AUDIENCE AND SENTIMENT SURVEY ANALYSIS



JUL 2023

COVENTRY UK CITY OF CULTURE FINAL EVALUATION REPORT



OCT 2023

COVENTRY UK CITY OF CULTURE 2021 ECONOMIC IMPACT ASSESSMENT



OCT 2023

ENDNOTES

¹ Department for Digital, Culture, Media & Sport (2017) *Competition launches to find UK City of Culture 2021*, Available at: <https://www.gov.uk/government/news/competition-launches-to-find-uk-city-of-culture-2021> (Accessed: 16 March 2023).

² In policy documents, the DCMS acknowledge that the UK City of Culture programme is inspired by Liverpool's time as the European Capital of Culture in 2008 and to an extent Glasgow's time as European City of Culture in 1990 (the European City of Culture programme established in 1983 evolved into the European Capital of Culture in 1999).

Department for Digital, Culture, Media and Sport (2015) *2010 to 2015 government policy: arts and culture*, Available at: <https://www.gov.uk/government/publications/2010-to-2015-government-policy-arts-and-culture/2010-to-2015-government-policy-arts-and-culture> (Accessed: 16 March 2023).

and

Department for Digital, Culture, Media and Sport (2015) *UK City of Culture consultation*, Available at: <https://www.gov.uk/government/consultations/uk-city-of-culture-consultation> (Accessed: 16 March 2023).

³ Prior to the cabinet reshuffle in February 2023, the DCMS was previously known as the Department for Digital, Culture, Media and Sport. Following the reshuffle, the responsibility for digital moved to the newly formed Department for Science, Innovation and Technology.

⁴ Neelands, J., Hodgson, J., Scott, M., Kaszynska, P. and Dixon, A. (2022) *Warwick UK Cities of Culture Project: Towards a Research-Informed Approach Review*, Coventry: University of Warwick/AHRC. Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/Towards-a-research-informed-approach.pdf> (Accessed: 29 October 2023).

⁵ Department for Digital, Culture, Media & Sport (2022) *Bradford crowned UK City of Culture 2025*, Available at: <https://www.gov.uk/government/news/bradford-crowned-uk-city-of-culture-2025> (Accessed: 16 March 2023).

⁶ Richens, F. (Arts Professional) (2015) *DCMS gives go-ahead to UK City of Culture 2021*, Available at: <https://www.artsprofessional.co.uk/news/dcms-gives-go-ahead-uk-city-culture-2021> (Accessed: 16 March 2023).

⁷ Coventry City Council (2015) *Agenda and Minutes of Coventry City Council's Full Council Meeting 14/07/2015*, Available at: <https://edemocracy.coventry.gov.uk/ieListDocuments.aspx?CId=130&MID=10697#A115395> (Accessed: 16 March 2023).

⁸ Coventry City Council (2015) *Agenda and Minutes of Coventry City Council's Full Council Meeting 08/09/2015*, Available at: <https://edemocracy.coventry.gov.uk/ieListDocuments.aspx?CId=130&MID=10698> (Accessed: 16 March 2023).

⁹ Coventry City Council (2015) *Public Report: Appointments of the City Council – Coventry City of Culture Trust*, Available at: <https://edemocracy.coventry.gov.uk/documents/s25200/Appointments%20of%20the%20City%20Council%20-%20Coventry%20City%20of%20Culture%20Trust.pdf> (Accessed: 16 March 2023).

¹⁰ Coventry City of Culture Trust (2017) *Coventry UK City of Culture 2021 Final Bid Submission*, Coventry: Coventry City of Culture Trust. While the full bid document is not available for commercial reasons, a redacted version can be downloaded from The National Archives here: <https://discovery.nationalarchives.gov.uk/details/r/b43b4b2373e84c0f91f97eb69282f111> (Accessed: 16 March 2023).

¹¹ Department for Digital, Culture, Media & Sport (2017) *Competition launches to find UK City of Culture 2021*, Available at: <https://www.gov.uk/government/news/competition-launches-to-find-uk-city-of-culture-2021> (Accessed: 16 March 2023).

¹² Department for Digital, Culture, Media & Sport (2017) *Eleven areas bid to be UK City of Culture 2021*, Available at: <https://www.gov.uk/government/news/eleven-areas-bid-to-be-uk-city-of-culture-2021> (Accessed: 16 March 2023).

¹³ A full timetable for the UK CoC 2021 competition is outlined in Table 1 in the *Guidance for Bidding Cities*, available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/582972/UKCITYOFCULTURE2021guidance.pdf (Accessed: 16 March 2023).

¹⁴ Department for Digital, Culture, Media & Sport (2017) *Five towns and cities shortlisted for UK City of Culture 2021*, Available at: <https://www.gov.uk/government/news/five-towns-and-cities-shortlisted-for-uk-city-of-culture-2021> (Accessed: 16 March 2023).

¹⁵ The panel was chaired by Sir Phil Redmond CBE, who also chaired the Independent Advisory Panel that awarded the title to Derry-Londonderry in 2013 and Hull for 2017. A full list of panel members is available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/629026/Panel_Biographies_UK_City_of_Culture_2021.pdf (Accessed: 16 March 2023).

¹⁶ Coventry City of Culture Trust (2017) *Coventry UK City of Culture 2021 Final Bid Submission*, Coventry: Coventry City of Culture Trust. While the full bid document is not available for commercial reasons, a redacted version can be downloaded from The National Archives here: <https://discovery.nationalarchives.gov.uk/details/r/b43b4b2373e84c0f91f97eb69282f111> (Accessed: 16 March 2023).

¹⁷ UK Government (2017) *Coventry to host UK City of Culture 2021*, Available at: <https://www.gov.uk/government/news/coventry-to-host-uk-city-of-culture-2021> (Accessed: 16 March 2023).

¹⁸ Point 1.2 in: National Audit Office (2023) *Funding of Coventry City of Culture Trust*, Available at: <https://www.nao.org.uk/reports/funding-of-coventry-city-of-culture-trust/> (Accessed: 18 July 2023).

¹⁹ Insider Media (2018) *Coventry City of Culture Team Makes Olympic Signing*, Available at: <https://www.insidermedia.com/news/midlands/coventry-city-of-culture-team-makes-olympic-signing> (Accessed: 18 July 2023).

²⁰ Insider Media (2018) *City of Culture Team Appoint New Chief Executive*, Available at: <https://www.insidermedia.com/news/midlands/city-of-culture-team-appoint-new-chief-executive> (Accessed: 18 July 2023).

²¹ The diversity of Trustees was monitored throughout the programme. To be more reflective and representative of the city, a recruitment drive for new trustees was launched in late 2020 which saw the board becoming more diverse.

²² Armstrong Watson LLP (2023) Coventry City of Culture Trust (In Administration) Joint Administrators' Statement of Proposals, Available at <https://find-and-update.company-information.service.gov.uk/company/09808960/filing-history> (Accessed: 14 June 2023).

²³ National Audit Office (2023) *Funding of Coventry City of Culture Trust*, Available at: <https://www.nao.org.uk/reports/funding-of-coventry-city-of-culture-trust/> (Accessed: 18 July 2023).

²⁴ Coventry City Council (2020) *City of Culture 2021 - City Readiness (25/11/2020)*, Available at: <https://edemocracy.coventry.gov.uk/mgAi.aspx?ID=32548> (Accessed: 16 March 2023).

²⁵ The majority of quotes within this report are from interviews with key stakeholders and as such are presented anonymously, where the quote is in the public domain the individual is named alongside the appropriate reference.

Coventry City of Culture Trust (2020) *Moving With Joy, Heart and Conscience*, Originally available at: <https://coventry2021.co.uk/blogs/moving-with-joy-heart-and-conscience-chenine-bhathena-blog/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20200809044420/https://coventry2021.co.uk/blogs/moving-with-joy-heart-and-conscience-chenine-bhathena-blog/> (Accessed: 12 June 2023)

²⁶ Within the UK CoC 2021 'Coventry Model', co-creation refers to the engagement and participation by residents in the design and delivery of a project or event.

²⁷ The Trust hosted a conference on 26th May 2022 to explore the community focussed co-creation model. A series of panels, workshops and roundtables reflected on the year of culture to identify tips and look at the many ways Coventry experimented with co-creation, including how it was public-facing, collaborative, part of a large-scale programme, and undertaken at a time of global pandemic. Presentations and highlights from the conference on co-creation were available on the Coventry 2021 website. The conference had 173 attendees representing a wide spectrum of individuals and organisations (e.g., independent artists, community groups, local authorities, and major cultural organisations).

²⁸ Munro, A. (Institute of Health Equity) (2020) *Coventry – A Marmot City*, London: Institute of Health Equity.

²⁹ Marmot, M., Goldblatt, P. and Allen, J. (2010) *Fair Society, Healthy Lives (The Marmot Review)*, London: Institute of Health Equity.

³⁰ Proportionate universalism is the resourcing and delivering of universal services at a scale and intensity proportionate to the degree of need. Services are therefore universally available, not only for the most disadvantaged, and are able to respond to the level of presenting need. Within Coventry UK CoC 2021, the programme was designed in a way in which the outputs could be enjoyed by all if desired; the co-creation activities within the programme were open to all but had an emphasis on target groups.

³¹ The Joint Strategic Needs Assessment (JSNA) brings together evidence about the health and wellbeing of the citizens of Coventry, to help leaders across health and care understand and work together to improve the health and wellbeing of the people of Coventry. Health is more than the healthcare system: it is not just about NHS hospitals, doctors or nurses. Instead, health is about people's lives. Indeed, people's health is determined by their social circumstances, such as:

- their communities; for example, whether they have access to a good network of family and friends;
- their prospects; such as whether they have access to good jobs and education; and
- their environment; such as whether they live in a good neighbourhood with access to green spaces.

These social circumstances determine people's health and wellbeing, and therefore, are known as social determinants of health.

This JSNA contains a full range of evidence to provide decision-makers with an understanding of local people and communities. It contains a lot of numbers and statistics, because these are essential to show the trends of how things have changed, as well as comparisons with other places. However, because health is about people, this JSNA also contains a lot of evidence from local people and local community groups.

Local authorities have a duty to produce a Joint Strategic Needs Assessment under The Health and Social Care Act of 2012.

³² The same geographic areas were used for reporting data from the Sentiments Surveys.

³³ An evaluation of the Caring City programme was completed in 2023 and details the programme's impacts on beneficiaries as well as the associated challenges and learnings generated by the programme. Core Monitoring and Evaluation Group (2023) *Evaluation of the Caring City Programme*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/Final-Coventry-UK-City-of-Culture-2021-Evaluation-of-Caring-City.pdf> (Accessed: 29 October 2023).

³⁴ An evaluation of the Love Coventry programme was completed in 2023 and details the programme's impacts on communities as well as the associated challenges and learnings generated by the programme. Core Monitoring and Evaluation Group (2023) *Evaluation of the Love Coventry Programme*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/love-coventry-programme-evaluation.pdf> (Accessed: 29 October 2023).

³⁵ An evaluation of the Green Futures programme was completed in 2022 and details the programme's impacts on communities and audiences as well as the associated challenges and learnings generated by the programme. Core Monitoring and Evaluation Group (2023) *Evaluation of the Green Futures Programme*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/Coventry-UK-City-of-Culture-2021-Evaluation-of-Green-Futures.pdf> (Accessed: 29 October 2023).

³⁶ BBC (2023) *Coventry City of Culture Trust calls in administrators*, Available at: <https://www.bbc.co.uk/news/uk-england-coventry-warwickshire-64797580> (Accessed: 16 March 2023)

³⁷ Coventry City Council (2023) *Briefing note (29th March 2023)*, Available at: <https://edemocracy.coventry.gov.uk/documents/s56431/Briefing%20note%20-%20Background%20to%20CoCT%20Loan%20Decision.pdf> (Accessed: 18 July 2023).

³⁸ BBC (2023) *Coventry City of Culture Trust's finances probed by watchdog*, Available at: <https://www.bbc.co.uk/news/uk-england-coventry-warwickshire-64771774> (Accessed: 18 July 2023).

³⁹ BBC News (2023) *Culture trust to be examined by financial watchdog*, Available at: <https://www.bbc.co.uk/news/articles/cyd6573mznp0> (Accessed: 29 October 2023).

⁴⁰ National Audit Office (2023) *Funding of Coventry City of Culture Trust*, Available at: <https://www.nao.org.uk/reports/funding-of-coventry-city-of-culture-trust/> (Accessed: 18 July 2023).

⁴¹ Details of the Trust not attending subsequent Council Scrutiny Meetings were reported on by the BBC. BBC (2023) *Culture trust shuns second scrutiny meeting*, Available at: <https://www.bbc.co.uk/news/articles/cyrpp2rdjx7o> (Accessed: 18 July 2023).

⁴² National Audit Office (2023) *Funding of Coventry City of Culture Trust*, Available at: <https://www.nao.org.uk/reports/funding-of-coventry-city-of-culture-trust/> (Accessed: 18 July 2023).

⁴³ At the Census Day in March 2021, the population of Coventry was 345,300.

⁴⁴ Belgrade Theatre (2022) *Theatre-in-Education (TiE)*, Available at: <https://www.belgrade.co.uk/theatre-in-education-tie/> (Accessed: 16 March 2023).

⁴⁵ Rüdig, W. (2010) 'Green Party Politics Around the World', *Environment: Science and Policy for Sustainable Development*, 33(8), pp. 6-31.

⁴⁶ A Marmot City is a city with high levels of health inequalities, which are being tackled through in-depth multi-agency partnership working using the Marmot Principles identified in the Marmot Review, Fair Society, Health Lives.

⁴⁷ Coventry City Council (2017) *Coventry Cultural Strategy 2017-2027*, Coventry: Coventry City Council.

⁴⁸ Data from the 2021 Census, correct at the time of writing. Office for National Statistics (2023) *How life has changed in Coventry: Census 2021*, Available at: <https://www.ons.gov.uk/visualisations/censusareachanges/E08000026/> (Accessed: 16 March 2023).

⁴⁹ Office for National Statistics (2022) *Overview of the UK population: 2020*, Available at: <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/articles/overviewoftheukpopulation/2020> (Accessed: 16 March 2023).

⁵⁰ Data from the 2021 Census, correct at the time of writing. Office for National Statistics (2023) *How life has changed in Coventry: Census 2021*, Available at: <https://www.ons.gov.uk/visualisations/censusareachanges/E08000026/> (Accessed: 16 March 2023).

⁵¹ There are 67,015 students enrolled at either Coventry University or the University of Warwick, based on mode of study. It is estimated that 40–45,000 are living within the city, of which 10–15,000 are overseas students. Higher Education Statistics Agency (2023) *Who's studying in HE?* Available at: <https://www.hesa.ac.uk/data-and-analysis/students/whos-in-he> (Accessed: 16 March 2023).

⁵² AMION Consulting Limited (2021) *Coventry City of Culture Trust Economic Impact Assessment: Baseline Report (July 2021)*, Liverpool: AMION Consulting Limited.

⁵³ Data from the 2021 Census, correct at the time of writing. Office for National Statistics (2023) *How life has changed in Coventry: Census 2021*, Available at: <https://www.ons.gov.uk/visualisations/censusareachanges/E08000026/> (Accessed: 16 March 2023).

⁵⁴ UK Government (2022) *Population of England and Wales*, Available at: <https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/national-and-regional-populations/population-of-england-and-wales/latest> (Accessed: 16th March 2023).

⁵⁵ Coventry City Council (2019) *Coventry Joint Strategic Needs Assessment: Coventry Citywide Profile 2019*, Coventry: Coventry City Council.

⁵⁶ Data from the 2021 Census, correct at the time of writing. Office for National Statistics (2023) *How life has changed in Coventry: Census 2021*, Available at: <https://www.ons.gov.uk/visualisations/censusareachanges/E08000026/> (Accessed: 16 March 2023).

⁵⁷ Coventry City Council (2019) *Coventry Joint Strategic Needs Assessment: Coventry Citywide Profile 2019*, Coventry: Coventry City Council.

⁵⁸ Recognising that faith is important to the citizens of Coventry, in March 2023 Coventry City Council and faith groups from across the city signed up to a Faith Compact. The Faith Compact is a joint commitment between faith communities and the local authority to a set of principles that guide engagement, aiming to improve collaborative partnerships, and to promote open, practical working at all levels. Coventry City Council (2023) *Working with faith communities*, Available at: <https://www.coventry.gov.uk/news/article/4584/working-with-faith-communities> (Accessed: 20 April 2023).

⁵⁹ Data from the 2021 Census, correct at the time of writing. Office for National Statistics (2023) *How life has changed in Coventry: Census 2021*, Available at: <https://www.ons.gov.uk/visualisations/censusareachanges/E08000026/> (Accessed: 16 March 2023).

⁶⁰ City of Sanctuary UK (2023) *Coventry City of Sanctuary*, Available at: <https://coventry.cityofsanctuary.org> (Accessed: 16 March 2023).

⁶¹ Figures here have been provided by Coventry City Council.

⁶² AMION Consulting Limited (2021) *Coventry City of Culture Trust Economic Impact Assessment: Baseline Report (July 2021)*, Liverpool: AMION Consulting Limited.

⁶³ Coventry City Council (2022) *About Coventry*, Available at: <https://www.coventry.gov.uk/facts-coventry/coventry-72> (Accessed: 16 March 2023)

⁶⁴ Coventry City Council (2022) *About Coventry*, Available at: <https://www.coventry.gov.uk/facts-coventry/coventry-72> (Accessed: 16 March 2023)

⁶⁵ UK Government (2019) *National statistics - English indices of deprivation 2019*, Available at: <https://www.gov.uk/government/statistics/english-indices-of-deprivation-2019> (Accessed: 16 March 2023).

⁶⁶ Centre for Cities (2023) *Cities Data Tool - Coventry*, Available at: <https://www.centreforcities.org/data/cost-of-living-tracker/> (Accessed: 15 May 2023).

⁶⁷ There was a slight dip for the 2021/22 period when further support was given by the Government as a response to the COVID-19 pandemic; however figures increased once the intervention was concluded. The Trussell Trust (2023) *The Trussell Trust End of Year Stats*, Available at: <https://www.trusselltrust.org/news-and-blog/latest-stats/end-year-stats/#adults> (Accessed: 16 March 2023).

⁶⁸ Coventry City of Culture Trust (2017) *Coventry UK City of Culture 2021 Final Bid Submission*, Coventry: Coventry City of Culture Trust. While the full bid document is not available for commercial reasons, a redacted version can be downloaded from The National Archives here: <https://discovery.nationalarchives.gov.uk/details/r/b43b4b2373e84c0f91f97eb69282f11> (Accessed: 16th March 2023).

⁶⁹ Office for National Statistics (2021) *Dataset – Life expectancy estimates, all ages, UK*, London: Office for National Statistics.

⁷⁰ A Marmot City is a city with high levels of health inequalities, which are being tackled through in-depth multi-agency partnership working using the Marmot Principles identified in the Marmot Review, Fair Society, Health Lives.

⁷¹ Munro, A. (Institute of Health Equity) (2020) *Coventry – A Marmot City*, London: Institute of Health Equity.

⁷² Faherty, G. and Gaulton, L. (2016) 'Working together to reduce health inequalities in the Marmot City of Coventry', *Primary Health Care*, 27(2), pp. 26-29.

⁷³ Faherty, G. and Gaulton, L. (2016) 'Working together to reduce health inequalities in the Marmot City of Coventry', *Primary Health Care*, 27(2), pp. 26-29.

⁷⁴ University of Warwick, (2020) *About WEMWBS*, Available at: <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/about/> (Accessed: 16 March 2023)

⁷⁵ M·E·L Research (2022) *Coventry Household Surveys Residents' Survey 2022 – Summary Report (November 2022)*, Birmingham: M·E·L Research.

⁷⁶ Office for National Statistics (2023) *Dataset – Personal Wellbeing in the UK – March 2022*, London: Office for National Statistics.

⁷⁷ The 10-year Cultural Strategy was drawn up to help Coventry become a culturally attractive, vibrant, and prosperous city for everyone who lives, works, visits, and studies in the city. The strategy sought to make Coventry a leading city of culture in modern Britain and help bring about future economic success and improved quality of life for residents. The strategy was developed in consultation with citizens and the local cultural sector.

⁷⁸ Coventry City Council (2017) *Coventry Cultural Strategy 2017-2027*, Coventry: Coventry City Council.

⁷⁹ NPO data is available through Arts Council England.

⁸⁰ The Litten Tree reopened under a temporary reprieve in May 2023. The building, along with others in the area, will eventually be demolished to make way for the City Centre South development.

⁸¹ Coventry City Council (2014) *Council Plan 2013/14 End of Year Performance Report*, Coventry: Coventry City Council.

⁸² Evans, G. and Willcocks, G. (2022) *Warwick UK Cities of Culture Project, Future Trends Paper 5: Maximising and Measuring the Value of Heritage in Place*, Coventry: University of Warwick/AHRC. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_5-maximising_and_measuring_the_value_of_heritage_in_place_web.pdf (Accessed 29 October 2023).

⁸³ Following on from the UK CoC 2021 year, Charterhouse reopened after a long period of redevelopment. Charterhouse is a grade I listed building on London Road and forms the central element of the Charterhouse Heritage Park.

⁸⁴ Royal Society of Arts (2016) *Heritage Index 2016*, Available at: <https://www.thersa.org/blog/2016/11/heritage-index-2016> (Accessed: 18 March 2023).

⁸⁵ As a result of the pandemic, Godiva Festival and MotoFest have missed years due to social distancing restrictions needing to be in place.

⁸⁶ UK Government (2020) *Taking Part: statistical releases*, Available at: <https://www.gov.uk/government/collections/sat--2> (Accessed: 16 March 2023).

⁸⁷ The Taking Part survey was the DCMS's key survey for understanding participation with sectors within their remit for many years. The emergence of the COVID-19 pandemic was a barrier to face-to-face fieldwork across the 2020/21 period and therefore caused an unavoidable break in the survey time series. Following a review of the survey, a new DCMS Participation Survey was launched in October 2021 with a revised methodology and scope.

⁸⁸ Data from the Coventry Household Survey 2018. Data is for publicly funded arts and culture activity which excludes cinema, pubs, clubs, and bars. The figure presented is just for cultural participation with activities within Coventry.

⁸⁹ Middle Layer Super Output Areas (MSOA) are a geographic hierarchy designed to improve the reporting of small area statistics in England and Wales. Middle Layer Super Output Areas are built from groups of contiguous Lower Layer Super Output Areas. The minimum population is 5,000 and the mean is 7,200. Within Coventry there are 42 MSOAs, each representing a different neighbourhood in the city.

⁹⁰ Data from Audience Finder which is operated by The Audience Agency and available here: <https://www.audienceanswers.org/login> (Accessed: 16 March 2023).

⁹¹ AMION Consulting Limited (2021) *Coventry City of Culture Trust Economic Impact Assessment: Baseline Report (July 2021)*, Liverpool: AMION Consulting Limited.

⁹² World Health Organization (2023) *Statement on the fifteenth meeting of the IHR (2005) Emergency Committee on the COVID-19 pandemic*, Available at: [https://www.who.int/news/item/05-05-2023-statement-on-the-fifteenth-meeting-of-the-international-health-regulations-\(2005\)-emergency-committee-regarding-the-coronavirus-disease-\(covid-19\)-pandemic](https://www.who.int/news/item/05-05-2023-statement-on-the-fifteenth-meeting-of-the-international-health-regulations-(2005)-emergency-committee-regarding-the-coronavirus-disease-(covid-19)-pandemic) (Accessed: 15 May 2023).

⁹³ Data correct as of 16th March 2023. Data from the UK Government's Coronavirus (COVID-19) in the UK dashboard (<https://coronavirus.data.gov.uk>).

⁹⁴ Data correct as of 16th March 2023. Data from the UK Government's Coronavirus (COVID-19) in the UK dashboard (<https://coronavirus.data.gov.uk>).

⁹⁵ Analysis of the Household Survey in relation to the UK CoC 2021 can be found in the Appendices within this report and subsequent Annex documents.

⁹⁶ Coventry City of Culture Trust (2020) *Coventry City of Culture Trust Coronavirus Statement*, Originally available at: <https://coventry2021.co.uk/news/coventry-city-of-culture-trust-coronavirus-statement/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20220203080704/https://coventry2021.co.uk/news/coventry-city-of-culture-trust-coronavirus-statement/> (Accessed: 12 June 2023).

⁹⁷ The Trust pledged £140k funding (Including £60k to form the 2021 Resilience Fund administered by the Heart of England Community Foundation) to support the local arts sector with creative ideas, initiatives, and projects during lockdown and to ensure they could continue to operate and function. Although £140k was pledged, the Trust has supported the local creative and cultural sector with funding and support to an approximate value of £300k. This includes organisational development grants, which were given to a number of local companies to allow them to continue planning for 2021, to allow staff to be retained as opposed to being furloughed, and for organisations to undertake fundraising/development activities. These figures were supplied by the Trust in September 2020 and featured in Progress Report 2.

⁹⁸ During 2019, events related to the UK CoC 2021 did take place; however these were small-scale events designed to maintain interest generated during the bidding process for the UK CoC 2021 year. These events were not designed to be test events for testing the ticketing and event operations procedures.

⁹⁹ Culture, Place and Policy Institute, University of Hull (2021) *Cultural Transformations: The Impacts of Hull UK City of Culture 2017*, Hull: University of Hull.

¹⁰⁰ Coventry City of Culture Trust (2020) *City of Culture to Start in May 2021*, Originally available at: <https://coventry2021.co.uk/news/city-of-culture-to-start-in-may-2021/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20230326112932/https://coventry2021.co.uk/news/city-of-culture-to-start-in-may-2021/> (Accessed: 12 June 2023).

¹⁰¹ Coventry City of Culture Trust (2021) *Coventry Moves Taking Place on 5 June with City of Culture Year Starting on 15 May*, Originally available at: <https://coventry2021.co.uk/news/coventry-moves-date-change/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20211016183503/https://coventry2021.co.uk/news/coventry-moves-date-change/> (Accessed: 12 June 2023)

¹⁰² Coventry City of Culture Trust (2020) *Nigel Jamieson and Justine Themen Appointed as Co-directors of Signature Event*, Originally available at: <https://coventry2021.co.uk/news/nigel-jamieson-and-justine-themen-appointed-as-co-directors-of-signature-event/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20230418172444/https://coventry2021.co.uk/news/nigel-jamieson-and-justine-themen-appointed-as-co-directors-of-signature-event/> (Accessed: 12 June 2023)

¹⁰³ Initial findings from research undertaken by The Audience Agency in June 2021 demonstrate that audiences for cultural events were proving slow to return to events and that a continuing sense of risk to health remained, causing audiences to stay away. The Audience Agency (2021) *Summer 2021 Cultural Participation Monitor*, Available at: <https://www.theaudienceagency.org/evidence/covid-19-cultural-participation-monitor/recent-key-findings-2> (Accessed: 16 March 2023).

¹⁰⁴ The Audience Agency (2023) *Recent Key Insights Spring 2023 Cultural Participation Monitor*, Available at: <https://www.theaudienceagency.org/evidence/cultural-participation-monitor/key-insights> (Accessed: 21 July 2023).

¹⁰⁵ Tobin, J. (House of Lords Library) (2020) *Covid-19: Impact on the UK cultural sector*, Available at: <https://lordslibrary.parliament.uk/covid-19-impact-on-the-uk-cultural-sector/> (Accessed: 16 March 2023).

¹⁰⁶ Institute for Government (2022) *Timeline of UK government coronavirus lockdowns and restrictions*, Available at: <https://www.instituteforgovernment.org.uk/data-visualisation/timeline-coronavirus-lockdowns> (Accessed: 16 March 2023).

¹⁰⁷ West Midlands Growth Company, Global Tourism Solutions (UK) Ltd (2021) *STEAM Report for 2016-2021: Coventry*, Birmingham: West Midlands Growth Company, Global Tourism Solutions (UK) Ltd.

¹⁰⁸ Footfall data is collected by Coventry City Council. Data is provided to the City Council from Place Informatics who are contracted to understand how visitors use the city centre by collecting key metrics including visitor origins, footfall and movement, behavioural insights, and visitor demographics.

¹⁰⁹ Footfall data for Coventry City Centre can be found on the Coventry City Council website. Available at: <https://www.coventry.gov.uk/facts-coventry/economy-business/4> (Accessed: 25 September 2023).

¹¹⁰ Core Monitoring and Evaluation Group (2023) *Evaluation of the Green Futures Programme*, Available at: <https://coventry21evaluation.info/evaluation-of-the-green-futures-programme/> (Accessed: 16 March 2023).

¹¹¹ A flavour of some of the research around the UK CoC 2021 can be accessed on the dedicated monitoring and evaluation website, Available at: <https://coventry21evaluation.info> (Accessed: 16 March 2023).

¹¹² UK Government (2022) *HM Treasury: The Green Book - Central Government Guidance on Appraisal and Evaluation*, Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1063330/Green_Book_2022.pdf (Accessed: 16 March 2023).

¹¹³ UK Government (2022) *HM Treasury: The Magenta Book - Central Government Guidance on Evaluation*, Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/879438/HMT_Magenta_Book.pdf (Accessed: 16 March 2023).

¹¹⁴ Core Monitoring and Evaluation Group (2020) *Performance Measurement and Evaluation Strategy (V2: 01/20)*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2022/06/city-of-culture-pme-strategy-jan20.pdf> (Accessed: 16 March 2023).

¹¹⁵ The framing of this model can be exemplified in: Beer, H. A., and Micheli, P. (2018). Advancing performance measurement theory by focusing on subjects: Lessons from the measurement of social value. *International journal of management reviews*, 20(3), 755-771.

¹¹⁶ The Coventry Cultural Place Profiler is available at: <https://coventry.culturalplaceprofiler.co.uk> (Accessed: 16 March 2023). Development of the Place Profiler was possible due to funding from Arts Council England.

¹¹⁷ As you dive into more granular levels of the data, the sample size for each geographic area gets smaller. Hence the confidence level increases against the population size.

¹¹⁸ Henry, N., Kaszynska, P. and Russell, G. (2022) *Warwick UK Cities of Culture Project, Future Trends: Innovations in Economic Impact Assessment*, Coventry: University of Warwick/AHRC. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_1-innovations_in_economic_impact_assessment_web.pdf (Accessed 29 October 2023).

¹¹⁹ Anzel, A., Kaszynska, P. and Beer, H. A. (2022) *Warwick UK Cities of Culture Project, Future Trends: Social Value Creation and Measurement in the Cultural Sector*, Coventry: University of Warwick/AHRC. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_2-social_value_creation_and_measurement_in_the_cultural_sector_web.pdf (Accessed 29 October 2023).

¹²⁰ Henry, N., Kaszynska, P. and Russell, G. (2022) *Warwick UK Cities of Culture Project, Future Trends: Innovations in Economic Impact Assessment*, Coventry: University of Warwick/AHRC. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_1-innovations_in_economic_impact_assessment_web.pdf (Accessed 29 October 2023).

¹²¹ The Evaluators previously noted the challenges relating to specific data flows in Pages 46 and 47 of the Interim Report which was released in January 2022. The Interim Report and all other evaluation reports can be found on the [Evaluating Coventry UK City of Culture 2023](#) website.

¹²² Anzel, A., Kaszynska, P. and Beer, H. A. (2022) *Warwick UK Cities of Culture Project, Future Trends: Social Value Creation and Measurement in the Cultural Sector*, Coventry: University of Warwick/AHRC. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_2-social_value_creation_and_measurement_in_the_cultural_sector_web.pdf (Accessed 29 October 2023).

¹²³ This figure can be found in the Economic Impact Assessment for the UK CoC 2021 which is provided in Annex 5. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_2-social_value_creation_and_measurement_in_the_cultural_sector_web.pdf (Accessed 29 October 2023).

¹²⁴ National Audit Office (2023) *Funding of Coventry City of Culture Trust*, Available at: <https://www.nao.org.uk/reports/funding-of-coventry-city-of-culture-trust/> (Accessed: 18 July 2023).

¹²⁵ BBC News (2023) *Jobs lost at Coventry City of Culture Trust as it enters administration*, Available at: <https://www.bbc.co.uk/news/uk-england-coventry-warwickshire-64813042> (Accessed: 29 October 2023).

¹²⁶ Monitoring data relating to the demographic and diversity makeup of the Board of Trustees were captured at two points; September 2020 and in June 2021 following the appointment and induction of a new tranche of Trustees.

In mid- to late-2020 the need to expand the skillset and diversity of the Board of Trustees was identified; following a recruitment process seven new Trustees were appointed. The intention was to bring in new expertise and skills while also diversifying the demographic makeup of the Board so it was more reflective and representative of the city. When compared with the demographic profile of Coventry from the 2021 Census it is evident that, as of June 2021, the Board of Trustees had become more representative of the city's demographics – although areas of under-representation remained.

No post-year monitoring was undertaken by the Trust, although the evaluators are aware that throughout 2022 there was considerable change within the Board of Trustees.

¹²⁷ Data relating to the grants given by the Trust in partnership with the Heart of England Community Foundation is taken from 360 Grant Nav, a platform which makes open the data relating to grants to inform effective grant making across the country. As there is a time lag with the data available, all grants issued through the partnership of the Trust and the Community Foundation may not be listed. Due to the Trust entering administration, it was not possible to get this data directly from the Heart of England Community Foundation, therefore the open data was utilised.

Data for the Heart of England Community Foundation is available through the link below. Once the data was downloaded the following filters were applied to the grant programme field to drill down to the grants funded by the Trust – Coventry 2021, Get Ready Fund, Get Ready Fund-Coventry 2021, Road to 2021 Fund, Road to 2021 Fund-Coventry 2021. The results were then cross-referenced with previous data handed to the Evaluators from the Heart of England Community Fund and the Trust for validity. 360 Grant Nav (2023) *Heart of England Community Foundation Organisation Data*, Available at: <https://grantnav.threesixtygiving.org/search?fundingOrganization=GB-CHC-1045304> (Accessed: 16 March 2023).

¹²⁸ Heart of England Community Foundation (2021) *Grantees awarded in partnership with Coventry City of Culture.*, Available at: <https://www.heartofenglandcf.co.uk/grantees-awarded-in-partnership-with-coventry-city-of-culture/> (Accessed: 16 March 2023).

¹²⁹ Heart of England Community Foundation (2022) *Foundation and partners offer funding for LGBTQ+ communities.*, Available at: <https://www.heartofenglandcf.co.uk/foundation-and-partners-offer-funding-for-lgbtq-communities/> (Accessed: 16 March 2023).

¹³⁰ The British Council is an organisation specialising in international cultural and educational opportunities. It works in over 100 countries: promoting a wider knowledge of the United Kingdom and encouraging cultural, scientific, technological, and educational cooperation with the United Kingdom.

¹³¹ Details of some of the projects funded through the International Changemakers Bursary can be found here - Coventry City of Culture Trust (2022) *International Changemakers*, Originally available at: <https://coventry2021.co.uk/explore/international-changemakers/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20230519164201/https://coventry2021.co.uk/explore/international-changemakers/> (Accessed: 12 June 2023)

¹³² Bursary details have been taken from agreements between artists and the Trust relating to the grants.

¹³³ As part of the grant process recipients were asked to complete an evaluation form and this is where the cumulative figure of over 400 has come from.

¹³⁴ Unlimited are a sector support organisation who commission extraordinary work from disabled artists and have a mission of continuing to do so until it is common practice in the cultural sector.

¹³⁵ Details of the micro-grants are available through the Trust's website. Coventry City of Culture Trust (2021) *Reform the Norm Micro-Commissions*, Originally available at: <https://coventry2021.co.uk/explore/reform-the-norm-micro-commissions/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20230519162405/https://coventry2021.co.uk/explore/reform-the-norm-micro-commissions/> (Accessed: 12 June 2023).

¹³⁶ Due to sensitivities around commercial confidentiality, it is not possible to detail the amounts; however, based on records by the Trust the list provided is an indicator of activities that were supported.

¹³⁷ Due to the inaccuracies within some records a range has been presented here. This figure is estimated and while effort has been made by the Evaluators to verify spend against financial records, this has not always been possible. It is important to note also that while the spend identified is for an overall project that involved local artists, not all of the money would have gone to local artists.

¹³⁸ Coventry City of Culture Trust (2020) *Coventry City of Culture Trust Coronavirus Statement*, Originally available at: <https://coventry2021.co.uk/news/coventry-city-of-culture-trust-coronavirus-statement/> (Accessed: 16 March 2023), now available at: <https://web.archive.org/web/20220203080704/https://coventry2021.co.uk/news/coventry-city-of-culture-trust-coronavirus-statement/> (Accessed: 12 June 2023).

Figures in this section were provided to the Evaluators from the Trust for the preparation of Progress Report Two, which is available at: https://coventry21evaluation.info/wp-content/uploads/2023/09/2._september_2020_-_uk_coc_2021_-_progress_report_2_compressed.pdf (Accessed: 12 June 2023).

¹³⁹ The figures of 99 individuals or organisations and total of £60,000 are taken from the Heart of England Community Foundation's Annual Report for 2020/2021. Heart of England Community Fund (2021) *Annual Review 2020/2021*, Coventry: Heart of England Community Fund, Available at: <https://www.heartofenglandcf.co.uk/wp-content/uploads/2021/10/Annual-Review-FINAL-100.pdf> (Accessed: 16 March 2023).

¹⁴⁰ The £43,000 has been validated through records held by the Trust.

¹⁴¹ The Evaluators made use of financial records to calculate this figure as it was thought that these would be the most accurate. Since the publication of the Supplementary Report in September 2022 and the subsequent entering into administration for the Trust, the Evaluators have become aware that within the financial records some items were miscoded or purchase orders were not assigned, which raises questions over the full accuracy of the supplier data analysed.

¹⁴² One of the challenges of a devolved model of co-creation and production is that artists and freelancers were contracted externally (to the Trust) and so monitoring data was not collected. An example of this was the major Assembly Festival Garden activity where most shows were contracted by Assembly and therefore the Trust did not have access to those individuals in order to collect data.

¹⁴³ The Trust engaged artists and freelancers for multiple projects through a preferred suppliers list. Although it was requested that the monitoring form was only completed once it cannot be guaranteed that this was the case because concerns about anonymity mean that identifiable information cannot be linked to an individual. It was therefore not possible to mitigate for multiple completions by the same person, meaning that there is potential for double counting in these figures.

¹⁴⁴ The figure of £27,000 is based on the Trust's records of groups that were awarded a grant.

¹⁴⁵ Coventry City of Culture Trust (2020) *'Not business as usual': Coronavirus, culture and creativity in Coventry and Warwickshire*, Coventry: Coventry City of Culture Trust.

¹⁴⁶ Information supplied by the Trust in July 2022.

¹⁴⁷ The design of uniforms for the City Host volunteering programme were influenced by the designs of students from Coventry University.

DLUXE Magazine (2021) *Coventry 2021 City Host Uniforms Revealed*, Available at: <https://dluxe-magazine.co.uk/coventry/coventry-2021-city-host-uniforms-revealed/> (Accessed: 18 July 2023).

¹⁴⁸ The remaining 5% breaks down as follows, 4% were split between the wider West Midlands area or elsewhere in the UK and <1% did not provide a valid postcode when registering.

¹⁴⁹ Based on 219 valid responses, which at a 95% confidence level provides a +/- 6.13% margin of error.

¹⁵⁰ Based on 218 valid responses, which at a 95% confidence level provides a +/- 6.14% margin of error.

¹⁵¹ Armstrong Watson LLP (2023) *Coventry City of Culture Trust (In Administration) Joint Administrators' Statement of Proposals*, Available at: <https://find-and-update.company-information.service.gov.uk/company/09808960/filing-history> (Accessed: 14 June 2023).

¹⁵² The Artist's Manifesto for Access is available on the Coventry Shoot Festival website. Further, the ten sessions are available to view via the same website. Available at: <https://www.coventryshootfestival.com/access-coventry> (Accessed: 16 March 2023).

¹⁵³ Details of the micro-grants are available through the Trust's website. Coventry City of Culture Trust (2021) *Reform the Norm Micro-Commissions*, Originally available at: <https://coventry2021.co.uk/explore/reform-the-norm-micro-commissions/> (Accessed: 16 March 2023) now available at: <https://web.archive.org/web/20230519162405/https://coventry2021.co.uk/explore/reform-the-norm-micro-commissions/> (Accessed: 12 June 2023).

¹⁵⁴ The 'Critical Friends Group' was established by the Trust. It brought together a group of access customers to feed back on and help improve access provision at UK CoC 2021 events.

¹⁵⁵ The Evaluators were not provided with a programme breakdown from the Trust. The programme was managed using various 'Smartsheets' and as such there was not a single point of truth for the Evaluators to work from. Analysis of the Smartsheets being used across different sheets highlighted a number of discrepancies. As such the Evaluators had to construct a Programme Matrix from known data, including ticketing system data, printed publicity, producer-maintained records and data from partners. Following this, events were tagged against various properties such as whether they were co-created or not, and commercial or not, based on information provided by the Trust's Creative Director. This is how the figure of 77% or 64% has been calculated.

¹⁵⁶ More information relating to co-creation can be found in the Warwick UK Cities of Culture Project Future Trends paper 'Reasons to Co-create'. Kaszynska, P., Anzel, A. and Rolls, C. (2022) *Warwick UK Cities of Culture Project: Reasons to Co-Create*, Coventry: University of Warwick/AHRC. Available at: <http://wrap.warwick.ac.uk/173535/> (Accessed: 16 March 2023).

¹⁵⁷ Engagement and Consultation data was captured through the monitoring of diaries maintained by the Trust's Producing, Programming and Production teams as well as the Creative Director. This data does not include operational staff such as Marketing, Communications, Ticketing and Executive staff, just those who were most actively engaged in the planning of the programme in regard to co-creation. At the conclusion of the UK CoC 2021 up to the 30 June 2022, an estimated 16,300 hours of consultation and planning had taken place with members of Coventry's communities.

¹⁵⁸ Figures provided by the Trust through records held across the programme documentation.

¹⁵⁹ Records on school engagement were held by the Trust's Arts Education Manager and analysed against the 2022 School Census to understand the reach of education projects across the city.

¹⁶⁰ These figures do not include engagements with the public art programme within the public realm of the city. Through the final wave sentiment survey undertaken by M-E-L Research it is estimated that 145,000 citizens were aware of the public art within the city centre.

¹⁶¹ Indigo Ltd were contracted by the Evaluators to independently examine the ticketing and engagement data for the UK CoC 2021 to ensure the figures being reported were as robust as possible and to help unpick challenges faced with the ticketing data provided by the Trust. Indigo's report is available in Annex 2: Estimated Audience Engagement for Coventry 2021 <https://coventry21evaluation.info/strategy-reports/final-evaluation-report/> (Accessed 29 October 2023)

¹⁶² The figure presented here is lower than the figure previously reported in the Supplementary Report. This follows additional scrutiny and verification of final figures provided. Instances of double counting were found and subsequently removed, some events which had tickets associated with them were found to have been cancelled and therefore these tickets have been removed,

and ticketing numbers from partners in the original count included some instances of double counting which have subsequently been removed. This additional verification work has meant that, overall, the figure for tickets issued has decreased by 1% from 398,924 to 395,090.

¹⁶³ In the Supplementary Report this figure was reported as 187,772. During the verification process an additional 89 tickets were found to have been incorrectly tagged, which had caused them to be excluded from the number in the Supplementary Report. The corrected figure has been verified against the raw ticketing data.

¹⁶⁴ Ticketing data for Assembly Festival Garden for 2021 was provided by Assembly to the Trust, the figure here is taken from that raw data and has been verified.

¹⁶⁵ The 2022 Assembly Festival Garden season ran from April 2022 to September 2022, the figure reported here is for April and May 2022 only. It has not been possible for the evaluators to fully validate and verify this figure due to the Trust entering administration in February 2023 and ongoing payment/contractual issues between Assembly and the Trust removing the ability to review raw data. Data from the Trust's Sales Vs Targets internal reporting suggests in the region of 23,000 tickets for shows which commenced during the reporting period. Due to not being able to see if the performances of those shows all took place in the reporting period, the figure of 18,000 has been used. Some shows had runs which exceeded the reporting period.

¹⁶⁶ This figure has been supplied and verified by Compton Verney.

¹⁶⁷ This figure has been supplied and verified by the Belgrade Theatre.

¹⁶⁸ This figure has been supplied and verified by Warwick Arts Centre.

¹⁶⁹ The figure of 84,000 was provided by the BBC to Coventry City Council.

¹⁷⁰ In the Supplementary Report, this figure was reported as 137,000. During further review of the data provided from the Trust it was found that there were substantial instances of double counting. This mostly arose from projects such as Coventry Opens and the Wildlife Gathering where there was a mixture of ticketed and unticketed events. The figure of 97,726 reflects that these have been removed.

¹⁷¹ An independent broadcast study undertaken by MTM London has calculated that as of September 2022 there had been total views of 869,438 video views through YouTube and in excess of 6.8 million video views through Facebook. The figure of 516,119 has been calculated from unique views wherever possible, and from those engaging with a proportion of the video content. Therefore, the Evaluators are presenting a figure of approximately 7% of the total views as direct engagement with digital content.

¹⁷² Data logged through Facebook Analytics for the weekend of 5th/6th June 2021 identified 180,784 unique views of Coventry Moves content on Facebook. To eliminate any potential double counting i.e., a single user engaging on multiple devices, the final figure is only 75% of this total.

¹⁷³ Further details on ACORN can be found on the CACI website - <https://acorn.caci.co.uk/about-us/>

¹⁷⁴ Ticketing data presented here is based on tickets issued through the Trust's ticketing platform operated by The Ticket Factory and tickets issued as part of the Assembly Festival Garden season in 2021 as these are the complete sources of data which the evaluators have access to. The breakdown by ACORN category is therefore accurate to +/- 0.5% at a 95% confidence level based on the indicative number of tickets which were issued to Coventry postcodes. It is estimated that across all ticketing platforms approximately 59% of tickets were issued to Coventry postcodes.

¹⁷⁵ This breakdown of segmentation has been calculated through analysis of valid and complete postcodes collected through the booking process with the Trust's box office or Assembly Festival Gardens. Data relates to tickets issued to Coventry residents. Only postcodes that are complete and valid are used in the analysis (N: 104,728 tickets). ACORN Segmentation is provided through the Insights Team at Coventry City Council. The figures for the profile of the city have changed in this final report as the Interim and Supplementary Report made use of figures for 2019/20 and these have subsequently been updated to 2021/22 which more accurately reflect the city at the time of the UK CoC 2021 year. The figures for the ticketing breakdown are also from this data set, so what is being reported is accurate for the time of the intervention.

¹⁷⁶ In the Supplementary Report published in September 2022 the figure of 42.8% was reported for tickets issued within the lower socio-economic groups. In October 2022, the Office for National Statistics released on their Geography Portal updated postcode data relating to new housing developments completed between September 2021 and September 2022 (a period that covered the UK CoC 2021). This new data meant that postcodes which were previously unrecognised and identified as invalid were now able to be classified appropriately against the ACORN data.

¹⁷⁷ Arts Council England, Equality (2022) *Diversity & Inclusion – A Data Report*, Available at: <https://www.artscouncil.org.uk/equality-diversity-and-inclusion-data-report-2020-2021> (Accessed: 16 March 2023).

¹⁷⁸ Brook, O. and Scott, M. (2022) *Warwick UK Cities of Culture Project: Art For The Many Not The Few*, Coventry: University of Warwick/AHRC. Available at: <http://wrap.warwick.ac.uk/171829/> (Accessed: 16 March 2023).

¹⁷⁹ Key MSOAs are Little Heath, Canley & Westwood Heath, Stivichall & Finham, Radford East, Ernesford Grange & Stoke Aldermoor, Hillfields, Cheylesmore Daventry Road, Holbrooks, Bell Green, Willenhall – the ten MSOAs with lowest cultural participation in 2018.

¹⁸⁰ The report by Culture Counts is available in Annex 3: Coventry City of Culture 2021; Household, Audience and Sentiment Survey Analysis. Available at: <https://coventry21evaluation.info/strategy-reports/final-evaluation-report/> (Accessed: 29 October 2023).

¹⁸¹ Key MSOAs are Little Heath, Canley & Westwood Heath, Stivichall & Finham, Radford East, Ernesford Grange & Stoke Aldermoor, Hillfields, Cheylesmore Daventry Road, Holbrooks, Bell Green, Willenhall – the ten MSOAs with lowest cultural participation in 2018.

¹⁸² The report by Culture Counts is available in Annex 3: Coventry City of Culture 2021; Household, Audience and Sentiment Survey Analysis. Available at: <https://coventry21evaluation.info/strategy-reports/final-evaluation-report/> (Accessed: 29 October 2023).

¹⁸³ The report by Culture Counts is available in Annex 3: Coventry City of Culture 2021; Household, Audience and Sentiment Survey Analysis. Available at: <https://coventry21evaluation.info/strategy-reports/final-evaluation-report/> (Accessed: 29 October 2023).

¹⁸⁴ When looking at activity and determining what percentage of activity took place where, it is the count of events which took place which has been used rather than the count of performances which is significantly higher. As an example, Choir of Man at Assembly Festival Garden in 2021 is counted as 1 event despite there being 71 performances. This approach has been taken for three reasons. First, using the number of performances would cause a skew towards the City Centre. Second, some events are art installations or exhibitions and therefore do not have performances as such. Thirdly the approach taken by the Trust in the programming to make sure cultural activity was geographically dispersed across the city was to look at the number of events.

¹⁸⁵ The postcodes included in this analysis are based on registrations for these projects. Due to the scale of these projects and the fact they were in the homes of citizens it was not possible to verify if everyone who registered actually took part.

¹⁸⁶ Analysis has been generated by mapping the postcodes of all physical programme activity. These postcodes were then geocoded to their respective geographic boundaries including local authority, ward, and the MSOA level. Activity was then tagged to the four categories and analysis undertaken based on the total number of locations. Where a location has hosted multiple events, each location is counted based on the number of events.

¹⁸⁷ The Evaluators wish to thank MTM London for their continued support in the completion of the Broadcast Evaluation relating to the UK CoC 2021 and for giving permission to use the figures within this report.

¹⁸⁸ The full breakdown of programmes and further information relating to the broadcast programme is available here: MTM London (2023) *Coventry UK City of Culture 2021-2022 Broadcast Evaluation*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/UK-CoC-2021-Broadcast-Report.pdf> (Accessed: 29 October 2023).

¹⁸⁹ BBC TV figures are from BARB and based on 15-minute reach amongst all individuals (aged 4+). Sky TV reach is a final 28-day cumulative series average. iPlayer requests are for starts (people who click play and start watching). Figures are reported in the MTM Broadcast Evaluation report.

¹⁹⁰ Royal Television Society (2022) *RTS Midlands Awards Nominees 2022*, Available at: <https://rts.org.uk/award/rts-midlands-awards-nominees-2022> (Accessed: 16 March 2023).

¹⁹¹ Further examples may be found in the Future Trend paper on Wellbeing Measuring the Impact of Arts & Culture on Wellbeing. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_6_measuring_the_impact_of_arts_and_culture_on_wellbeing_web.pdf (Accessed: 29 October 2023).

Other examples are: World Health Organization (2019) *What is the evidence on the role of the arts in improving health and well-being? A scoping review*, Available at: <https://www.who.int/publications/i/item/what-is-the-evidence-on-the-role-of-the-arts-in-improving-health-and-well-being-a-scoping-review> (Accessed: 29 October 2023).

UK Government (2020) *Evidence summary for policy: The role of arts in improving health and wellbeing*. Available at: <https://www.gov.uk/government/publications/evidence-summary-for-policy-the-role-of-arts-in-improving-health-and-wellbeing> (Accessed: 29 October 2023).

¹⁹² M·E·L Research (2022) *Coventry Household Surveys Residents' Survey 2022 – Summary Report (November 2022)* Birmingham: M·E·L Research.

¹⁹³ This methodology does not seek to calculate the overall (S)WEMWBS results. (S)WEMWBS is calculated at the individual level and then averaged across a population, rather than being the sum of the population averages for each of the core questions. Therefore, the Population Overall Score should not be expected to match the sum of the average results and accordingly a sum of the results is not calculated.

¹⁹⁴ Further analysis of Household Survey data relating to wellbeing was undertaken by Dr Jonathan Webster a Public Health Registrar on placement at Warwick Medical School, his report is available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/Cultural-Engagement-and-Wellbeing.pdf> (Accessed: 29 October 2023).

¹⁹⁵ These surveys were carried out by the Monitoring and Data team at the Trust at the conclusion of events or projects.

¹⁹⁶ The report by Culture Counts is available in *Annex 3: Coventry City of Culture 2021; Household, Audience and Sentiment Survey Analysis*, Available at: <https://coventry21evaluation.info/strategy-reports/final-evaluation-report/> (Accessed 29 October 2023).

¹⁹⁷ The figure of £418,863 was provided by the Trust and relates to the specific project spends for the four projects within the study.

¹⁹⁸ What Works Wellbeing (2022) *How to improve wellbeing?*, Available at: <https://whatworkswellbeing.org/about-wellbeing/how-to-improve-wellbeing/> (Accessed: 16 March 2023).

¹⁹⁹ The following describes the methodology by Kantar Media who undertook the media monitoring on behalf of the Trust: *Advertising Value Equivalent (AVE) is created by the rate of placing a full-page advertisement in the publication divided by the page size to produce a cost per cm². This is then multiplied by the cm² size of the clipped article to produce the value figure that is appended to the article. For online sources AVE is an overall value for the entire site – this is worked out through a methodology which combines unique visitor data, the amount of clicks an ad on that site receives and cost per click the advertiser pays. Media Value figures were provided to the Evaluators by the Trust.*

²⁰⁰ The figure of £1,929,797 was calculated before Kantar Media were appointed during and as part of the bidding process. As the Kantar Media period only covers the period after the title was won, this figure is added to the Kantar figures.

²⁰¹ The majority of quotes within this report are from interviews with key stakeholders and as such are presented anonymously, where the quote is in the public domain the individual is named alongside the appropriate reference.

The quote from Councillor David Welsh can be found in the Arts & Homeless International Video which can be found here - <https://www.youtube.com/watch?v=5Yn5--sdZZY> (Accessed: 16 March 2023).

²⁰² Coventry City Council (2021) *Scrutiny Co-ordination Committee Briefing Note – 8th September 2021*, Available at: <https://edemocracy.coventry.gov.uk/documents/s51055/04%20Coventry%20UK%20City%20of%20Culture%202021%20-%20Impact%20and%20Legacy%20Planning.pdf> (Accessed: 12 June 2023).

²⁰³ See point 4.8 in: Armstrong Watson LLP (2023) Coventry City of Culture Trust (In Administration) Joint Administrators' Statement of Proposals, Available at: <https://find-and-update.company-information.service.gov.uk/company/09808960/filing-history> (Accessed: 14 June 2023).

²⁰⁴ Positive Youth Foundation announced this funding via LinkedIn see: https://www.linkedin.com/posts/positive-youth-foundation_thanks-to-support-from-the-paul-hamlyn-foundation-activity-7076932506595287040-pkpi?utm_source=share&utm_medium=member_desktop (Accessed: 28 September 2023).

²⁰⁵ Bek, D., Lazell, J., Brown, G., Ferreira, J. and Lennartsson-Turner, M. (2023) *Coventry UK City of Culture 2021: How successfully has the environmental theme been integrated into UK City of Culture 2021?*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/09/Coventry-City-of-Culture-Environmental-Focus-Study-Report.pdf> (Accessed: 29 October 2023).

²⁰⁶ Evans, G. and Willcocks, G. (2022) *Warwick UK Cities of Culture Project, Future Trends Paper 5: Maximising and Measuring the Value of Heritage in Place*, Coventry: University of Warwick/AHRC. Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/paper_5-maximising_and_measuring_the_value_of_heritage_in_place_web.pdf (Accessed: 29 October 2023).

²⁰⁷ Hodgson, J. and Lewis, R. (2023) *Policing, Culture and Community: West Midlands Police as City of Culture Partners*, Available at: https://coventry21evaluation.info/wp-content/uploads/2023/10/uow_copr_policing_culture_community_report_72dpi.pdf (Accessed: 29 October 2023).

²⁰⁸ Roy, V., Ashton, H., Vickery, J. and Wright, D. (2022) *Impact of the title of UK City of Culture on civic, cultural, and business partnership and the sustainability of these partnerships*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/Civic-Cultural-and-Business-Partnerships-Focus-Study-Report.pdf> (Accessed: 29 October 2023).

²⁰⁹ Destination Coventry (2023) *Record year for tourism in Coventry*, Available at: <https://destinationcoventry.co.uk/record-year-for-tourism-in-coventry/> (Accessed: 23 June 2023).

²¹⁰ Coventry City Council (2017) *Coventry Cultural Strategy 2017-2027*, Coventry: Coventry City Council.

²¹¹ Stoke-on-Trent City Council (2019) *Together We Make The City: Stoke-on-Trent - Losing the Bid but Winning with Culture*, Stoke-on-Trent: Stoke-on-Trent City Council.

²¹² BBC News (2022) Council plans to make Stoke-on-Trent a cultural destination, Available at: <https://www.bbc.co.uk/news/uk-england-stoke-staffordshire-63063307> (Accessed: 29 October 2023).

²¹³ M·E·L Research (2022) *Wave Three Sentiment Research – Coventry City of Culture 2021*, Birmingham: M·E·L Research.

²¹⁴ PET-XI (2020) *Coventry 2021 City of Culture*, Available at: <https://www.pet-xi.co.uk/services/jobseekers/coventry-2021-city-of-culture/> (Accessed: 12 June 2023).

²¹⁵ Coventry City Council (2022) *Coventry Skills Strategy*, Available at: <https://www.coventry.gov.uk/employment-support/coventry-skills-strategy/4> (Accessed: 12 June 2023).

²¹⁶ Bek, D., Lazell, J., Brown, G., Ferreira, J. and Lennartsson-Turner, M. (2023) *Coventry UK City of Culture 2021: How successfully has the environmental theme been integrated into UK City of Culture 2021?*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/09/Coventry-City-of-Culture-Environmental-Focus-Study-Report.pdf> (Accessed: 29 October 2023).

²¹⁷ This has been calculated through analysis of the location data held within the overall Programme Matrix for the UK CoC 2021 which is available as an Annex to this report.

²¹⁸ MTM London (2023) *Coventry UK City of Culture 2021-2022 Broadcast Evaluation*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/UK-CoC-2021-Broadcast-Report.pdf> (Accessed: 29 October 2023).

²¹⁹ Global Tourism Solutions (UK) Ltd (2023) *STEAM Report for 2016-2022 - Final - Coventry*, Cumbria: Global Tourism Solutions (UK) Ltd. The figures shown in the STEAM Report have not been adjusted for inflation and therefore any figures linked to previous years are historical prices and should be read as such.

²²⁰ KPMG (2023) *Evaluation of the Birmingham 2022 Commonwealth Games – Interim Evaluation Report*, Available at: <https://www.gov.uk/government/publications/evaluation-of-the-birmingham-2022-commonwealth-games-interim-evaluation-report> (Accessed: 12 June 2023).

²²¹ Canal & River Trust (2022) *Coventry City of Culture (May 2021 to May 2022) Towpath Usage Summary Report (Internal Report)*, Ellesmere Port: Canal & River Trust.

²²² Bek, D., Lazell, J., Brown, G., Ferreira, J. and Lennartsson-Turner, M. (2023) *Coventry UK City of Culture 2021: How successfully has the environmental theme been integrated into UK City of Culture 2021?*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/09/Coventry-City-of-Culture-Environmental-Focus-Study-Report.pdf> (Accessed: 29 October 2023).

²²³ Data available from Arts Council England: Arts Council England (2023) *2023-26 Investment Programme: Data*, Available at: <https://www.artscouncil.org.uk/how-we-invest-public-money/2023-26-Investment-Programme/2023-26-investment-programme-data> (Accessed: 18 July 2023).

²²⁴ Dunford, E. and Hodgson, J. (2022) *Coventry Creates 2: the impact of artist-researcher collaboration in Coventry UK City of Culture*, Available at: https://warwick.ac.uk/about/cityofculture-old/artists-researchers/coventry-biennial/2023/coventry_creates_2_evaluation_2022.pdf (Accessed: 12 June 2023).

²²⁵ Core Monitoring and Evaluation Group (2021) *Coventry UK City of Culture 2021: Progress Report 6*, Available at: https://coventry21evaluation.info/wp-content/uploads/2023/09/6_progress_report_6.pdf (Accessed: 29 October 2023).

²²⁶ MTM London (2023) *Coventry UK City of Culture 2021-2022 Broadcast Evaluation*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/UK-CoC-2021-Broadcast-Report.pdf> (Accessed: 29 October 2023).

²²⁷ MTM London (2023) *Coventry UK City of Culture 2021-2022 Broadcast Evaluation*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/UK-CoC-2021-Broadcast-Report.pdf> (Accessed: 29 October 2023).

²²⁸ MTM London (2023) *Coventry UK City of Culture 2021-2022 Broadcast Evaluation*, Available at: <https://coventry21evaluation.info/wp-content/uploads/2023/10/UK-CoC-2021-Broadcast-Report.pdf> (Accessed: 29 October 2023).

²²⁹ Indigo's report is available in Annex 2: Estimated Audience Engagement for Coventry 2021, Available at: <https://coventry21evaluation.info/strategy-reports/final-evaluation-report/> (Accessed 29 October 2023).

²³⁰ Henry, N., Barker, V., Sissons, P., Broughton, K., Dickinson, P., Lazell, J. and Angus, T. (2021) *Creating value in place: The role, contribution and challenges of creative freelance work*, Available at: <https://pec.ac.uk/discussion-papers/creating-value-in-place> (Accessed: 12 June 2023).

²³¹ Neelands, J., Raines, K., Birchall, V. and Scott, M. (2020) *JCNA: Joint Cultural Needs Assessment Guidelines*, Available at: <https://coventry.culturalplaceprofiler.co.uk/wp-content/uploads/2023/05/JCNA-NeedsAssessGuide-final-draft.pdf> (Accessed: 12 June 2023).

²³² Kohlrabi Consulting (2022) *Rapid Review of Wellbeing Evaluation Research Using the Warwick-Edinburgh Mental Well-Being Scales (WEMWBS)*, Available at: https://whatworkswellbeing.org/wp-content/uploads/2022/05/WEMWBS_Rapid_Review_final.pdf (Accessed: 29 October 2023).

²³³ Hodgson, J. and Lewis, R. (2023) *Policing, Culture and Community: West Midlands Police as City of Culture Partners*, Available at: https://coventry21evaluation.info/wp-content/uploads/2023/03/uow_copr_policing_culture_community_report_72dpi.pdf (Accessed: 29 October 2023).

²³⁴ M·E·L Research (2022) *Wave Three Sentiment Research – Coventry City of Culture 2021*, Birmingham: M·E·L Research.

²³⁵ Global Tourism Solutions (UK) Ltd (2023) *STEAM Report for 2016-2022 - Final - Coventry*, Cumbria: Global Tourism Solutions (UK) Ltd.

²³⁶ Department for Digital, Culture, Media and Sport (2022) *UK City of Culture 2025: full application guidance*, Available at: <https://www.gov.uk/government/publications/uk-city-of-culture-2025-full-guidance-for-long-listed-bidders/uk-city-of-culture-2025-full-application-guidance> (Accessed: 12 June 2023).

²³⁷ Finch, A., Iannetta, G. and Rutter, J. (Spirit of 2012) (2023) *How can events help build connected, happy and thriving communities?*, London: Spirit of 2012.

²³⁸ See point five in Section 2.2 of the UK CoC 2025 bidding guidance. Department for Digital, Culture, Media and Sport (2022) *UK City of Culture 2025: full application guidance*, Available at: <https://www.gov.uk/government/publications/uk-city-of-culture-2025-full-guidance-for-long-listed-bidders/uk-city-of-culture-2025-full-application-guidance> (Accessed: 12 June 2023).

²³⁹ Dunford, E. and Hodgson, J. (2022) *Coventry Creates 2: the impact of artist-researcher collaboration in Coventry UK City of Culture*, Available at: https://warwick.ac.uk/about/cityofculture-old/artists-researchers/coventry-biennial/2023/coventry_creates_2_evaluation_2022.pdf (Accessed: 12 June 2023).

